

Art & Color

Celebrating Art and Artists | Winter 2025 Vol. 3 No. 1

**EXHIBITIONS OF OUR
2025 ALL ANIMALS AND
ABSTRACTS/SEMI-ABSTRACTS
COMPETITIONS**

MATT SCHULZ

A Master of Cape Cod Art

SPECIAL FEATURE:

FLORAL AND BOTANICAL ART

FRANZ MARC

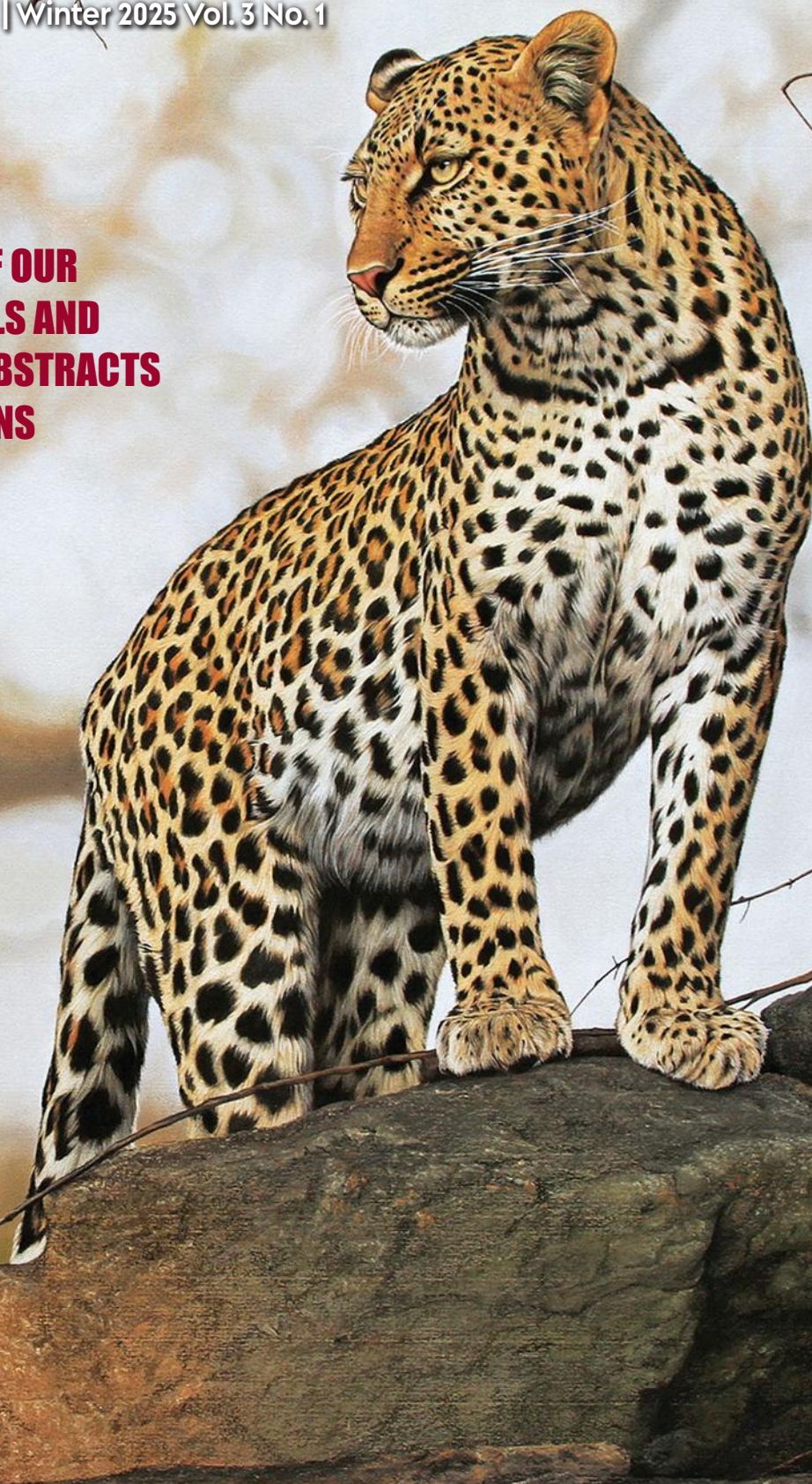
HIS LASTING IMPACT ON MODERN ART

MEMORIAL PORTRAITS TO

HONOR CANINE HEROES

**Kwong Kwok Wai
and Leon Fouché**

Art Competition Winners





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Without the advent of photography there would be no abstract art. In 1839, Louis Daguerre introduced daguerreotype photography which captured subjects in meticulous detail and with striking accuracy.



Suddenly, the need for artists to create perfectly representational imagery was no longer considered necessary.

The influence of the Paris Salon, with its emphasis on technical perfection, waned and young artists began to approach art differently.

The Impressionists took the first steps into art's modern era. Instead of simply depicting objects, they focused on the effects of light and color on their subjects, whether a portrait, a cathedral, or a haystack. Their shimmering canvases hinted at the ephemeral nature of perception and beauty found in everyday scenes of modern life.

The Post-Impressionists marched further down the path toward abstraction. Cezanne carefully dissected his subjects into geometric planes. Van Gogh's swirling brushstrokes made inner emotions visible on the canvas. Gauguin harnessed the power of color and symbolism.

But Wassily Kandinsky, a Russian painter active in Munich in the early 1900s, was key in developing abstract painting after spending years searching for a hidden reality beyond the material realm.

He was influenced by the avant-garde art movements of his day, as well as non-realistic painting techniques used in Russian folk art. Symphonic music also influenced Kandinsky, since he considered music to be an abstract art form capable of evoking emotion.

It was the combination of these things that led to Kandinsky often being credited with painting the first abstract work in history: *Composition V* in 1911.

He wrote later about the oil painting, "Since that time, I know what undreamed-of



Wassily Kandinsky, *Composition V*, 1911

possibilities color conceals within itself. [It] tore open before me the gates of the realm of absolute art."

Kandinsky's discoveries opened the doors of modern art for artists to explore the very essence of visual expression — color, form, line, and composition — to evoke emotion, find spirituality, or simply for its own sake.

The diversity and number of twentieth century artists, artistic philosophies, and movements influenced by Kandinsky are impossible to number. And every artist working in abstraction today is expanding on Kandinsky's pioneering abstract brushstrokes from more than a century ago.

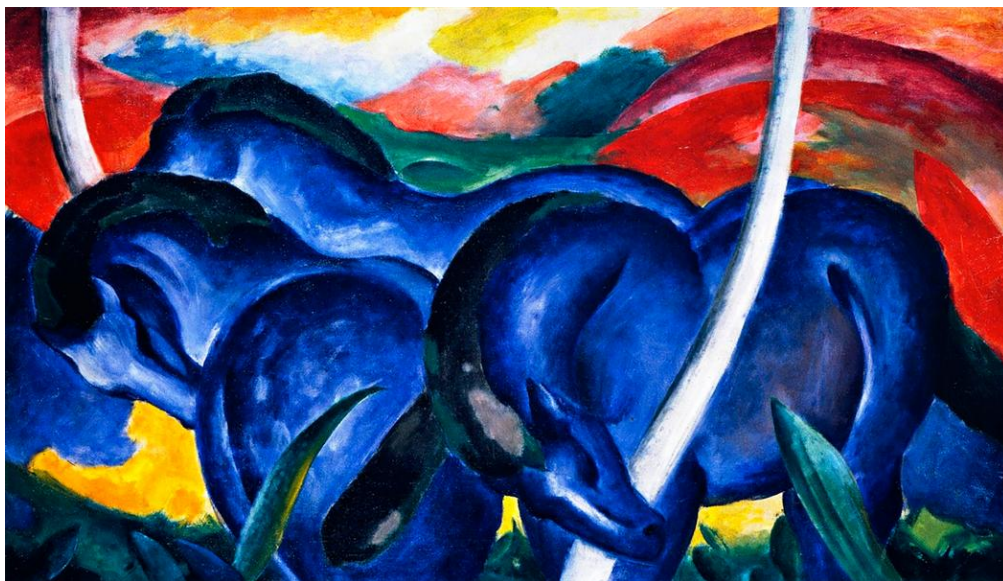
In this issue we celebrate abstract art with our 2025 Abstracts/Semi-Abstracts competition. The concepts and inspiration behind each artist's work — akin to those of their predecessors — shine through every canvas.

Equally notable is the array of exceptional artwork in our 2025 All Animals competition. These works demonstrate the awe-inspiring beauty of contemporary realism, proving its staying power and relevance in modern context, in this case, the love and support of wildlife and animals around the world.

Enjoy!

Jimmy

Virginia Bayes, Editor



Franz Marc, *Large Blue Horses*, 1911, oil on canvas

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Matthew M. Schulz, *Closing in on the Finish*, oil

FEATURED ARTIST

Matthew M. Schulz

Matthew M. Schulz, inspired by Cape Cod's natural beauty and wildlife, paints radiant landscapes that capture the unique light of this coastal island.



Matthew M. Schulz, *Hues of Sherbet*, oil

Cape Cod has long been a destination for plein air artists. Its famed Golden Hour light casts a warm glow over the landscape during sunrise and sunset; an luminous display which painters have long tried to capture on canvas.

Oil painter Matthew M. Schulz was born and raised on Cape Cod, drawing deep inspiration from the natural beauty of his surroundings which are shaped by the sea and sky. Through the years, he has developed a profound connection to its landscapes, often depicting the wildlife, coastline, salt marshes, and sailboats, while capturing the vibrant essence of the Cape.

“When I was young, I spent a lot of time outdoors with my grandfather in Barnstable’s salt marshes watching the ducks and wildlife,” Schulz says. “So, when I started painting, I began with duck stamps. It was a narrow concept, but it reminded me of my time with my grandfather. After awhile, I decided to paint the habitat they lived in, which

led me to paint the marshes, landscapes, and other wildlife — the world of animals in its entirety.”

Schulz’s Cape Cod paintings celebrate the beauty and serenity of the island’s light. His masterful use of golden-yellow tones and minimal layering, produces a remarkable luminosity in his paintings. And his interplay of light and shadow — an equally important component of his art — adds depth and movement to his work.

Plein air painting

A dedicated plein air painter, Schulz says “working in nature breathes life into a painting. A person’s eyes react to light better than a camera, which can



Matthew M. Schulz in his studio

All images
© Matthew M. Schulz,
shared with permission



Matthew M. Schulz, *Summer Traveler*, oil



Matthew M. Schulz, *Yankee Summer*, oil



Matthew M. Schulz, *The Light Between Tides*, oil

misinterpret the effect of light on a scene. There are all sorts of subtle changes in the planes of the landscape that a camera can't pick up. Every artist is better off when they paint from life."

His compositions come naturally to him. "When I'm looking at a subject, a landscape for example, I'll see a certain rhythm, a movement. Then I can see in my mind's eye what the final piece is going to look like and all I have to do is paint it," he says.

Nautical artwork

In his nautical paintings, Schulz strives to include interesting elements. "I'll put more work into the sailors and the vessels to give the viewer something to focus on. When I paint water, I work methodically in lightening or brightening aspects of the water. The foreground is going to be rich and more vibrant with the hues darkening toward the horizon."

His painting process

He begins his paintings with an underpainting or ground tone, "usually a yellow right out of the tube,"

which becomes the foundation for additional layers of color and detail. "I build up warmer tones on top, but there will be tiny flecks of the ground that don't get covered up and add dimension and interest to a work. When I paint the sun or very light tones, I cut back into the ground and paint white directly onto the canvas to preserve its brightness and intensity."

"Also, to maintain luminosity in a piece, I limit the number of layers of paint since every layer deadens luminosity and leads to a duller and less vibrant appearance."

Schulz's work has been featured in *Artist's Magazine*, *Cape Cod Life*, and *American Art Collector*. His paintings have won numerous awards, he has exhibited in international juried art shows, and his work is part of the permanent collection at the Cape Cod Museum of Art.

See more of his work at [@theschulzgalleries898](https://www.theschulzgalleries.com) and on his website, www.theschulzgalleries.com.



Matthew M. Schulz, *Flames Majestic*, oil



Matthew M. Schulz, *Time and Tide*, oil



Matthew M. Schulz, *Salty Off the Port*, oil



Matthew M. Schulz, *Laughing with the Surf*, oil

Florals and Botanicals

It is believed that the first flower known to be immortalized as art was the lotus in Ancient Egypt. And throughout every age, flowers have provided powerful imagery in the art world for their beauty, their remarkable diversity of shapes, colors, and intricate details, and for their individual symbolism such as love, purity, rebirth, honesty, and freedom.

Countless artists have included flowers in their work. Even Salvador Dali released a series of floral lithographs titled *Surrealist Flowers* which included petals morphing into melting clocks and tulips with lips.

The gifted artists included here represent distinct interpretations of the floral world through contrasting styles and techniques, all of which are striking renditions celebrating flowers in art.



Rachel Perls, *Walking on Sunshine*, oil



Rachel Perls, *Hope*, oil

Rachel Perls

@rachelperls

Based in the San Francisco Bay Area, Rachel Perls is an oil painter and architectural color consultant. "These two passions are complementary," she says. "I harness the psychology of color to create uplifting environments, whether through art hanging on a wall or the walls themselves."

