VOLUME III

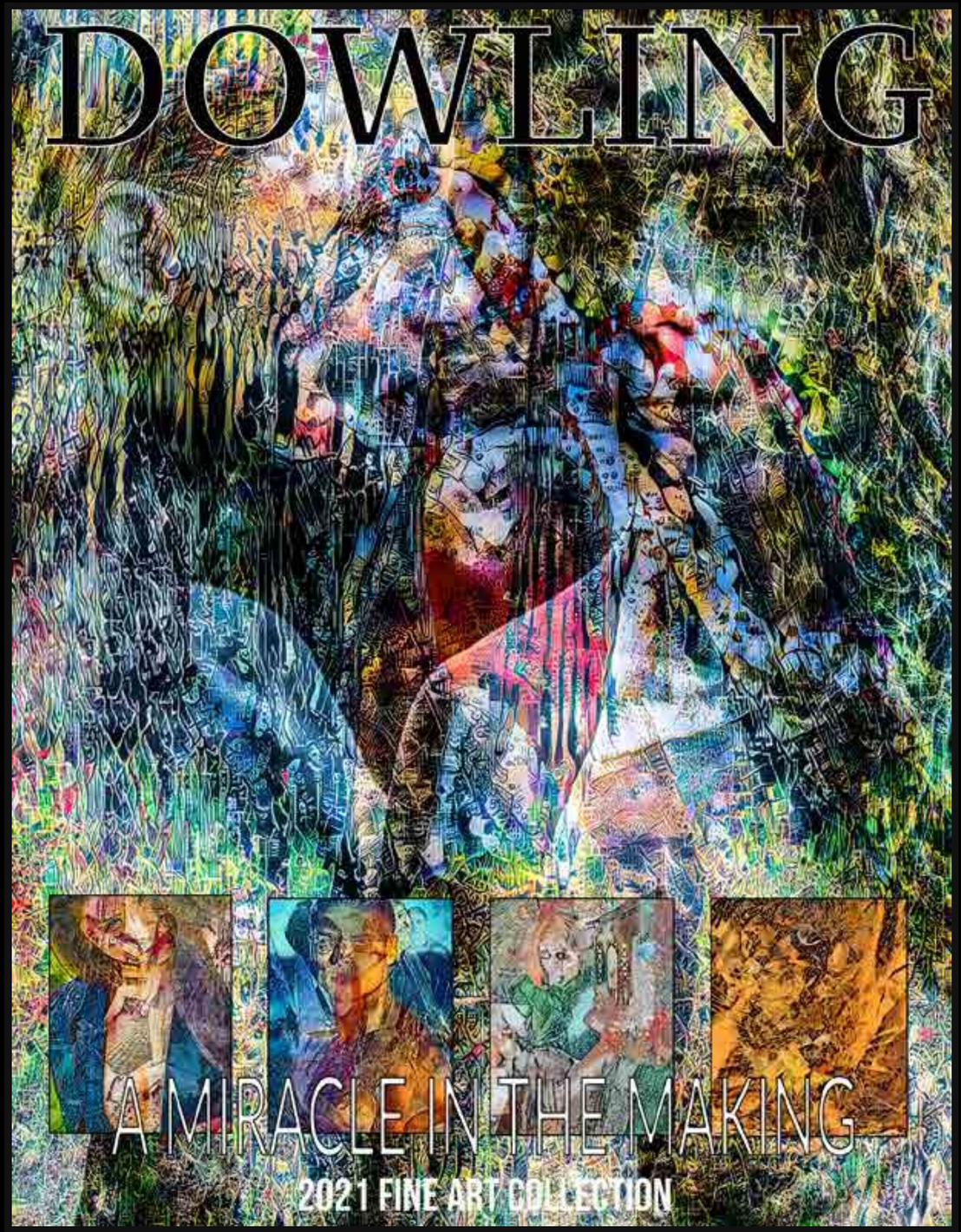
A MIRACLE IN THE MAKING
AMERICAN GRAFFITI
DREAMS AND WONDERS

Section-corrected editable edition

436 works • 218 original Miracle catalogue page-images represented

Full-frame art presentation • unique descriptions • corrected consecutive numbering • rebuilt artwork index

2026 CORRECTED EDITION



Section Order

01 A Miracle in the Making

222 works • Works 1001-1222

217 catalogue artworks plus 5 user-corrected additions; the 2021 catalogue cover is retained as the section opener.

02 American Graffiti

159 works • Works 1223-1381

Images remain in the exact corrected order of the edited proof; all titles and descriptions are individualized.

03 Dreams and Wonders

55 works • Works 1382-1436

The restarted curated set and reclassified Dreams slides are retained in corrected visual order with individualized titles and descriptions.

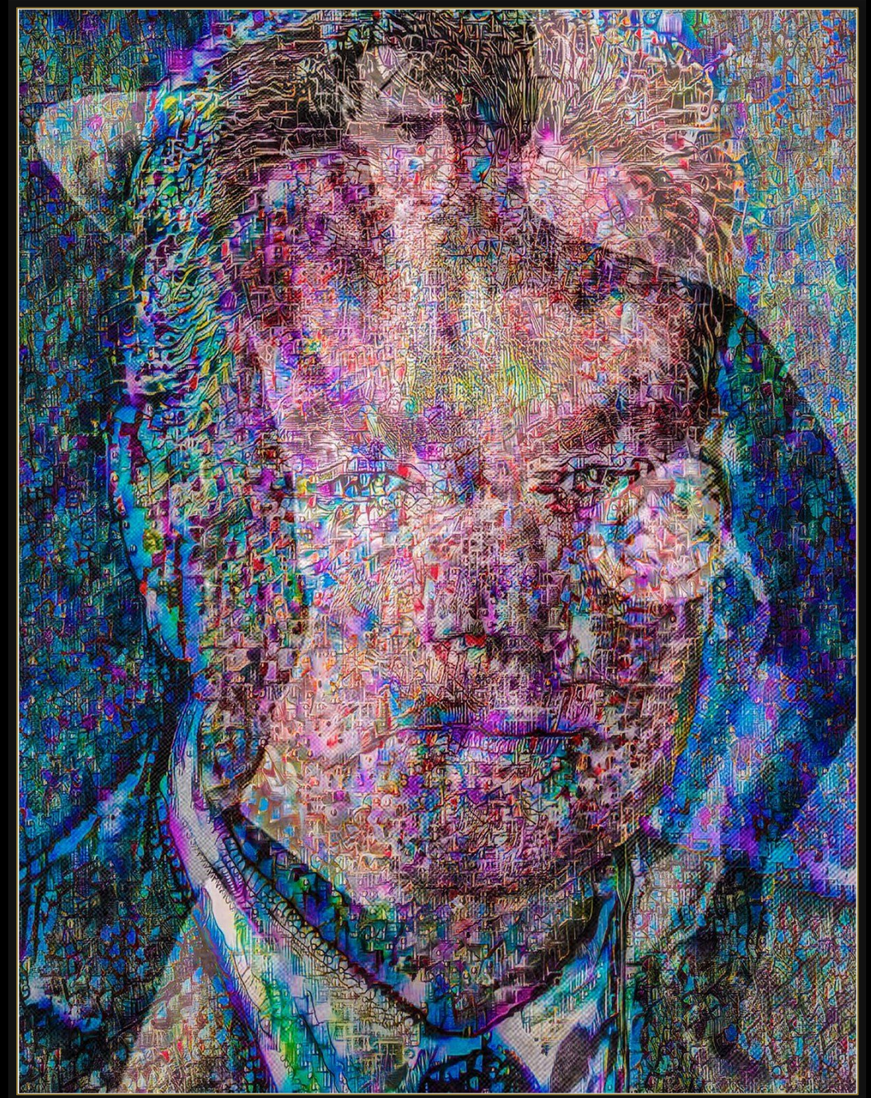
TOTAL • 436 numbered works • Works 1001-1436

John Dowling Jr.

For more than four decades, John Dowling Jr. has worked across photography, film, digital composition, and painting. His practice joins the discipline of commercial image-making with an enduring fascination for layered perception: faces that emerge slowly, memories that occupy several times at once, and abstract fields that can be read differently from every viewing distance.

A Miracle in the Making preserves the autobiographical and photographic foundations of that practice. American Graffiti turns gesture, repetition, and high-density mark-making into visual language. Dreams and Wonders extends the investigation through poured acrylic, spontaneous color, and material flow.

This corrected Volume III edition treats the three collections as distinct but connected chapters. It restores the full 218-page image sequence of the original Miracle catalogue, preserves the user-corrected collection placements, and presents every numbered work with individual visual analysis.



PHOTOGRAPHY • DIGITAL COMPOSITION • ACRYLIC PAINTING • VISUAL SYSTEMS

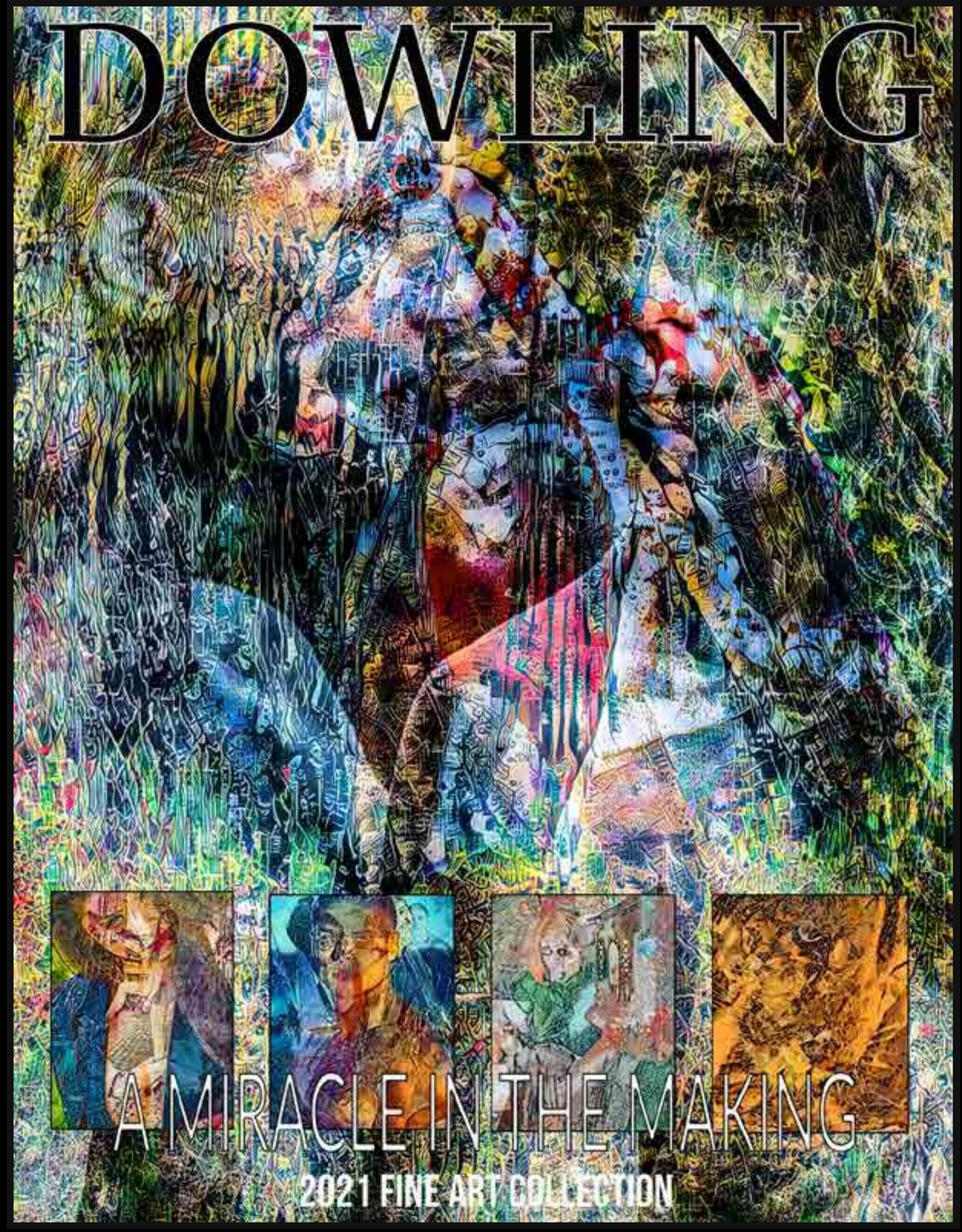
SECTION

A Miracle in the Making

222 works

Works 1001-1222

The restored 2021 catalogue sequence appears first, followed by the remaining Miracle additions retained in this corrected section.





The Kiss That Broke My Ribs

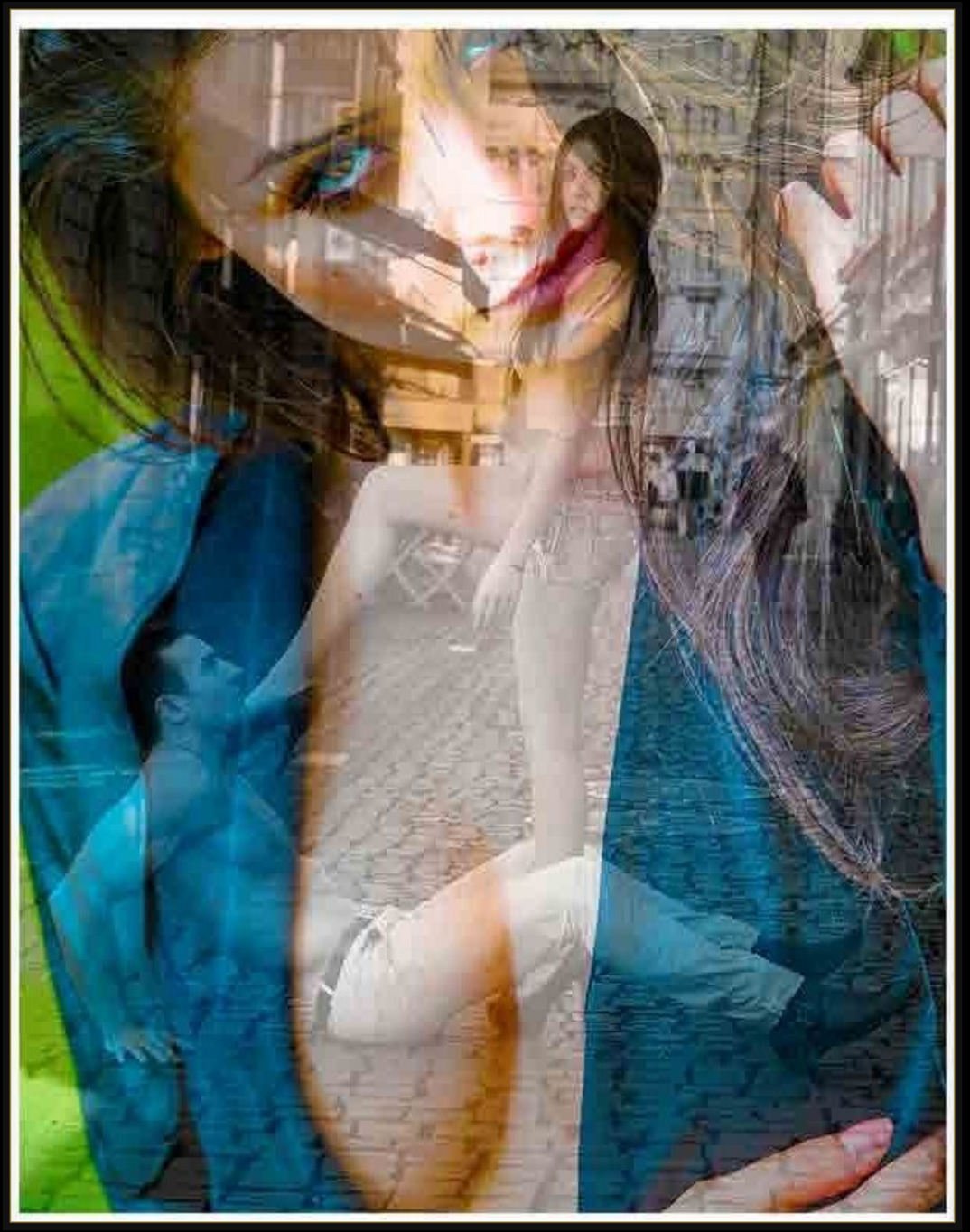
DESCRIPTION

The visual energy of The Kiss That Broke My Ribs begins with orange and is sharpened by accents of umber and gold. Across its vertical format, etched filaments generate restless acceleration. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

The Kiss That Broke My Ribs was titled by the artist based on a real life experience. Dowling was kissed by a much younger, beautiful model (on the opposite page) and immediately fainted and fell down a snow covered mountain in the Swiss Alps and broke two ribs When he asked the model why she kissed him, she replied, "I told you I could act." When he has been asked if it was worth it, he often says yes. However, the injury halted Dowling's commercial photography career for several years

SOURCE • 2021 catalogue page 2



The Sub and the Dom

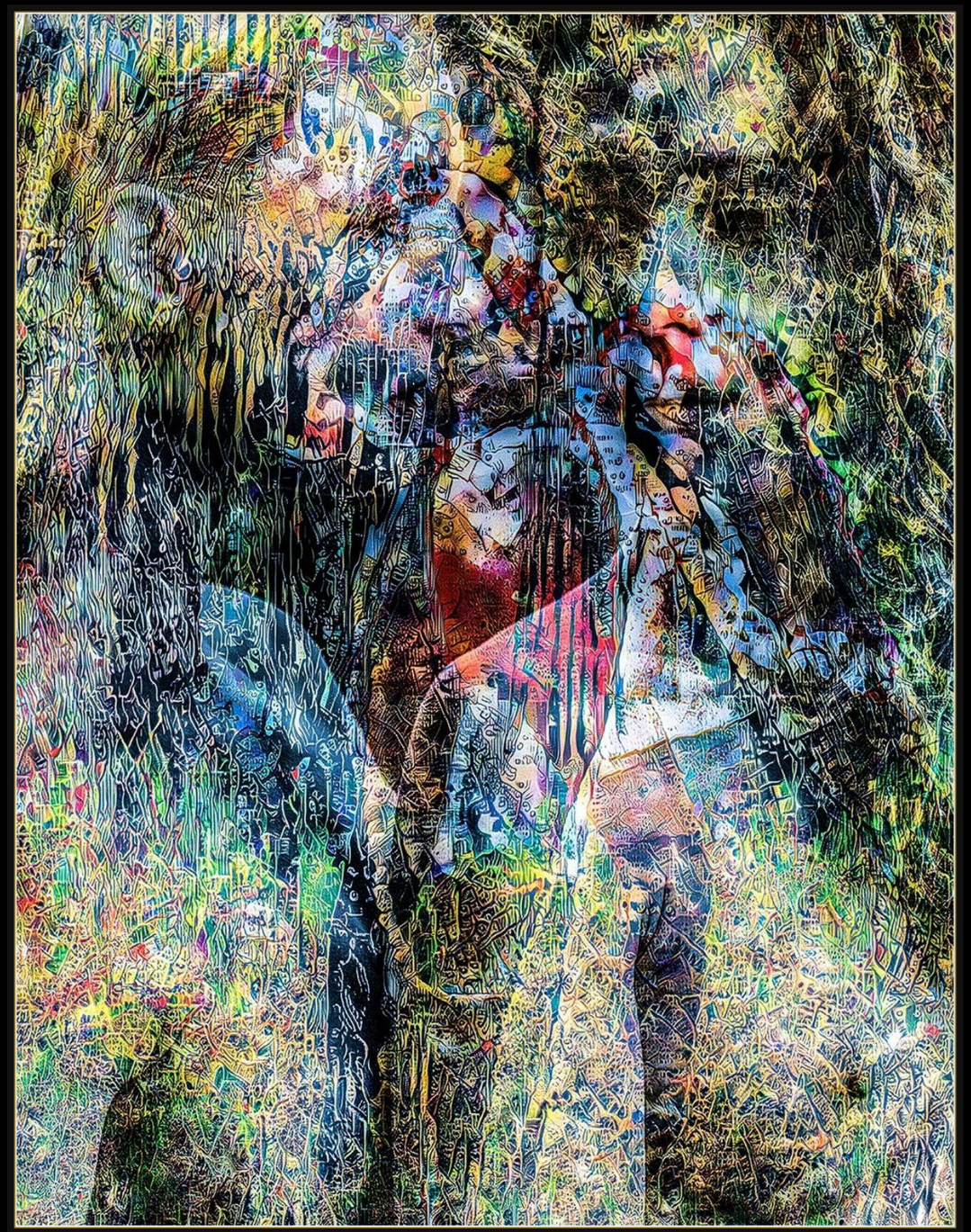
DESCRIPTION

The Sub and the Dom treats color as architecture: cyan forms the atmosphere, orange marks the transitions, and blue punctuates the deepest passages. Nested emblems move through a field that seems to reorganize itself in real time. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

The Sub and the Dom is based on a chapter in Dowling's novel "Chapters of Love" While he was walking 8-10 miles a day and living in an RV, he updated his memoirs. He had been chronicling his life since he was 10 years old. In the chapter entitled "The Sub and the Dom" he shares his experiences and relationships with both submissive and dominatrix's. This mult-exposure composite attempts to evoke all of the emotions associated with both of those experi ences. The young manis the sub and the women the dom

SOURCE • 2021 catalogue page 3



Quantum Matrix

DESCRIPTION

Within Quantum Matrix, an intricate network of calligraphic marks carries blue, cyan, and gold across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates improvised momentum and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Quantum Matrix is one of Dowling's favorite pieces and it took him years to create a5 Dowling went through thousands of iterations and renditions of it to get to this finished prod- Uct. Dowling's motivation was very simple to create thousands of illusions within one piece. Also Dowling had thoughtat this point in his life that this would be the last composite he would ever be able to create as he had lost the feeling in his fingers and could no longer type. Since then Dowling's fingers regained their feeling and he is again creating

SOURCE • 2021 catalogue page 4; high-resolution replacement verified from edited proof slide 14



