

An abstract painting featuring bold, expressive brushstrokes. The left side is dominated by vibrant red and pink hues, while the right side transitions into deep blues and teals. The background is a mix of these colors, creating a sense of movement and depth. The overall style is gestural and modern.

# ARTSpeak

a guide to understanding and talking about art

By Carrie Brummer  
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**Who Am  
I?**

The title of this chapter should really be:  
Prove Myself Worthy.



Artist and Author Extraordinaire  
Carrie Brummer

The nerve of me, thinking I am worthy of author-dom. And to write about art, pish, how many people know anything about art anyways?

Well, I would guess there is interest in the topic as you have downloaded my e-book. Here you are, reading it. But really, why should you listen to me? What skills do I bring to the table? Do I have the knowledge and experience to actually help you?!

Allow me to introduce myself. My name is Carrie Ellen Brummer. I love my middle name. I am an artist, a teacher, and a dreamer.

## My Background

I have been teaching Visual Arts for over 7 years at the Secondary level (one of those at the Elementary level, bless you life-long elementary teachers!). I currently teach IB Visual Arts in Dubai where I have led workshops on incorporating the arts into regular classroom curriculum. I was also recently selected to be a Visual Arts Examiner for the IBO (International Baccalaureate Organization). I have won teaching grants in both the United States and Dubai for different artist projects, one of which promotes consumption awareness (something important everywhere, but especially in Dubai)!

In addition to my teaching background I am a practicing artist who has had art shown in both the United States and Dubai. If you are interested in learning more about my artwork, please visit my website (pretty please):  
[www.carriebrummer.com](http://www.carriebrummer.com).



## Background

I have degrees in educational administration as well as art and art history. I have traveled to different parts of the world. I love taking photographs. I have experienced a surgery where I was told when I wake up, I may never see again (I can). And it is my breadth of experiences that have allowed me to realize the following:

I am happiest helping others recognize and celebrate their creative potential.

## My Blog ArtistThink

I want to share this passion with a larger audience, which is why my blog [www.ArtistThink.com](http://www.ArtistThink.com) is now borne. It is my larger passion to share art with everyone; it drives my interest in creating this book for you. I share these ideas so you will have more confidence speaking about art.

## Art is For Everyone

Art should be for everyone. After you read this I hope you will share this passion with others, we all deserve it! Art is a reflection of our society, let's learn a little bit about ourselves by looking at artwork made by interesting, varied people! (And let's have some tools to help us articulate our feelings about it.)

Shall we get started?





# **Opinion and Elitism**



## Looking At Art, An Introduction

Fact: The average person looks at an artwork for only 27.2 seconds.

*(From a study conducted at the New York Metropolitan Museum of Art, published by Jeffrey K. Smith and Lisa F. Smith in Empirical Studies of the Arts, Vol. 19, 2001).*

What does it mean that art is only studied for half a minute? Doesn't everyone talk about the social and cultural benefits of arts worldwide? Are we neglecting our arts?!

Statistics like the one above lead to many questions. While the authors of the article can posit many reasons as to WHY people view art for a certain time, it does not prove anything. Why measure the length of time spent at each artwork to begin with? Do we measure the time fans remain at sporting events?

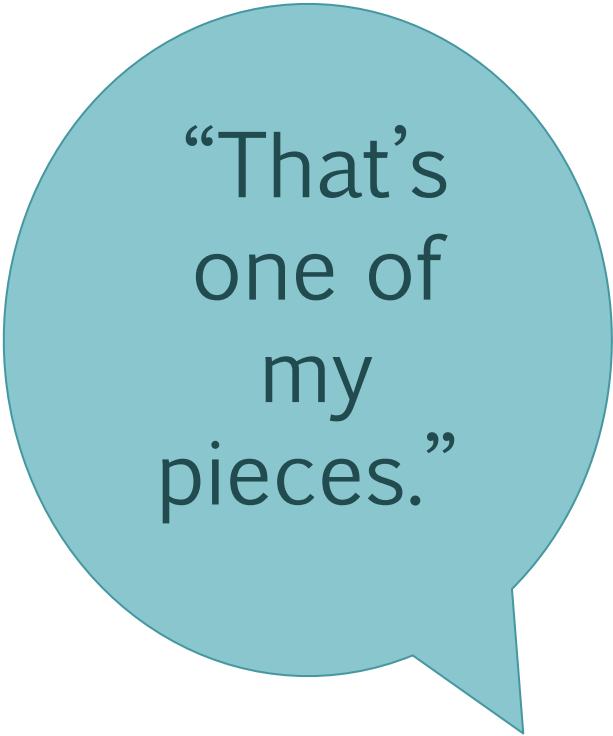
The need to research and reflect on this suggests people value the arts. But why is the time we spend viewing art important? Do people believe there is a right and a wrong way to look at art?