Peonies and dahlias inspired Perls in her earliest floral work, but her passion for all flora is clearly seen in her pieces. "I'm an equal opportunity floral painter," she laughs. "I'll paint them all!" Working from her own reference photos, Perls creates large scale, hyperrealistic pieces capturing her subjects' vibrant color, glowing translucent quality, and the petals' striking fluidity of motion.



Rachel Perls, *Deep Dive*, oil

All images © Rachel Perls

FLORALS AND BOTANICALS

Linda Lunnon

@lindalunnonillustrations

Linda Lunnon is an award-winning scratchboard artist based in New South Wales, Australia. Through her impressive skill in the medium, she expresses the love she has for her country's unique flora and wildlife.

"I am passionate about showcasing our incredible biodiversity, and our plants are just as fascinating and beautiful as our wildlife and birds," she says. "The level of detail that can be achieved with scratchboard is incredible, and I love the drama the black background provides. I try to draw the viewer in to take a closer look, and if I can inspire some appreciation for, and emotional connection to, a particular plant, bird, or animal in an artwork, then I consider it a success."

All images © Linda Lunnon



Linda Lunnon, *Backlit Beauty*, (lemon-scented ironbark), scratchboard



Linda Lunnon, *Garden Delight* (blueberry ash), scratchboard

FLORALS AND BOTANICALS



Linda Lunnon, *Pretty Poison* (*solanum sturtianum*), ink on scratchboard



Linda Lunnon, *Remembrance Poppy*, ink on scratchboard



Linda Lunnon, *Treecreeping*, ink on scratchboard

FLORALS AND BOTANICALS



Deborah Shea

@debdsheastudios

Northern California artist, Deborah Shea, finds inspiration in the natural world, as can be seen in her impressive, award-winning florals. Her pieces are often very large, filling canvases with beautiful, bold color.

"I love to capture all the beauty in florals, working with the abstract shapes of the flower centers and petals," she says. "I strive to capture the lighting and transparency of each flower which is always an artistic challenge as I work."

Shea's artwork, rendered in pastel, is exhibited widely and can be found in private and public collections.

All images © Deborah Shea



Top right: Deborah Shea, *Hey, Sunshine*, pastel. Above: Deborah Shea, *Lush Life*, pastel.

FLORALS AND BOTANICALS

Right: Deb Shea,
Spring Break, pastel.

Below: Deb Shea,
First Flower, pastel.



FLORALS AND BOTANICALS



Anne-Marie Butlin, *Highgate Window*, oil

Anne-Marie Butlin

@anne-marie_butlin

Whether painting from the studio in her North London garden or sketching and photographing gardens she visits, artist Anne-Marie Butlin creates captivating oil paintings, each filled with a profusion of color while maintaining a delicate touch.

"In both my garden and still life paintings I hope to convey the character of different flowers and the unique feeling they create in a space, their strong structure and sheer joyfulness. I try to capture the sense of calm that flowers give us, as well as a chance to contemplate and remember our connection with the natural world."

Butlin is a regular contributor to *Artists and Illustrators* magazine.

All images © Anne-Marie Butlin



Anne-Marie Butlin, *Forget-me-Nots*, oil



Anne-Marie Butlin, *Iris Garden*, oil



Anne-Marie Butlin, *May Garden Chelsea*, oil

FLORALS AND BOTANICALS



Jenny Brown, *Surf Swirl*, pen, ink, pencil, and acrylic, on sketchbook page



Jenny Brown, *Winter Bric-a-Brac*, pen, ink, pencil, and acrylic, on sketchbook page



Jenny Brown, *Flower Offering to the Solstice Sky*, pen, ink, and acrylic on paper



Jenny Brown, *Bluebell*, pen, ink, and acrylic, on paper

Jenny Brown [@jennybrownart](#)

Jenny Brown's studio in Providence, Rhode Island is filled with antique and vintage paper and tools of the trade she uses to create mixed media and collage florals, each alive with energy and color.

"Flowers have become one of my most loved subjects," Brown says. "About ten years ago, I began incorporating a plein air and still life drawing practice alongside my collage work and found that drawing flowers felt almost like drawing a portrait. Rich in color, texture, scent, and often otherworldly in shape, flowers have become an essential element in my work."

Brown holds an MFA from The School of Visual Arts in New York City.

All images © Jenny Brown

FLORALS AND BOTANICALS



Elissa Lincoln, *Honey Bees, Late Afternoon* collage



Elissa Lincoln, *Dreamscape with Tangerine Moon*, collage



Elissa Lincoln, *Dreamscape in Jewel Tones* collage

Elissa Lincoln

@elissa.lincoln

Massachusetts artist, Elissa Lincoln, creates floral collages that capture the very essence of New England's natural world.

"I live and work on the North Shore of Boston," she says. "This region's lush landscapes and changing seasons have made a lasting impact on my work, my content, compositions, and color choices."

Lincoln's pieces are colorful and delicate sculptural forms. "I construct layered,

dimensional collages responding to the natural world. I meticulously hand-cut, paint, and layer archival papers to create depth and movement within my compositions, inviting an interplay between light, shadow, and texture. These works are quietly autobiographical, evoking 'remembered landscapes' and marking the passage of seasons, times of day, and significant moments."

FLORALS AND BOTANICALS

Allison Krajcik

@colorwhisperer1

Whether in her studio in Southeastern Massachusetts or working plein air from her favorite state parks and coasts, Allison Krajcik, creates expressive landscapes, seascapes, and still lifes.

Working in pastel or oil, Krajcik captures the natural light, color, and movement of her subjects — from powerful waves crashing against rugged coastlines to delicate milkweed seed pods being carried by the breeze — with skillful play between light and dark, warm and cool, soft and hard.

“I do a lot of plein air painting,” she says. “You have to paint from life to capture what you see as the scene unfolds. I keep many of my plein air pieces as references and studies, and I’ll visit a location many times throughout the year because it’s never the same twice — the color, the light, the feeling.”

All images © Allison Krajcik



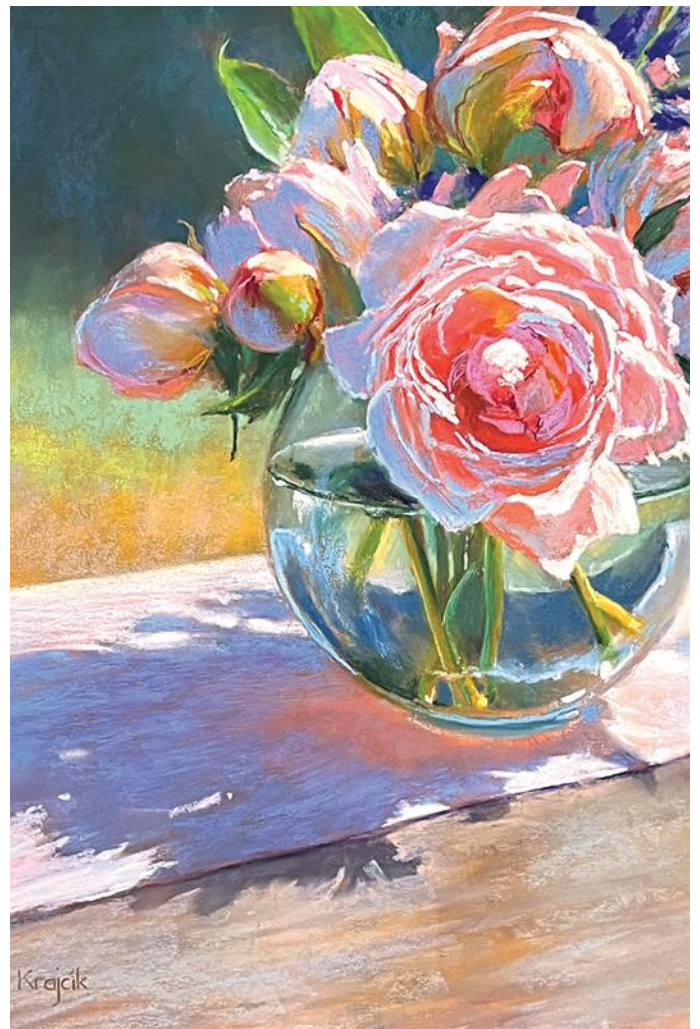
Allison Krajcik, *Wind Chime*, pastel



Allison Krajcik, *Chorus in Pink*, pastel



Allison Krajcik, *Swirling Silk*, pastel



Allison Krajcik, *Peony Spiral*, pastel

FLORALS AND BOTANICALS



Nicole Esposito Woodall, *Daisy Daze XII*, acrylic/mixed

Nicole Esposito Woodall

@theenchantedeasel

Nicole Esposito Woodall is a Philadelphia-based abstract floral artist, designer, and teacher. She uses a variety of media including watercolor and acrylic to create “enchanted” floral gardens featuring abstract blooms and organic shapes.

“I especially adore creating for children’s spaces,” she says, “which is why I also design coordinating nursery accessories, fabric, and wallpapers.” Her artistic upbringing and childhood, which was filled with a creative curiosity, can be seen and felt in her work. “My mission is to adorn the world with beautiful things,” she says. “In a world that could surely use more peace, serenity, and beauty, I’m happy have a hand in that.”

All images © The Enchanted Easel



Nicole Esposito Woodall, *Daisy Daze XX*, watercolor/collage



Nicole Esposito Woodall, *Tending Fireflies XVII*, watercolor/collage

FLORALS AND BOTANICALS



Nicole Esposito Woodall, *Tending Fireflies II*, acrylic/mixed media

FLORALS AND BOTANICALS



Keri Kimura, *Blue Point Heirloom*, acrylic



Keri Kimura, *Approximate Opposites*, acrylic



Keri Kimura, *Radiator Sway*, acrylic

Keri Kimura

@kerikimura

Abstract artist, Keri Kimura, lives and works in Maine. She describes her acrylic paintings as non-representational pieces exploring and referencing the patterns and chaos found in nature.

“For me, painting is a way to put a multi-dimensional moment in time into the flatness and stillness of the picture plane,” she says. “Every painting begins with a collection of shapes, colors, patterns, ideas. But I let them depart from that point. They take shape organically and sometimes come to reference a landscape or physical space. But ambiguity is important, because it keeps them in motion. I want the viewer to find their own room, their own world within the painting.”

All images © Keri Kimura

Maria Lombardi

@marialombardi_botanicals

Australian botanical artist, Maria Lombardi, is based in Umbria, Italy where she creates detailed paintings of plants in watercolor, graphite, or pen and ink. The highly technical genre of botanical art includes the expectation of accuracy in form, color, and detail while expressing the subject's visual appeal as well.

In 2024, Lombardi was awarded a gold medal at the prestigious RHS Botanical Art and Photography Show in London for her work, *Tillandsia - Daughters of the Wind*.

Lombardi feels a personal connection to this flower. "Its common name is 'daughters of the wind' because their seeds rely on wind to disperse them to suitable locations," Lombardi says.

"My mother's maiden name was Vento ('wind' in Italian). She passed away early leaving three young daughters and a son, who today live scattered to the wind on three different continents. Hence, I dedicated this project to her."

All images © Maria Lombardi



Maria Lombardi, *Tulipa 'Estella Rijnveld'*, watercolor on paper



Maria Lombardi, *Silybum marianum*, milk thistle, watercolor on paper



Maria Lombardi, *Tillandsia stricta*, watercolor on paper



We'd like to thank the more than 300 artists who entered our 2025 Abstracts/Semi-Abstracts Competition. We are very pleased to present the Winners, Special Merit, Artistic Recognition, and Honorable Mention award recipients who sent artwork from Australia, Bulgaria, Canada, China, Columbia, Czechia, Philippines, Turkey, U.K., and 24 states in the U.S.

The winning entries represent a collection of diverse styles and subjects, rendered with creativity and skill by a talented field of artists who made this an exciting competition.

2025 Abstracts/Semi-Abstracts Competition



Kwong Kwok Wai

1st Place Winner



1st Place Winning Entry

Kwong Kwok Wai, *Atlas the Other Shore*, oil and Chinese color pigments (see a larger image on page 40)

Kwong Kwok Wai was an award-winning journalist in Hong Kong for 30 years, experiencing both Britain's Colonial rule and Chinese sovereignty which went into effect in 1997. As a reporter, he wrote about the people of Hong Kong and the impact this period has had on their lives.

A lifelong artist, the issues Kwong wrote about began to permeate his art. He began to paint politics and history. In 2018, he left his position as a television news executive producer to devote himself full time to his art practice. Soon his artwork was being exhibited, featured in art publications, and receiving awards.

We spoke to Kwong about his work and his use of abstraction and symbolism.

When did you develop your abstract style?

I attended a residency at Vermont Studio Center in 2019 where I met artists who worked with

abstract and conceptual approaches. Their works were truly mind-blowing! I had been seeking a way to depict not just what I see, but how I feel, and abstraction made this possible. I'm eager to explore my identity through my unique visual language.

What are you trying to convey in your work with aerial map imagery?

In old aerial photos, I see my memories, past events that happened in my hometown. I see individuals walking in a domain that is not of the present moment yet feels profoundly connected to me. Though the aerial photos capture a time long past, the streets and spaces they depict are the very same that I have walked myself, just at a different point in time.