The Last to Know

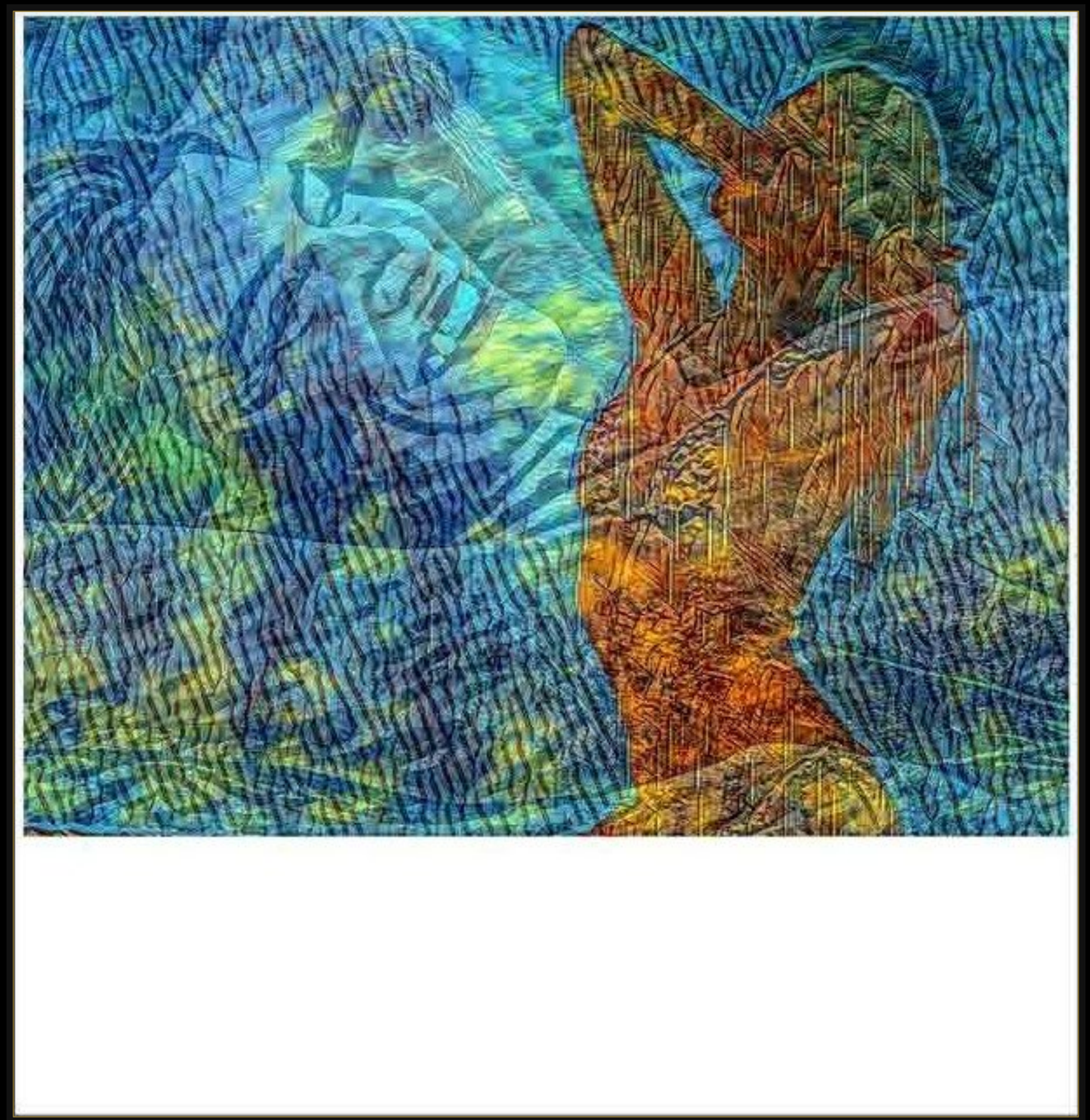
DESCRIPTION

The Last to Know unfolds through chromatic layers of blue, orange, and crimson. The vertical field is threaded with calligraphic marks, which pull attention through recursive turns and sudden interruptions. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling is known for exploring subconscious imagery. By combining photographs, adding textures, and combining them in transparent patterns, he configures objects to form Illusions. When he saw the results of this fashion shoot from Naples; Florida he knew that some of these shots from Switzerland would organically compliment them, After combining the images and then painting them, the raw sexuality of the models rapture during the shoot moved Dowling to create this composite of nudes and implied nudes

SOURCE • 2021 catalogue page 5



Alternative Frequency

DESCRIPTION

In Alternative Frequency, cyan and blue establish a charged dialogue, while orange appears as a shifting accent. The loosely balanced arrangement of circular currents produces meditative drift. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Major themes in Dowling's work include fantasies, dreams, the subconscious, sexual ity, religion, science and his passion for his closest personal relationships The main subject matter in this photograph modeled for his fine art only a few times, and later scored a very conservative hosting gig, Dowling was enchanted with the respectful yet seductive way she would tease him, as 'well as the other male and fermale models she interacted with. These are some of those fantasies 'embellished by the nude and implied nude originals

SOURCE • 2021 catalogue page 6



Top Guns

DESCRIPTION

Top Guns combines a balanced tonal register with intricate passages of compressed waves. orange, gold, and cyan circulate from the margins toward a concentrated core, producing a visual experience of slow revelation. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

The title for this montage/collage is cerived from the fact that Juliais actually a medical doctor wha practiced medicine as an officer at an air force facility for Top Gun pilots, She was trim, and appeared many years younger than her actual age. Julia was a new arrival to Long Island when Dowling met het, She had lost her husband to cancer so his goal was to help her find love by accenting both her powerful side as well as her vulnerability, Juliais now happily married for a second time and living in her new state, New Jersey

SOURCE • 2021 catalogue page 7



Abstract Dimensions

DESCRIPTION

The surface of Abstract Dimensions behaves like an active memory field. gold, crimson, and orange pass through woven traces, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

Niajor themes in Dowling's work include fantasies, dreams, the subconscious, sexuality, religion, science and his passion for his closest personal relationships. The main subject matter in this photograph modeled for his fine art only once:at the Body English annual gathering, Dowling was intrigued by the subjects handle bar mustache and his colorful wardrobe. While he was certainly an artist, his art and the art he seemed to admire most used his body as a palette, and his wardrobe to enhance his unique way of expressing himself

SOURCE • 2021 catalogue page 8



Please Release Me

DESCRIPTION

Please Release Me organizes orange, umber, and crimson into a intricate vertical field. Woven traces move through recursive turns and sudden interruptions, causing the eye to alternate between foreground gesture and hidden depth. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

Please Release Me was shot at the same time as The Sub and the Dom, in the middle of the day in Geneva Switzerland, Dowling used a combination of daylight and flash. Once the models saw the images in his camera's display, they became more trusting and expert mental, Like with the Sub and the Dom he wanted to play with 'fetish' By requesting the female model to'be strong and dominant and the man to wrap himself around her leg, It gives the feeling of submission and dominance as well as holding on for dear life.

SOURCE • 2021 catalogue page 9



Swiss Chocolate

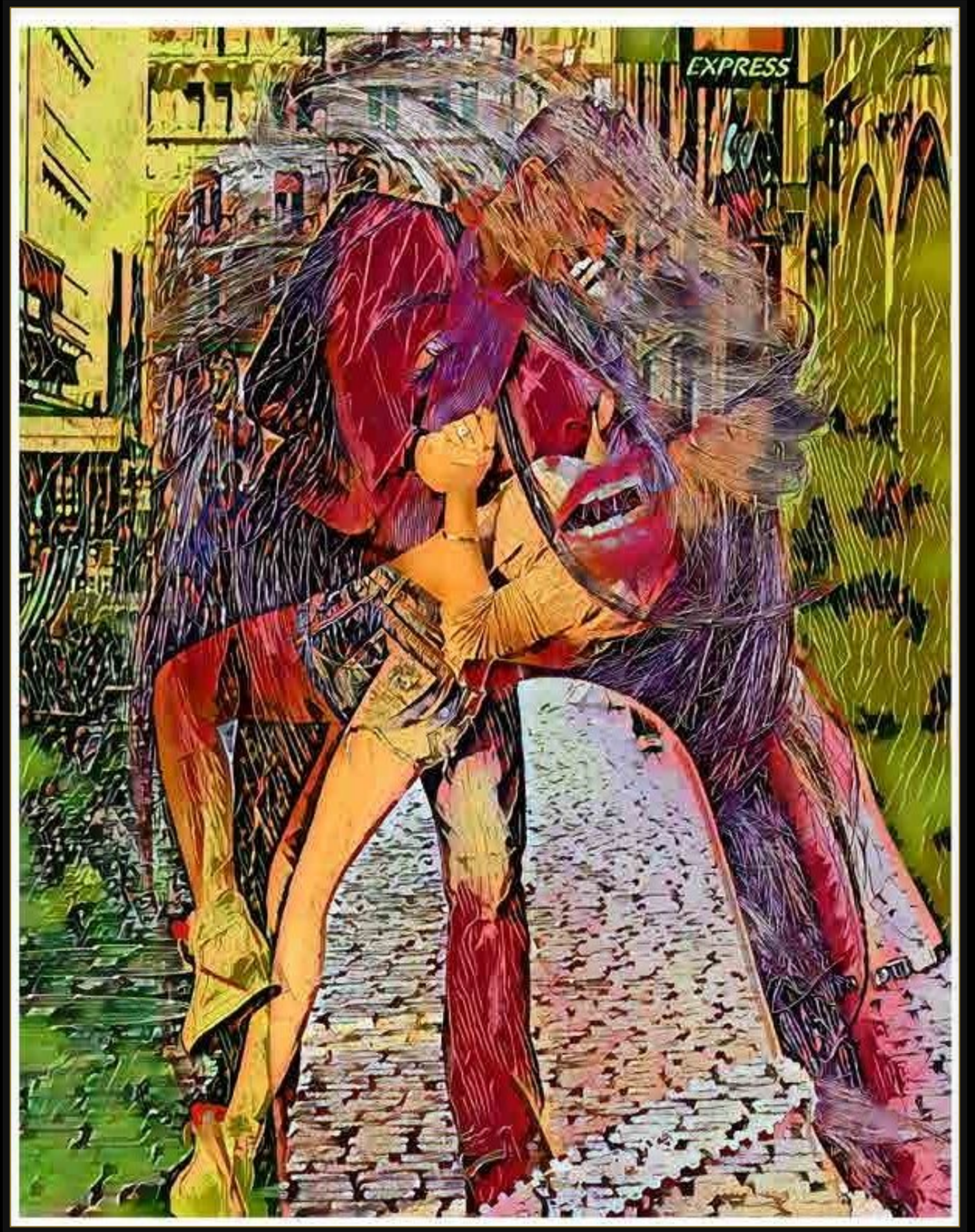
DESCRIPTION

In Swiss Chocolate, orange establishes the dominant atmosphere while gold and umber arrive as countercurrents. The asymmetrical composition is animated by staccato strokes, producing a sense of meditative drift. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Swiss Chocolate was shot in Tramalon Switzerland with a former first runner -up to the then current Miss Switzerland, Celine was humble, yet at the same time could turn on her sensuality as soon as Dowling raised his camera. Not afraid of role playing and fetishes, Celine would slowly remove one item of clothing at a time, literally driving his heart into panic attacks and nearly Giving him a stroke on one occasion. The theme of this photograph is love as with many. The impromptu striptease in the countryside created an illusion of love

SOURCE • 2021 catalogue page 10



Abstract Desire

DESCRIPTION

Abstract Desire is built as a layered exchange between crimson, orange, and gold. Its spiraling contours create ceremonial intensity, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dreams are whimsical and abstract, full of images, sounds and stories waiting to be channeled into artistry. During the pandemic, many artists found time and inspiration to create both in original formats as well as some new ones. Dowling once hac a dream about animated Spirograph like drawings. He turned the recurring dream into beautiful collages and composites These dream like images give rise to the illusion of movement and multiple images with ebstract complimentary colors

SOURCE • 2021 catalogue page 11



Butterfly Kisses

DESCRIPTION

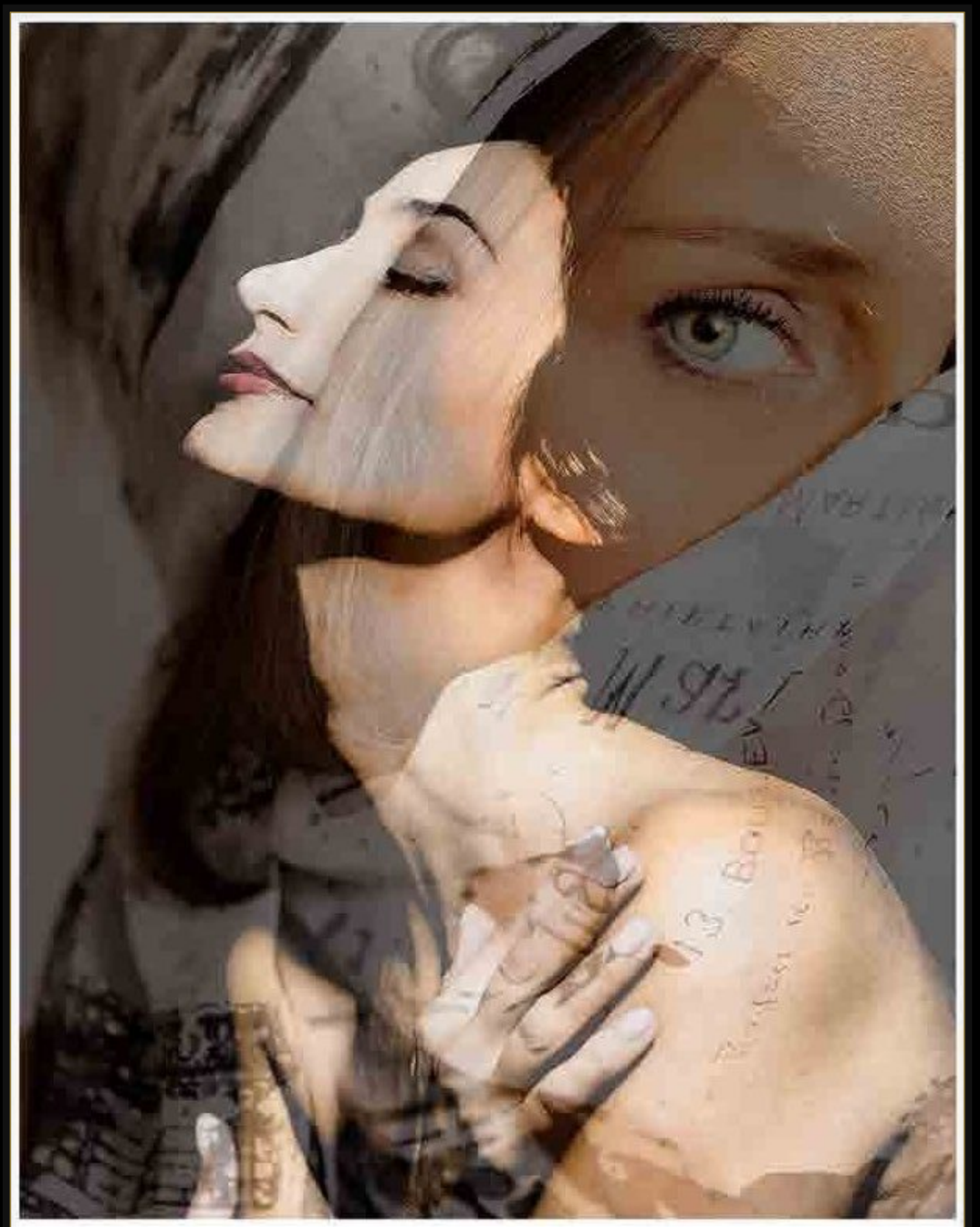
A balanced ground carries orange, gold, and crimson through Butterfly Kisses. Interlocking ribbons gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of contained turbulence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

People sometimes consider themselves as separate from nature. Buildings, roads 'and the humans who inhabit them are seen as distinct from the surrounding water, trees and animals. As an artist, photographer and environmentalist Dowling reminds us that,'We often forget that we are nature" Through art, creatives can examine human relationships with the environ: ment, exploring our connections to larger ecological systems and our impact on the earth, each other ar he collective spirituality ofa loving kiss. lution. The standard for muse

SOURCE • 2021 catalogue page 12

The Last Goodbye



DESCRIPTION

The Last Goodbye compresses orange, umber, and crimson into a field of branching signals. The eye travels along a broken rhythm of expansion and return, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Maya and Dowling became walking partners in early 2018 after they both under went major surgeries. They were both on pain medication and under pain management, but had towalk: As they walked, they took photographs and shared stories. in Maya's case, both of her fine art and her modeling career. Maya is a designer so he started to help her with hercollections by using her asa model for his fine art. The inspiration for these composites were to help Maya recover, and in the process develop a new friend who knew what it meant to have to walk, even when in extreme pain

SOURCE • 2021 catalogue page 13



Abstract Masquerade

DESCRIPTION

The visual energy of Abstract Masquerade begins with orange and is sharpened by accents of gold and umber. Across its vertical format, compressed waves generate contained turbulence. The composition remains brightening at the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

One of Doviling's favorite habitats to create are Long Island beaches and nature pre~ serves. The diversity and uniqueness of the Pine Barrens, old growth forests, seashores, and bird sanctuaries create incredibly diverse patterns and natural backdrops for traditional portraits, Even 'the texture of the patterns in sand and waves crashing on the shoreline is beautiful. When combined, the images in his montages create amazing textures, This nude shoot at West End fl, Jones Beach was inspired by the contrast of the innocence and sexuality of the model, To enhance the sensuality he utilized a mask

SOURCE • 2021 catalogue page 14

She Once Was a True Love of Mine



DESCRIPTION

She Once Was a True Love of Mine treats color as architecture: orange forms the atmosphere, gold marks the transitions, and crimson punctuates the deepest passages. Echoing arcs move through a field that seems to reorganize itself in real time. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Many of Dowling's fine art pieces are inspired by surreal artists. Surreal means that the artform relates to; or is characteristic of surrealism, an artistic and literary style having the disorienting, hallucinatory, quality of a dream, With this piece he tried to use Target Rock and the model's organic comfort with nature to demonstrate how we areas natural as water or a boulder as far as the Universe's concerned. At the same time its unimaginable just how surreal the cosmos and quantum mechanics truly are, especially our understanding of time:

SOURCE • 2021 catalogue page 15

The Crack in My Heart



DESCRIPTION

Within The Crack in My Heart, an intricate network of calligraphic marks carries orange, gold, and yellow across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates improvised momentum and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

The Crack in My Heartis based on a chapter in Dowling's Novel "Chapters of Love' While he was walking 8-10 miles a day throughout the country and living in an RV, he updated the memoirs he had been writing since he was ten. In one of those chapters "The Crack In My Heart Dowling'shares his experiences from his life both in a heartfelt and honest way. in a mannera man would write without concern for privacy. This honest reflection in his Chapters Of Love, exposed just how deeply the crack in his heart felt at times.

SOURCE • 2021 catalogue page 16



Hopeful Spirit

DESCRIPTION

Hopeful Spirit unfolds through chromatic layers of orange, crimson, and blue. The vertical field is threaded with angular passages, which pull attention through recursive turns and sudden interruptions. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Both sunrises and sunsets show her in the most beautiful light, Dowling'still cannot believe the way his body and mind reacted to her voice and her smile. The warmth of her hugs made him dizzy, a reaction he does not understand to this day. He commented, Itold her today that it was too late, that my heart was already hers as we shared a passionate day at the beach, We shared many truths, Truths we probably would not have shared otherwise and shot all day." Hopeful spirit is the result of the chemistry and rapport between the model and the muse in creative moments and surreal fantasies

SOURCE • 2021 catalogue page 17



Embracing the Day

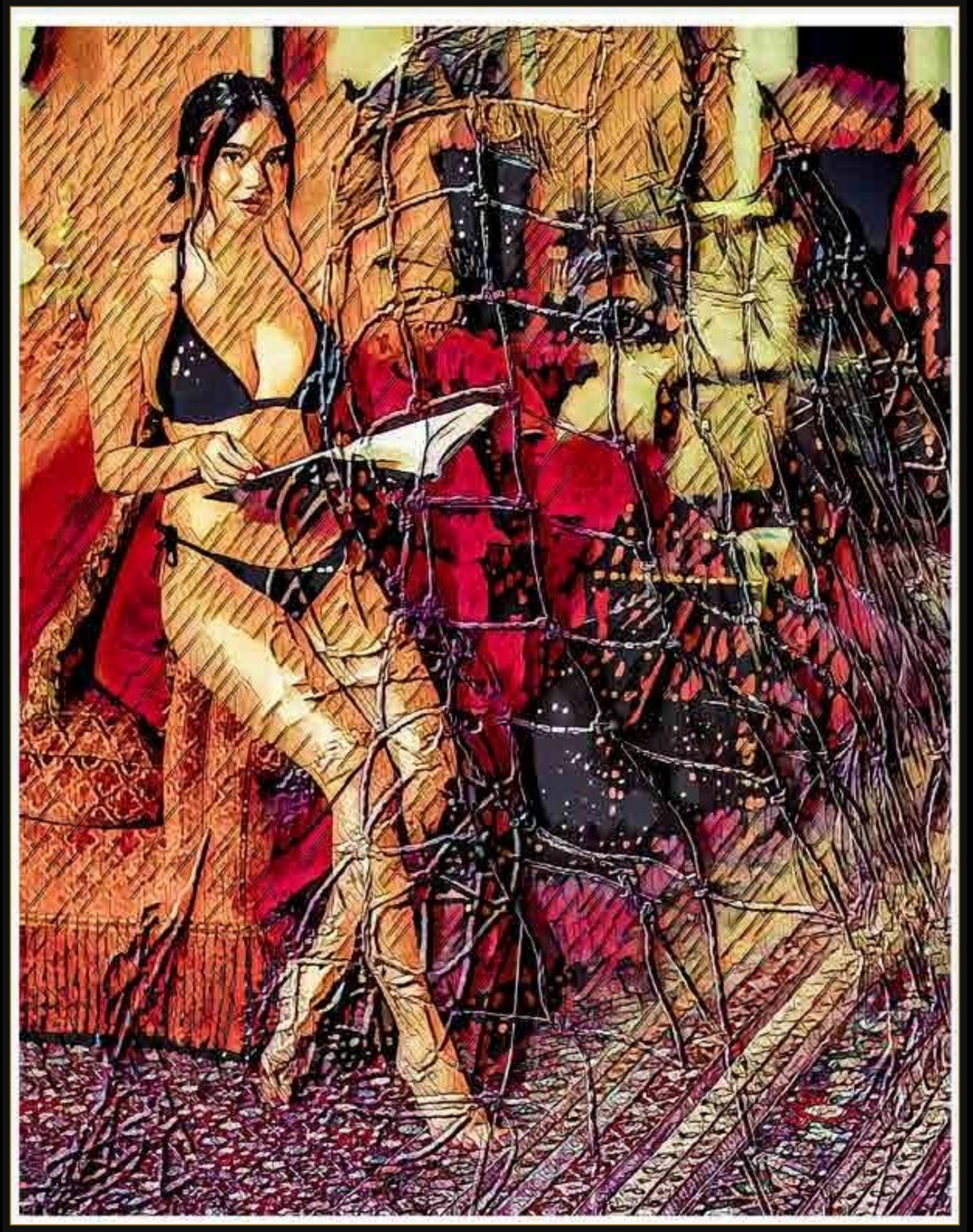
DESCRIPTION

In Embracing the Day, crimson and orange establish a charged dialogue, while umber appears as a shifting accent. The asymmetrical arrangement of repeating glyphs produces restless acceleration. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

The water was cold and she was dancing her way through it. It wasa magical moment. She, for a moment, let herself go and was embracing the day. We created true art and my heart was beating faster than | can remember, missing a beat when | started to"think" While it took a few bottes of wine anda day at the beach, I felt her body shivering in my arms and her hips gently rolling into mineas | shielded her from the cold. The brief kisses and intimacy were followed by amazing portraits of ove between Sports illustrated Swimsuit Model Melissa Baker and musician and model Devin Michaels

SOURCE • 2021 catalogue page 18



Quantum Reflections

DESCRIPTION

Quantum Reflections combines a balanced tonal register with intricate passages of angular passages. crimson, orange, and rose circulate in alternating bursts of compression and release, producing a visual experience of meditative drift. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

While photographing a pageant winner and model Madison, at the Oheka Castle, Dowling realized that she was a stunningly beautiful young lady, inside and out. The fashion photographis he took for the designer were perfect. The few he took for the sake of creating art were quite unique. A photo of a model in a black bikini in ac: library reading a books priceless on its own merit. But the virtually invisible version of the Model Citizens Magazine Cover merged to create a"Norman Rockwell' fee! to the piece. It was as if a young lady left her pool and walked into her library to study and her abstract ghost appeared.