## Is My Opinion “Right?”

Most people enjoy looking at artwork but feel intimidated by it. People fear they will get something wrong if they share their opinion.

Researchers believe the time we spend viewing an artwork is important enough to measure it; how many viewers wonder how long they *should* look at a work?! I know I have caught myself thinking that before and I am an artist!

If the average person knew what questions to ask and better understood the tools of an artist, would that 27 seconds change? Would people worry so much about how long they observed a work if they had tools to help them articulate their thoughts?



“That’s  
one of  
my  
pieces.”

### That’s Not Art

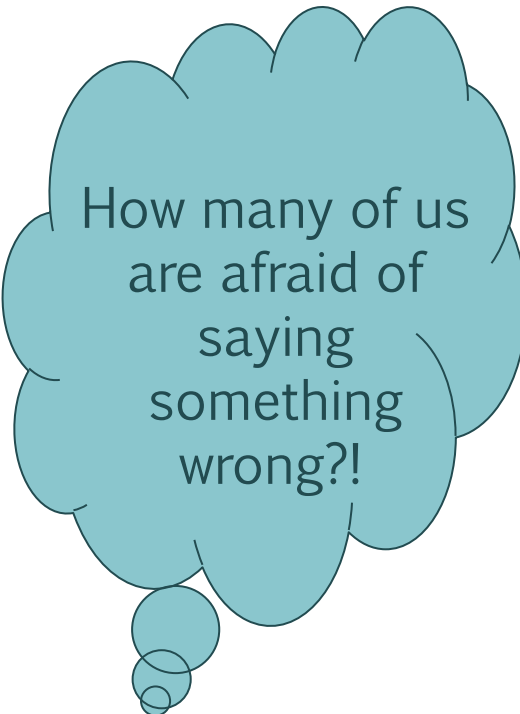
In my introductory art course at Colgate University, I had a professor who began the class with a discussion asking us to define art. He presented slides of all kinds of images. We were to guess whether the image presented showcased something already labeled “Art” or if it was “just” a photograph. We went through slide after slide and people were shouting out yes, no, with some dialogue and argument in between. At one point, we came to this image of a bike. Its tires, rather than the normal circular shape we all know and appreciate, were hexagonal. It was toward the end of the class and we were all beginning to wear out. A student laughed out loud and said, “Well, that is definitely not art.”

The professor paused, looked at all of us with a bemused smirk and replied, “That is one of my pieces.”

## Fear in the Arts

I wish I could fully describe the accusing student's reaction. It definitely involved the entire body. Most notable, of course, was his face as it went from shocked, to annoyed, to seriously embarrassed. As I packed up my bag and left for the day I managed to walk out just as that student approached the professor. All I heard as I moved onto my next class was, "I just wanted to apologize, I was trying to be funny and smart and I..."

How many of us are afraid of exactly that – saying something "wrong?" While that story is funny, I'm sure the discomfort that student experienced will deter him from discussing art further. If he chose to educate himself about artist tools, maybe he would have the confidence to support his arguments or be more thoughtful in his discussion of art. That is what I hope to give you today.



How many of us  
are afraid of  
saying  
something  
wrong?!

## Is Elitism Preventing you from Enjoying the Arts?

While some critics and artists enjoy and believe in the elitist nature they've cultivated, I am here to tell you it doesn't have to be that way. In fact, I am going to teach you the basics of talking about art. The next time you want to go to a gallery opening or are in a museum and someone asks your opinion, you can confidently voice your ideas.

Stand proud, you have every right to look at, appreciate, and share your thoughts about art as the next person. And yes, while a mathematician may know a bit more about algorithms, so does an artist a little more about art. You can still contribute meaningful ideas and conversation with the right tools of the trade.

## THE LAYOUT of this book (Listings are linked for easy use)

**A Breakdown of Elements and Principles of Art:** a visual guide to explain the different tools artists use to make art  
[\(pages 12 - 29\)](#)

**A list of questions to ask and consider when looking at artwork** [\(pages 30 - 31\)](#)

**An analysis of some artworks** using the elements and principles of art [\(pages 32 - 40\)](#)

**Resources** for further research or if you have more interest in art analysis [\(pages 41 - 43\)](#)

**Acknowledgements of the artists** and their artwork used in the making of this book [\(pages 44 - 51\)](#)

## LegalSPEAK

The artists and author of ARTSpeak are not responsible for how you use this information. If you decide to quit your job and start an art touring business in Rome, good luck! Awesome! But, if it doesn't work out, don't point the finger here.