The streets and houses shown on the maps propel me to construct a place between geographical reality and my personal perceptions. I strive to capture the essence of collective memories through

Continued on next page



Kwong Kwok Wai, *Hopscotching through Time*, oil and Chinese color pigments (quadriptych, continued on facing page)

abstraction, a universal language for all people. Technically, I am drawing symbols with brushes upon the canvas. But to me, this process feels akin to digging in the buried landscapes of memory, unearthing the past and giving it new form.

What is the inspiration behind your triptych, “Atlas the Other Shore?”

I’m dedicated to preserving local history and preserving our colonial past from being forgotten. When reading the history of Hong Kong’s port development, I found that dockyards and wharves were the very first major infrastructure built after the colony was ceded. These maritime facilities shaped our city’s physical landscape in a way I could hardly have imagined before delving into the historical accounts.

Hong Kong is an international community. Many of us are part of the generations of emigrants who have sought new lives across the waters.

Geographically, we are in the middle of nowhere, connected to the wider world by the vast seas. Because of this, the dockyards and wharves define a core part of our identity, a gateway from which we contemplate crossing the oceans.

What was your artistic process when creating “Atlas the other Shore?”

I usually start with concepts in my painting process, then convert these concepts into symbols. With abstractions suggestive of old places and past events, I try to build up a connection between history and contemporary art.

In this piece, I selected six maps and aerial photographs of specific wharves, dockyards, the customs station, and ship cradles. Each location had special historical significance, which I collaged into two sets of shapes, positioned in opposition to one another. This juxtaposition symbolizes the clash of my Eastern and Western values — a duality of



harmony and discord.

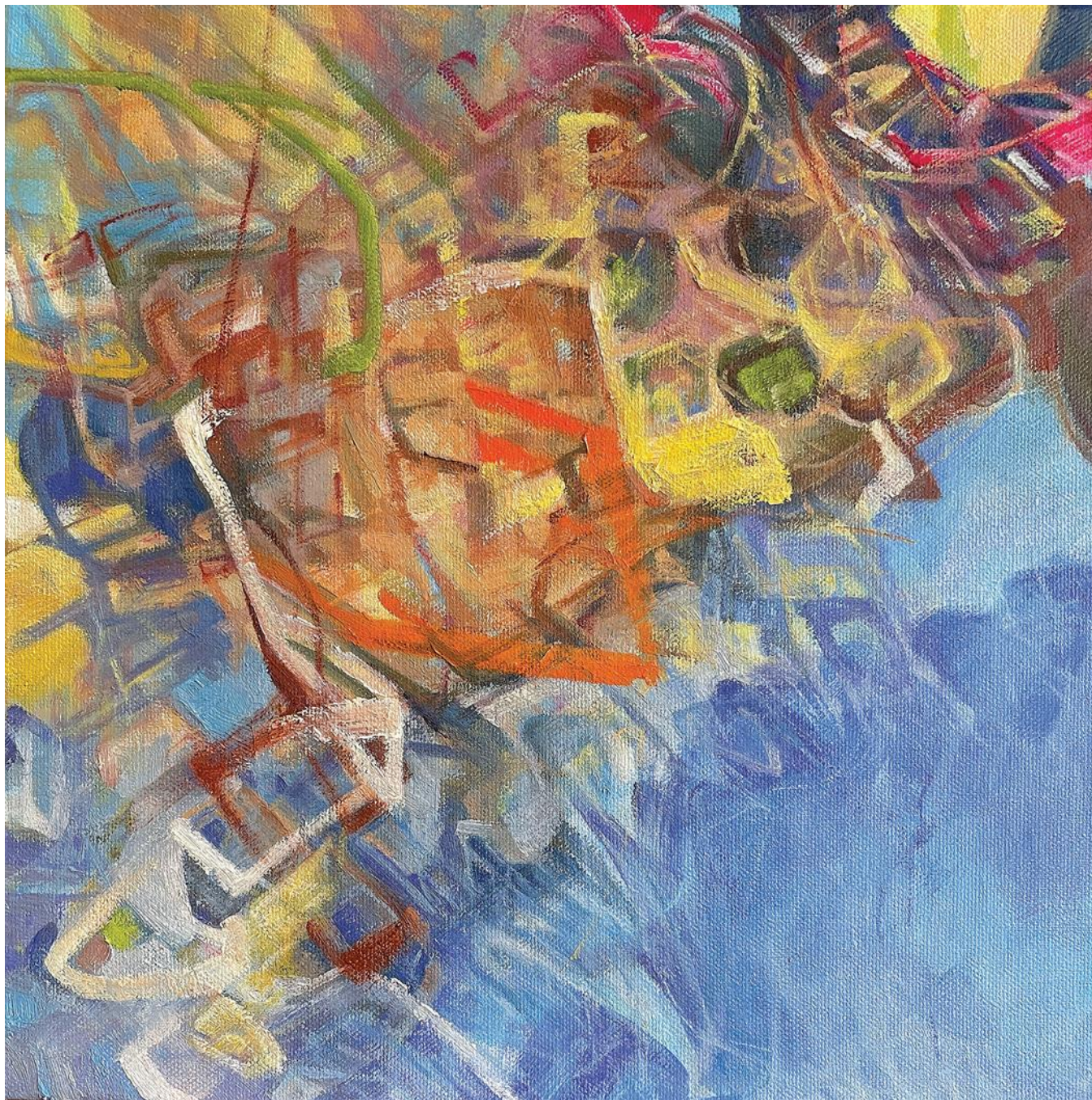
I applied Chinese pigments on raw linen as the bottom layer to create an ink wash effect on the coarse, unprocessed fabric through the use of water-soluble paints. On top, I worked with oils to add details generating tension between the shapes and different media.

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INSTAGRAM: [@kwongkwokwai](https://www.instagram.com/kwongkwokwai)



Kwong Kwok Wai, *Urban Coastline II*, oil and Chinese color pigments



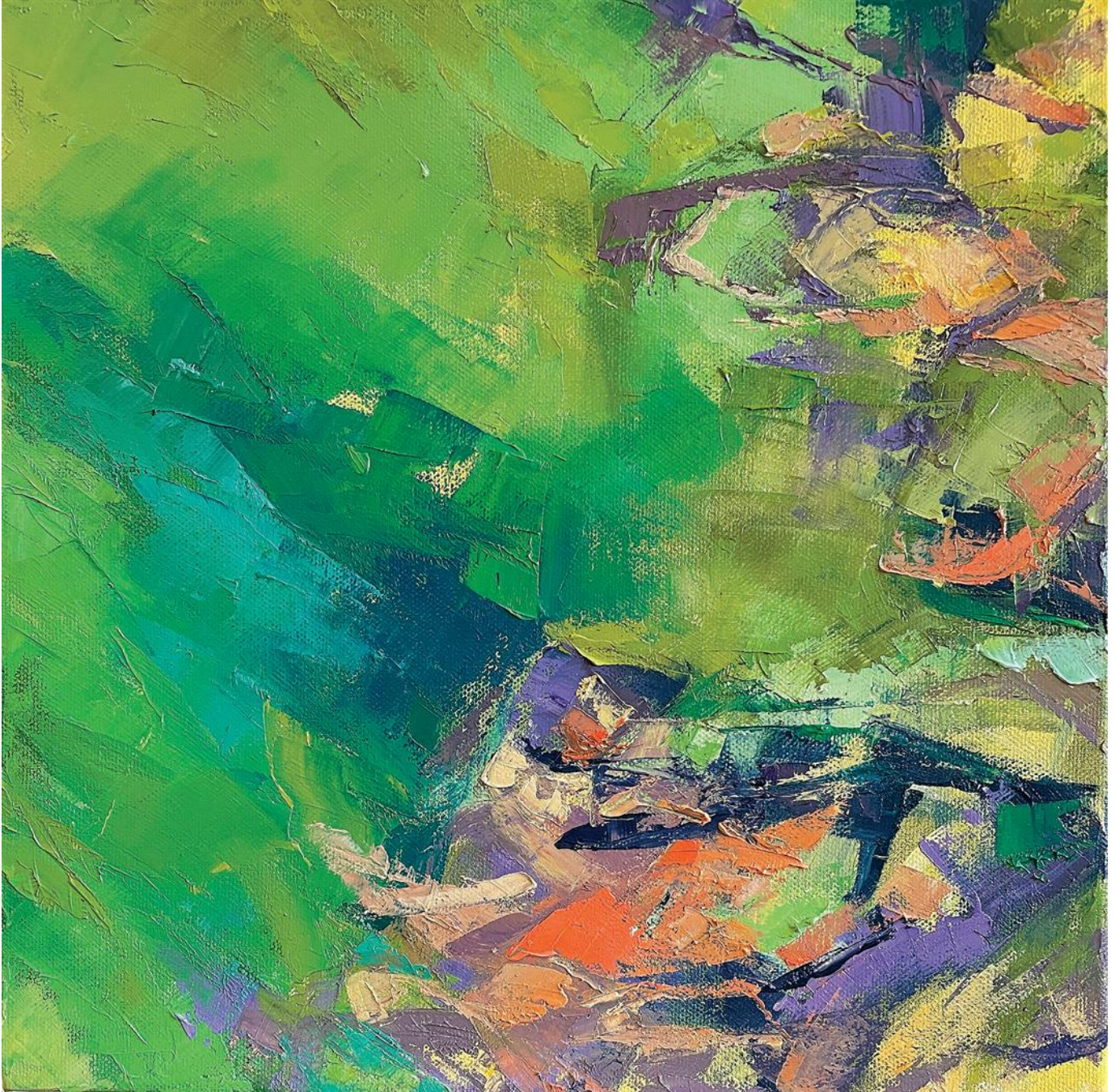
Kwong Kwok Wai, *Urban Coastline I*, oil and Chinese color pigments



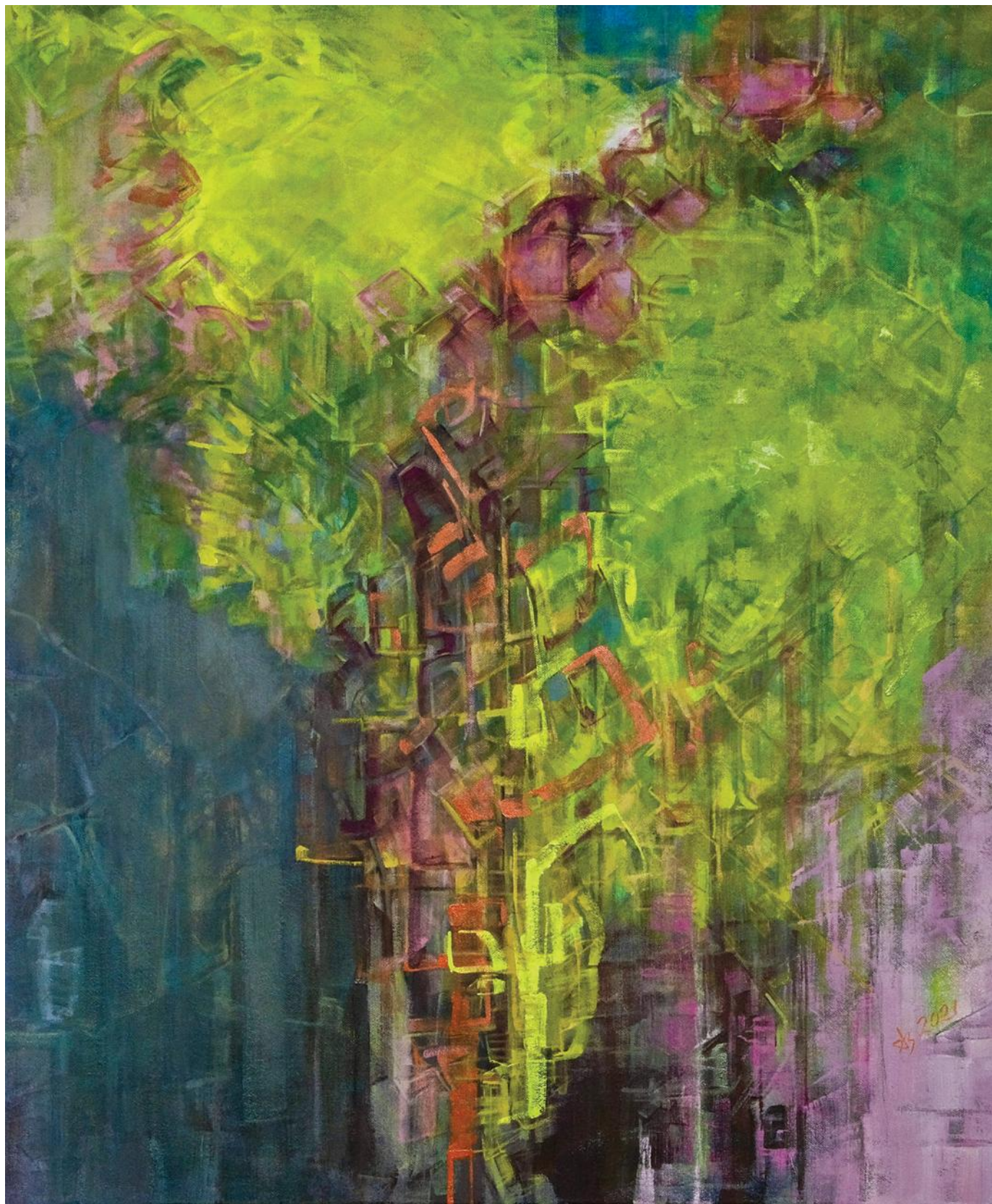
Kwong Kwok Wai, *The Map of a Myth XII*, oil and Chinese color pigments



Kwong Kwok Wai, *The Map of a Myth II*, oil and Chinese color pigments



Kwong Kwok Wai, *Urban Coastline III*, oil and Chinese color pigments



Kwong Kwok Wai, *The Map of a Myth IV*, oil and Chinese color pigments

2025 Abstracts/Semi-Abstracts Competition



Kim Chigi 2nd Place Winner

Abstract artist, Kim Chigi, lives and works in Petaluma, California. Her thought-provoking work is often an expression of the artist's psyche and emotions she feels when traveling. "I'm drawn to the liminal space between departure and arrival," she explains, "the quiet moments when you are alone in an unfamiliar place, suspended between the weight of isolation and the exhilaration of freedom."