SOURCE • 2021 catalogue page 19



Abstract Reasoning

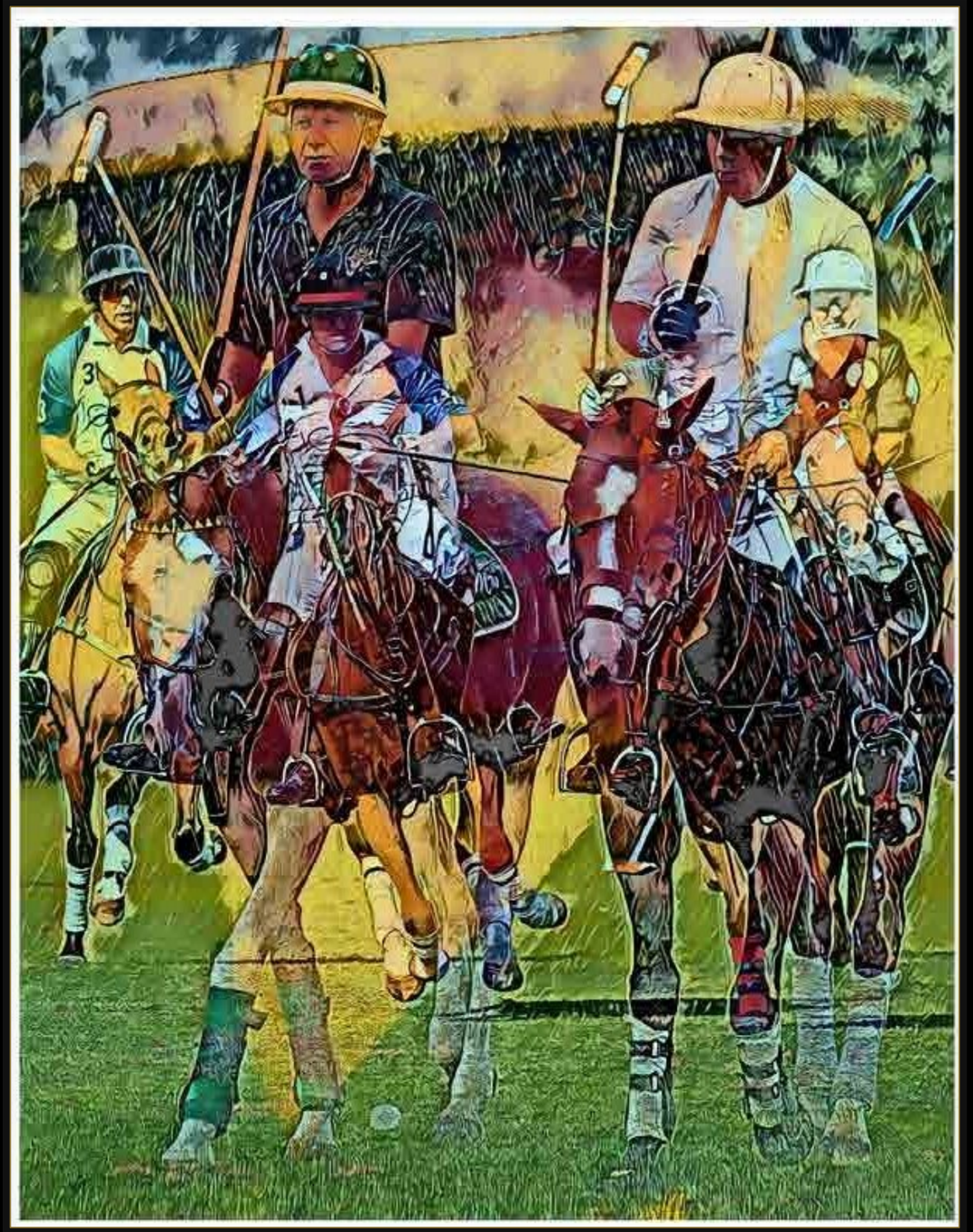
DESCRIPTION

The surface of Abstract Reasoning behaves like an active memory field. blue, cyan, and orange pass through woven traces, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

When Dowling first started creating composited images for Abstract Reasoning he thought it was too complicated for most to find the images through the mayhem of layers. He sed artificial intelligence based software to tty and sharpen the photographs. He tried utilizing facial recognition but it failed. The attempt was a mess, but he took that mistake and adapted the technique to work as one would restore a damaged antique photograph and everything fell into place

SOURCE • 2021 catalogue page 20



In the Arms of the Angels

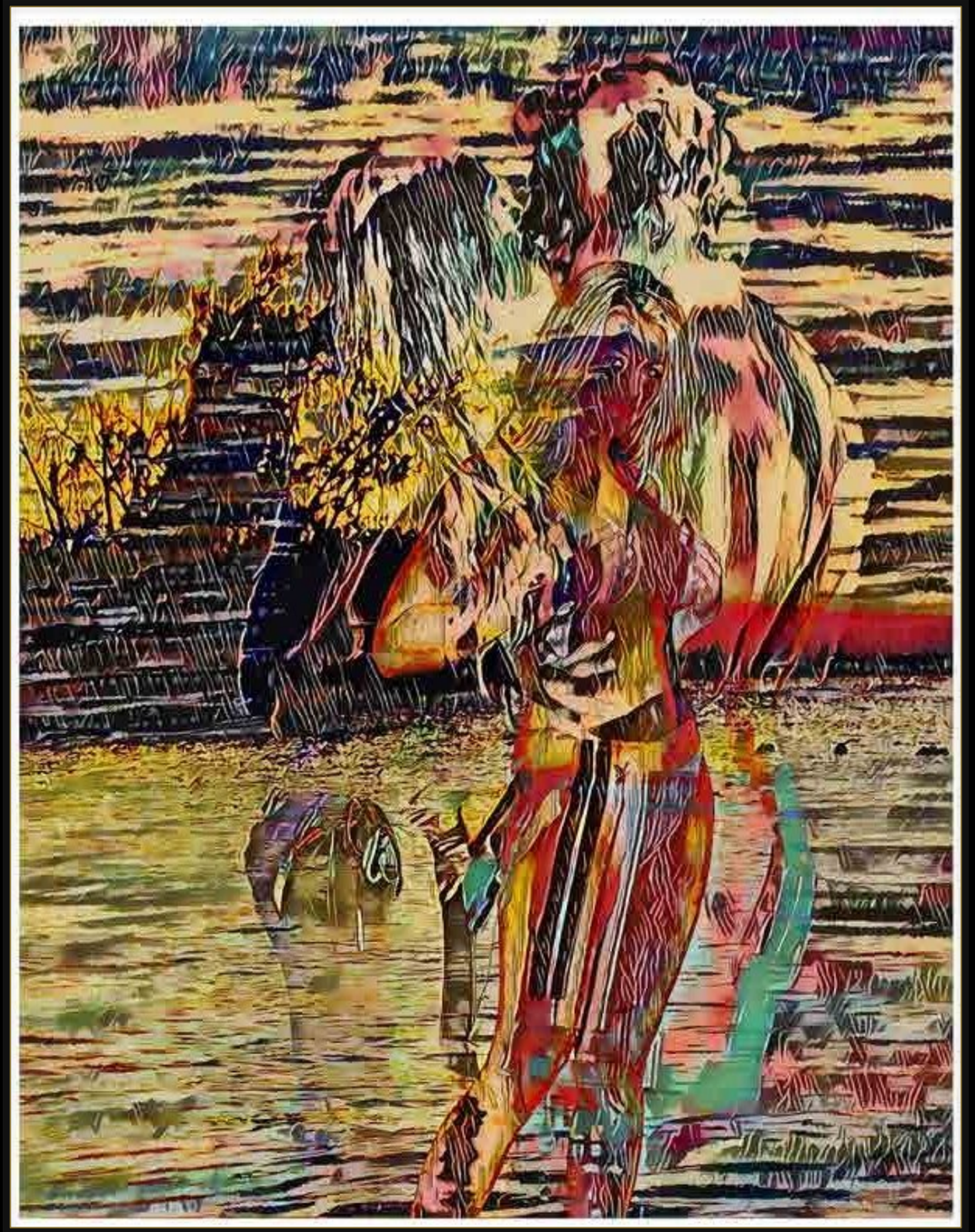
DESCRIPTION

In the Arms of the Angels organizes green, gold, and crimson into a intricate vertical field. Angular passages move from a quiet ground into sharper chromatic events, causing the eye to alternate between surface pattern and receding space. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

For years Dowling walked at polo matches and also photographed them. One iconic Long Island polo player, Jerry Nap passed away. This work of artis a dedication to his memory. He 'was very involved with not only playing polo, but also ensuring the traditions of polo were carried 'on from generation to generation, His wife Debbie Napp still announces at the annual palo matche5.at Bethpage State Park and there isa polo tournament named in his honor, Here, he is joined by Keith Hart another long island legend

SOURCE • 2021 catalogue page 21



Angel of Love

DESCRIPTION

In Angel of Love, gold establishes the dominant atmosphere while orange and crimson arrive as countercurrents. The asymmetrical composition is animated by nested emblems, producing a sense of restless acceleration. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

One of the surreal dreams Dowling used as inspiration for his art was a dream he had while in the hospital, recovering from open heart surgery. An angel convinced him to keep breathing, pleading with him to take another breath so he would not die. It was'so realistic that to this day he believes there was an angel there making sure he did not succumb to the pain, or just stop breathing. When his friend and professional entertainer Ashley Massaro passed away he used their first shoot to represent the angel in his novel and this composite

SOURCE • 2021 catalogue page 22

My Lips Are Sealed



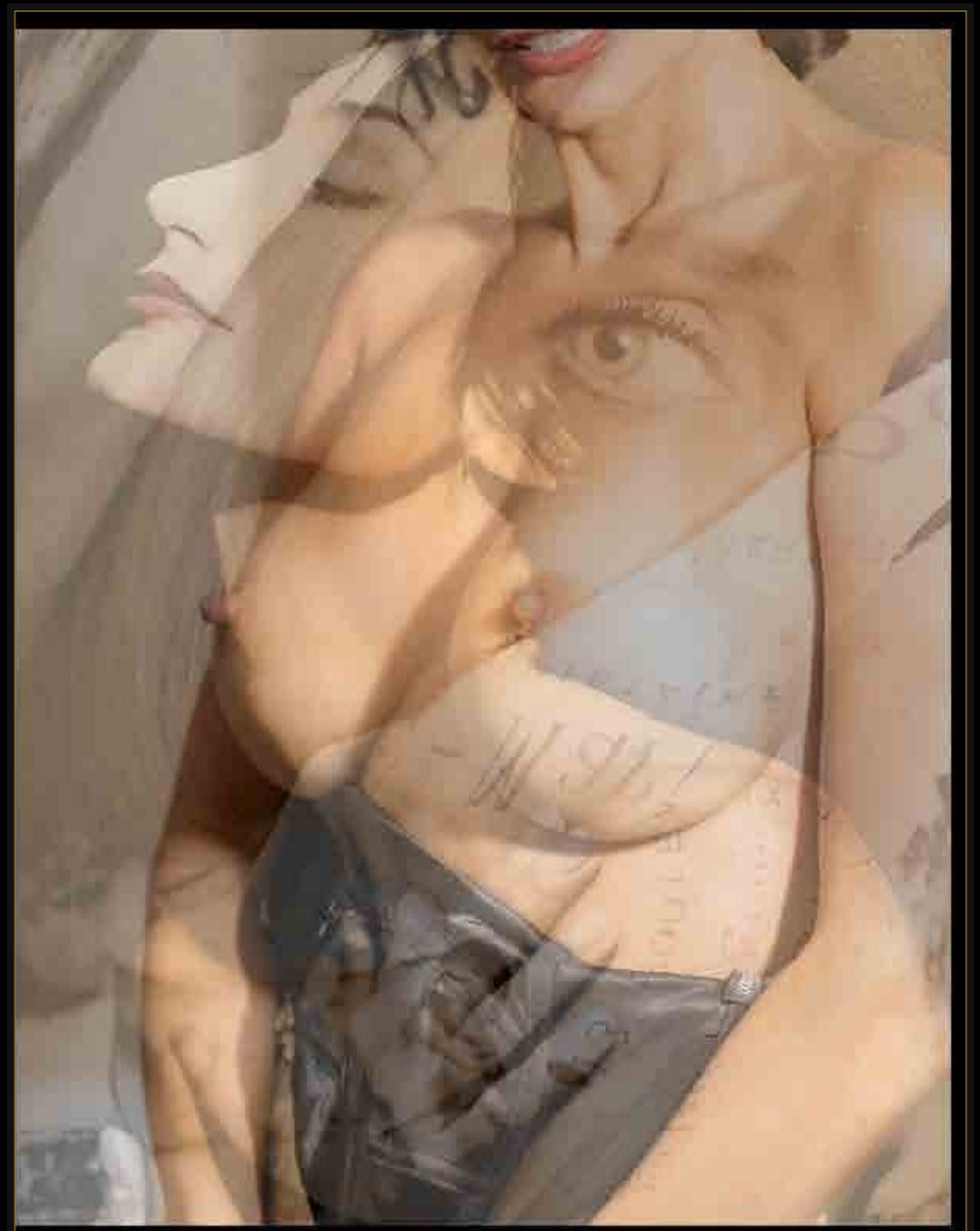
DESCRIPTION

My Lips Are Sealed is built as a layered exchange between gold, orange, and yellow. Its calligraphic marks create ceremonial intensity, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

The adjective stirreal comes from Surrealism, a movement that produced films, writing; painting and other art forms that often contained irrational, disjointed images. So, surreal describes something that is a bizarre mix of elements, often jarring and seemingly nonsensical. Images can be surteal, like the melting clocks in Salvador Dali's paintings, but'so can strange, dream-like moments in everyday life, This combination ofimages has nothing to do with each other. However, the placement of one model's lips over the others vagina is what Dowling coined "sexy surreal" as are the patterns and textures covering the models breasts

SOURCE • 2021 catalogue page 23



Gravitational Wave

DESCRIPTION

A balanced ground carries orange, gold, and crimson through Gravitational Wave. Etched filaments gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of meditative drift. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

Gravitational Wave was inspired by Dowling's classic Rembrandt style of lighting fashion and classical portraits, The key is creating the triangle or diamond shape of light underneath the eye, One side of the face is lit well from the main light, while the other side of the face uses the interaction of shadows and light, also known as chiaroscuro, to create a geometricformon the face. In most of Dowling's photographs he uses this form of lighting which also lends itself to creating interesting shapes when layered as transparencies

SOURCE • 2021 catalogue page 24

Tripped Out Love



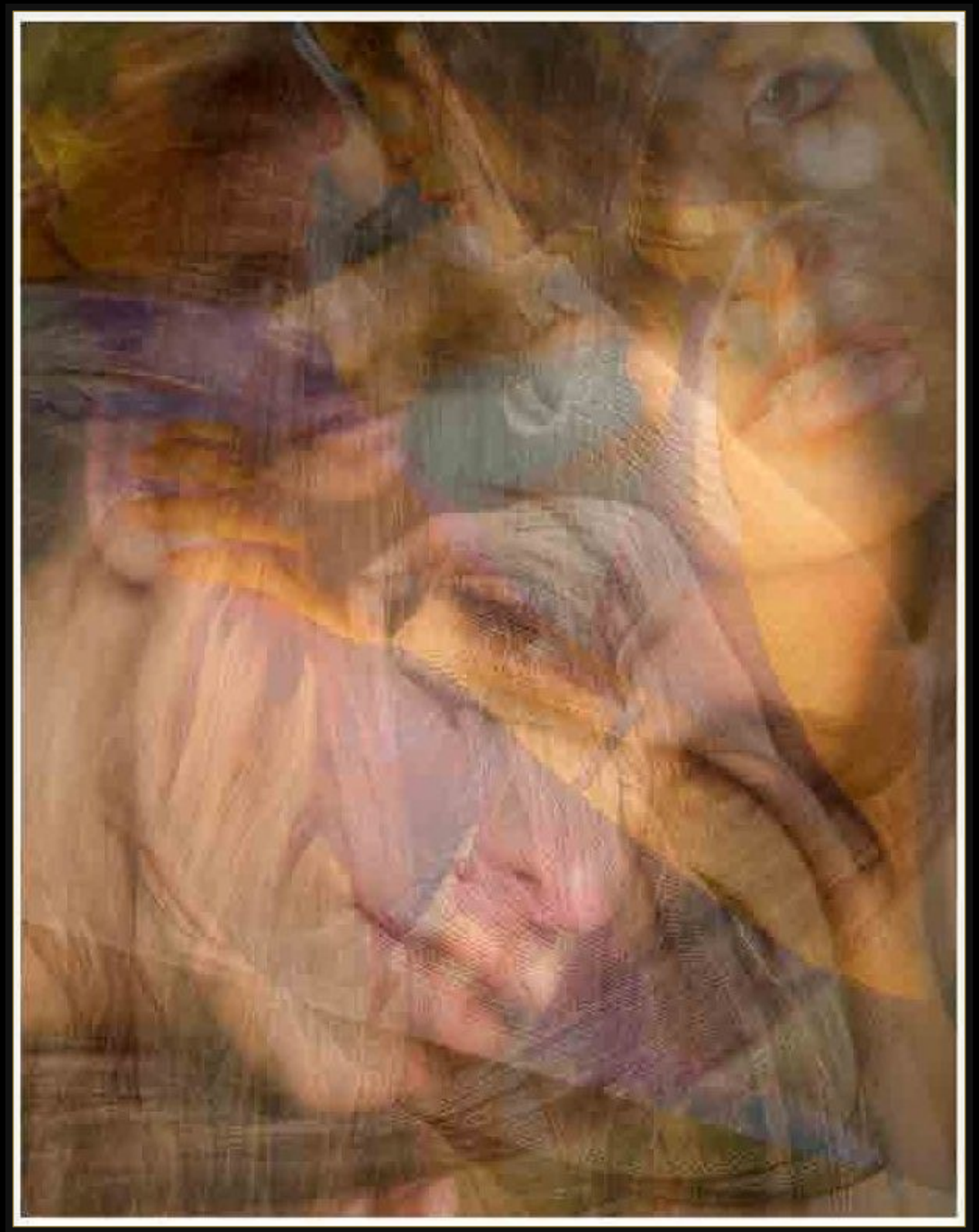
DESCRIPTION

Tripped Out Love compresses orange, crimson, and gold into a field of calligraphic marks. The eye travels in alternating bursts of compression and release, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Naya is a very dear friend of the artist who came to the USA from Israel. She is both a professional model anda SAG actress. They have been shooting together for years. Dowling first met Maya when they both had to walk daily. He just had open heart surgery and she had a tumor removed from her spine. They were both in Very bad shape and bonded as they walked together for months.

SOURCE • 2021 catalogue page 25



Ménage à Trois

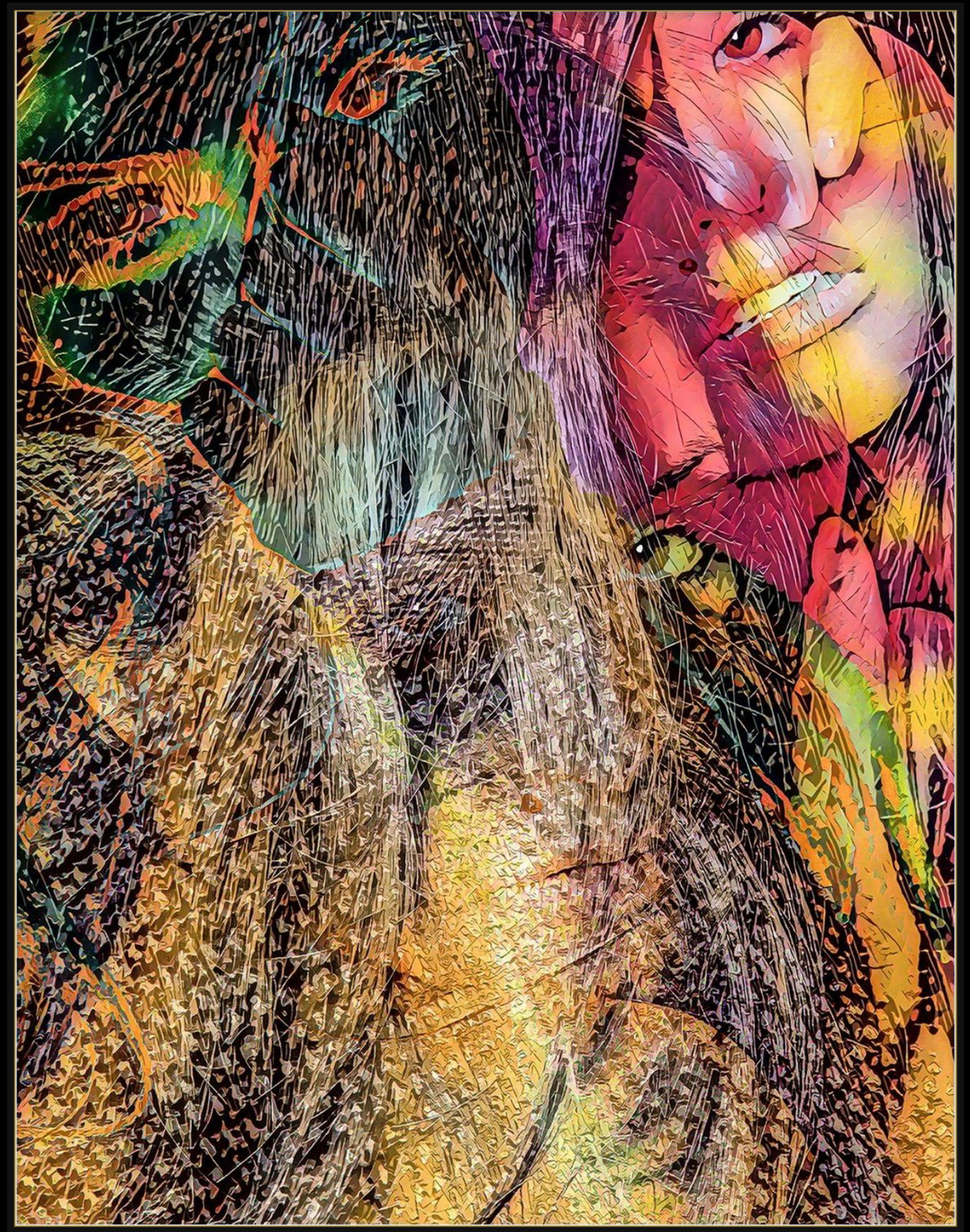
DESCRIPTION

The visual energy of Ménage à Trois begins with orange and is sharpened by accents of gold and crimson. Across its vertical format, interlocking ribbons generate ceremonial intensity. The composition remains brightening at the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

While shooting in Venice Dowling was fortunate enough to shoot with the first Tunner up to the Miss Switzerland Pageant. She was beautiful and knew how to work the camera, Some local fashion shops provided vintage clothing for the shoots as well as Gothic style fashions During these feshion shoots Dowling took the liberty of creating some inventory for these com> posites, Dowling was also writing Chapters Of Love and created promotional videos that were used throughout the Chapters Of Love audio book