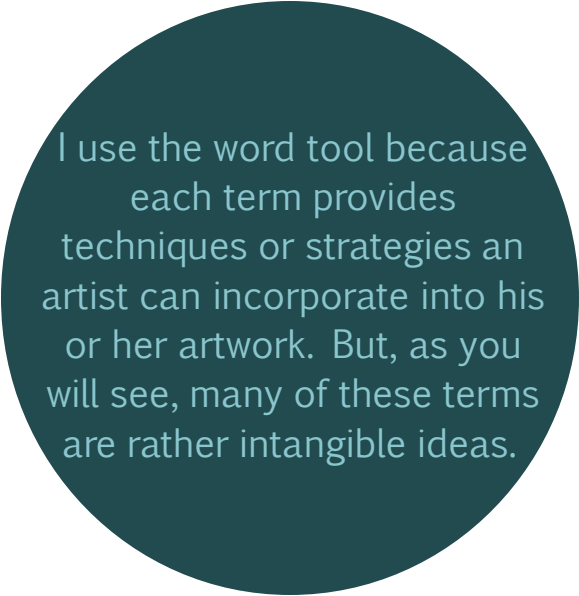
The artwork included within this creation is fully copyrighted by each respective artist. Please do not use this work without permission or pretend it's your own. You are reading this because you have an interest in the arts, let's make sure everyone respects the art and artists as they deserve!

At the end of this book and in [Further Resources](#) I link to different artists, my [Astore](#), etc. ALL of these resources are included for the sole purpose of supporting your ARTSpeak. If you go to their sites or purchase a book at the Astore you are supporting artists (myself included) and our art culture. What could be better?!

If you like what you have read, share it with others, but acknowledge the source. We all have a right to know how to better ARTspeak.



# **Elements and Principles**



I use the word tool because each term provides techniques or strategies an artist can incorporate into his or her artwork. But, as you will see, many of these terms are rather intangible ideas.

## Artist Building Blocks - Elements and Principles

The Elements and Principles of Art are an artist's building blocks. Most people associate artist tools with words like paintbrush, paint, or clay. Those are artist tools but only part of the toolkit. The artist who has a strong understanding of the elements and principles use their paintbrushes more effectively and more creatively. Some have an innate understanding of art while others are more learned in an academic sense. This section offers a brief rundown of all of the elements and principles of art. I use artwork as visual examples to help define each term.

When you argue a point in an essay or debate, you need supporting arguments. Think of these terms as your supporting evidence for that argument!

I will share two sets of tools that are important to artists for their creative process: (1) the elements of art, and (2) the principles of art.

# **Elements of Art**

# Elements of Art

(Terms linked to each definition page)

LINE

SPACE/ Perspective

VALUE

TEXTURE

SHAPE

COLOR

FORM

# Element: LINE



Building Blocks, Photography, Carrie Brummer, © 2008

Line is exactly what it sounds like: what you make when you press a pencil or pen to a surface. Lines can express all kinds of moods. What do you think of when an artist uses heavy, scratchy marks? Or when they are thin and lightly drawn?

What kinds of lines are used in this photograph? How does it make you feel about the work? How does the title help you understand all of the lines you see?

# Element: VALUE

Value is expressed by the lights and darks within an artwork. It is how you know where light is emanating from in a room. It also suggests a subject is three dimensional (has form, another element!). Shading is another term used when describing value. Value is NOT the worth of an artwork in this terminology.

This work is monochrome, which means modulations of one hue. The value exhibited in a monochrome or black and white image is much more obvious than in color artwork, but value is equally important to artwork with color!



Vanity and Perfection, Acrylic on Canvas,  
Carrie Brummer, © 2010

# Element: SHAPE



Photography, Carolyn Lau, © 2011

Shapes can be either organic or geometric. Shapes are made by combining lines together to draw a 2 dimensional object. Examples of geometric shapes include circle, square, diamond, etc. Examples of organic shapes (think natural, nature) include leaves, amoeboid designs, anything created by smooth, flowing lines. This image is filled with organic circles and oval shapes, which help create form, our next element.



# Element: FORM

Form is the illusion of or actual representation of 3 dimensional objects. This photograph depicts a sculpture. Sculptures are 3 dimensional, and thus, are the best examples of form. 2 dimensional images can harness form in their imagery as well. Another way to think about form is to compare it to shape: as circle is to shape, sphere is to form.