We recently spoke with Chigi about the concepts behind her art.

What are you trying to convey in your piece, "AnavriN?"

In my painting, "AnavriN," I employ a combination of contrasting colors, textures, and spatial dynamics to invite a deeper reflection on themes like transition, balance, and the interplay between solid and ephemeral aspects of existence.

Inverting the word Nirvana in the title permits me to psychologically approach the painting from a different perspective, allowing the meaning of the word to remain, visually disguising it while reminding myself there is always another side or a different point of view. It suggests that rather than achieving a state of perfect peace, one is stuck in a threshold of ambiguity, forever suspended in between the self and Nirvana.

How do you translate your travel experiences into abstract artwork?

I begin by considering the emotional landscape of my journey — using color to evoke the feelings tied to a place, whether the cool calm of the ocean, or the vibrancy of a bustling city. Texture can capture the tactile sensations I encounter; smooth,

rough, layered, or fragmented surfaces might mirror the varied terrains or contrasts in culture.

Ultimately, the abstraction expresses the underlying energy, atmosphere, and mood of my travels rather than a direct visual recounting, allowing the viewer to experience the journey in an intuitive, personal way.

Why do you use writing or images with text in your paintings?

I often include text, letters, and numbers, transforming their conventional roles as communicative symbols into potent visual elements that convey meaning through their form, rhythm, and associations.

Letters and words may become fragmented or distorted, suggesting themes of disintegration, communication barriers, or the malleability of language. I integrate them into an abstract composition when they help evoke a sense of narrative or structure, while also encouraging a deeper, more intuitive interpretation.



2nd Place Winning Entry

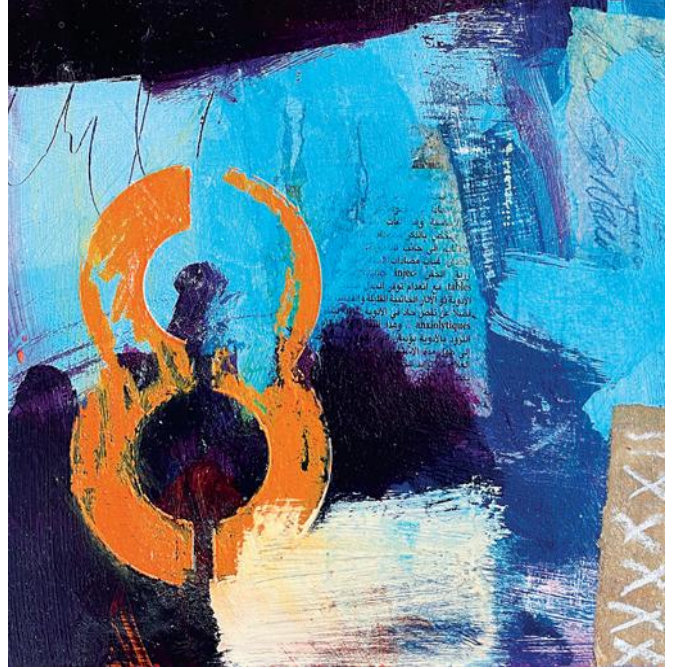
Kim Chigi, AnavriN, mixed media
(See a larger image on page 41)

WEBSITE: www.kimchigi.com

INSTAGRAM: [@kimchigi_art](https://www.instagram.com/kimchigi_art)



Kim Chigi, *The Words We Keep*, mixed media



Kim Chigi, *Losing Balance*, mixed media



Kim Chigi, *Paved Paradise*, mixed media



Kim Chigi, *Crux*, mixed media

Kim Chigi | 2025 Abstracts/Semi-Abstracts Competition, 2nd Place Winner



Kim Chigi, *Beside Me*, mixed media



Kim Chigi, *Nimbus #1*, mixed media



Kim Chigi, *Last Day of June*, mixed media



Kim Chigi, *SEKT*, mixed media



Kim Chigi, *When the Ocean Meets the Sea*, mixed media

2025 Abstracts/Semi-Abstracts Competition



Allison Krajcik

3rd Place Winner

Allison Krajcik lives and works in Southeastern Massachusetts creating rich landscapes and florals using oils and pastels.

In 2007, Krajcik founded an interior redesign company, but during the early days of the pandemic, she shifted her focus from consulting to painting and creating a cohesive body of art. Since then, her pieces have been juried into numerous exhibitions and received many awards. She is a Signature member of the Pastel Society of America and the Pastel Painters Society of Cape Cod.

We had a recent conversation with Krajcik about her inspiration and technique.

You originally painted in watercolor. What made you change to pastels?

With watercolor, the glazing technique had become tedious and tiptoeing around the white of the paper became too controlled. Pastel was not so precious, and the color interaction could be heightened dramatically by allowing underpaintings to show through subsequent layers of pastel in infinite combinations.

How do you use color theory to determine your underpaintings and balance of color in your work?

I select a palette first, based on color relationships on the color wheel (as in triads, split complementary, and double complementary combinations). I determine the overall color dominance and which warm colors will serve as the underpainting based on the mood I want to achieve.

You have several paintings of milkweed. What attracted you to this particular plant?

Milkweed is a vital food source for the Monarch butterfly but is classified as a weed because it reproduces rapidly and takes water and nutrients from farmers' crops. But as this plant disappears,



3rd Place Winning Entry

Allison Krajcik, *Bejeweled*, pastel

(See a larger image on page 41)

the Monarch struggles to complete its cross-country journey. I hope that by giving viewers a closer look, they might question why we cast away such a beautiful and complex plant and reflect on the delicate balance that sustains our world.

What inspired your artwork, "Bejeweled,"

The contrast of the color temperature between the silk threads in sunlight and shade was my inspiration. An intimate space was created by squeezing the warm area of light between the dominant dark shapes. The backlighting created drama while the contrast of sharper texture in the white silk threads in the foreground creates depth and movement. I prefer dramatic paintings and luminous backlighting and depth. I enjoy developing a plan for color with an emphasis on overall temperature and mood of a piece, and I like to play with soft and sharp texture.

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Allison Krajcik, *Silk Streamer*, pastel



Allison Krajcik, *Time To Go*, pastel



Allison Krajcik, *The Offering*, pastel



Allison Krajcik, *Rounding the Rim*, pastel



Allison Krajcik, *Swirling Silk*, pastel



Allison Krajcik, *The In Between*, pastel

Art&Color³⁶⁵
2025 Abstracts/Semi-Abstracts Competition | Exhibition



1st Place Winner
Kwong Kwok Wai
Atlas the Other Shore,
oil and Chinese color pigments

walterkwonghk.wordpress.com | [@kwongkwokwai](https://www.instagram.com/kwongkwokwai)

(See our story about his artwork on page 27)



2nd Place Winner
Kim Chigi

AnavriN,
mixed media

www.kimchigi.com
[@kimchigi_art](https://www.instagram.com/kimchigi_art)

(See our feature
story about
Chigi's work
on page 34)



3rd Place Winner | Allison Krajcik

Bejeweled, pastel | allisonkrajcik.com | [@colorwhisperer1](https://www.instagram.com/colorwhisperer1)

(See our feature story about her work on page 38)



Special Merit | John Sherry
Beyond the Familiar, pastel | [@johnsherryart.com](https://johnsherryart.com)



Special Merit | Paula Borsetti
Wear the Pants, acrylic
[@paula_locuststreetstudios](https://paula_locuststreetstudios)



Special Merit | Gina Blickenstaff
Pierre's Winter Salad and Amaryllis, oil
[@gina_blickenstaff](https://gina_blickenstaff)



Special Merit | Lauren Brumbach
Uttered Not, Yet Comprehended #3, mixed media
[@l.brumbach.art](https://l.brumbach.art)



Special Merit | Marabeth Quin
Early Bright, mixed media
[@marabethquinart](https://marabethquinart)



Special Merit
Nicholas Sherry
Shattered No. 1, digital
[@nft_nicko_art](#)



Special Merit
Jenny Ink
Summer Dalliance, Part B, mixed media
[@paintedladystudiojennyink](#)



Special Merit
Ruth Gonzalez
Fly Away I, acrylic
[@artbyruthg](#)



Special Merit
Lisa Bernstein
Lilac Steps, oil
[@art_escapes_by_lisa](#)



Special Merit
Amy Szwaya
Bee on Peony, colored pencil
[@amyvkszwaya](#)



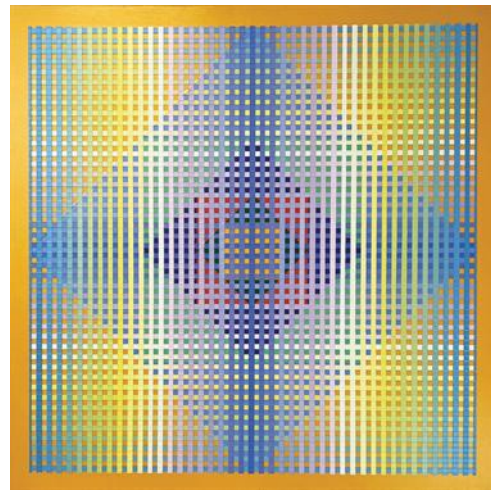
Special Merit
Kathelen Fox Weinberg
Summer Dreams I, oil and cold wax
[@kfoxart](#)



Special Merit | Linda Davey
A Break in the Rocks, acrylic | [@lindadavey.art](https://lindadavey.art)



Special Merit | Ellice Yang
Carry You Home, acrylic and resin
[@elliceyang_art](https://elliceyang_art)



Special Merit | Mark Vogel
September 21, 2022, acrylic
[@contemporaryopart](https://contemporaryopart)



Special Merit | Carolyn Marshall Wright
Arabesque, acrylic
[@carolynpaints](https://carolynpaints)



Special Merit | Lucia Gomez
Geometric Metaphors No 2963, mixed media
[@lucia_gomez_arte](https://lucia_gomez_arte)



Special Merit
Cathyann Burgess
Blue Ridge Cathedral, oil and cold wax
[@cathyannburgessfineart](https://www.instagram.com/cathyannburgessfineart)



Special Merit
Milena Guberinic
Where Are You Going, watercolor
[@milenaguberinic.art](https://www.instagram.com/milenaguberinic.art)



Special Merit | **Virginia Gott**
Orange Wedge, mixed media | [@vgott.studio](https://www.instagram.com/vgott.studio)



Special Merit | **Glen Ediger**
Out of Chaos, exposed copper | www.glenedigerart.com

2025 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | ARTISTIC RECOGNITION



Artistic Recognition
Sultan Öztürk
Evening in Istanbul, watercolor
[@sulozturk](#)



Artistic Recognition
Mark Sajatovich
The Cards We're Dealt, acrylic
[@marksajatovich](#)



Artistic Recognition
Emily Joseph
Allegory, acrylic
[@painting_elj](#)



Artistic Recognition
Mark Sajatovich
Rooftops, acrylic
[@marksajatovich](#)



Artistic Recognition
Amy Rattner
Coyote Gaze, acrylic
[@amysr](#)



Artistic Recognition
Vasu Tolia
Time for a Change, mixed media
[@toliavasr](#)



Artistic Recognition
Lauren Yoho
Four, watercolor
[@bobbie.and.sammy](#)



Artistic Recognition
Aaron Krone
Looking Out, acrylic
[@kroneaaron](#)



Artistic Recognition
Rozalia Lefedjiiska
Red, watercolor
[@rozalia_lefedjiiska](#)



Artistic Recognition
Michael Gault
Dimensional Diluvium, oil
[@michaelgaultstudio](#)



Artistic Recognition
Jewel Conway
Confetti Confection, acrylic
[@jewelart_wowfactor](#)

2025 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | ARTISTIC RECOGNITION



Artistic Recognition
Jessie Swimeley
Twilight Descent,
 printmaking
 @jessies6005



Artistic Recognition
Dawn Bouchard
Our Garden
 mixed media
 @dawnreenebouchard



Artistic Recognition
Astrid Reeves
Painted Desert II,
 acrylic
 @astridsartstudio



Artistic Recognition
Brook Noel
New Beginnings, colored pencil
 @brook_noel_art



Artistic Recognition
George Johnston
Honour, acrylic
 @geo_johnstonartist



Artistic Recognition
Karen Salup
Abstract Expression, mixed media
 @ksalup



Artistic Recognition
Kathryn Degliantoni
Kitchen Mesa, Ghost Ranch, NM, watercolor
 @trekart