SOURCE • 2021 catalogue page 26



Eternity of Despair

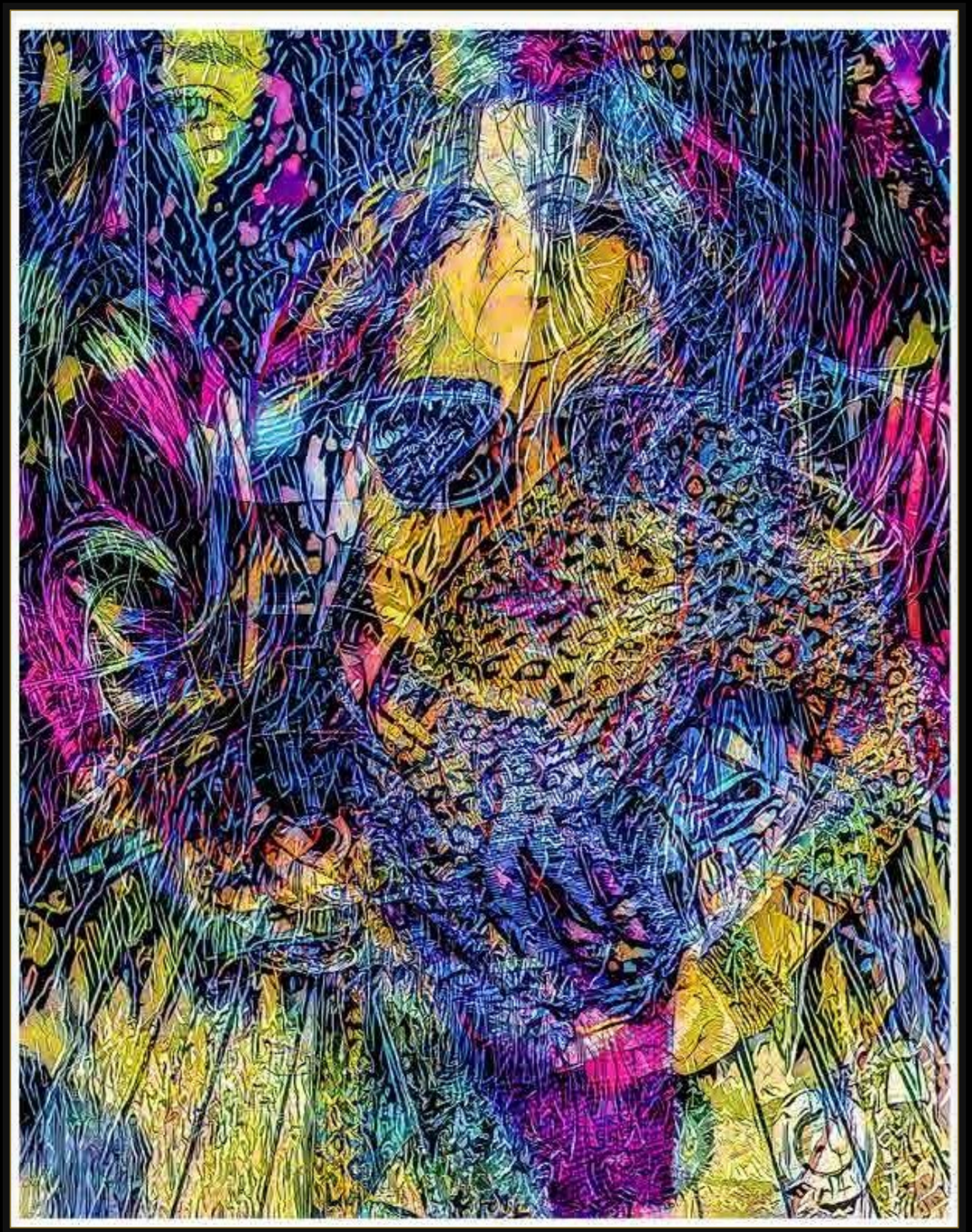
DESCRIPTION

Eternity of Despair treats color as architecture: orange forms the atmosphere, gold marks the transitions, and crimson punctuates the deepest passages. Compressed waves move through recursive turns and sudden interruptions. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Eternity Of Despair was inspired by those days when Dowling felt all hope was lost One of the conditions he suffered from was called intermittent claudication, Prior to successful surgery, blood would pool in his lower calves causing a great deal of pain. He had to take strong pain killers and do cardio rehab, The side effects of the meds was depression. At the time he felt as fhe wias going to be in pain and on painkillers for the rest of his ife..hence the title. Often Dowling' inspiration came from his emotions as he guided his subjects through different emo

SOURCE • 2021 catalogue page 27; high-resolution replacement verified from edited proof slide 17



Abstract Natasha

DESCRIPTION

Within Abstract Natasha, an intricate network of granular constellations carries blue, gold, and magenta across the surface. The frame is darkening toward the center, yet no single area dominates for long. This mobility creates meditative drift and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Natasha is a particularly beautiful woman who emigrated to the United States as a young girl, While her profession is a designer of mens clothing, due to her stunning looks she has often been asked to model. She has done so since she was young and has been photographed by Dowling numerous times. Very often Dowling would use his photoshoots to help inspire those dealing with challenges or hardships in thelr ives to overcome them by allowing his subjects to see the power they truly have and the beauty they truly possess, We all have the power to overcome every situation.

SOURCE • 2021 catalogue page 28



Asian Amanda

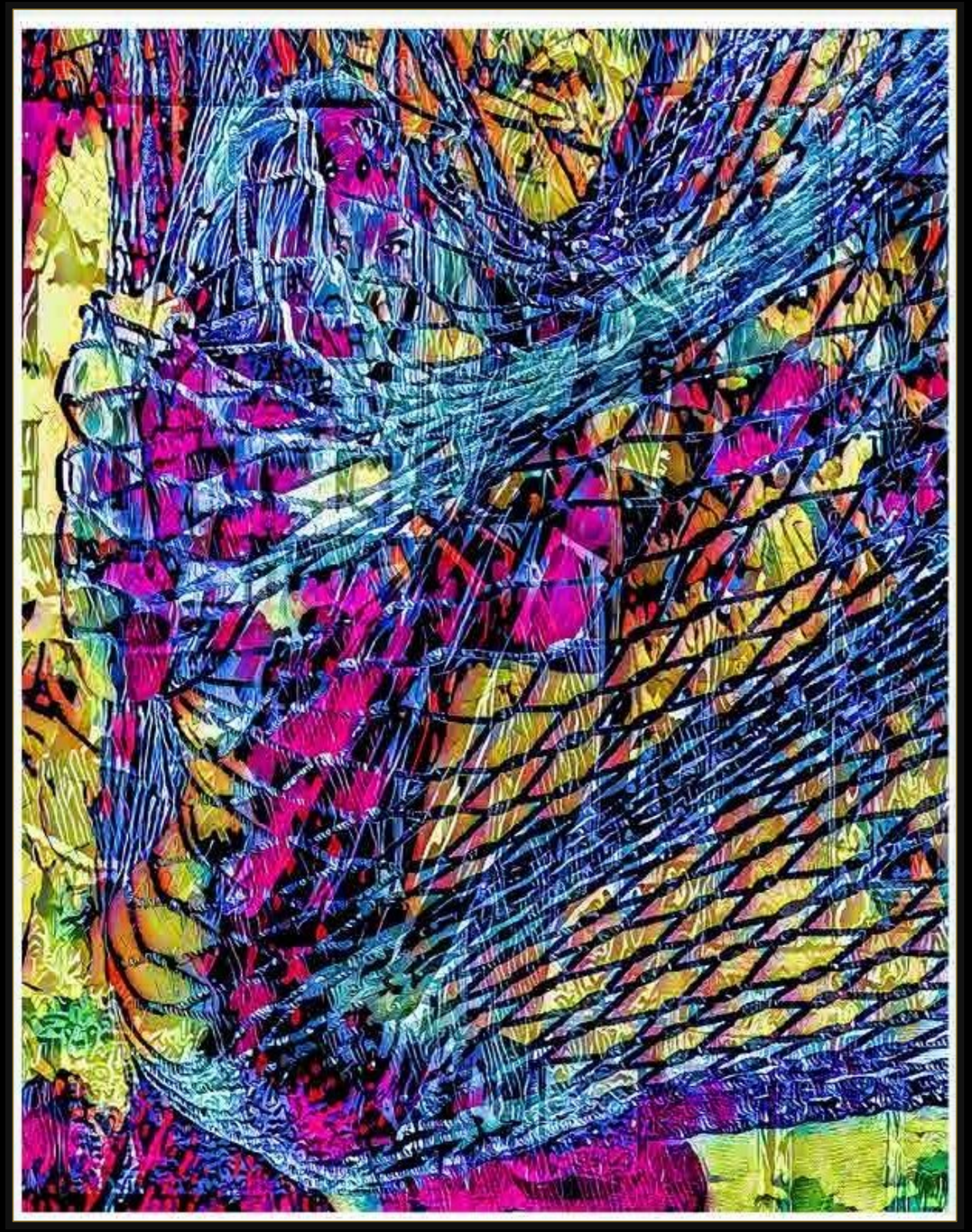
DESCRIPTION

Asian Amanda unfolds through chromatic layers of orange, gold, and crimson. The vertical field is threaded with repeating glyphs, which pull attention across the frame like a visual current. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Asian Amanda is a petite Asian model Dowling has utilized in numerous campaigns throughout the years. In the industry she is know as "Asian Amanda" She is a full time promotional model and an Instagram sensation. Asin Dowling's case, Asian Amanda has had several health issues she had to overcome, This strengthened the bond between photographer and model. Sometimes Dowling's inspiration is very simple, improve the life of the subject

SOURCE • 2021 catalogue page 29



Paparazzi Protocol

DESCRIPTION

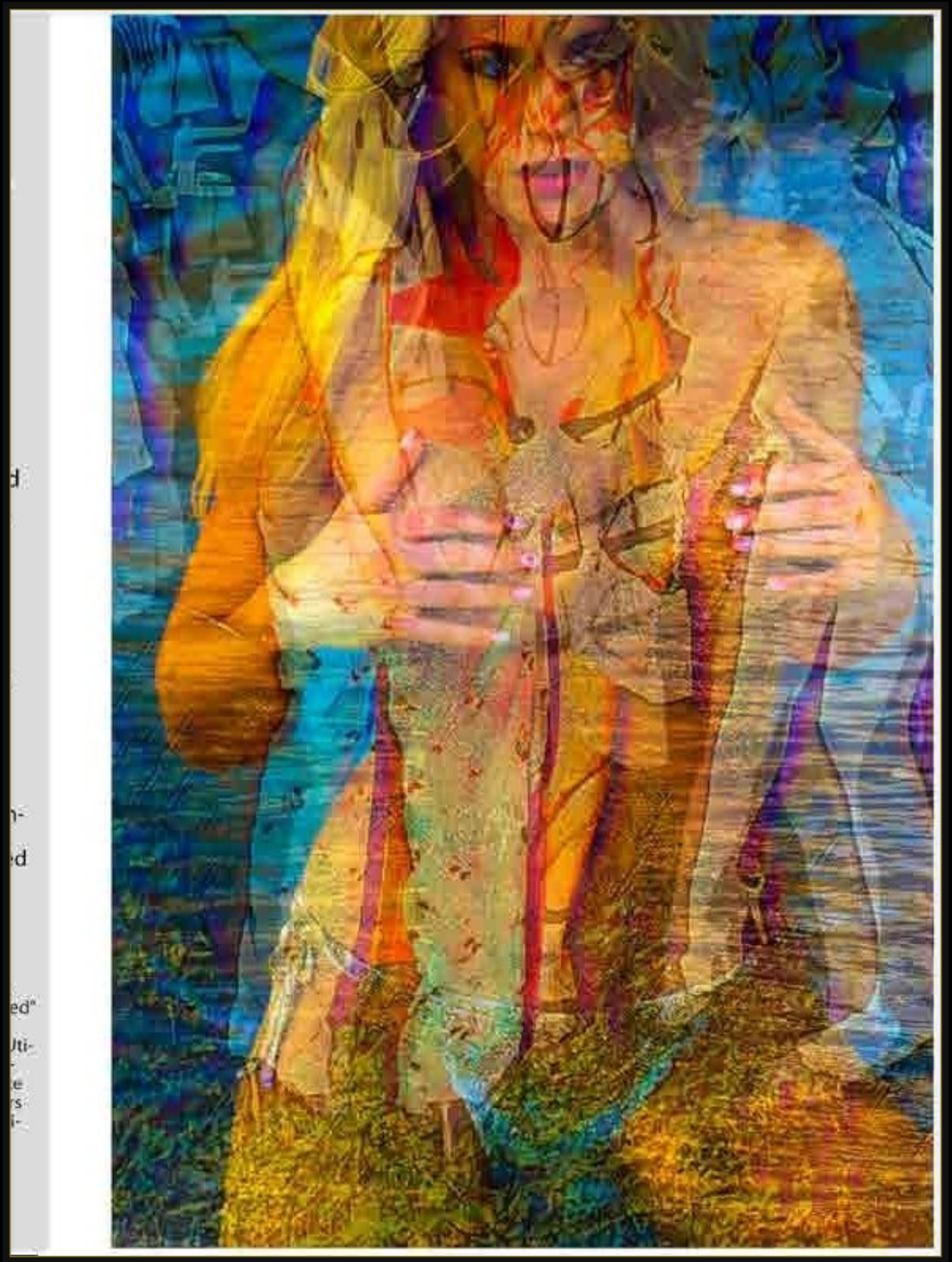
In Paparazzi Protocol, blue and magenta establish a charged dialogue, while rose appears as a shifting accent. The asymmetrical arrangement of spiraling contours produces improvised momentum. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Based on a chapter in Dowling's novel Chapters Of Love entitled Midlife Crisis the model shown here was indeed that for him. When onan assignment at the Hedonism resort, which welcomes nudity, he took the opportunity to experiment with various forms of nucle photography. Dowling and the model were 2 couple and lived together for a year where she was the answer to his midlife crisis. Sarah loved photography and lived for sunrises and sunsets so together they could create natural ight portraits

SOURCE • 2021 catalogue page 30

Golden Showers



DESCRIPTION

Golden Showers combines a balanced tonal register with intricate passages of liquid seams. orange, gold, and cyan circulate between broad atmospheric zones and minute incidents, producing a visual experience of electric insistence. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

On one of Dowling's first photo shoots in Hedonism ll for a swimsuit calendar, Hawaiian Tropic model and future Playboy cover model Ashley Massaro wanted to try nude and implied nude photographs for the first time. Dowling and Massaro played with sunsets and shots both in the water and covered with sand. These original shots came out amazing and helped land Massaro to a huge co tract with the WWE. Unfortunately due to injuries sustained during those WWE events Massaro suffer long term memory loss and eventually it took her life. This abstract montages is dedicated to her memory

SOURCE • 2021 catalogue page 31



My Co-pilot

DESCRIPTION

The surface of My Co-pilot behaves like an active memory field. orange, crimson, and gold pass through radiating cells, alternately revealing and concealing their underlying structure. Its loosely balanced balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling eventually had to leave New York as his condition was adversely affected by, the cold. He purchased a SUV and a lightweight popup camper from Trailmanor RV's For over 5 years Dowling traveled the country traversing the US and eventually driving over 36,000 miles and 'walking 12,500 miles over an eight year period, ina desperate attempt to grow new arteries as his arteries were failing, Melissa and her children traveled with Dowling and they created art as they roamed the USA

SOURCE • 2021 catalogue page 32



Water World

DESCRIPTION

Water World organizes orange, blue, and cyan into a intricate vertical field. Branching signals move from the margins toward a concentrated core, causing the eye to alternate between surface pattern and receding space. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling was always flattered when a fashion model would entrust het body and image for the sake of his fine art. Here is another shoot in a tropical paradise in Jamaica, one of Dovwling's favorite venues, While Dowling's photographed both served as fine art traditional por traits for his subjects they also became the foundation for many of his studies of the human figure, especially the female figure. Later, Dowling Used his creation of art asart therapy while he was recovering from life saving surgeries

SOURCE • 2021 catalogue page 33



Big Eyes

DESCRIPTION

In Big Eyes, orange establishes the dominant atmosphere while crimson and umber arrive as countercurrents. The asymmetrical composition is animated by tangled pathways, producing a sense of contained turbulence. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Celine was another model who was simply obsessed with photography and creating. Many models are just as creative as artists and also have the heart of an artist. Celine was one of those models who traveted the world with Dowling and is a significant contributer to his art. Celine was also the first cover model for Model Citizens Magazine shot in Switzerland as a testimony to their friendship. Dowling'spent four months in Switzerland ina log cabin, on a farm, as he to created many of his fine art masterpieces their

SOURCE • 2021 catalogue page 34



French Riviera

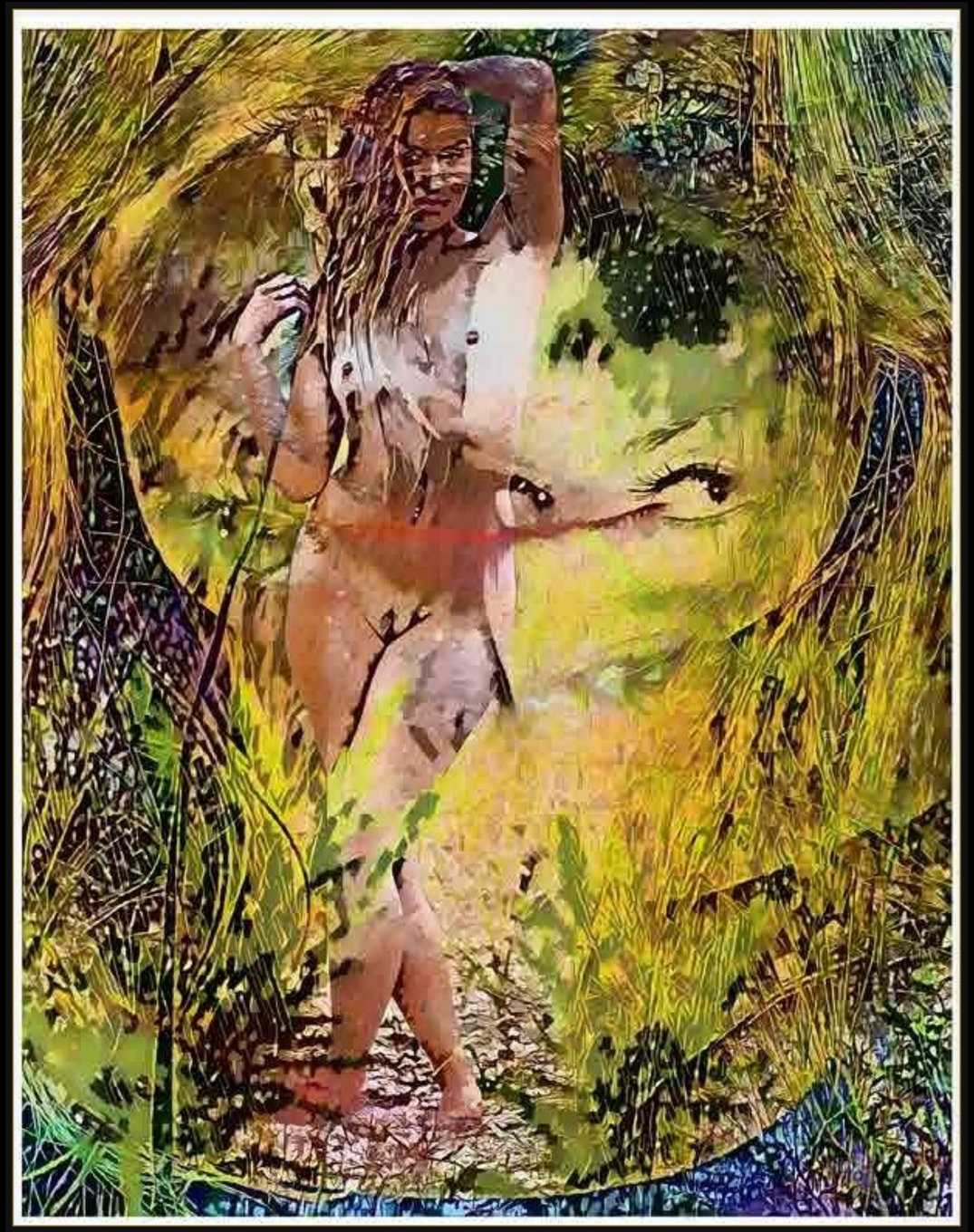
DESCRIPTION

French Riviera is built as a layered exchange between cyan, blue, and teal. Its calligraphic marks create ceremonial intensity, while the image remains brightening at the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling met and created with tens of thousands of models and pretty people along his life journey. Many of those models he never saw again. When he started driving around the country in his RV he would restore millions of photographs while recovering from his daily walking marathons. This montage was inspired by several models he met on social media and then as he traveled around the USA. He made'a major effort to meet with as many of those models as possible

SOURCE • 2021 catalogue page 35



Ocean Breeze

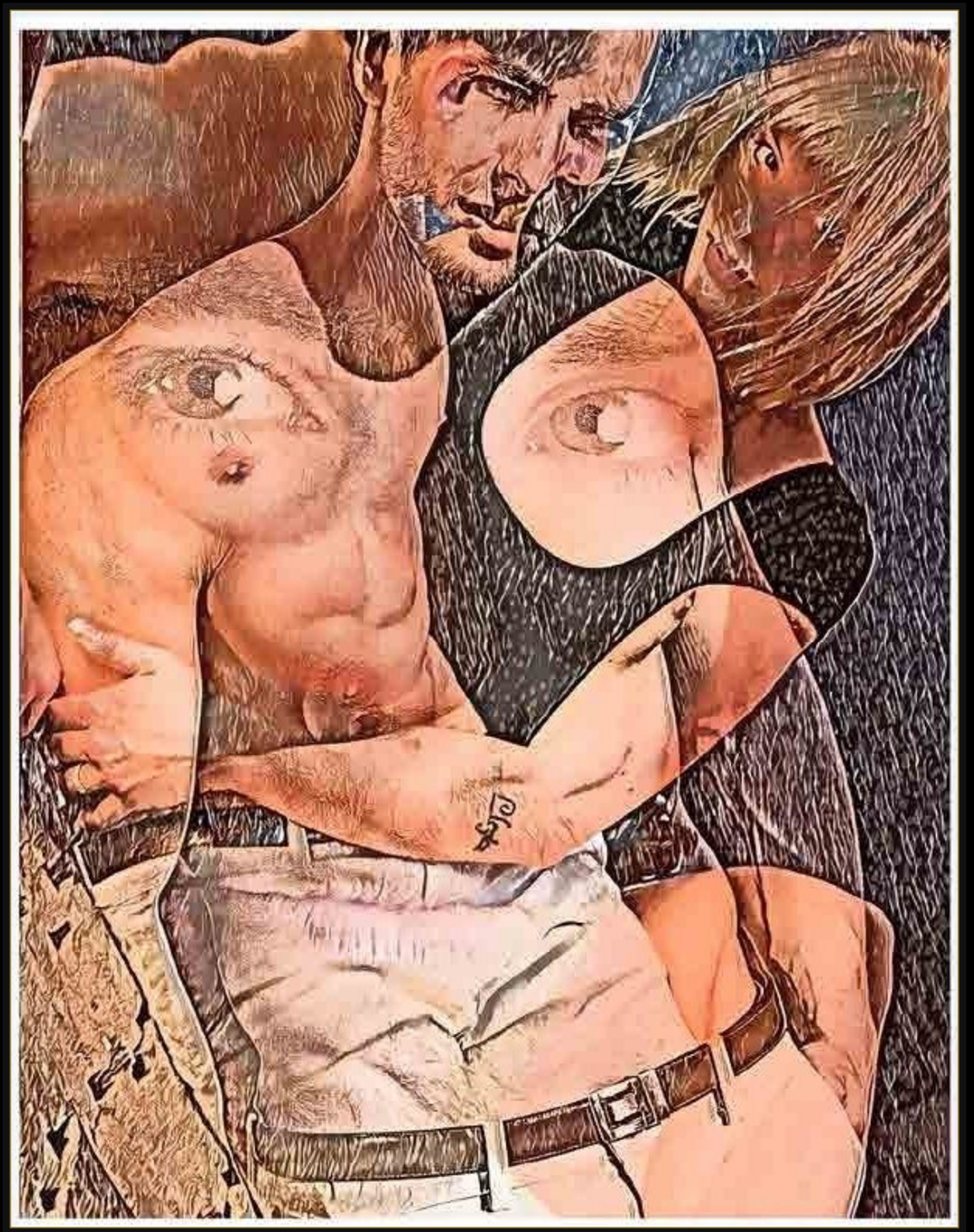
DESCRIPTION

A balanced ground carries gold, orange, and yellow through Ocean Breeze. Etched filaments gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of electric insistence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

Models who pose for fine.artists are often young and carefree. They feel empowered by their beauty and often by the fact that they no longer have to answer to anyone. That freedom and creative passion often translates into experimenting with implied nude and full nude portraits, With this model at first she felt empowered by the experience andeven seduced to experiment freely, Later she wished she never agreed to the shoot having meta very conservative significant other and becoming more conservative herself. These original fine art traditional photographs are some of the best Dowling has ever created as the light and the shoot was simply magical

SOURCE • 2021 catalogue page 36



That Loving Feeling

DESCRIPTION

That Loving Feeling compresses orange, crimson, and umber into a field of repeating glyphs. The eye travels between broad atmospheric zones and minute incidents, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

While walking throughout Europe, trying to grow new arteries, he posted some of his. photographs and information about Model Citizens Magazine on social media and started casting models for ¢ issue, He never thought that thousands of professional models would respond. One. of them was Karim the current Mr. Switzerland, at the time, Probably the most cut and in shape male model he ever photographed. Karim now has a PHO. His image made a significant contribution to Dovwling's'A Miracle in the Making Fine Art Collection."