Photography, Carolyn Lau, © 2011

# Element: SPACE



Photography, Bethany Edwards, © 2011

Space can be either positive or negative. Take a minute and look at a plant in your living space. Note the shape of the leaves and how it fits into the pot. The plant and pot are positive space. It is the space the object literally fills. Negative space is the made from the shapes and forms created by the air around the object.

Perspective is a system of rules which can help create space in a work.

Where is the positive and negative space in this photograph? The silhouetted plants are the positive space and the sky and clouds are the negative space. Do you see the “shapes” created between tangled leaves? A quality of a good artwork is interesting use of *negative space*!

Texture is how an object or a surface feels, or appears to feel. For example, an actual painting may be smooth and flat, but if it is a painting of needles and nails, the artist had to create the illusion of “sharpness.” Texture can be smooth, sharp, rough, soft, velvety, angular, etc. How is texture important to an artwork? What would happen if a velvety, soft texture was used to paint a chainsaw? Would that best reflect the object?

Emily has used a palette knife in this work to emphasize the tactile quality of her painting. How else do these strong marks help reinforce her meaning? (Hint: read the title).

## Element: TEXTURE



*E-Motion Series: Enraged, Acrylic on Canvas,  
Emily Wenink Bratton, © 2006*





Photography, Bethany Edwards, © 2011

# Element: COLOR

A color wheel is a guide to understanding color relationships. Colors opposite each other on a color wheel are called complements. These colors are most vibrant when placed next to one another; when you mix complements together they make brown. Colors are also referred to as hues. Analogous colors reside next to one another on the color wheel and share warm or cool tendencies (blue and green are cool and analogous for example).

## A Color Wheel:



Red, yellow and blue are primary colors (today many people acknowledge magenta, yellow, and cyan as the true primaries). You cannot use other colors to create them. You can make any other color you want mixing the primaries together, except for white.

# **Principles of Art**

# Principles of Art

(Terms linked to each definition page)

The Principles of Art are less tangible than the Elements, but equally important when discussing art. The easiest way to present each principle is to offer examples of how they function with different elements. See how many elements you can apply to each principle!

EMPHASIS

MOVEMENT

BALANCE

RHYTHM

HARMONY

PROPORTION/Scale

VARIETY

UNITY

# Principle: EMPHASIS

Emphasis deals with focus and center of attention. What is your eye drawn to most? Is an object within the work arranged to be the focal point? How? Is there a predominant color that stands out?



Photography, Bethany Edwards, © 2011



# Principle: BALANCE



Photography, Chris Conti, © 2011

Balance: think visual weight! A human face feels balanced because it has symmetry. Paintings can harness symmetry in a similar manner. Asymmetrical balance is also possible. What might be some strategies artists could employ to create balance with asymmetry? This photo utilizes asymmetrical balance.



*E-Motion Series: Infuriation*, Acrylic on Canvas  
Emily Wenink Bratton, © 2006

# Principle: HARMONY

Harmony creates relationships with everything existing in an artwork. Harmony can be created by using any element but color harmony is most often utilized by artists. Color harmony deals with color theory and the use of analogous colors (red, orange, yellow, for example). Using discordant colors might prove useful in a work where you want to create discomfort for the viewer.

What colors are in harmony within this picture? What color relationships create a feeling of discomfort?

# Principle: VARIETY



Abstract Landscape, Layered Cityscapes, Transparency and Light Study, Sruthi Kainady, © 2011

Variety: does the artist use all of the same shapes throughout the work? What kind of lines do they use? Are they all straight and clean edges or is there a mix of straight and scratchy loose marks? How does the combination of marks or shapes, for example, contribute to the mood or message of the artwork? Is it a sad work, with drooping slow lines? Or is it an energetic work with squiggles and curls?

# Principle: MOVEMENT

Movement: How does your eye travel through the artwork? What shapes and lines are created in different forms to direct your eyes within a piece?

I can see imaginary arrows pointing upward and wriggling a bit on its way up in the fabrics to the left. A good exercise involving movement is to print out images of artwork and then draw arrows directly on top to see how artistic choices direct your eye.



Digitally Printed Fabrics (Saree Prototype) Linoleum  
Block Print Paintings printed on Silk Hobotai, Sruthi  
Kainady, © 2011, (Detail on Right)





# Principle: RHYTHM



*E-Motion Series: Untitled*, Acrylic on Canvas,  
Emily Wenink Bratton, © 2007

Rhythm: Repetition is an important word when considering rhythm. As is pattern. Is there an obvious visual pattern that creates the feeling of a background music beat?

The multiple open mouths and the same use of color creates a feeling of repetition, which has the feeling of a music beat. Many people associate visual rhythm with music.