Artistic Recognition
Michael Gault
Scarlet Autumn, oil
 @michaelgaultstudio



Artistic Recognition
Jill Storey
Rhapsody in Yellow, pastel
 @jillstoreyart

2025 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | HONORABLE MENTION



Honorable Mention
Tamara Meehan
Abstract Floral 324, acrylic
[@tamarameehanart](#)



Honorable Mention
Lucinda Hamilton
Colorful Autumn, acrylic
[@lucindapaints](#)



Honorable Mention
Tamara Meehan
Secrets Beneath the Canopy, mixed media | [@tamarameehanart](#)



Honorable Mention
Melvina Noel
The Wedding, mixed media
[@melvinawrite4u](#)



Honorable Mention
Nayyar Iqbal
New York Winter, mixed media
[@nayyar.art](#)



Honorable Mention
Avril Haubrich
Serenity in Bloom, mixed media
[@avrilhaubrichart](#)



Honorable Mention
Ray Francis
The Days End, oil
[@francis_paintings](#)



Honorable Mention
Jeannette Stutzman
Winter Aspens, oil
[@jeannetestutzmanart](#)



Honorable Mention
Sonia Slavtcheva
Golden Embrace, watercolor
[@soniaslavlacheva_art](#)

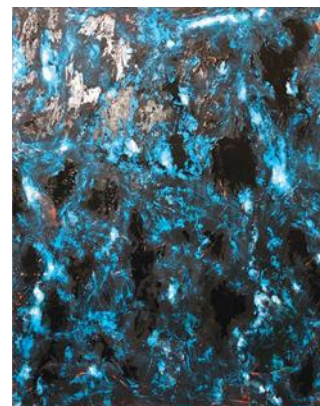
2025 ABSTRACTS/SEMI-ABSTRACTS COMPETITION | HONORABLE MENTION



Honorable Mention
Hanna Supetran
Heart on Fire, oil
[@h_supetran](#)



Honorable Mention
Kat Block
Fragmentation, collage
[@kat.block](#)



Honorable Mention
Mark Zimmerman
Holiday Depression Painting, acrylic | [@zim13](#)



Honorable Mention
Sri Bhargavi Peesapati
The Divine Love, acrylic
[@coloursofsmile_by_sri](#)



Honorable Mention
Ramitha Hegde
Vibrant Visions, acrylic
[@artbyramitha](#)



Honorable Mention
Irina Kaplan
Last October, watercolor
[@irina_i_kaplan](#)



Honorable Mention
Miche Majcen
About Face, acrylic
[@michemajcenart](#)



Honorable Mention
Jessie Swimeley
Roundabout, encaustic and cyanotype | [@jessies6005](#)



Honorable Mention
Krista Oremus
Riverbed Mosaic, mixed media
[@krista_o](#)



Honorable Mention
Jean Parker
Walk Through, oil
[@jeanparkerart](#)

Gator was RDT's original conservation dog, stealing Heath Smith's heart more than 20 years ago and forging a bond that never wavered. Conservation scent detection was in its infancy then and so much of the work that goes on in this field today can be credited to Gator, one of the first dogs to ever track orca whale scent from the bow of a boat.



Gator

Captain was a soft and fuzzy velveteen rabbit detection dog with a joyful spirit and a sweet soul. His fur was too fine for the rough habitats RDT hikes through but with sufficient protective gear he was a top detection dog and a true athlete. He never wanted his work to end because it gave him so much joy. Tall and leggy, he loved to curl up on laps like a smaller dog.



Captain

Alli was the fearless, stubborn, incredible matriarch of the RDT pack. She was like the "Little Engine that Could." Nothing deterred her spitfire skills. She detected endangered turtles under the surface of the water, helped a threatened butterfly species by locating the places they feed, and found data in hidden underground cavities. She was RDT's guiding light.



Alli

The Rogues' Gallery:

Award-winning animal artist, Louise Hancox, lives and works in Warwickshire, UK, creating expressive drawings of animals, from pets to Africa's big cats. Her passion for animals is readily seen in her work, as is her gift for capturing the very essence of her subjects. She is actively involved in global conservation efforts, donating her art to wildlife organizations to raise funds and public awareness.

Rogue Detection Teams

It was just over two years ago that a mutual friend introduced Hancox to Jennifer Hartman and Heath Smith, founders and co-directors of Rogue Detection Teams (RDT), an innovative conservation group that turns rescued, high-energy dogs — often considered unadoptable — into skilled wildlife detection partners. These dogs, guided by their handlers, are trained to track specific scents — such as animal scat or invasive plants — to aid in wildlife surveys. Their non-invasive work provides critical data used to protect endangered species and ecosystems.

By utilizing rescue dogs in these meaningful roles, Rogue Detection Teams achieves a dual purpose: advancing wildlife conservation and giving the dogs purpose and fulfilling lives as they contribute to important conservation work around the world.

The Rogues' Gallery

"I got in touch with Jennifer Hartman at RDT in late 2022, offering to create some original pastel art to celebrate the work that they do," Hancox says. "As we talked, she made the most wonderful suggestion: she said some of their dogs

A Tribute to Canine Conservation Heroes

had passed away and she thought that a commemoration piece would be a very special keepsake for the program.”

That was the inception of Hancox’s “Rogues’ Gallery,” a collection of original pastels honoring the memory of six of these conservation superheroes.

Hancox completed the portraits in November 2024 and the team at RDT loved them. They wrote, “Eighteen months ago, we set out on an unexpected journey – one that was not about detection work, but a deeply personal path of healing and remembrance.

“It began when we met wildlife artist Louise Hancox who offered to memorialize six of our conservation dogs – Gator, Scooby, Max, Captain, Chester, and Alli. Their losses were so profound that, in some cases, we hadn’t spoken of them. With gentle compassion, Louise guided us to share each dog’s story – their quirks, their joys, the parts of them we carry in our hearts.

“These cherished portraits have given us a way to celebrate the lives and adventures we shared with them in service of wildlife and conservation, and for this, we are forever grateful.”

You can see the Rogues’ Gallery and read full stories about these special dogs on Hancox’s website: www.louisehancoxfineart.co.uk/roguedoggallery

To learn more about RDT’s work and meet all of their canine heroes, visit roguedogs.org.



Louise Hancox



Chester

Chester loved everyone. He was RDT’s fluffy, faithful ambassador with the heart of a puppy. He travelled the world to assist wildlife, from brown bears in the Pyrenees to bobcats in Wisconsin, and moose, bear, and caribou in the frozen tundra of Alberta. Later, he visited schools to educate children and share his adventures in conservation science.



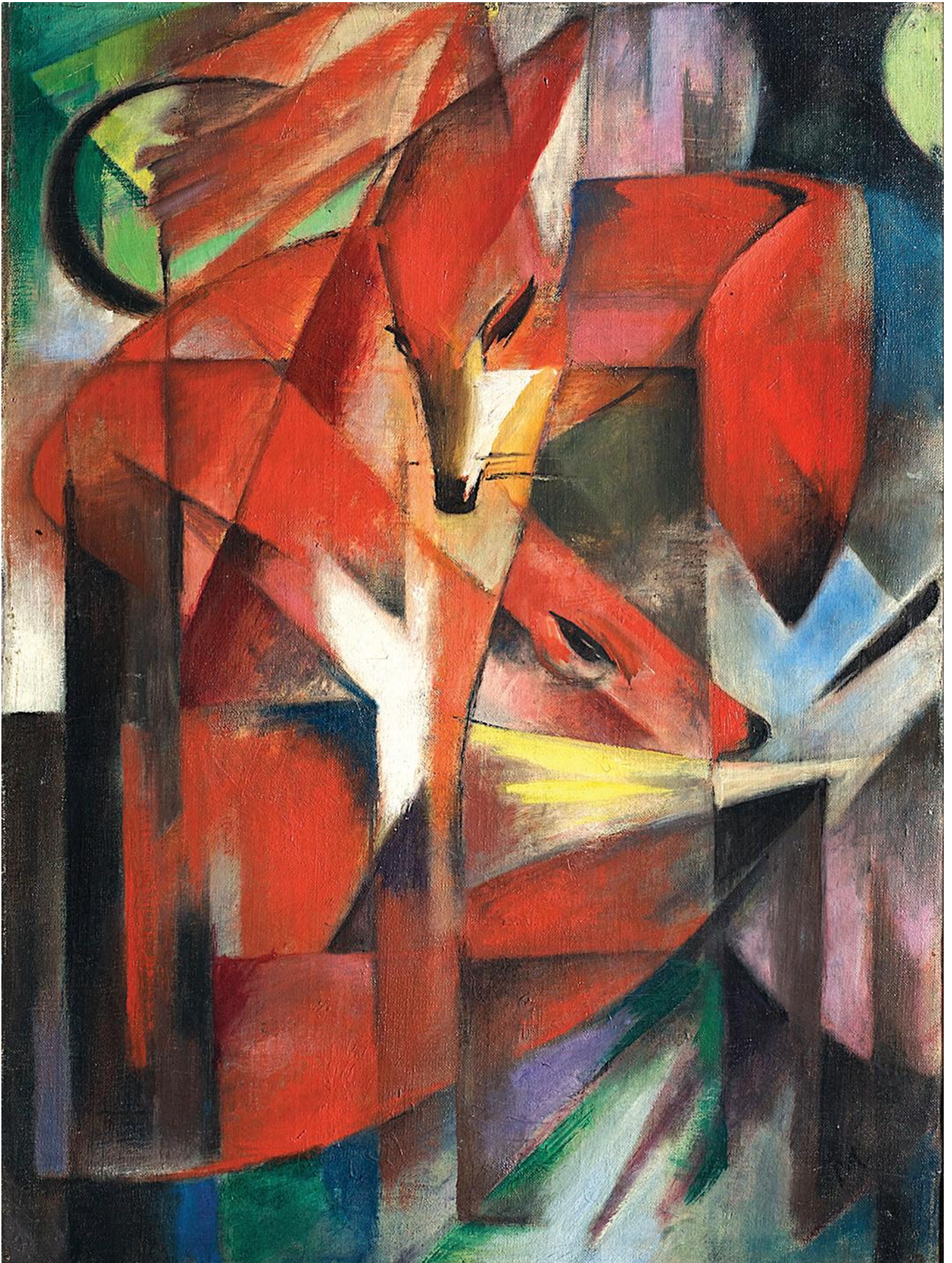
Scooby

Scooby worked tirelessly for big cat conservation. From Africa’s lions, cheetahs, leopards, servals, and caracals, to Cambodia for tiger research, to Nepal tracking elusive clouded leopards, Scooby’s nose helped protect them all. He even played a crucial role in detecting snares and evidence of poaching, supporting anti-poaching efforts.



Max

Max was a shy, quirky little fellow with a big, bushy tail and one white whisker that was always askew. At first, he liked to stick close to his handler, but detection dogs need to explore independently. With patience, love, and guidance, Max found his confidence, becoming a truly talented detection dog finding grizzly bears, spotted owls, mustelids, and tigers.



Franz Marc, *Foxes*, 1913, oil on canvas



Franz Marc, *Large Blue Horses*, 1911, oil on canvas

HISTORIC ARTIST

Franz Marc

In his brief career, Franz Marc had a significant impact on modern art, playing a fundamental role in German Expressionism and influencing later art movements including Abstract Expressionism. A timeless figure in the art world, his legacy continues to inspire artists today.

Born in 1880 in Munich, Franz Marc had a serious nature. When he was still a baby, his father called him the “little philosopher.” Growing up, Marc considered becoming a priest for a time, then studied philosophy at the University of Munich.

At the age of 20, he abruptly decided on an artistic career. He studied at the Academy of Fine Arts in Munich, learning traditional painting techniques, but two visits to Paris in 1903 and 1907 introduced him to Impressionism and Post Impressionism which had a profound influence on him, particularly the work of Vincent Van Gogh and Paul Gauguin.

As Marc cultivated his own style and technique, he found deep inspiration in Henri Matisse’s use of color to express emotion within Fauvism, as well as the dynamic forms of Cubism.

Seeking a spiritual connection to nature

His new creative direction fueled a yearning to convey a deeper spiritual connection to nature. He began painting animals as subjects, believing they represented a higher spiritual purity than humans and that painting them allowed him to better express his own spirituality.

In 1910, Marc met Wassily Kandinsky, a founder of the Neue Künstlervereinigung München (New Artists’ Association of Munich, or NKV), a group of artists united by their opposition to Munich’s traditional art establishment. Marc defended the group publicly and briefly became a member, participating in one of their exhibitions, but their work was never well received by critics or the public.



Franz Marc, *Fate of the Animals*, 1913, oil on canvas



Photo of Franz Marc, 1913

Forming Der Blaue Reiter (The Blue Rider)

Marc's dissatisfaction with conventional art was at its peak, and when dissension split NKV over lack of artistic freedom, he, Kandinsky, and several others left the association and formed a rival

group called Der Blaue Reiter (The Blue Rider).

This loose network of artists included Paul Klee, August Macke, Gabriele Münter, and others united by common objectives rather than a particular style. Its two exhibitions in 1911 and 1912 featured art from members as well as invited artists such as Pablo Picasso and Henri Rousseau.