SOURCE • 2021 catalogue page 37



Breathtaking Beauty

DESCRIPTION

The visual energy of Breathtaking Beauty begins with orange and is sharpened by accents of blue and gold. Across its vertical format, layered veils generate contained turbulence. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

When Dowling résurhed publishing Mode! Citizens Magazine, COVID started to affect the USA. He wanted to make sure that people of all ages were represented and had a voice. His clients'children started to both shoot for stories and give interviews so that people from many generations were represented. in this case Heidi, who is extremely beautiful and her photos became an major contribution to the annual swimsuit issue, as was her Input on the howto become an Instagram model stories

SOURCE • 2021 catalogue page 38



Love Matrix

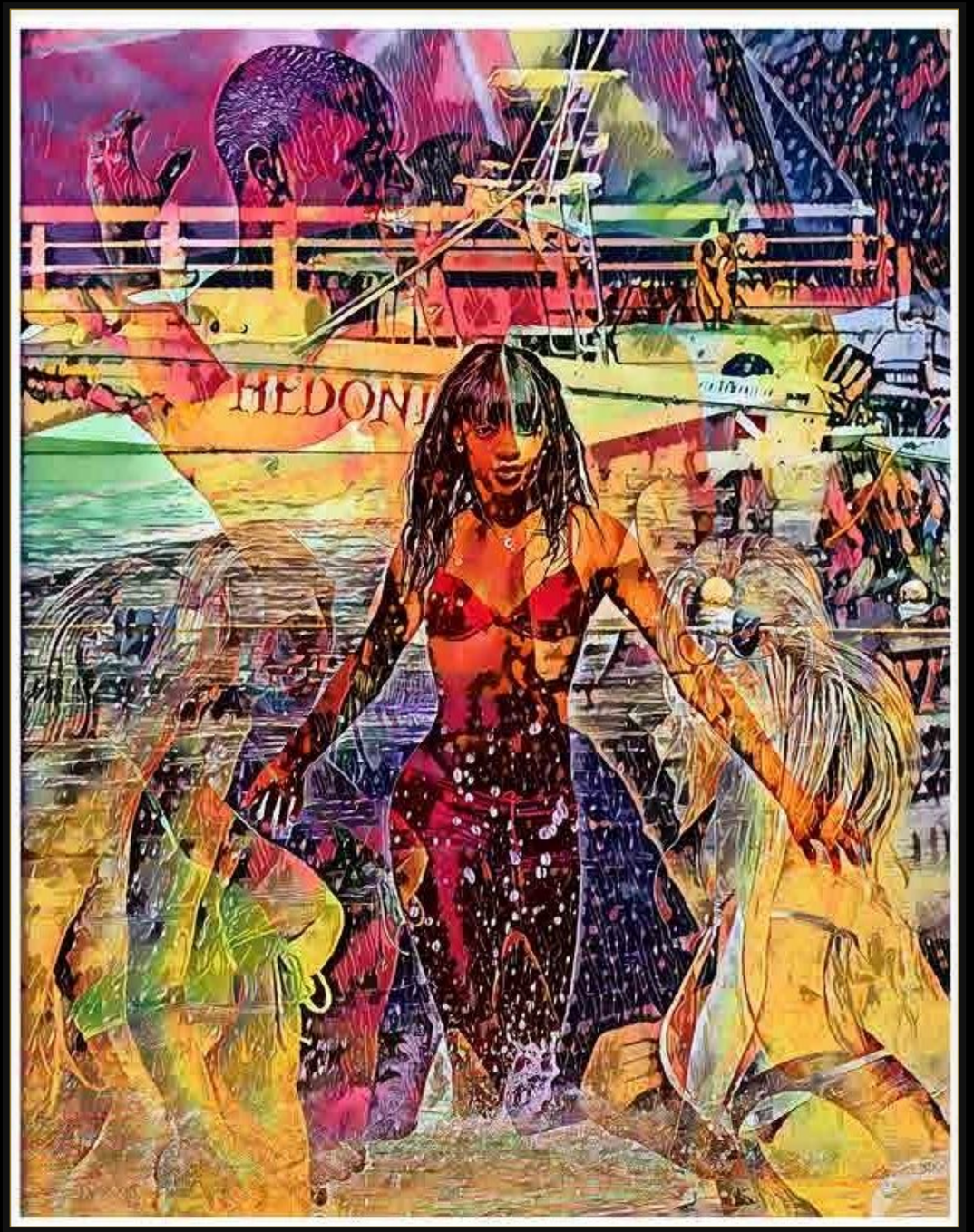
DESCRIPTION

Love Matrix treats color as architecture: crimson forms the atmosphere, gold marks the transitions, and orange punctuates the deepest passages. Nested emblems move from a quiet ground into sharper chromatic events. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

These shots are some of Dowling's favorite original fine art photographs. They were shot in NYC, on Wall Street in the middle of the winter and in Geneva years later. Combined, they create truly surreal expressionistic masterpieces, For the artist, it was great thrill to combine photograph's from his homstown with those from Geneva all featuring the same models. The contrast between NYCand the old cobblestone floored streets in Geneva created amazing textures as did the two models, Celine and Karim

SOURCE • 2021 catalogue page 39; high-resolution replacement verified from edited proof slide 18



Just a Splash

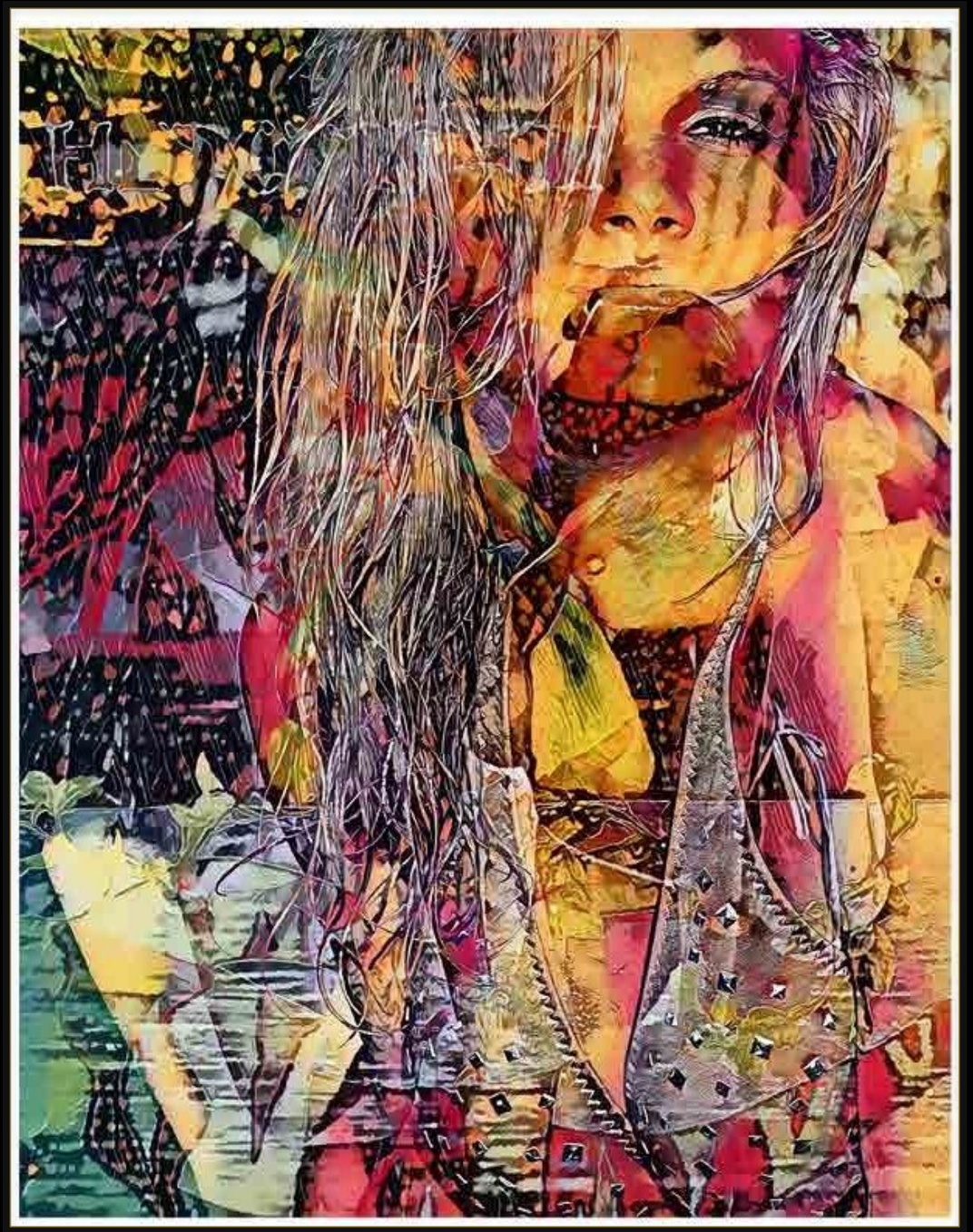
DESCRIPTION

Within Just a Splash, an intricate network of tangled pathways carries orange, gold, and crimson across the surface. The frame is darkening toward the center, yet no single area dominates for long. This mobility creates meditative drift and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Models have to give themselves to the moment. When being directed to spank another model, or tun Into the water, or kick water into the face of another model kneeling in the water the photographer can be looked at with an expression of WTF? But when the model is directed with respect and «litle laughter, they begin to trust and usually will ry anything. It takes thinking outside the box to create unique art. In this case the photographs were taken in Hedonism. The resulting photogcaphs and composites are striking

SOURCE • 2021 catalogue page 40



Abstract Alison

DESCRIPTION

Abstract Alison unfolds through chromatic layers of crimson, orange, and gold. The vertical field is threaded with radiating cells, which pull attention from a quiet ground into sharper chromatic events. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

What started out as a conservative bikini shoot, in Jamaica, with palm trees and waterfalls turned into an amazing shoot as Alison was very courageous, climbing trees and waterfalls. She also was great at following direction and just letting it all hang out, even when she hadan audience, which was very often. She photographed as perfect as a Michaelangelo sculpture. The artist loves the textures and confidence in Alison's eyes as well as the entire composite itself

SOURCE • 2021 catalogue page 41



Decent Proposal

DESCRIPTION

In Decent Proposal, orange and crimson establish a charged dialogue, while gold appears as a shifting accent. The asymmetrical arrangement of spiraling contours produces contained turbulence. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling has always been passionate about spreading his knowledge and helping others follow their dreams. Especially since so many others were so willing to mentor him when. he was a young man pursuing 2 photography career. In many of his composites the motivation and inspiration was to reward those who paid it forward. Both of these subjects paid it forward, at times to me, thus the inspiration to create. composite featuring them in this surreal dream

SOURCE • 2021 catalogue page 42



Red Head

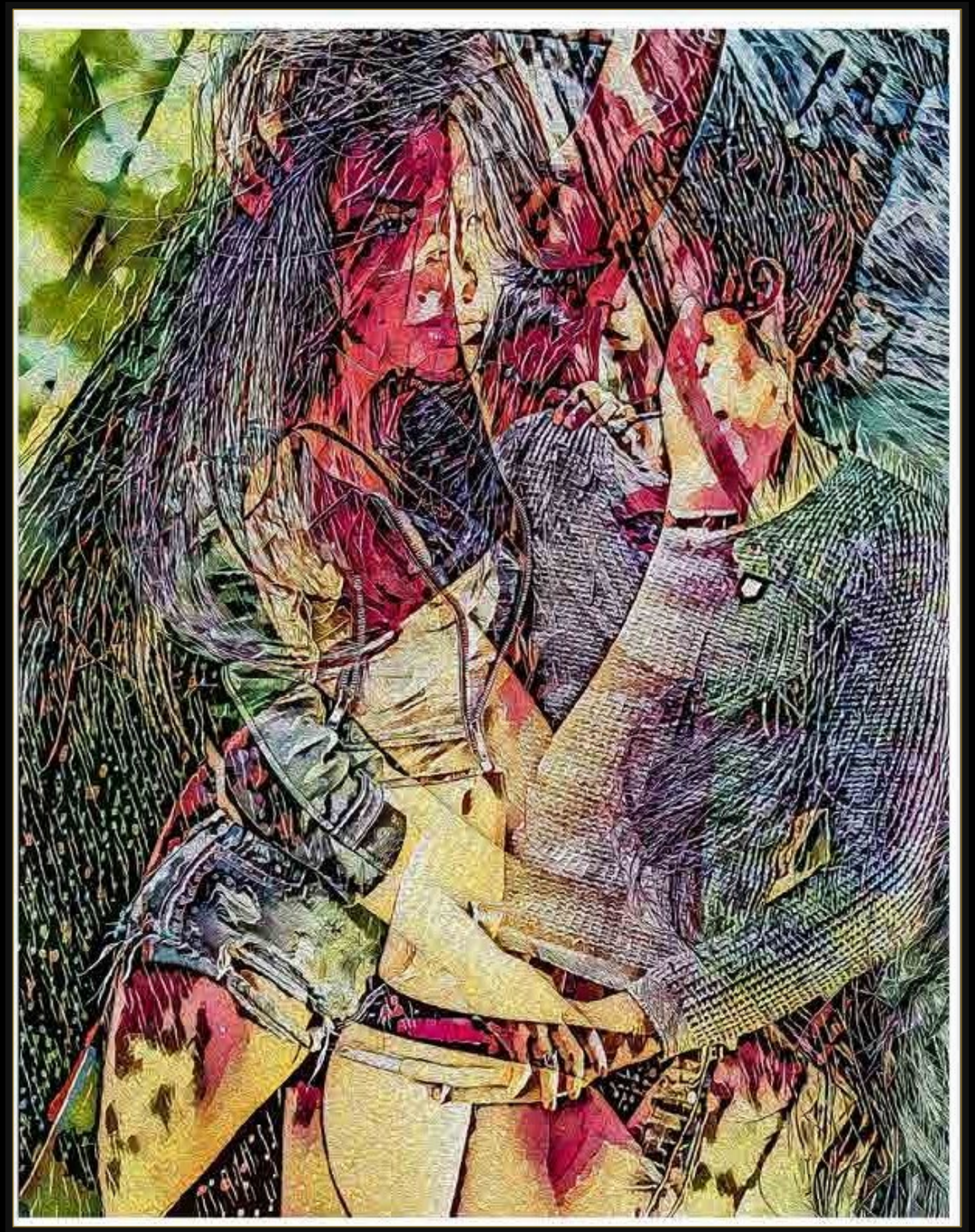
DESCRIPTION

Red Head combines a luminous tonal register with dense passages of calligraphic marks. blue, orange, and cyan circulate in alternating bursts of compression and release, producing a visual experience of contained turbulence. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

Great people once lived on Earth. They left behind principles and disciplines that inspited many people to follow in their footsteps. It is these followers of exemplary people that are inspiring enough for us to follow. Dowling has had many mentors and board members aver the years that whom he has learned from. Part of his motivation is to share knowledge with others, not only in the arts but also by teaching others how to create so they too can enjoy the experience on both sides of the camera

SOURCE • 2021 catalogue page 43; high-resolution replacement verified from edited proof slide 10



Strawberry Fields

DESCRIPTION

The surface of Strawberry Fields behaves like an active memory field. crimson, gold, and orange pass through echoing arcs, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

Gratitude is something money can't buy. It is the by-product of spreading happiness among others. What does one gain from helping others? Nothing in the materialistic sense of the world, But, a sense-oF joy and satisfaction flows through and warms us Throughout Dowling's life he hhas used photography and art not only to feel a personal sense of gratitude but to pay it forward to his subjects as an attempt to pass on the gratitude to others, hopefully creating a culture of gratitude where ever he is

SOURCE • 2021 catalogue page 44



Tempting Compromise

DESCRIPTION

Tempting Compromise organizes blue, cyan, and orange into a intricate vertical field. Calligraphic marks move from the margins toward a concentrated core, causing the eye to alternate between symmetry and disruption. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

|n my novel Chapters Of Love | often refer to my mantra"Live in gratitude. Pay it for ward and cherish your chapters of love. After many years of soul searching this became a way of life for me. Tens of thousands of my social media posts ending with that mantra. | tried to inspire 'others to also cherish their chapters of love. By allowing ourselves to love many, rather than one person throughout decades, without guilt or remorse over the ending of one chapterand the beginning of another, we live happier lives

SOURCE • 2021 catalogue page 45



Perfect Strangers

DESCRIPTION

In Perfect Strangers, orange establishes the dominant atmosphere while gold and crimson arrive as countercurrents. The asymmetrical composition is animated by calligraphic marks, producing a sense of contained turbulence. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling has always been an entrepreneur and followed his drean Heleft Well-paying job and started businesses centered around photography and art to break into the small number of successful artists who make a tiving doing what they love He hopes ta leave his matk on the world, his creative legacy, by continuing to evolve his composites and creating Unique holograms in his next collection. He believes that digital NFT's will survive the new age of Artificial Intelligence and robotics given no computer has an artist's imagination.

SOURCE • 2021 catalogue page 46

Miss Molly



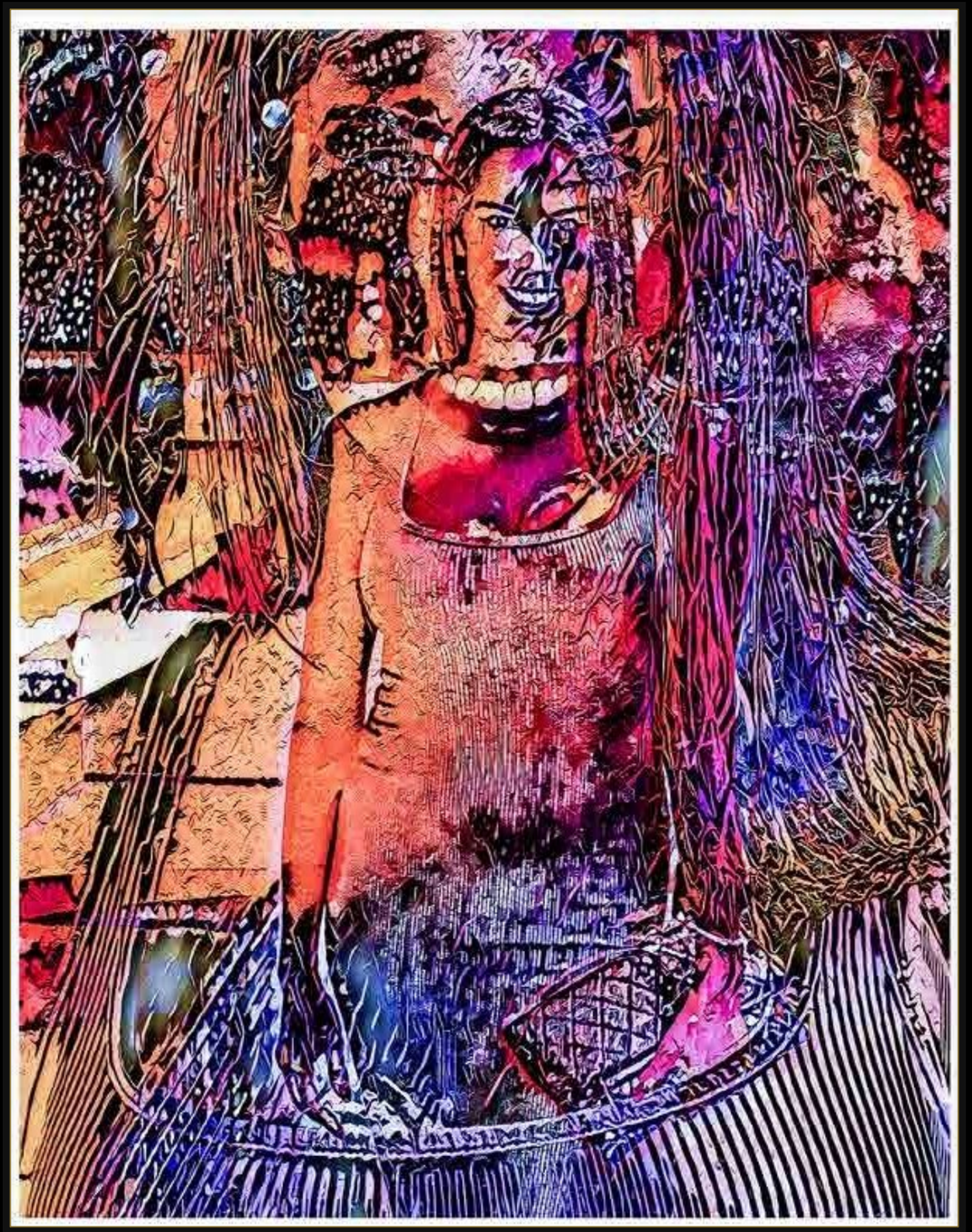
DESCRIPTION

Miss Molly is built as a layered exchange between orange, gold, and crimson. Its woven traces create measured suspension, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

The model depicted in this composite was both a valedictorian of her class aincredibly beautiful. So often women who are beautiful are looked at as sex objects by men without thought to their other attributes, They are people who have more to offer than a great body, Yet, they carry on with their livelihood and contributions to society oftenas nurses or doctors. It's time that men recognize not only the flawless beauty of these women but also their inner beauty and talent:

SOURCE • 2021 catalogue page 47



The Sea of Love

DESCRIPTION

A balanced ground carries crimson, blue, and orange through The Sea of Love. Etched filaments gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of improvised momentum. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

While much of Dowling's inspiration comes from the love of creating and the peace it provides him, he also finds ways to try to motivate others to see the world through the heart of an artist. He often writes about how forgiveness is a rite of passage wherein a person moves on despite circumstances that hurt them: Itis an act of honor and courage and just goes to show how mentally mature one can be. The act is so much better than holding a grudge. We all get hurt. We need to learn how toheal

SOURCE • 2021 catalogue page 48



Lost in Paradise

DESCRIPTION

Lost in Paradise compresses orange, crimson, and gold into a field of tangled pathways. The eye travels in alternating bursts of compression and release, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Call it the best use of resources. but by making abstract art from photographs of people, or simply by building on images of everyday life, Dowling tries to use his gift to create a little magic, The same way an entertainer or magician creates that special moment, hisart always seems to inspire a degree of curiosity and wonder

SOURCE • 2021 catalogue page 49

The Real Thing



DESCRIPTION

The visual energy of The Real Thing begins with crimson and is sharpened by accents of orange and blue. Across its vertical format, tangled pathways generate ceremonial intensity. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

Throughout Dowiing's career as an artist many souls have crossed his path. Many have heard about his health challenges and the true miracles that have kept him alive. Often very philanthropic individuals who love his att, reach out and after a period of time and getting to know him better, tend to love his story as well. He feels extremely fortunate, despite the challenges and his heart has been touched by many, including Russ who has an extensive Coca Cola collection and now is also acollector of my art and NFTS

SOURCE • 2021 catalogue page 50



The Champ

DESCRIPTION

The Champ treats color as architecture: orange forms the atmosphere, gold marks the transitions, and crimson punctuates the deepest passages. Woven traces move from a quiet ground into sharper chromatic events. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

One of the most philanthropic entrepreneurs Dowling knows is Sal Ferro, Salis the founder and CEO of Alure home improvements and is also running for office here in Huntington at the time of the authoring of this catalogue. | first heard about Sal through people who's lives he touched by restoring their homes after catastrophes. Later | almost stalked him in order to get enough photos to honor himas.a model citizen and then realized his wife Molly was just as philanthropic. This was a piece created in his honor after writing about him in Model Citizens Magazine and he and his wife being voted Couple Of the Year