# Principle: PROPORTION



Photography, Bethany Edwards, © 2011

Proportion: How does the size of objects, perceived or actual, affect the images? Did you know there is exactly one eye length between your eyes? Or that your eyes are literally halfway between the top of your head and your chin?

Scale is a related term. It is a means of creating a sense of size within an artwork.

This piece is a great example of using proportion to express distance. The tunnel closest to us is large and the tunnel diminishes as you look towards the play set, which creates distance.

# Principle: UNITY

Unity: How colors, lines, and other elements work together to create a singular artwork. Does it feel like one work with harmonious colors and lines? Or is unity expressed in its rushed disordered feeling created by discordant shapes and lines?

Carolyn's decision to make this image monochrome, as well as the image's consistent, geometric shapes reinforce the work's unity.



Photography, Carolyn Lau, © 2011



# Art Questions

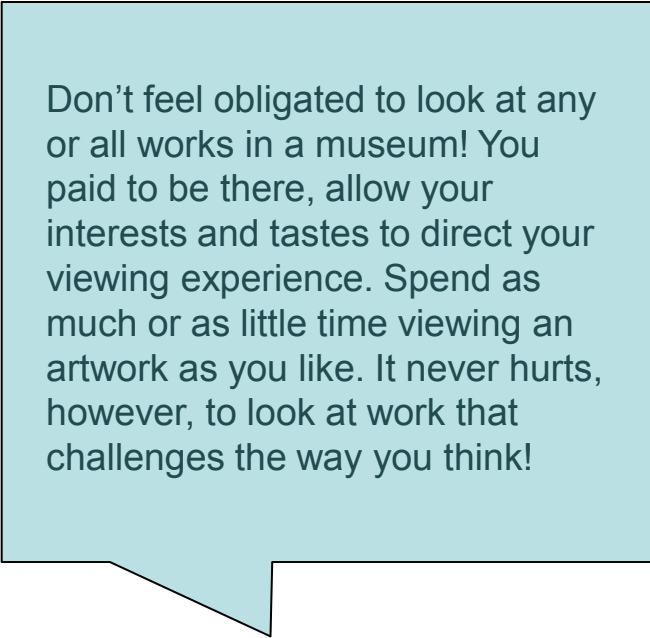
## QUESTIONS TO ASK ABOUT ART

The following suggestions are not an exhaustive list because my aim is to jumpstart your own thinking, your own dialogue about art. What other questions can you come up with that may broaden your artistic conversations?!

## Questions

- What draws me to this artwork?
- Why do I like or dislike this work? Why?
- What do you think the artist is communicating in this work? How do you know?
- What mood is created in this piece? Is texture, color or line used to help reinforce the mood?
- What time period was the work created in? What was happening in history that may have impacted the artist? How did their society help shape them and therefore, their ideas?
- Was the artwork commissioned? For whom? Did the work created have a specific message or agenda desired by the patron?
- How does the message or idea of the work apply to your life? To society today?
- How is the artwork displayed? Does it reinforce or enhance the meaning of the work?
- How are your personal experiences affecting the way you perceive the work?

**Putting  
it to  
Practice**



Don't feel obligated to look at any or all works in a museum! You paid to be there, allow your interests and tastes to direct your viewing experience. Spend as much or as little time viewing an artwork as you like. It never hurts, however, to look at work that challenges the way you think!

## Putting it to practice

Now that you have a starting point, why don't you try and come up with a few questions of your own? Don't judge yourself, just write down questions that come to mind when you look at one of the works included in this book. Could that question apply to other artworks? Asking multiple questions will help you better understand different interpretations of an artwork.

## Don't be afraid

How many of you appreciate art but when forced to share your opinion about art have a huge desire to crawl under a nearby desk or chair and hide? I know countless people actually afraid to talk about art. They are afraid they will say the "wrong thing," or that they don't actually know what they are talking about! Today I hope to begin to dispel this fear.



## 5 Basic Steps to Reading Art



Seeing Eye to Eye, Oil on Canvas, Carrie Brummer, © 2012

**Step One:** RELAX! If you are at a gallery or museum to enjoy art, STOP worrying how long you should look at a work or what to say. Quiet your mind and observe a work that draws your attention.

**Step Two:** Glance over the artwork. With a quick once-over, is there anything you notice that stands out? If something jumps out at you that is probably important to the artist's message.

In contrast, the exact opposite can be telling: is there little or nothing that stands out?

Example (left): What is immediately obvious to you when you look at this work?