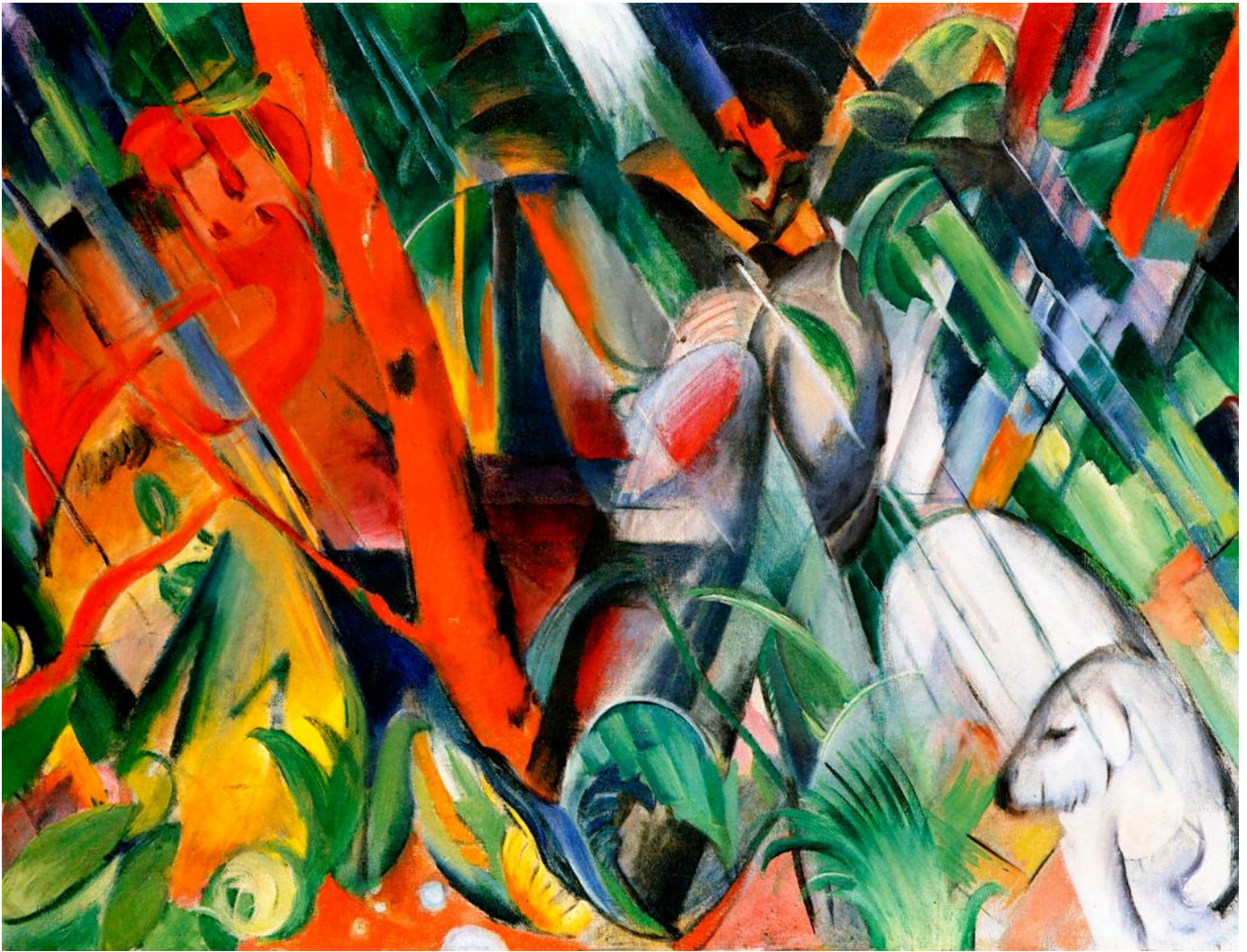
Creating a spiritual revolution through art

Members of the group shared the belief that true art should express spiritual truths and transcend the material world, particularly through abstraction and symbolism; that color and form hold inherent spiritual values; that music is a parallel abstract art form evoking emotions and spiritual consciousness; and that intuition and spontaneity can aid in expressing inner visions and emotions. They believed Der Blaue Reiter could create a spiritual revolution through art.

Der Blaue Reiter lasted only three years but was fundamental to the development of German Expressionism and the avant-garde, as well as later art movements including Abstract Expressionism, and art philosophies such as Mondrian's geometric abstraction. Ultimately, Der Blaue Reiter influenced many of the most recognized artists of the twentieth century.

Tragedy in World War I

With the outbreak of World War I in 1914, Der Blaue Reiter was forced to dissolve. Kandinsky was sent back to his homeland, Russia, for the duration of the



Franz Marc, *In the Rain*, 1912, oil on canvas

war, and tragically, Marc, who had been drafted into the German army, was killed in action in France in 1916.

Franz Marc's Legacy in Modern Art

Although his career was brief, Marc left a profound legacy in the art world. His work with Der Blaue Reiter and close collaboration with artists within the group extended its influence far beyond his lifetime.

Marc's artistic style was characterized by bold colors, innovative techniques, emotional depth, and spiritual exploration. Every image and brush stroke symbolized a deeper meaning – overlapping planes and fractured forms conveyed energy and emotion and each color was chosen to evoke specific responses. He sought to capture a spiritual and emotional reality in his art that would lead viewers to a higher state of consciousness.

Marc's indelible impression on the world of art continues to inspire and influence generations of artists today.



Franz Marc, *Girl with Cat*, 1912, oil on canvas



We are excited to announce the Winners, Special Merit, Artistic Recognition, and Honorable Mention award recipients in our 2025 All Animals Competition. To say it was difficult to judge the 500+ outstanding entries from all over the world would be an understatement, and we thank everyone who participated.

We received beautiful artwork from 18 countries including Australia, Belgium, Canada, France, Germany, Ireland, Italy, Japan, New Zealand, Norway, Poland, South Africa, Spain, Switzerland, Trinidad and Tobago, Turkey, U.K., and 30 states in the U.S. The diversity of subjects and media was impressive, and we hope you enjoy this amazing exhibition.

Art&Color³⁶⁵
2025 All Animals Competition



Leon Fouché

1st Place Winner

Leon Fouché is an award-winning wildlife artist from South Africa. His ultra-realistic artwork captures the natural beauty found in game reserves near his home where he encounters Africa's most awe-inspiring and iconic creatures.

As a pastelist, photographer, and passionate conservationist, Fouché is committed to protecting endangered species and the environment. He frequently donates his artwork and proceeds to wildlife conservation projects.

Over the course of his career, Fouché has garnered many awards, exhibited widely, and has artwork in corporate and private collections worldwide.

Recently, we had a conversation with him about his art.

How did you get started in art?

I've loved drawing since childhood, mostly with pencil, though I never took art as a subject in school. My mother, Ingrid, is also a wildlife artist so I had access to her soft pastels at home. I held my first exhibition alongside my mother's work, and after a successful show, I decided to pursue art as a career. I've stayed with pastels ever since because I find them easy to use, especially for drawing feathers and fur.

What inspired you to create "Florida Panther?"

My "Ghosts of the Glades" piece was commissioned by a Florida-based conservationist dedicated to preserving land for wildlife to thrive in. Inspired by the endangered Florida panther and the now extremely rare ghost orchid, I placed the



1st Place Winning Entry

Leon Fouché, *Ghosts of the Glades* — Florida Panther, pastel
(See larger image on page 70)

panther in a dense swamp scene with cypress trees where the orchids are found. It's an artwork I'm especially proud of.

You take your own reference photos. Do you alter elements of a photograph to create a painting?

I photograph animals, birds, branches, leaves, rocks, and scenes to use in future drawings. I often adjust composition, lighten shadows, and enhance warmth, while blurring backgrounds to keep the focus on the subject. Each painting I do is usually a combination of elements taken from a few photos, unless the photo of the subject is already perfect — which isn't often.

WEBSITE: fouchestudios.com

INSTAGRAM: [@fouchestudios](https://www.instagram.com/fouchestudios)



Leon Fouché, *A Quiet Confidence*, pastel



Leon Fouché, *Lion Pair*, pastel



Leon Fouché, *Bateleur Eagle*, pastel



Leon Fouché, *Grey Crowned Cranes*, pastel



Leon Fouché, *Rio Grande Turkeys*, pastel



Leon Fouché, *African Fish Eagle*, pastel



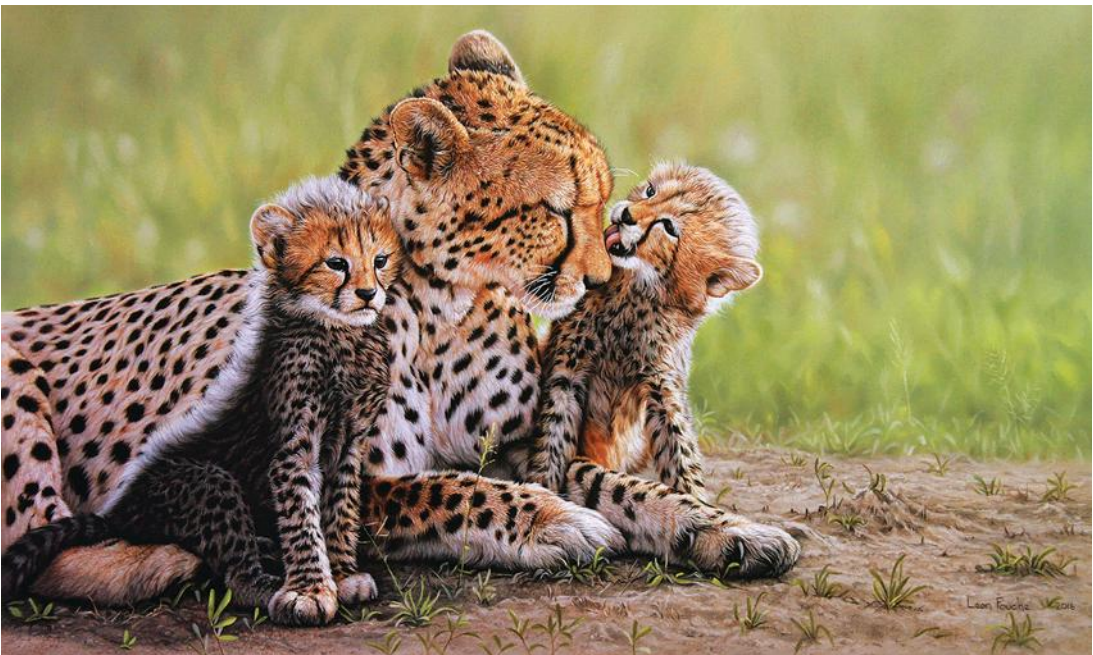
Leon Fouché, *A Safe Place*, pastel



Leon Fouché, *River Dance*, pastel



Leon Fouché, *Wild Dog Pups*, pastel



Leon Fouché, *Cheetah Family*, pastel



Leon Fouché, *Desert Lion*, pastel



Leon Fouché, *Leopard*, pastel

Art&Color 365
2025 All Animals Competition



J.R. Hess

2nd Place Winner

Colorado-based wildlife artist, J.R. Hess, followed a long, roundabout road as he searched for his place in the art world. After high school he worked as a cell animator for Disney Studios and earned a degree in art, but he was still looking for something without knowing what it was.

Then he discovered Orcas Island, one of the San Juan Islands in the Pacific Northwest, and his life changed. Living off the grid, he formed relationships with the indigenous people and began drawing the magnificent wildlife in the area.

"That's where my love for wildlife was ignited," Hess says. "I tracked bald eagles and studied orca whale pods that navigated the island. It was truly an amazing experience that I draw upon for inspiration to this day."

We talked with the award-winning artist about his life and work.

Why have you chosen colored pencils as your primary medium?

As a young artist, painting supplies were expensive, but paper and pencils were easy to come by. I've dabbled in many other media but find pencil and colored pencil the most rewarding for me, giving me what I hope to see in my art.

How did you choose your reference photo for "Barn Owl"?

When choosing a reference photo to work from, I look for a certain energy I get from an animal. I always begin with the eyes. If I can capture that right, the rest comes down to good old technicality. The eyes hold the emotion of the animal and, for me, that's the most important thing to convey.



2nd Place Winning Entry

J.R. Hess, *Barn Owl*, colored pencil
(see a larger image on page 71)

Wildlife conservation and cultural preservation are very important to you. How do you address that and increase awareness through your artwork?

Recently, I've partnered with The Rocky Mountain Raptor Program (RMRP), a non-profit that works for the protection and conservation of raptors and their environment through rehabilitation, education, and research.

I also have had the pleasure of collaborating with Zero Skateboards to create the "Hess Nature Series" featuring my artwork on their skateboards. A portion of all proceeds are donated to the RMRP. The fun thing about this project is that nature and wildlife conservation reaches a younger demographic.

Cultural preservation through documenting and illustrating Native American culture is also important to me. The indigenous people of this country have an important story that must be remembered and told. Through my art, I hope to honor that story.