SOURCE • 2021 catalogue page 51



Abstract Voices

DESCRIPTION

Within Abstract Voices, an intricate network of tangled pathways carries orange, crimson, and gold across the surface. The frame is darkening toward the center, yet no single area dominates for long. This mobility creates contained turbulence and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Sal Valentinett' is one of the most memorable acts on America's Got Talentin recent years. The charming crooner showed off an amazing voice and captured the heart of judge Heidi Klum. Valentinetti finished Season 11 in fifth place. He later returned for the first champions season. Since his time on the show, he's gone on to record and perform music, including classic covers and Christmas songs. He is also local Long fslancler who attends many of my shoots andis featured here in this tribute to the Hospitality Ball

SOURCE • 2021 catalogue page 52



Abstract Trumps

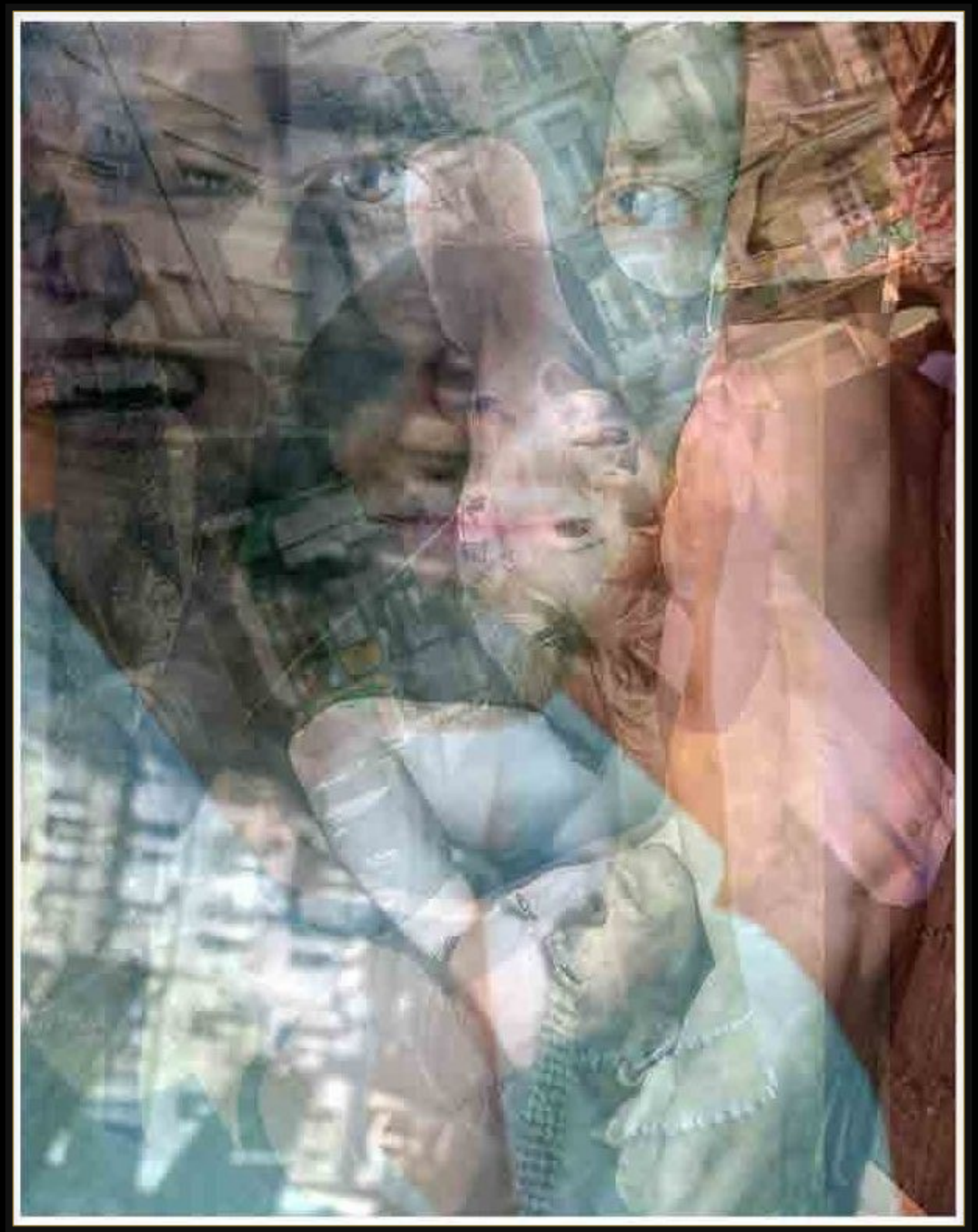
DESCRIPTION

Abstract Trumps unfolds through chromatic layers of crimson, orange, and gold. The vertical field is threaded with etched filaments, which pull attention from a quiet ground into sharper chromatic events. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling photographed President Trump and his wife many times. He met them in 2000. Trump's persona was that of a confident gentleman. When people would come up to him for a photograph while having dinner, he would get up and accept every request. Dowling felt the Trump's conducted themselves like a classy version of Billionaires. His inspiration for this piece was to show them, under turmoil, as president and the first Jady learned how difficult itis to be placed under added scrutiny

SOURCE • 2021 catalogue page 53



Thunderbolts of Lightning

DESCRIPTION

In Thunderbolts of Lightning, orange and crimson establish a charged dialogue, while cyan appears as a shifting accent. The asymmetrical arrangement of calligraphic marks produces restless acceleration. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

When you see a Miss USA ora Mr, Universe contest you might ask oneself what would possess someone to enter.a pageant? What is it about them that makes people compete andl expose themselves to such scrutiny. After meeting and photographing Karim, | discovered many of these individuals work their entire careers to become PhD's and educate themselves for caters of far different genres than pageants. It shows their sheér determination and in Karim's case just how ripped one can get. After winning the Mr. Switzerland contest he went on to get his PHD

SOURCE • 2021 catalogue page 54



The Virgin Receptionist

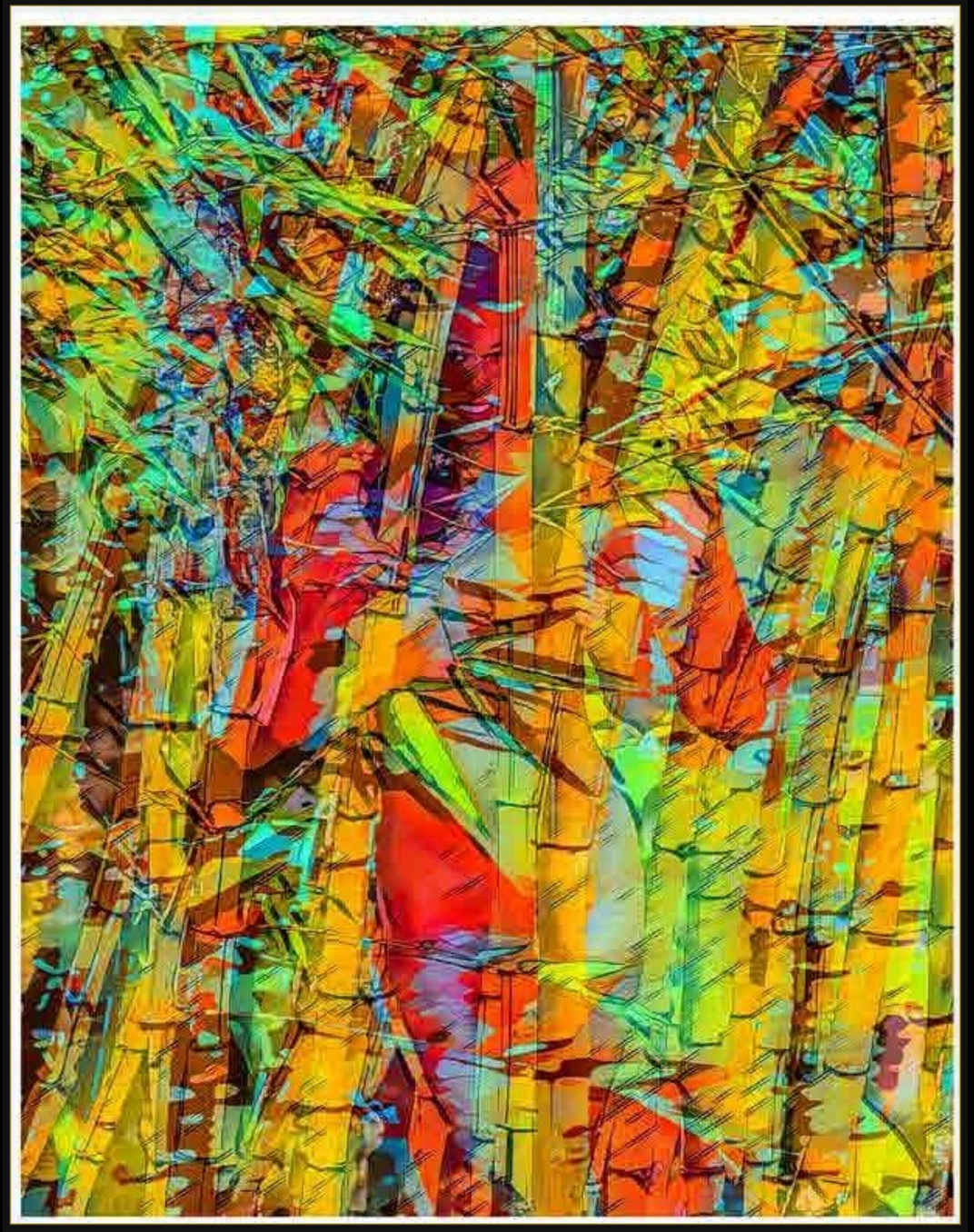
DESCRIPTION

The Virgin Receptionist combines a balanced tonal register with intricate passages of spiraling contours. gold, crimson, and orange circulate in diagonal sweeps that refuse a single horizon, producing a visual experience of measured suspension. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

Sometimes a title can say tall when referring to piece of at. In this case the ttle has nothing to do with the models in this piece, however, there was actually a virgin receptionist Dowling fell in fove with as a very young man and he always wondered what happened to her after she moved back to Turkey, When he first met Celine he was taken aback by her resemblance to his young love and thought he would pay tribute to her by entitling this piece, one of his favorites, in her honor

SOURCE • 2021 catalogue page 55



The Young Bamboo

DESCRIPTION

The surface of The Young Bamboo behaves like an active memory field. gold, orange, and yellow pass through interlocking ribbons, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

Hundreds of very conservative models would step out of their comfort zone and pose for implied nude and full nude portraits for Dowling, Do not ask him why, as he claims to be no different than any other young, horny, photographer obsessed with beautiful women. In one way he was different. He always created art that honored the female figure as opposed to exploiting it ina graphic or pornographic way. Most of the models loved the resulting art

SOURCE • 2021 catalogue page 56



Rocky's Bro

DESCRIPTION

Rocky's Bro organizes orange, green, and gold into a intricate vertical field. Tangled pathways move through recursive turns and sudden interruptions, causing the eye to alternate between foreground gesture and hidden depth. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

Everyone loves the Rocky feature films and everyone knows Paulie, Rocky's brother in the films. Well Pauly is a socialite here on Long Island who loves taking photographs with fans, so Dowling would find beautiful women and ViP's and bring them to photograph Pally. As such, he hasa great number of photographs uly, He loves his persona and how much the Pauly artwork reminds him of both the Rocky movies and the numerous times he photographed him at charity events

SOURCE • 2021 catalogue page 57



No Boundaries in Time and Space

DESCRIPTION

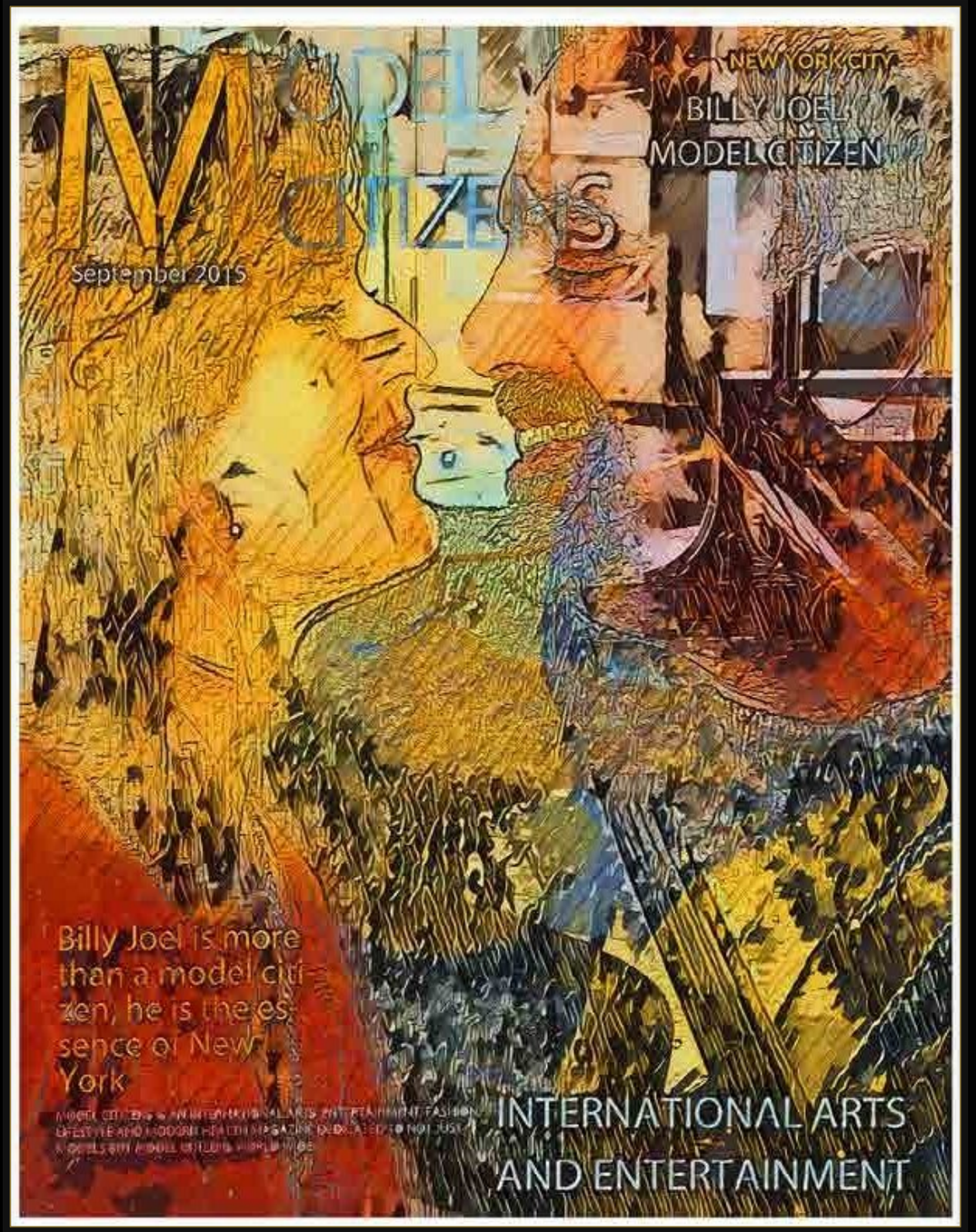
In No Boundaries in Time and Space, blue establishes the dominant atmosphere while orange and gold arrive as countercurrents. The asymmetrical composition is animated by spiraling contours, producing a sense of ceremonial intensity. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

While Dowling will not divulge her name, this is one he inspired to trust with her nudé body fora fine art shoot. The shoot was amazing as she is one of the most beautiful and expressive models he ever photographed in the nude. However, she turned out to be one of the exceptions who regretted posing nude and never chose to view the resulting photographs. Some times when models mature, they regret the freedom they once created with and feel ashamed they posed nude. Dowling often prays they will see the beauty in the art they created together and at some point recognize the innacence of the human figure

SOURCE • 2021 catalogue page 58

Abstract Joel



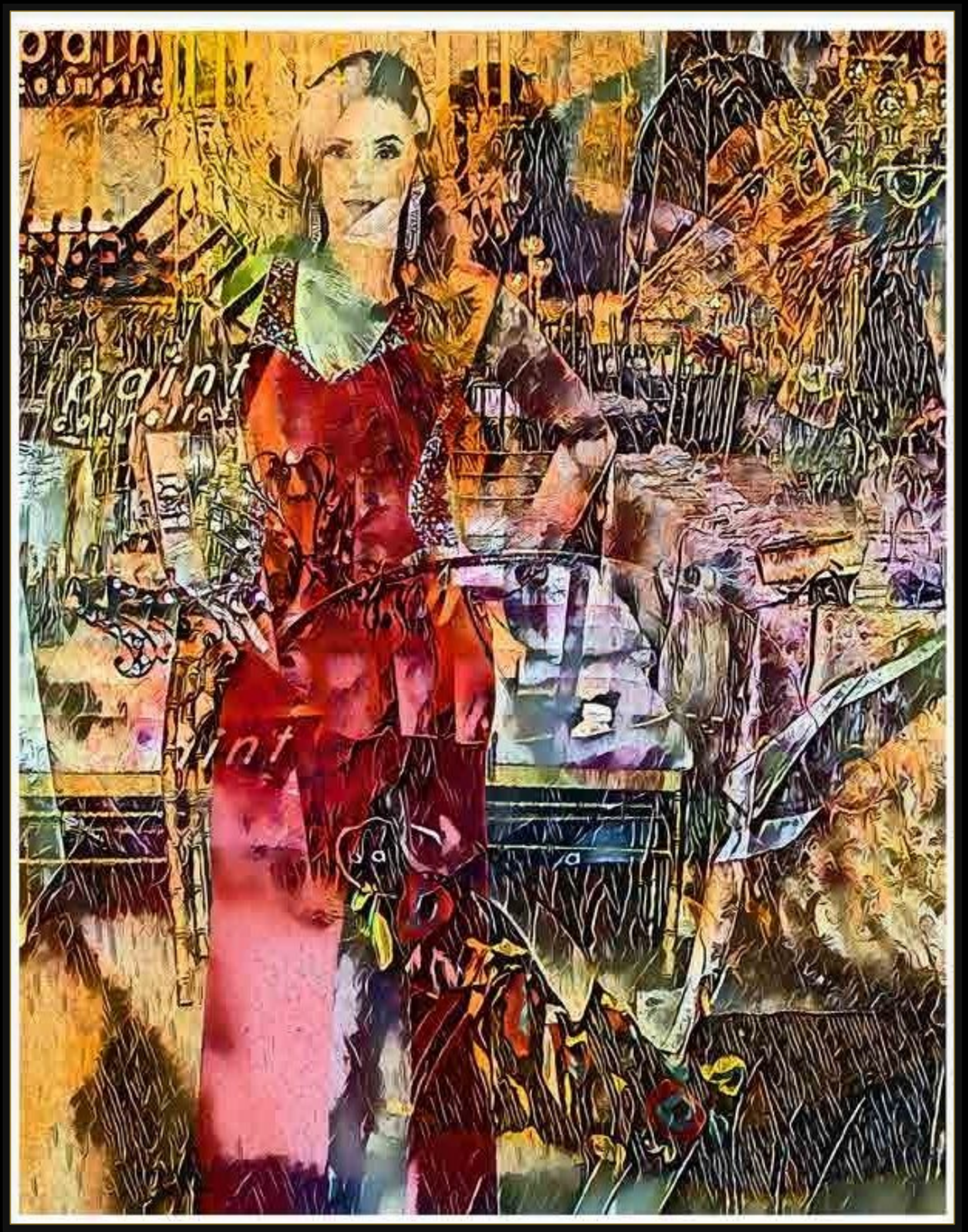
DESCRIPTION

Abstract Joel is built as a layered exchange between gold, orange, and crimson. Its radiating cells create measured suspension, while the image remains brightening at the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

After sharing his artform and composites with Billy Joel he invited Dowling to his home to shoot more and sing opera at his grand piano, He was and remains honored, In fact, Billy Joel was one of the first celebrities he created canvas prints for and who has them, orat least had them hangingin his mansion. He has not seen Billy Joel in some time but he believes that since he called him one of the most creative people he ever met, that they are still hanging there. It was and remains a great honor to have directed both Billy Joel and Caro!