## 5 Basic Steps to Reading Art



Seeing Eye to Eye, Oil on Canvas, Carrie Brummer, © 2012

**Step Three:** Think about different elements of art. Select one at a time and go through as many of them as you like. Elements include: Line, Texture, Color, Shape (square is an example), Form (box is an example), Space, and Value (shading). Start with color and ask yourself, for example, is the blue in the artwork moody or bright and happy? Create questions for any and all elements that interest you.

**Step Four:** Connect artistic choices to meaning. Does that bright blue sky seem as happy if the ground is filled with skeletons below it? How would you say that color supports or enhances the meaning of such a work? Is it unsettling to see such a contrast?

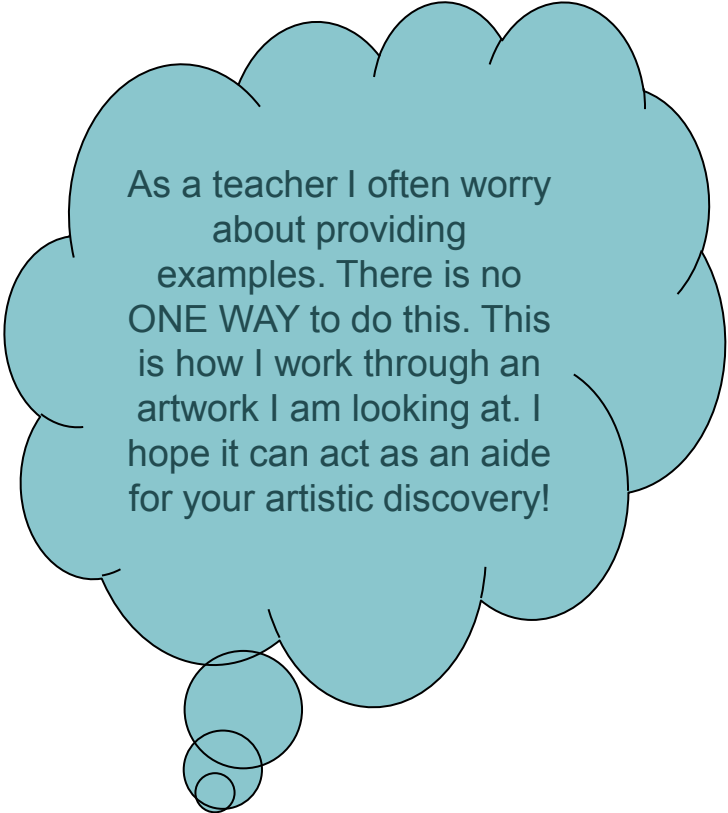
**Step Five (optional):** Pass judgment. Knowing a bit more about the artist's toolkit, do you feel s/he was effective in conveying a message or idea? Why or why not?

## Seeing it practiced

While it is nice to have questions to answer, sometimes seeing strategies practiced is more helpful. Here are two case studies for you to work with and observe my process of reflection.

I have placed in bold words that relate to elements or principles of art.

Please remember this is MY reading of the artwork. My own biases, personal experience, etc. will also affect my understanding of the piece, as your own experience will also affect your perception. It is our responsibility to see that which is really within an artwork and what part is our interpretation!



As a teacher I often worry about providing examples. There is no **ONE WAY** to do this. This is how I work through an artwork I am looking at. I hope it can act as an aide for your artistic discovery!

# Seeing it practiced



Miss Clyde's 102<sup>nd</sup>, Pastel, Cameron Hampton, © 2011

I am immediately drawn to the woman's face and her expression. She appears completely focused on the item in front of her, which looks like a dessert. I wonder if she is alone but then see the arm covered in a sweater just to her right. I feel like I am a participant in the meal as my point of view is as if I am sitting across from her. I gather it is a diner because of the people sitting behind her and the straw in the glass make me think of the 24 hour diners on Long Island I frequented in high school. Despite this being what appears to be a public space I have this sense of privacy about the moment. With no other face in view I feel like I am glimpsing into something that is not mine to see.

# Seeing it practiced



Miss Clyde's 102<sup>nd</sup>, Pastel, Cameron Hampton, © 2011

The **high contrast** created by the **lighting** really **emphasizes** her figure above everyone else's in the **space**. Her figure also takes up the most space. Both of these strategies make her the **focal point**. The **colors** in the work **are cool** and dominate the composition, creating a feeling of slight discomfort. Color also reinforces Miss Clyde's age, which we can guess from the title is 102. Colors also suggest a negative perception of age because they are cool and uninviting. The title also infers this is a birthday celebration. It is because of this I feel somewhat melancholy about the piece. She is the focus alone. Is she celebrating with anyone? Why at 102 are they only taking her to a diner? The **composition** leaves the viewer with many questions, a quality of a strong artwork.