WEBSITE: jrhessart.com

INSTAGRAM: [@jrhessart](https://www.instagram.com/jrhessart)



J.R. Hess, *Winter's Witness*, colored pencil



J.R. Hess, *Through Dreams*, colored pencil



J.R. Hess, *Wood Duck*, colored pencil



J.R. Hess, *Southbound*, colored pencil



J.R. Hess, *A Queen's Closeup*, colored pencil



J.R. Hess, *Season of the Song Dog*, colored pencil



J.R. Hess, *A Dance of Stillness*, colored pencil



J.R. Hess, *Grayfeather*, colored pencil

Art&Color 365
2025 All Animals Competition



**Debbie K.
Morris**

3rd Place Winner

English artist, Debbie K. Morris, always loved drawing but over the years marriage, children, and career pushed art aside. Decades had passed when in 2018, in an effort to bring balance to her overly busy life, she dusted off her easel and supplies and took up her pastels again, launching her current art practice.

Based in Bournemouth, Morris creates soulful portraits of wildlife, pets, and people. Her hyperrealist artwork has garnered numerous awards including being selected as a finalist in the 2023 Explorers Against Extinction's "Sketch for Survival" exhibition.

Morris talked to us about her art and inspiration.

Why are pastels your medium of choice?

I love the vibrancy of pastels and their strong pigmentation. The archival properties of pastels mean that paintings can last a lifetime, and I find the blending qualities and ability to work in layers are much like painting with oils, but without lengthy drying times. Also, I can achieve high levels of detail and realism in my work.

How do you find reference photos for your wildlife pieces?

I follow many talented wildlife photographers on social media who kindly allow me to use their work as reference material. One day I hope to be able to travel and take my own photos (#onmybucketlist).

Can you tell us your inspiration and process for your artwork, "Sunset Dip"?

I looked for something different or striking and this photo fulfilled both criteria. The lighting, reflections, and colors are so unusual, not one speck of gray! I had never seen anything like it and I loved how different it was.

In my artwork I sketch the subject first, then block in the main colors and tonal values creating a basic



3rd Place Winning Entry

Debbie K. Morris, *Sunset Dip*, pastel
(See a larger image on page 71)

underlay. I then work left to right adding layers and finer details on top. I love to push myself and this was the biggest painting I had ever attempted (39 x 28 inches). It gave me the challenge I needed and enjoyed. The sense of achievement and satisfaction I felt when it was finished was awesome.

Why are animal portraits a major focus of your artistic journey?

Hard question! I love painting all subjects from still lifes to people portraits, but somehow I can never break away from wildlife. There's such a variety of animals to choose from and I just never seem to stop seeing references of wildlife that I feel inspired to paint. I also love to use my art to support wildlife conservation whenever I can.

WEBSITE: portraitsbydkm.co.uk

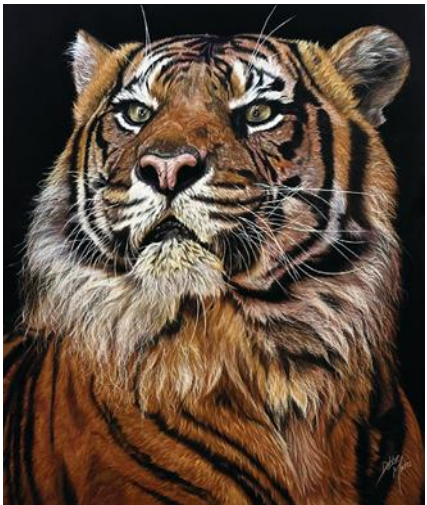
INSTAGRAM: [@debbiemorris1810](https://www.instagram.com/debbiemorris1810)



Debbie K. Morris, *I Have a Dream*, pastel



Debbie K. Morris, *Mother's Masterpiece*, pastel



Debbie K. Morris, *Majestic*, pastel



Debbie K. Morris, *Sleeping with One Eye Open*, pastel



Debbie K. Morris, *Fields of Gold*, pastel



Debbie K. Morris, *Benji*, pastel

Art&Color³⁶⁵
2025 All Animals Competition | Exhibition



1st Place Winner

Leon Fouché

Ghosts of the Glades — Florida Panther, pastel

fouchestudios.com | [@fouchestudios](https://www.instagram.com/fouchestudios)

See our feature story about the artist on page 57



2nd Place Winner
J.R. Hess

Awakenings, colored pencil

jrhessart.com | [@jrhessart](https://www.instagram.com/jrhessart)

See our feature story about
his art on page 64



3rd Place Winner | Debbie K. Morris

Sunset Dip, pastel | portraitsbydkm.co.uk | [@debbiemorris1810](https://www.instagram.com/debbiemorris1810)

See our feature story about her art on page 68



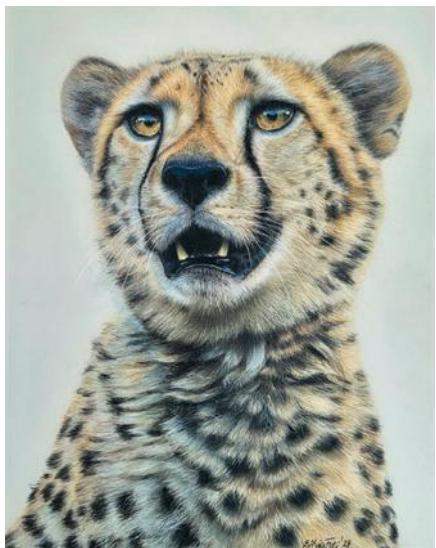
Special Merit
Robyn Bromham
Not Happy!, scratchboard
[@robynbroham](#)



Special Merit
Natalie Parker
Munching Away, acrylic
[@natalie_jane_parker](#)



Special Merit
Louise Reilly
Freya, mixed media
[@louisereillyart](#)



Special Merit
Silvia Frei
Watch Out!, colored pencil
[@silviafreiporraits](#)



Special Merit
Crystal Orlando
Tesoro Dorado, charcoal and graphite
[@orlandostudio](#)



Special Merit
Linda Hansen
The Great Runner, acrylic
[@lindahansens_art](#)



Special Merit | Brittany Johnson
Eyrar of Cygnets, scratchboard | @madebybeejayart



Special Merit | Patrick Hedges
Lifeblood of Etosha, scratchboard
@patrick_hedges_artist



Special Merit | Tracy Warner
It Wasn't Me, colored pencil
@traceonpaper



Special Merit
Claire Yates
Alone Again, pastel
@claireyatesartist



Special Merit
Rachel Harris
Emerging/Disappearing,
mixed media
@rachelharris_art



Special Merit
Annik Janssens
Spotted Girl, pastel
@annikanimalart

2025 ALL ANIMALS COMPETITION | SPECIAL MERIT



Special Merit | Megan O'Connor
Goldenrod Blue, mixed media
[@meganconnorart](#)



Special Merit | Debra Otterstein
Shadowmaker, scratchboard
[@otterridgeart](#)



Special Merit | Sharon Moseley
I'm Watching You, pastel
[@tidgipud](#)



Special Merit | Peter Eades
Badlands Mustang, oil
[@petereadesart](#)



Special Merit | Karen Feeley
Blaze, pastel
[@karenfeeleyart](#)



Special Merit | Angela Parr
She Contemplates, pastel
[@bingaragallery](#)



Special Merit | Cher Pruys
The Matriarch, acrylic
[@cherpruys](#)



Special Merit | Tim Walker
Curiosity, charcoal
[@tdw_fineart](#)



Special Merit | Linda Lunnon
Our Bushland Beauties, ink on scratchboard
[@lindalunnonillustrations](#)



Special Merit | Susanne Fumelli
Landing, colored pencil
[@susannefumelli](#)



Special Merit | Felicia Feldman
Before the Nap, oil
[@paintings_fmf](#)



Special Merit | Cat Lencke
The Barred Owl, watercolor
[@cat_lencke_watercolor](#)



Special Merit | Lorraine Dey
Jodie's Eyes, pencil | @lorrainedey_art



Special Merit | Larry Moore
As the World Turns, oil | @larry_moore_studios



Special Merit | Didem Kokturk
Rendezvous, oil | @didem_kokturk_art



Special Merit | Kathy Conroy
Journey, scratchboard | @artbykathyconroy



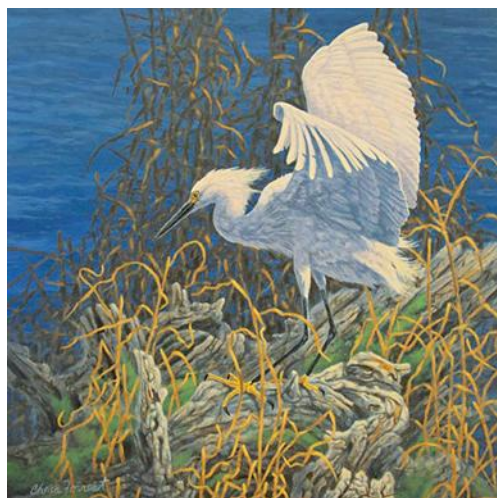
Special Merit | Alecia Thomasson
Chasing a Dream, pencil
@alecia_thomasson_art



Special Merit | Anna Kovacs
The Queens - The Divine Feminine, acrylic
@fineartbyannak



Special Merit | Laurin McCracken
Grevy Zebra, watercolor | [@laurinmccracken](https://www.instagram.com/laurinmccracken)



Special Merit | Christopher Forrest
Snowy's Haven, acrylic | [@chris.forrest.art](https://www.instagram.com/chris.forrest.art)



Special Merit | Gill Bustamante
Divine Monarchs, oil | [@gill.bustamante.artist](https://www.instagram.com/gill.bustamante.artist)



Special Merit | Patsy Lindamood
Turning the Corner, graphite | [@lindamoodart](https://www.instagram.com/lindamoodart)



Special Merit | Kimberly De Jesús Alfonso
El Rey de la Selva, oil | [@kimboosfineart](https://www.instagram.com/kimboosfineart)



Special Merit | Kate Tooke
Lily, oil | [@k8tooke](https://www.instagram.com/k8tooke)



Special Merit | Sonja Jones
Bull Elk in Rut, scratchboard
[@sjonesbyobartwork](#)



Special Merit | Andrea Cheers
Nightlife, pastel
[@andreacheers](#)



Special Merit | Rachel Allison
Going Home, pencil
[@rachelallisonfineart](#)



Special Merit | Lucy Johnson
Anticipation, pastel
[@lucyvictoriaart](#)



Special Merit | Amy McKimm
Hope, pastel
[@amy_mckimm_art](#)



Special Merit | Monika Barbian
Nobility, scratchboard
[@monikabarbian](#)



Special Merit | Sonia Stiplosek
Desert Storm, pastel
[@soniastiplosekfineart](#)



Special Merit | Nicola Gillyon
On the Prowl, colored pencil
[@nicolajaneartist](#)



Special Merit | Louise Hancox
Harmony, pastel
[@louise_hancox_fine_art](#)



Special Merit | Alix Fuerst
Otters, colored pencil
[@alixfuerst_art](#)



Special Merit | Meg Merry
Moe's Christmas, colored pencil
[@captain_nutmeg](#)



Special Merit | Danielle Robertson
A Connection, pastel
[@danielle_robertson_art](#)



Special Merit | Brenda Eneboe
Charlie, colored pencil
[@brendaeneboeart](#)



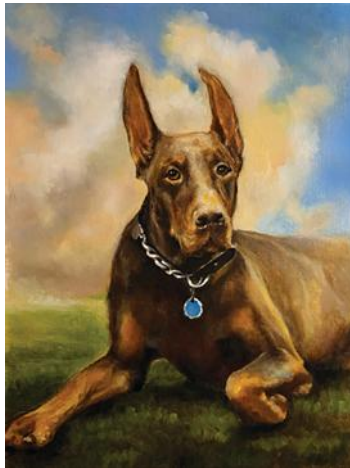
Special Merit | Heathyrre Kautz
Chibi, pastel
[@heathyrre_kautz_artist](#)



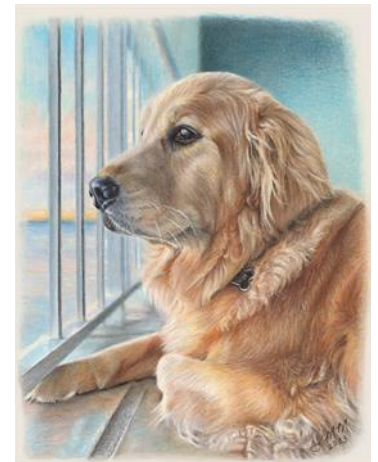
Special Merit | Deb Farrimond
Golden Lion Tamarin, pastel
[@artbydebarrimond](#)



Special Merit | David Mason
The Little Prince, mixed media
[@masondoesart](#)



Special Merit | Lee Gobbi
Doberman, oil
[@gobbifineartstudio](#)



Special Merit | Linda Metzger
Balcony View, colored pencil
[@lmmportrait](#)



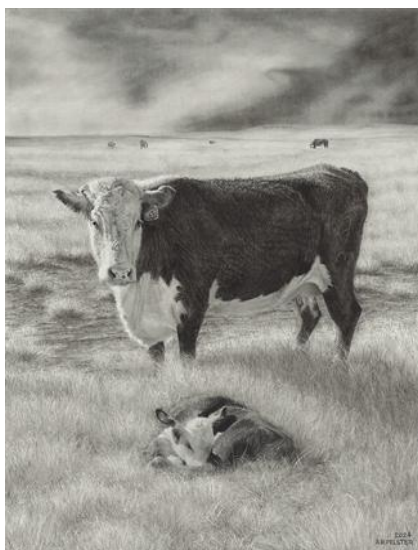
Special Merit | Conor Smith
Spotted, scratchboard
[@conorsstudio](#)