SOURCE • 2021 catalogue page 59



Bangs Vs Paint

DESCRIPTION

A balanced ground carries crimson, orange, and gold through Bangs Vs Paint. Nested emblems gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of electric insistence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

Our creative gifts and determination may dictate our potential to market our art and create great wealth, but itis the depth of our character that will determine our true legacy. The primary Dowling creates is to both channel his obsessive creative energy and to pay it forward. He Uses his talent to support himself, his family and those who support him like the hundreds of makeup artists stylists, hair designers, and host of creatives who helped turn creativity into reality like Bangs and Paint cosmetics

SOURCE • 2021 catalogue page 60



Haunted

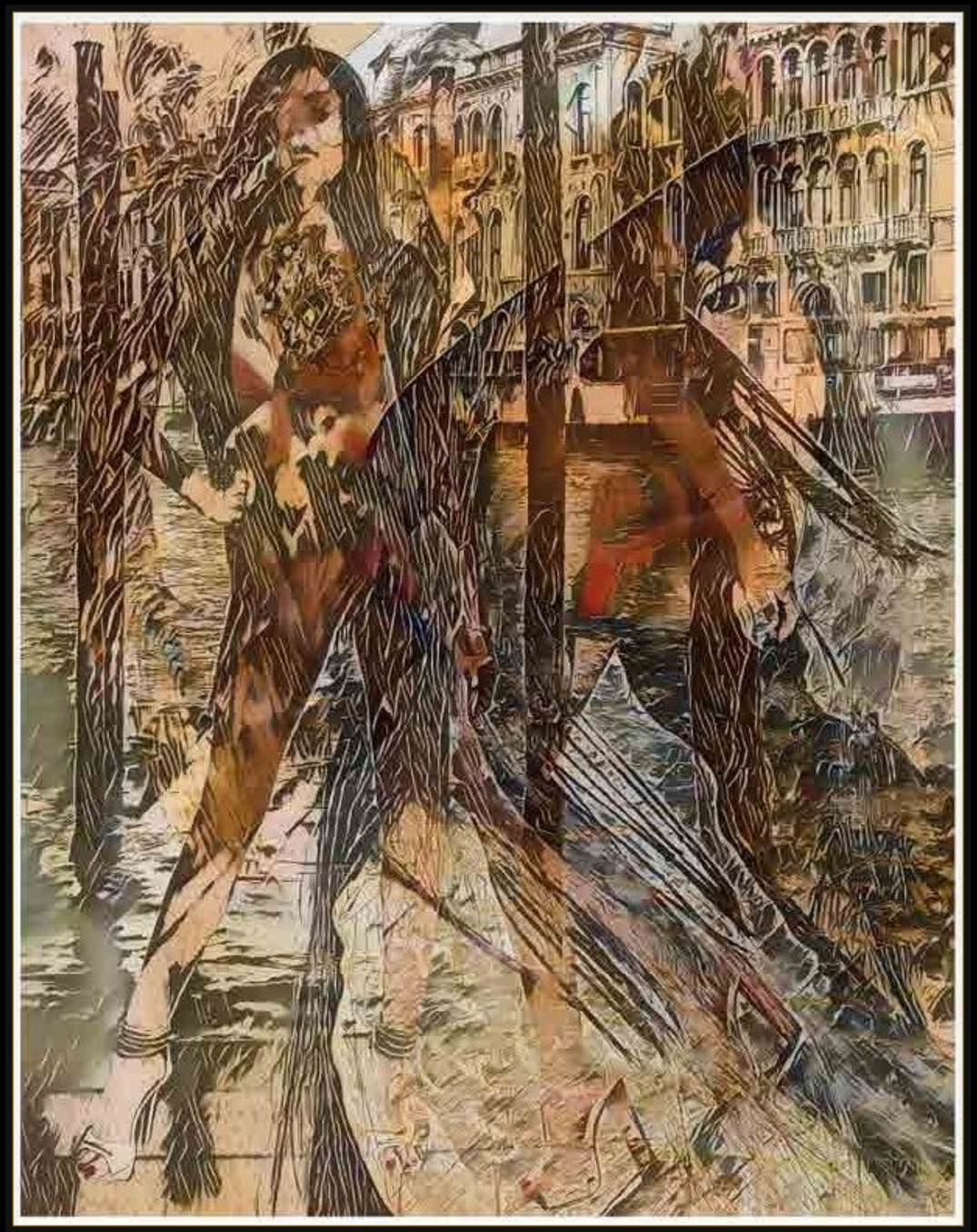
DESCRIPTION

Haunted compresses blue, orange, and crimson into a field of tangled pathways. The eye travels from a quiet ground into sharper chromatic events, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling has photographed hundreds of Halloween parties, over the decades, and cre~ ated thousands of spooky portraits, but in all his years of shooting them he never met two people as passionate about Halloween than Jennifer & Larry Golus. Every two years they would throwa party like no other. Probably as a result of the Halloween parties that put on at the nightclub Uncle Sams. He was so impressed with their passion for Halloween he decided to create a piece featuring them, in their honor

SOURCE • 2021 catalogue page 61



Vintage Venetian

DESCRIPTION

The visual energy of Vintage Venetian begins with orange and is sharpened by accents of gold and crimson. Across its vertical format, granular constellations generate measured suspension. The composition remains darkening toward the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

Venic# is one of those beautiful cities one never forgets. in Dowiling's case, he was in vigorated by the locals who were in awe of the models and the fashion shoots done with vintage clothing provided by a local boutique. It was amazing how everyone from waiters to local shop 'owners wanted to be included in the shots. The entire city and the architecture enchanted him and many of his beloved pieces were created there, A testimony toa city we could lose to global warming at some point

SOURCE • 2021 catalogue page 62

Mother Nature



DESCRIPTION

Mother Nature treats color as architecture: orange forms the atmosphere, gold marks the transitions, and yellow punctuates the deepest passages. Tangled pathways move from the margins toward a concentrated core. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling photographed SAG actress and "Bond Girl" Rachel Grant many times. This in cluded her personal appearances at the Garden City Hotel, to one on ones in the bedroom of her home when she gave birth for the first time. This composite is of both Rachel Grant and her newborn daughter Maya, Rachel and | have become frequent collaborators. She knew he would bea complete professional despite the fact the shots are im nudes, and she was exposed during the shoot for brief moments

SOURCE • 2021 catalogue page 63



Abstract Cool J

DESCRIPTION

Within Abstract Cool J, an intricate network of tangled pathways carries crimson, gold, and orange across the surface. The frame is brightening at the center, yet no single area dominates for long. This mobility creates restless acceleration and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

For those of you you LL Cool J fans who do not know, LL is from Long Island and Dowling has photographed and interviewed him numerous times going back 20 years, One location Was Turks and Caicos where he was a featured performer at the Turks and Caicos Music and Cultural Festival. This was an enormous event that Dowling was invited to cover as a journalist and also asan artist. And yes itis true, LL Cool Jis a totally down to earth, talented, gentleman, who is totally cool

SOURCE • 2021 catalogue page 64



Abstract Rock Star

DESCRIPTION

Abstract Rock Star unfolds through chromatic layers of orange, gold, and crimson. The vertical field is threaded with circular currents, which pull attention in diagonal sweeps that refuse a single horizon. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling often collaborated with artists of many types, Elizabeth was both a professional musician (Drummer) and his former"Rock Star Fiance" Six months before they were to be married he was told he would not live more than a few months, Rather than have Liz come to his funeral ina wedding dress, he made her hate him. He figured it was better than her becoming a young widow. Twenty years later, when she learned the truth, they Had a rock star reunion that was worth its weight in gold.

SOURCE • 2021 catalogue page 65



Hart Attack

DESCRIPTION

In Hart Attack, orange and green establish a charged dialogue, while crimson appears as a shifting accent. The asymmetrical arrangement of staccato strokes produces ceremonial intensity. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Legendary Long Island promoter Keith Hart and Dowling created several swi suit cal endars together. Dowling also photographed hundreds of his promotional and print models over four decades. He was surprised to leam while ghost writing his novel "Promoter" that he loves horses, plays polo and was an amazing athlete. He was also surprised that after decades of bachelorhood, he fell in love and hada son with Heather, well into the twilight of his life. tis a heartwarming story. He found his soul mate.

SOURCE • 2021 catalogue page 66



Sasha in Paradise

DESCRIPTION

Sasha in Paradise combines a balanced tonal register with intricate passages of granular constellations. blue, cyan, and orange circulate between broad atmospheric zones and minute incidents, producing a visual experience of measured suspension. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

One of those models Dowling has been creating with a great deal over the last few yearsis an artist herself Maya Frank. One day Maya asked him to photograph her daughter. She was absolutely gorgeous and could move like 2 pro. They went to Robert Moses Beach on the south shore of Long sland. He was amazed by her ability to follow direction as well as her athletic ability. This was her first fashion and fine art shoot. She was amazing, and yes, Maya was very proud

SOURCE • 2021 catalogue page 67



Morganmania

DESCRIPTION

The surface of Morganmania behaves like an active memory field. orange, gold, and cyan pass through woven traces, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

When Dowling photographs an older male or female model, whois also a parent, he often later photographs their most important and personal family events. At times he creates a portfolio for the second generation. In this case Dr. J's dauighter flew into New York City from Texas to shoot with him for her first professional shoot. She was flawlessly beautiful. She became a featured model in Model Citizens Magazine. She was very forthcoming about her battle with depres. sion, She is a brave and beautiful soul

SOURCE • 2021 catalogue page 68



Inverse Dream

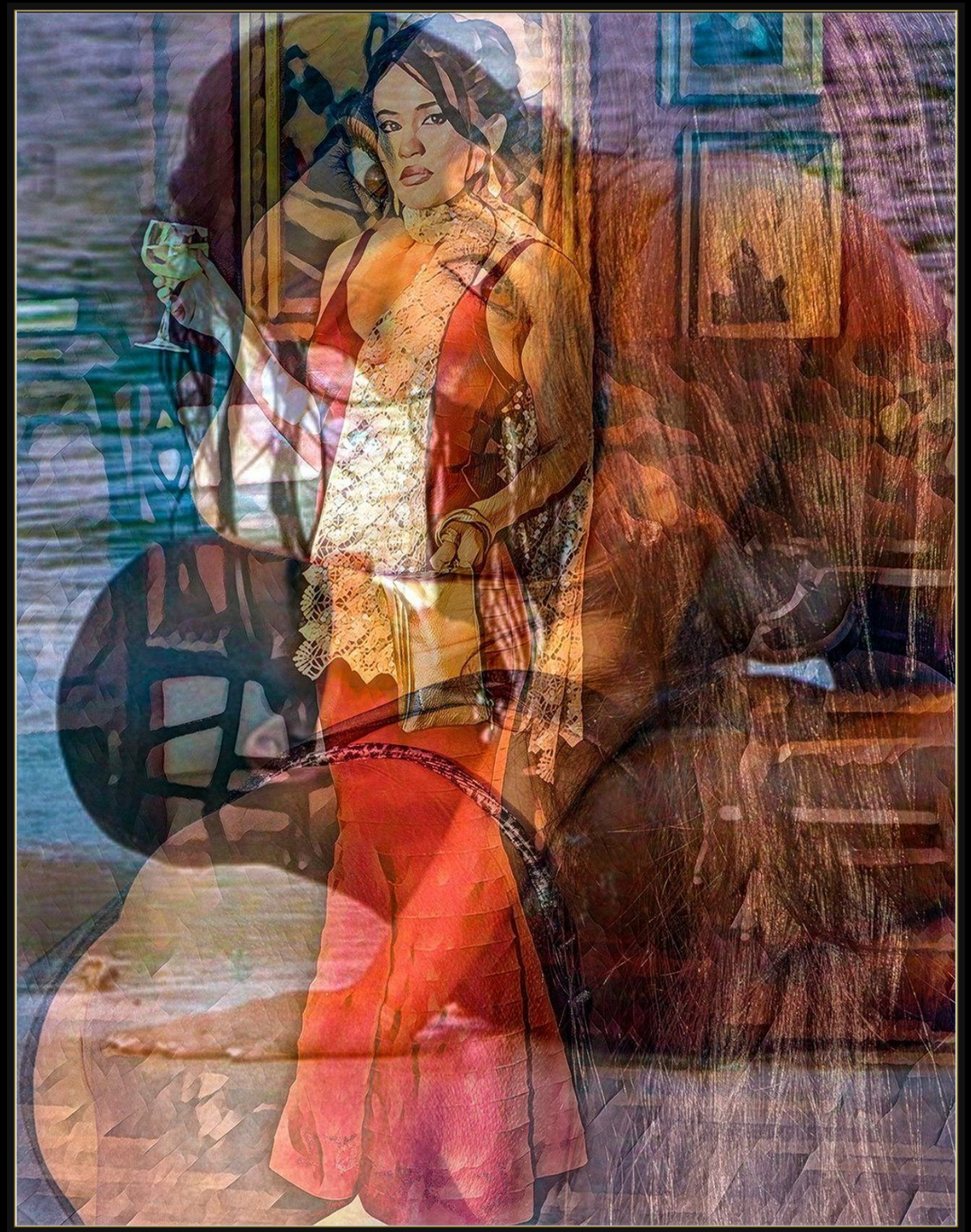
DESCRIPTION

Inverse Dream organizes orange, crimson, and gold into a intricate vertical field. Circular currents move between broad atmospheric zones and minute incidents, causing the eye to alternate between surface pattern and receding space. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling first photographed Cara in Hedonism Ill for the Hart Agency when he was 'chosen to photograph their annual swimsuit calendar. She was outgoing and had no issues posing nude and with her new found friend, Mr. Caribbean,or at least a runner up, Cara was also a professional boxer who won the Golden Gloves competition twice and was a personal trainer on the NBS Series The Biggest Loser. Cara is featured in several of Dowling's composites

SOURCE • 2021 catalogue page 69



Psychedelic Purr's

DESCRIPTION

In Psychedelic Purr's, orange establishes the dominant atmosphere while crimson and blue arrive as countercurrents. The asymmetrical composition is animated by calligraphic marks, producing a sense of electric insistence. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Here is one of Dowling' composites where he allow the patterns from the original photographs to create the abstract patterns in the composite. These shots were from three decades of photographs from Hedonism Ill to The Guardian Brain Foundation annual gala in 2019. Sometimes he surprises himself as to the wide span of years he photographs particular models. in this case from 2004 to 2019, Shown is the former Mr, Caribbean after an introduction he made provided Cara with almost a decade of love

SOURCE • 2021 catalogue page 70; high-resolution replacement verified from edited proof slide 20



Future Impressions

DESCRIPTION

Future Impressions is built as a layered exchange between orange, violet, and gold. Its tangled pathways create restless acceleration, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

Courtney and Dowling only shot together once, but it was well worth the effort 'Courtney was a pro and had years of modeling experience. She took direction perfectly and once she got into a groove, improvisationally created great angles to work from. Shot just after the millennium in his home studio, Courtney won the contest one of his clients was sponsoring featuring pearls; "Diamonds may be a girls best friend but Pearls and Girls are BFF's: Dowling also conceived the idea for the campaign which was extremely successful for his small but influential international dient

SOURCE • 2021 catalogue page 71



Cast Away

DESCRIPTION

A balanced ground carries orange, crimson, and umber through Cast Away. Interlocking ribbons gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of slow revelation. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

Paying it forwatd has always been a way of life for Dowling, probably because his father was such a giver. He would stop and buy a homeless individual a meal every tiine they went to NYC together, Later in fife he wes in charge of hundreds of tradesmen who took care of the homeless shelters throughout the city and founded a running club that helped others overcome challengesin fife through running, This is another piece created by compositing improvisational images donated to the volunteers of the Hospitality Ball, a charity Dowling donated time to for almost ten years, that benefited the Caro!

SOURCE • 2021 catalogue page 72



Let Me Entertain You

DESCRIPTION

Let Me Entertain You compresses orange, gold, and crimson into a field of radiating cells. The eye travels from a quiet ground into sharper chromatic events, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

When you create improvisati nally you dor't always need a plan. Sometimes you just need to breathe, trust your instincts, let go and see what happens, At times when Dowling'starts a piece he has no idea what he will do with each layer. Much of his time is spent experiment- Jing and then when he finds success he keeps a mental note of how he accomplished the final composite. He loved both the images of these entertainers and the contrast of the fire and the singer who both entertained at the Hospitality Ball and whom he photographed many times

SOURCE • 2021 catalogue page 73



Blondish

DESCRIPTION

The visual energy of Blondish begins with orange and is sharpened by accents of crimson and gold. Across its vertical format, etched filaments generate improvised momentum. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

While shooting at a once a year event calied Body Engl Sh, two young blonde women asked Dowling to photograph them, Both of them could have been professional models, About 300 photographs later he knew he had some great material to work with. They could not wait to see the traditional photographs. For him, was a thrill to see their happiness when he shared them. At times itis the joy he sees in the hearts of others when they view his fine art photographs that inspires him to create composites with those same images. He is very curious to see how they will react to Blondish

SOURCE • 2021 catalogue page 74



Lost and Found

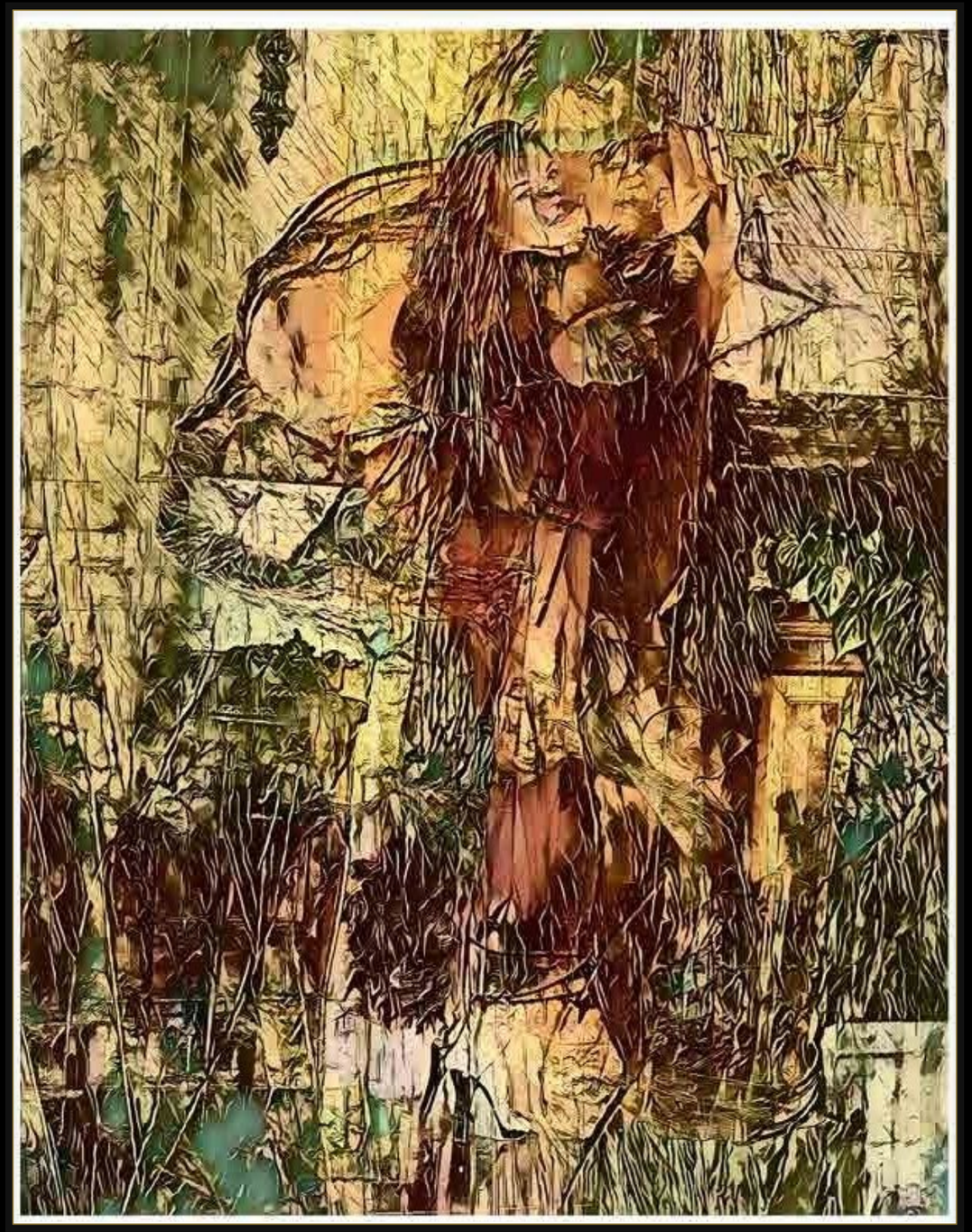
DESCRIPTION

Lost and Found treats color as architecture: orange forms the atmosphere, gold marks the transitions, and blue punctuates the deepest passages. Angular passages move through a field that seems to reorganize itself in real time. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Asia Lee was one of the first Model Citizens for the New York magazine edition issue, as well as a friend and fellow artist. Asia also modeled for the bridal edition in Central Park. It was during that shoot Asia shared the story of how, 25a toddler, she inadvertently walked so far from home, local officials could not find her parents. This happened in a very remote, small village. Decades later, Asia found her family, thus the title Lost and Found. itis. spiritual journey. Dowling was taken by Asia's winning character and big heart

SOURCE • 2021 catalogue page 75



Quantum Afterglow

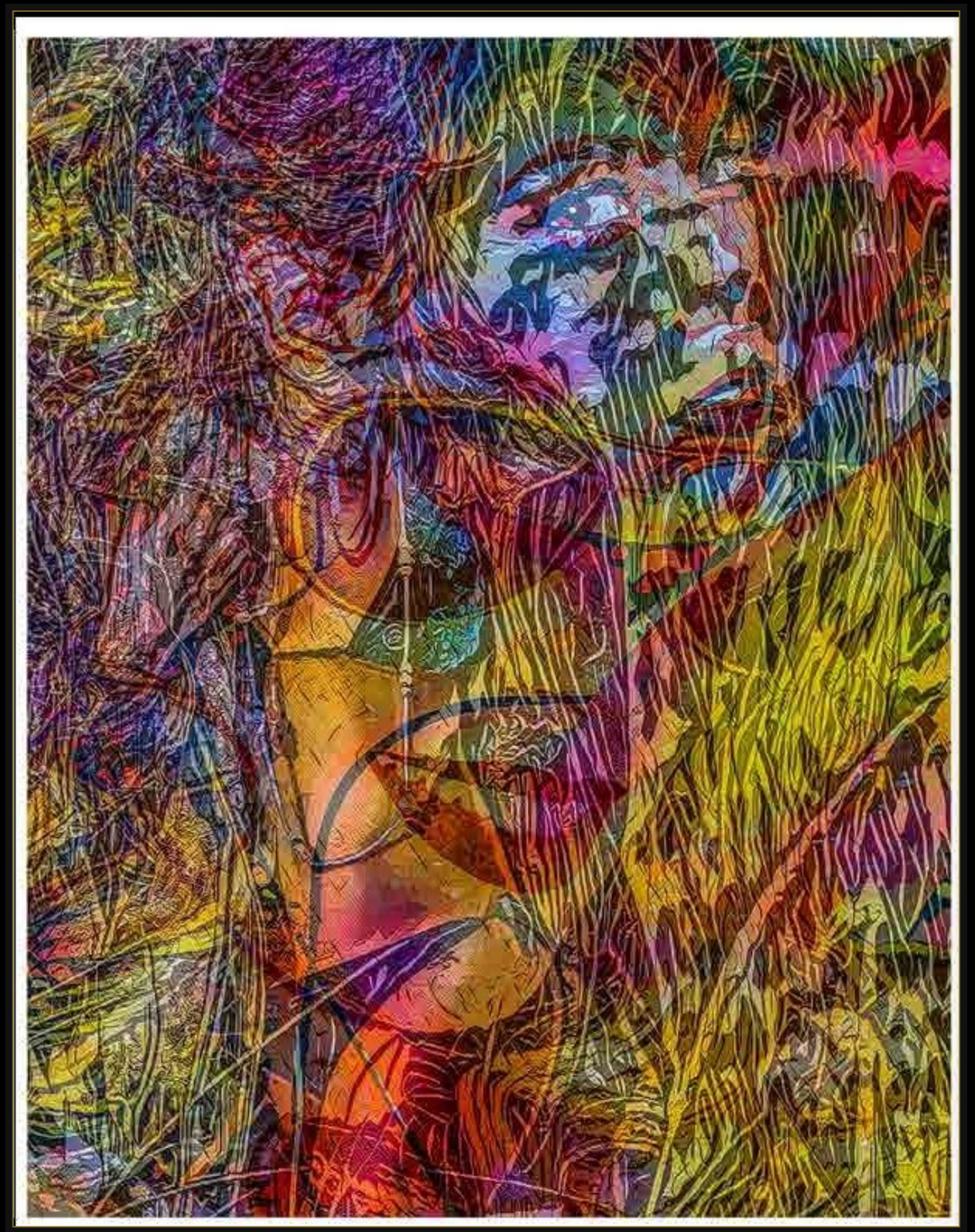
DESCRIPTION

Within Quantum Afterglow, an intricate network of fractured planes carries gold, orange, and crimson across the surface. The frame is darkening toward the center, yet no single area dominates for long. This mobility creates electric insistence and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Almost al of Dowling's fine art composites are meant to be printed on canvas, acryl ic, or aluminum and at least 3'x 4'in size. Because of that, the originals need to be very sharp and very detailed, By creating ultra sharp images while still Keeping skin tones soft and realistic, Dowling's large scale portraits translate very well to these mediums Even very busy pieces like Quantum Afterglow appear realistically abstract when enlarged. It is almost as ifthe observer is Jooking through a composite rather than at its surface

SOURCE • 2021 catalogue page 76



Sami Am

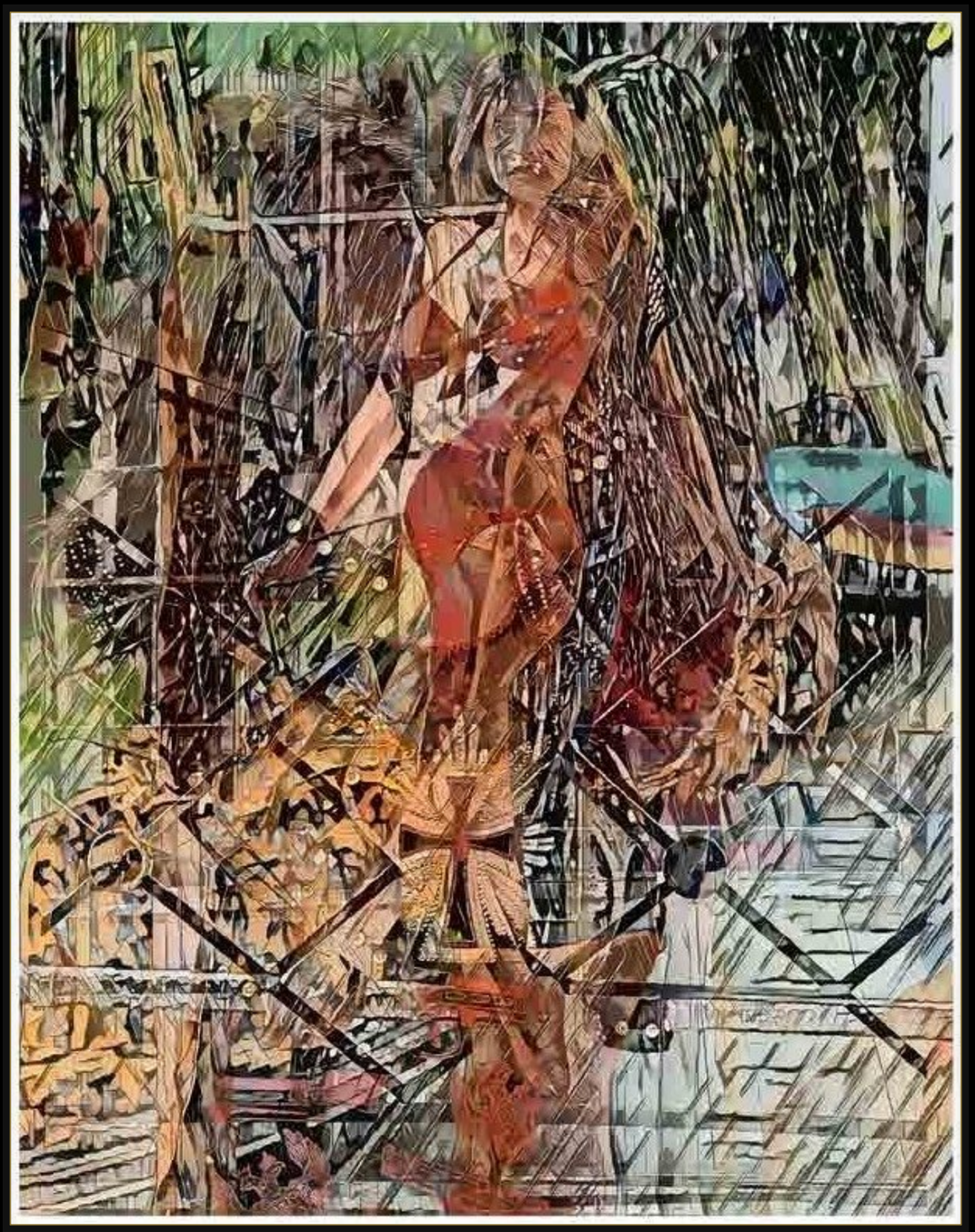
DESCRIPTION

Sami Am unfolds through chromatic layers of crimson, orange, and gold. The vertical field is threaded with interlocking ribbons, which pull attention along a broken rhythm of expansion and return. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Sam was an 18 year old friend of a cannabis dealer. He suggested Dowling photographed her, because she had a thing for older men and he would get lucky. He did not desire to be with her, but felt she was beautiful and worth photographing, From their first shoot he could tell Sam was carefree, He thought she was adorable. And, she did havea thing for older men because before too long, Sam and roommate Scott were going at it several times a week. Dowling thought they made a great couple.