## Seeing it practiced

When I first view this work, I immediately have a feeling of play. The bird's eye view **perspective** is a non-traditional point of view for portraits. Non-traditional artistic choices are generally seen as more playful.

Children also create associations of youth and playful optimism. This point of view perspective also references the **scale and size** of the boy: the viewer clearly sees him as small as we are looking down on him. This also creates a **focal point and emphasis** on the child.

The child is frowning, which at first is slightly confusing. Is this child unhappy or squinting? I would argue squinting because of the strong **light** on his face and the strong **shadows** that curve around his hair. This ambiguity of emotion makes the image more interesting.



## Seeing it practiced

The artists opted to create this work in black and white. This choice allows for greater **emphasis** on the boy's face. The **values** create **movement** which literally point to the child, which is also supported by the **linear** direction of the legs.

The central **composition** is reinforced by the **negative space** of the ground, narrowing like **triangles** towards the figure.

The story feels more ambiguous than Cameron's work as there are few objects to reference which might provide context. The boy is probably with close family members as his proximity to the two people in the image suggests familiarity and comfort. (Please note here I am using a Western notion of personal space and how Westerners only interact this closely with familiars. This is not true in all parts of the world so clearly my own culture is affecting my interpretation!)



# **Further Resources**



# WANT MORE????

If this has triggered your interest or reinforced your desire to learn more, here are some websites that can provide starting points for your artistic journey. Feel free to drop me an email, [opalartist@yahoo.com](mailto:opalartist@yahoo.com), sharing resources you discover. Wouldn't it be great to create a list of informative, interesting resources in print and on the internet?!

## Informational Resources

- Art Vocabulary - [www.artlex.com](http://www.artlex.com)
- 100 Best Places to Appreciate Art Online - <http://www.onlinecolleges.net/2010/02/22/100-best-places-to-appreciate-art-online/>
- Web Gallery of Art - <http://www.wga.hu/>

## Artists Who Inspire Me

- Jen Stark - <http://www.jenstark.com/>
- Ran Hwang - <http://www.kashyahildebrand.org/zurich/hwang/index.html>

# WANT MORE?????

## Artists Who Inspire Me Continued

- Post Secret - [www.postsecret.com](http://www.postsecret.com)
- Before I Die I Want To - [http://beforeidiewanttto.org/usa\\_nyc.html](http://beforeidiewanttto.org/usa_nyc.html)
- Love Letters - <http://www.sleeptrip.com/300loveletters/2.html>
- Stan Cafe's Theatre Company - <http://www.stanscafe.co.uk/>
- Candy Chang - <http://candychang.com/>

## Other

- [A Store](#): See what I read on creativity, the arts and other topics; maybe pick up a copy for yourself!

## Now that you have the basics...

This guide is a beginning resource to help you build artistic confidence. All you need to do now is put it into practice! Find a gallery near you, or go to an online gallery and select some artwork. Try reflecting on it. It's all the more fun and interesting if you can start a dialogue with someone else to share the experience. Make it a social event! Parents, if you want to be involved in your child's learning, this is a great way to help. Analysis and reflection is important to every subject matter, especially being able to support one's arguments with the appropriate tools. Why not write down a few of these questions to bring on your next cultural excursion?

Remember that your interpretation has much to do with your social background, nationality, upbringing, etc. And if those factors can influence your interpretation of an artwork, clearly they must affect the artist too!

I hope this guide increases your appreciation of art and proves a sound starting point for the budding art historian and critic within you. See the [Want More?](#) section for additional resources and inspiration.

# **Artwork Credits**

## The Artists

Several artists' work were on display in this book. This section offers you a small background on each artist.

# Bethany Edwards

Majored in a Bachelor of Visual Arts, Sydney College of the Arts, Honours at Ecole Nationale Supérieure des Beaux-Arts, Paris. Lives in Dubai, UAE

*I use photography as a means of self-expression – I make pictures for myself, to identify with hidden qualities of my character, to better understand my reality, and to express my interpretation of the world around me.*

## EXHIBITIONS

2009

January - Railway Gallery, Amelia and Friends

2006

June - Parson New York Conjecture project, Part Three at Parson School of Design, New York

July - A solo show at platform Art Group 310 Flinders Lane

2004

October: Set, a Conjecture project, Part Two Koln International School of Design, Koln Germany

May: Set, a Conjecture project, Part One First Draft Surry Hills Sydney

2003

November: Schatz Location show, Space 3, Chippendale

November: Honours & Third Year Degree Show, Sydney College of the Arts, Rozelle.