Special Merit | Geraldine Simmons
Fading Innocence, mixed media
[@geraldine_simmons_artist](#)



Special Merit | Kristy Ren
Autumn, pastel
[@kristyren_art](#)



Special Merit
Andy Pelster
Standing Guard, graphite
[@arpelsterart](#)



Special Merit
Heather Mitchell
Mister Kitty, pastel
[@HeatherMitchellStudio](#)



Special Merit
Susan McCulley
Strength in Scars, scratchboard
[@smcculleywildlifeart](#)



Special Merit
Elizabeth St. Clair
Mellow, felt
[@byelizabethstclair](#)



Special Merit
Molly Sims
Lone Wolf, oil
[@mollysimsart](#)



Special Merit
Sally Edmonds
Up Above the Treetops, acrylic
[@sally_edmonds_art](#)



Special Merit
Garry Fleming
Cheeky Boy, oil
[@garryflemingofficial](#)



Artistic Recognition
Gary Custer
The Guardian, watercolor
[@custerfineart](#)



Artistic Recognition
K-roline
Ne te retourne pas, acrylic
[@kroline_art](#)



Artistic Recognition
Claire Alberge
Crocs Blanc, colored pencil
[@lulufarfouille-art](#)



Artistic Recognition
Lisa Makin
Badger #2, colored pencil
[@lisa_makin_art](#)



Artistic Recognition
Marianne Brady
Imagine, pastel
[@at_the_beach_art](#)



Artistic Recognition
Susi Gardner
The Magnificent, oil
[@susi_gardner_artist](#)



Artistic Recognition
Claire Alberge
Timidité, colored pencil
[@lulufarfouille-art](#)



Artistic Recognition
Brook Noel
Grumpy Cat, colored pencil
[@brook_noel_art](#)



Artistic Recognition
Carol Stratman
Shadow Hunter, pastel
[@cdstratman](#)

2025 ALL ANIMALS COMPETITION | ARTISTIC RECOGNITION



Artistic Recognition

Philippa Lavers

A Word to the Wise, pastel

@philippalaversart



Artistic Recognition

Brook Noel

Lazy Morning, pastel

@brook_noel_art



Artistic Recognition

Robert Gagnon

Lying in Wait, airbrush acrylic | @robertgagnonart



Artistic Recognition

Ameeta Jackree

The Waiting Game, pastel | @ameetajackree



Artistic Recognition

Takashi Ogihara

Ruby, pastel | @takashiogihara60art



Artistic Recognition

Susan Penfold

Oana's Dog, pastel | @susanpenfoldartist



Artistic Recognition

Cher Pruys

Winter Wind, acrylic | @cherpruys



Artistic Recognition

Tove Irene Fagereng

Spotted Horse, pastel and pencil

@tovefagereng



Artistic Recognition

Rebecca Findlay

A New Strength, mixed media

@rebeccafindlayartwork



Artistic Recognition

Lauren Nielsen

Saint and Adalee, colored pencil

@Lauren.Nielsen.Art



Artistic Recognition

Bianca Schoonwinkel

Loyal Companion, colored pencil
@biancaschoonwinkelart



Artistic Recognition

Paige Weber

Summer Songbird Serenade, oil
@paigeweberart



Artistic Recognition

Chloe Woolacott

Trusting Companions, colored pencil
@chloesanimalportraits



Artistic Recognition

Sophie Patel

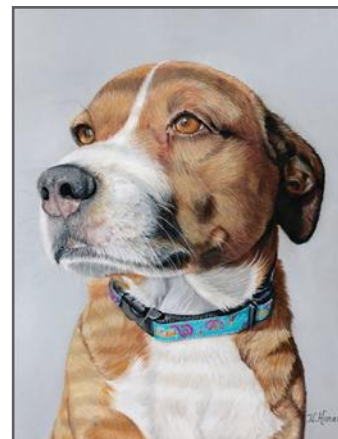
One Small Step, pastel
@sophiepatelart



Artistic Recognition

Jane Storey Wilkinson

Intent, colored pencil
@jane.wilkinson.art



Artistic Recognition

Nancy Honaker

Tootsie, pastel
@nehonakerart



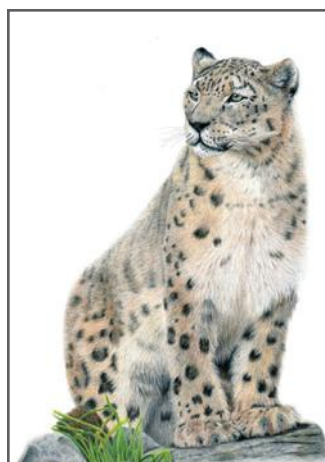
Artistic Recognition
Kendra Ferreira

Time to Fly, colored pencil
@kjfdesign.artist



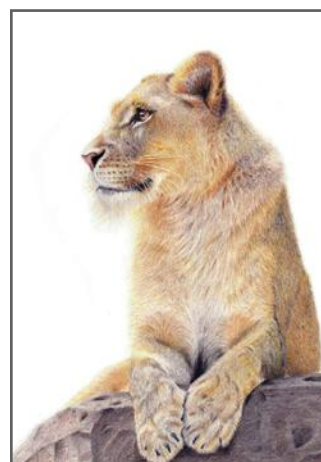
Artistic Recognition
Becky Carpenter

Lynx, colored pencil
@beckycarpenter___artist



Artistic Recognition
Cheryl Rahman

Strength in Stillness, colored pencil
@cherylrahman.art



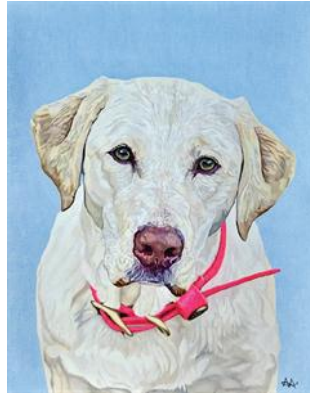
Artistic Recognition
Cheryl Rahman

Serenity, colored pencil
@cherylrahman.art



Artistic Recognition
Leah Davies

Scrappy on the Cape, oil
[@leahdavesart](#)



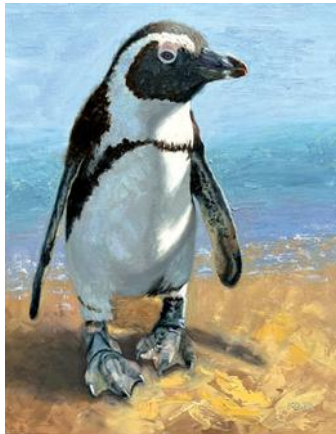
Artistic Recognition
Almaris Acin

Harbor, colored pencil
[@colorpops.art](#)



Artistic Recognition
Elle France

Sharp Eyed Magpie, oil
[@ellefrance.art](#)



Artistic Recognition
Kimberly De Jesús Alfonso

Pikkewyn, oil
[@kimboosfineart](#)



Artistic Recognition
Manon Bentley

Untitled, colored pencil
[@manonanimalart](#)



Artistic Recognition
Abigail Gingele

Male Sparrow, colored pencil
[@abi_g_art](#)



Artistic Recognition
Shelley McLean

Floral Feast, pastel
[@shelleymclean.art](#)



Artistic Recognition
Michele Lutzai

In the Middle Somewhat Elevated, mixed media
[@lmichelelutzai](#)



Artistic Recognition
Jen Crenshaw

Manzanita Perch, gouache
[@jencrenshaw.art](#)



Artistic Recognition
Catharine Haney

Spring is in the Air, pastel
[@katzee_art](#)



Artistic Recognition
Jared Barbick

The Song of El Capitan & Ama Dablam, woodcut
[@jaredbarbick](#)



Artistic Recognition
Krista Oremus

The Voyagers, colored pencil | [@krista_o](#)



Artistic Recognition
Jo Groves

Prowl, pastel
[@jo_bird_art](#)



Artistic Recognition
Fiona Groom

The Sentinel, acrylic
[@fgroom_artist](#)



Artistic Recognition
Chris Ball

Bask, scratchboard
[@animalartworkstudio](#)



Artistic Recognition
Helen Turkdogan

Daydreaming, colored pencil
[See Facebook Profile](#)



Artistic Recognition
Han In Wong

The Flying Cranes, watercolor
[@hannahwong59](#)



Artistic Recognition
Michael Pekala

Pine Warbler, acrylic on upholstery fabric
[@michaelpkalaart](#)

Art&Color⁵⁰
2025 ALL ANIMALS COMPETITION | HONORABLE MENTION



Honorable Mention
Lori Owen
Home, pastel | @loriowenartist



Honorable Mention
Natasha Crook
Panthera Tigris, oil



Honorable Mention
Jacqui Keseluk
Sea Bug, oil | @jacquikeselukart



Honorable Mention
Emily Metz
Finches in Twilight Glow, mixed media
@elmetzartist



Honorable Mention
Neva Hurley
Dark-Eyed Junco in Winter, pastel
@florafaua_artistry



Honorable Mention
Susan Coral Lee
Chasing Shadows, charcoal
@susan_coral_lee_artist



Honorable Mention
Emma Bevan
Hades and Gaia, colored pencil | @ebevan.art



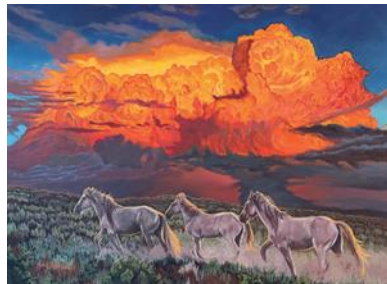
Honorable Mention
Rochelle Oberholser
Put Me Down! colored pencil | See Facebook Profile



Honorable Mention
Mel Stanger
Devotion, mixed media | @thechangesmiths



Honorable Mention
Jamie Muller
Playing Ball, oil | @jmullerart



Honorable Mention
Melody DeBenedictis
Under the Glory, oil | @melody.a.debenedictis



Honorable Mention
Roseline Houle
Lyly l'oursonne, acrylic | See Facebook Profile



Honorable Mention
Sharon Hernly
Lone Ranger, oil | @sharonhernlyartist



Honorable Mention
Kathy Bowles
Daisy, pastel | @kathy.bowles.543



Honorable Mention
Alexandra Saunders
Sweet Baby Ammu, oil | @asaunders_wildlife_artist

2025 ALL ANIMALS COMPETITION | HONORABLE MENTION



Honorable Mention
Dellene Strong
Charlotte and Webster, watercolor
@delstrongart



Honorable Mention
Robyn Riley
Helping Hand, graphite
@robynryleyartist



Honorable Mention
Carol Chandler
No R-Egret I, mixed media
@artchandlergallery



Honorable Mention
Nicola Goss
Miniature Schnauzer, colored pencil
@nicolaheatherart



Honorable Mention
Gillian Weddle
Chip, colored pencil
@gillianselftaughtartist



Honorable Mention
Jane Wilkes
Tiggy, pastel
@janenualla.pencilartist



Honorable Mention
Ann Wallace
Bleating Sheep, colored pencil
@annwallaceart



Honorable Mention
Adele Partington
Riley, watercolor
@adele.partington17



Honorable Mention
Lisa Hammerstein
Puppy Love, colored pencil
@lisahammersteam



Honorable Mention
Ayla Yesilmen
The Baby Kingfisher, watercolor
@green.art.tr



Honorable Mention
Jane Hay
History of the World, acrylic
@janehay462



Honorable Mention
Ele Gybo
Féher, oil
@tierkunst_von_ele_gybo



Honorable Mention
Melanie Bird
Strike a Pose, colored pencil
@melannart



Honorable Mention
Robb Casseday
Gus-Gus, scratchboard & ink
@cassedaycreatedesigns



Honorable Mention
Nancy Wolitzer
Just Alone, scratchboard
@nancy_wolitzer



Honorable Mention
Rosie Brundrett
Black Beauty, acrylic
@rosiebrundrett.art



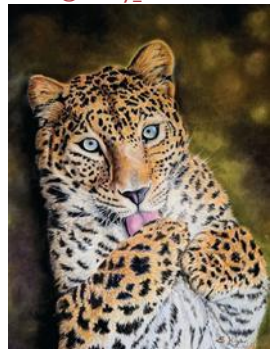
Honorable Mention
Milena Guberinic
Night Life, watercolor
@milenaguberinic.art



Honorable Mention
Wayne Chonat
Endangered, acrylic
@waynechonuat



Honorable Mention
Donna Prentice
Dappled, watercolor
@aussie.watercolour.wildlife



Honorable Mention
Siriol Hayler
Paws and Reflection, pastel
@siriol_hayler_art



Art&Color365

CALL FOR ENTRIES

2025 ART COMPETITION

DRAWINGS

DEADLINE: APRIL 20, 2025

FULL DETAILS AT
WWW.ARTANDCOLOR365.COM

Tim Walker, "Cold Call," charcoal | @tdw_fineart



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Art&Color

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All Award-Winning Artists Are Featured in
Our Magazine and Online Exhibitions

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Individual Social Media Showcases for
Winners and Special Merit Award Recipients

Social Media Promotion

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