October: Schatz Static show, Cruise Bar Level 1, Overseas Passenger Terminal, Circular Quay West, the rocks

April: Exchange Student Exhibition, Galerie Gauchel, ENSBA 14, Rue Bonapart, Paris France

March: Workshop and Exhibition with Yoshitomo Nara 'Informe' Touring Exhibition, Australian Centre, Berlin Australian Embassy, Paris

# Cameron Hampton

Cameron Hampton's work has been described as dark realism. She uses traditional media combined with modern materials and digital media to create dire, gritty, macabre and dark imagery.

Her latest projects are The American Portrait Project, in which she is painting pastel portraits of Americans to show the diversity in the U.S.; Gothic South, a collection of photographs of southern architecture from decaying Antebellum plantation homes to abandoned cotton mills; and Altered, a non fiction graphic novel about Jack the Ripper and the Whitechapel Murders.

Hampton is a Masters Circle Member of the International Association of Pastel Societies, earning her Gold Medal in the Spring of 2007, a Signature Member of the Pastel Society of America, the Southeastern Pastel Society and the Alabama Pastel Society.

She is a painter, photographer, sculptor, graphic novel illustrator and author, political cartoonist, book and web designer and art gallery owner (The Hampton Fine Art Gallery in Greensboro, Georgia).

Hampton attended both Pratt Institute in Brooklyn, New York and The Atlanta College of Art (now The Savannah College of Art and Design) in Atlanta, Georgia. She has studied independently in Austria, Belgium, The Netherlands, Slovakia, and Hungary where she lived.



# Carolyn Lau/Photogenic Whimsy

Carolyn Lau purchased her first digital SLR in the summer of 2009 and never looked back. She established the photo blog, Photogenic Whimsy, in early 2011 to further explore her interest in the medium. What started out as a hobby has grown into a full-fledged passion for photography, design, and art. Since the blog's inception, she now offers creative photography and design services for special occasions. Carolyn is a graduate of SUNY Binghamton University with a B.A. in English Literature. She went on to receive her M.A. in Communication Arts from the New York Institute of Technology. More information can be found at her blog: <http://photogenicwhimsy.wordpress.com>.



# Carrie Brummer



Self-Portrait, Pencil, Carrie Brummer, © 2010

From [www.carriebrummer.com](http://www.carriebrummer.com): “I was born in Minnesota and moved extensively throughout the states while growing up. I graduated from high school on Long Island in New York and went to University for Art and Art History at Colgate University in upstate New York. I now live in Dubai and teach while travelling the world. I have been interested in the arts since I was young. I have wonderful memories of sharing coloring books with my grandmother and just talking and coloring for what felt like hours. I was so awestruck by the magic of a crayon. It touches paper and poof!: change for the better.”

# Chris Conti

From “About” on: [www.chriscontiphotography.com](http://www.chriscontiphotography.com)

Chris Conti is an advertising, corporate and commercial photographer based in Boston and serving the world, specializing in what he calls *sense of place* photography – conveying the aesthetic; the emotion; the feel; the soul of a place and its people.

Chris’ mission is to create sincere, authentic, beautiful images that convey the true character and beauty of their subjects.

Clients primarily include education institutions, hotels & resorts, state & local tourism boards and companies who want to showcase their people and places. If your place and the people who make it what it is are important, Chris is the person to help you tell its story.

He is a member of the American Society of Media Photographers (ASMP).



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# Emily Wenink Bratton

Majored in Art & Art History and Biology at Colgate University, B.A. in 2004

Lives in Carrboro, NC

Currently pursuing a PhD in Epidemiology at the Gillings School of Global Public Health, University of North Carolina at Chapel-Hill

Senior studio project as an undergraduate was in painting; focused on large-scale collaged panels using acrylic and oils

Since graduating from Colgate, my painting has become more focused on movement and emotion. I still use bright color and large canvases, but my strokes are bolder and objects less defined. Frequently I work the whole painting using only a palette knife. I think my life experiences and international travels have taught me to be less controlled or concerned about achieving perfection. Early in our lives when learning to paint or draw, we are encouraged to copy other art, copy from still life, or copy from a photograph. I found it difficult to find my own artistic style through my intense drive to “get it right.” At university, my painting professor often told me to stop my paintings earlier to allow my brushstrokes to show through, keeping my gestural, sketch-like qualities intact in the work. Although I am not sure I achieved this while in university, I feel I have finally “let go” and done this in my work since. Sometimes it takes intense life experiences to evolve how we work creatively.

# Sruthi Kainady

Sruthi is currently a student at Rhode Island School of Design. The author was lucky enough to have her as a student when she attended high school! 😊