SOURCE • 2021 catalogue page 77



Foreplay Serenade

DESCRIPTION

In Foreplay Serenade, orange and crimson establish a charged dialogue, while gold appears as a shifting accent. The asymmetrical arrangement of layered veils produces electric insistence. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

The main subject in this abstract piece shot with Dowling in several countries. This was shot in Venice, with the textures coming from translucent glass blocks obtained in NYC. It includes a varied images of the Celine, wno is the model, She is dressed as one might be in an especially epiph- 'any moment. However, the inspiration for this piece was to create a contrast between the abstract shapes, to confuse the viewer's imagination. They can come to their own truths as to what they are seeing, Many people look but they donot see

SOURCE • 2021 catalogue page 78



Quantum Mechanic

DESCRIPTION

Quantum Mechanic combines a balanced tonal register with intricate passages of calligraphic marks. orange, crimson, and gold circulate between broad atmospheric zones and minute incidents, producing a visual experience of slow revelation. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling believes that every piece is his best piece when he first completes it. However, he often creates different versions of a piece over many years before he is genuinely satisfied with the results. The composites have to speak to Dowling's heart and his imagination before they 'will speak to anyone else, so he strives for perfection in every piece, attempting to make every one of his pieces a masterpiece luring the observer into wanting more time and special moments With his art

SOURCE • 2021 catalogue page 79



The Bermuda Triangle

DESCRIPTION

The surface of The Bermuda Triangle behaves like an active memory field. cyan, blue, and teal pass through branching signals, alternately revealing and concealing their underlying structure. Its asymmetrical balance and luminous light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

The Bermuda Triangle refers to an area that surrounds Bermuda where a huge number 'of nautical mishaps have occurred. Dowling's novel Chapters of Love chronicles some mishaps in his life and is the title for a rather dramatic chapter of his life, two of them actually, years apart but con nected. The complexity in this scene and the sexual innuendo make it somewhat controversial in the eyes of many viewers. Some do not realize itis the reason why they are suddenly turned on by the resulting emotion, Then they feel it

SOURCE • 2021 catalogue page 80



Sweet Sixteen

DESCRIPTION

Sweet Sixteen organizes gold, crimson, and orange into a intricate vertical field. Painted fault lines move through layered crossings that reward sustained looking, causing the eye to alternate between material weight and optical illusion. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

On Grace's sixteenth birthday Dowling was hired to create a photographic portfolio. of her as well as to shoot video of a flash mob in which she was the star. Years later, while traveling the country in his RV he stopped in Naples, Fl and connected with the creative community Grace was a major contributor to, She was humble and generous and hada propensity to thtead her sentences with the word,, lovely' They worked together for several weeks. The result was some excellent shot and even a second flash mob video

SOURCE • 2021 catalogue page 81



Modesty

DESCRIPTION

In Modesty, crimson establishes the dominant atmosphere while gold and orange arrive as countercurrents. The asymmetrical composition is animated by calligraphic marks, producing a sense of measured suspension. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

When Dowling went to Switzerland to collaborate in the development of his Chapters of Love Script, after having finished the rough draft of the novel, he thought living in on a farm, ina og cabin, in the remote areas of the Swiss countryside would be a great place to also detox from pain killers. He finally felt strong enough to test if he had grown enough arteries to be survive. He also believed there would be no way for him to get pain killersin Switzerland, so there would be no temptation.

SOURCE • 2021 catalogue page 82



Jade Canyon

DESCRIPTION

Jade Canyon is built as a layered exchange between gold, orange, and crimson. Its nested emblems create electric insistence, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

Sometimes a combination of photographs just comes to Dowling, as he is improvising with different themed shoots. He goes through thousands of preselected photo finished fine art shots and selects ones he has not used before, Often, he has a dozen or more desktops open at the same time and will scroll through different shoots and collections to visualize what a hybrid of shots from different shoots, with different pattems and textures, will look like. Most of the time after so many decades of creating he can predict fairly accurately. Here Dowling uses shots from Heclonism and the Grand Canyon for this composite along with varied textures and a nude model, Jade

SOURCE • 2021 catalogue page 83



Graced Light

DESCRIPTION

A luminous ground carries orange, crimson, and gold through Graced Light. Fractured planes gather, divide, and rejoin in a loosely balanced structure, giving the surface an atmosphere of electric insistence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling lived in his RV in Naples Florida for a short time and also in Bonita Springs, just north of Naples when he was traveling throughout the USA looking for a warmer climate to live in permanently, The surgeons warned him that the cold was putting his health at risk as he was particularly vulnerable at that time. So after 36,000 miles of traversing the country, avoiding the winters, Dowling'settled down ina condo in Naples about four miles from Sth Avenue and the famous Naples Pier. Thatis where he met Grace, a 16 year old with hopes of being a high fashion model.

SOURCE • 2021 catalogue page 84



Phallontageous

DESCRIPTION

Phallontageous compresses orange, gold, and crimson into a field of interlocking ribbons. The eye travels in diagonal sweeps that refuse a single horizon, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Throughout Doviling's career spiritually wounded and hurt individuals would come to him, He thought it was a spiritual message when a person in pain or obvious distress would call Upon him to create images. In this case Phallon's grandmother came to Dowling and informed him that she was her grandchild' guardian, as both of her parents had died from drug overdoses. It was a tragic story. Dowling learned that Florida was a sanctuary for drug addicts who often went there knowing there was a huge underground drug trade.

SOURCE • 2021 catalogue page 85



Abstract Neyo

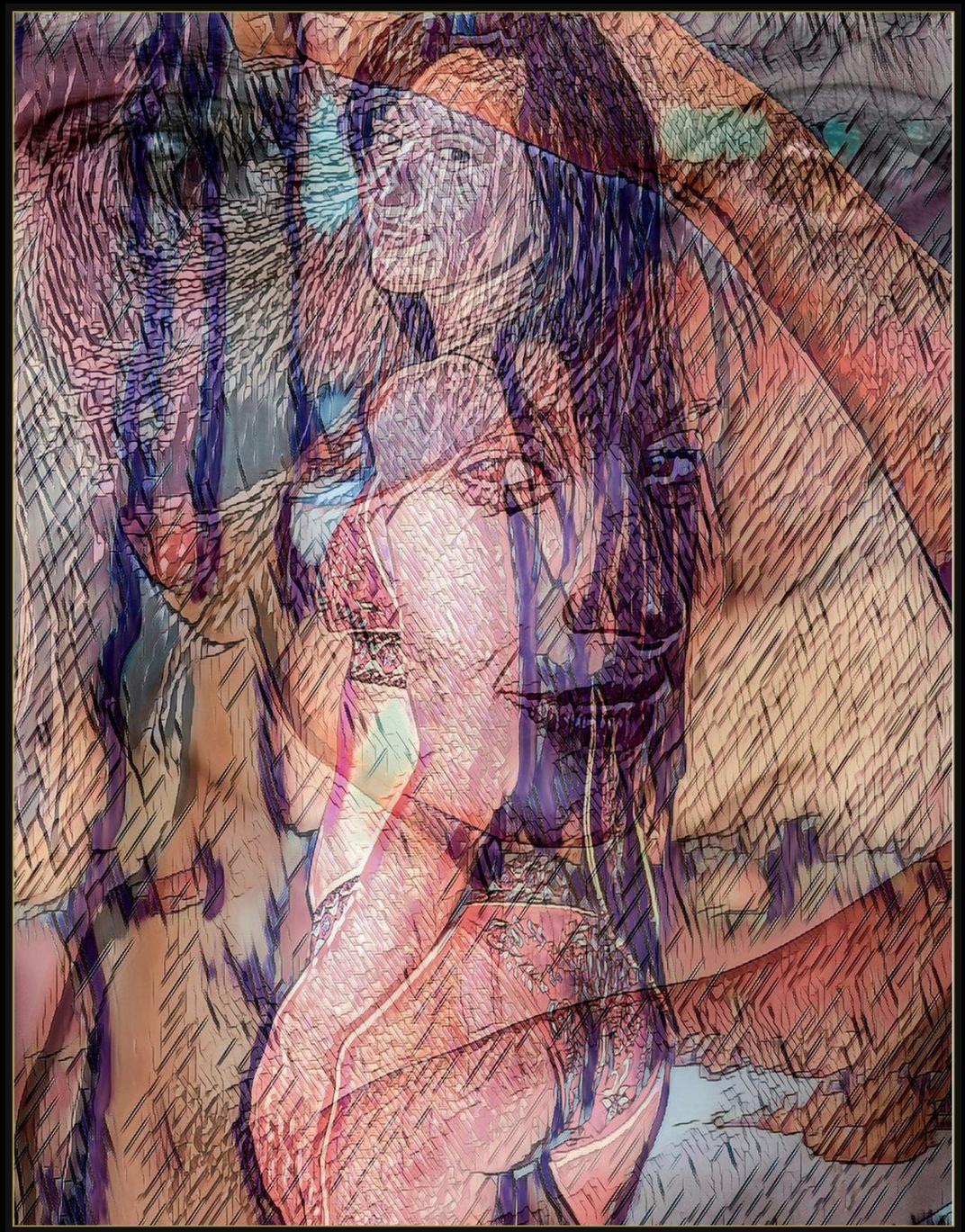
DESCRIPTION

The visual energy of Abstract Neyo begins with orange and is sharpened by accents of gold and yellow. Across its near-square format, liquid seams generate restless acceleration. The composition remains darkening toward the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

While producing a reality series with television news anchor Jill Nicolini, Dowling was invited by the then acting Prime Minister of the Turks and Caicos Island's to come as his quest, to cover the musical and cultural festival used to spur tourism. The trip as paid for by the tourism department as were all of Dowling's'and his teams expenses, including Jill's. She was the host of Sill \Nicolini Interviews" and was working the traffic and weather desks long before she became an anchor.

SOURCE • 2021 catalogue page 86



Silent Shadows

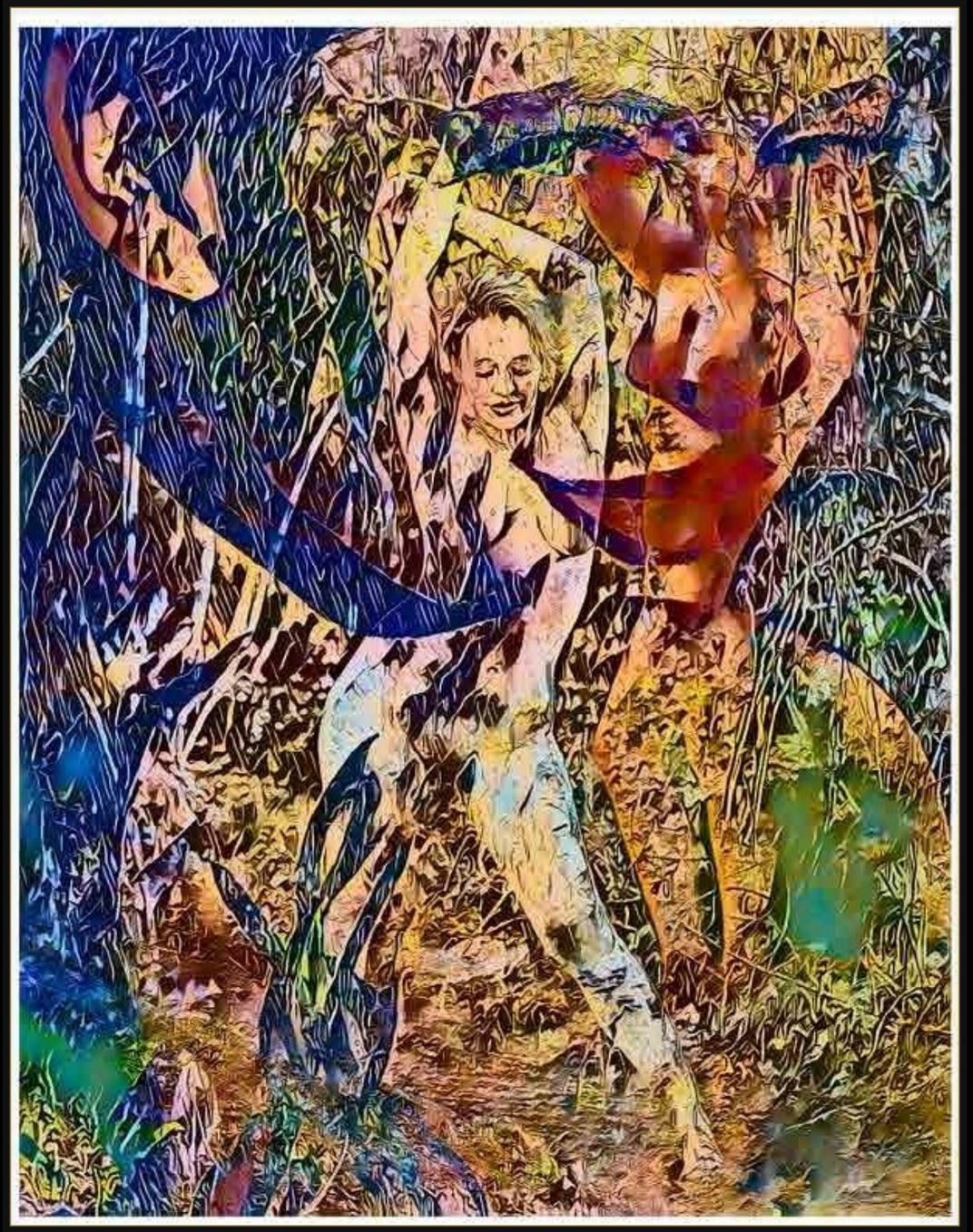
DESCRIPTION

Silent Shadows treats color as architecture: crimson forms the atmosphere, orange marks the transitions, and rose punctuates the deepest passages. Repeating glyphs move in diagonal sweeps that refuse a single horizon. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Natalie and Doviling have been shooting for decades. Over the years she maintained the looks of a twenty year old, Natalie has one of those timeless bodies and the perfect skin most models dream about. The last time they shot together, Dowling was surprised to see that Natalie brought her newborn daughter Maya to the shoot: It was a happy reunion as Netalie had movedto LA after living in New York for decades: There is a special place in his heart for Natalie as during decades of shooting together he watched Natalie grow from a young entrepreneur and model intoa mom and full fledged rock star businesswomen.

SOURCE • 2021 catalogue page 87; high-resolution replacement verified from edited proof slide 24



Art Therapy

DESCRIPTION

Within Art Therapy, an intricate network of tangled pathways carries orange, blue, and gold across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates improvised momentum and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Morghon did not know Dowling for more than 30 minutes when he had her crawling around in the edges of a marsh-like ponciin the Oswego / Betty Allen Twin Ponds Nature Preserve in Centerport. While the water is clean and fishing and hiking is allowed, the edge of any pond, specifically when a stream runs down a hill into the pond, often resembles a swamp. Dowling was particularly depressed and in pain that day but swore he was going to get his walking in, no matter what. Morghon hed her share of worries as well, but when they started to create, it was like magic, the pain went away and they connected.

SOURCE • 2021 catalogue page 88



Honeymoon Affairs

DESCRIPTION

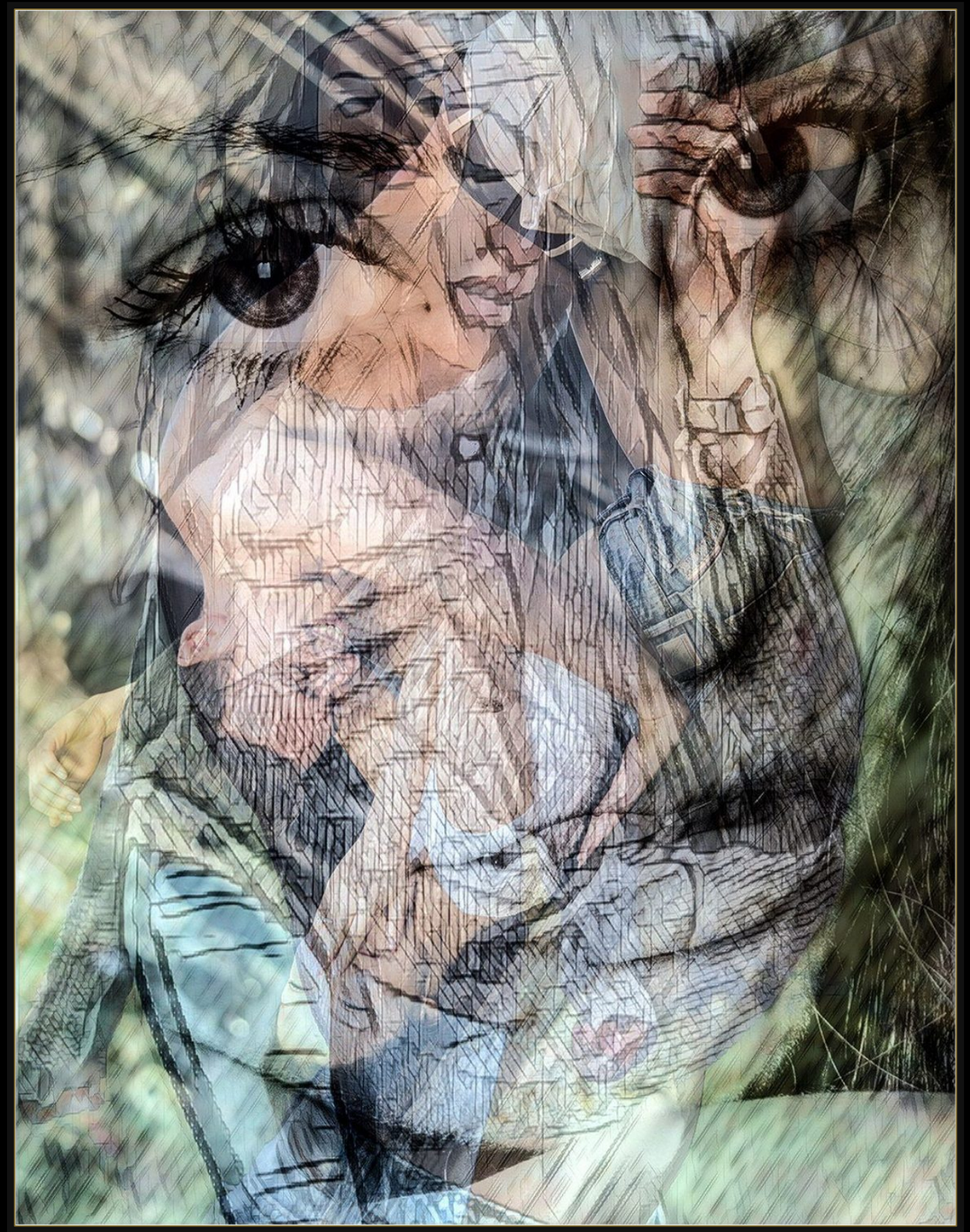
Honeymoon Affairs unfolds through chromatic layers of orange, blue, and gold. The vertical field is threaded with fractured planes, which pull attention through layered crossings that reward sustained looking. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Despite the fact Dowling has issues with his memory, diagnosed by a noted neurologist to be moderate, Dowling'seems to remember every photograph he has ever taken. He can locate specific negatives or files in| minutes, or less. The portion of his brain thatis dedicated to remembering names is affected the most but the rest of his memory seems to be nearly photographje. That said, Dowling does tend to share the same story to viewers of his art over and over again and at times feels like a tape recorder, so at some point in the near future.

SOURCE • 2021 catalogue page 89

Quantum Tunnel



DESCRIPTION

In Quantum Tunnel, orange and blue establish a charged dialogue, while gold appears as a shifting accent. The asymmetrical arrangement of liquid seams produces contained turbulence. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

When you create improvisationally you don't always need a plan. Sometimes you just need to breathe, trust your instincts, let go and see what happens. At times when Dowling'starts 2 piece he has no idea what he will do with each layer. Much of his time is spent experimenting When he finds success he keeps a mental note of howhe accomplished the final composite. In this case, Dowling was in Geneva photographing two of the most successful models in Europe as they cuddled'on the cobblestone path between two coffee shops, as numerous observers cheered them on

SOURCE • 2021 catalogue page 90; high-resolution replacement verified from edited proof slide 21



Venetian Spanking

DESCRIPTION

Venetian Spanking combines a balanced tonal register with intricate passages of tangled pathways. blue, orange, and gold circulate from a quiet ground into sharper chromatic events, producing a visual experience of measured suspension. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

INSPIRATION Models have to give themselves to the moment. When being directed to spank another model, or hug a stranger ina wedding dress, or lay on the steps of a crowded escalatoras it arrives at the landing the photographer can be looked at with an expression of WIF? But when the model is directed with respect anda little laughter, they begin to trust and usually will try anything, Ittakes thinking outside the box to create unique art. In this case the photographs were taken in Venice of a bride who had just gotten married in the town square.

SOURCE • 2021 catalogue page 91



Scent of a Woman

DESCRIPTION

The surface of Scent of a Woman behaves like an active memory field. blue, crimson, and orange pass through woven traces, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

Yes, the title of this piece is meant to refer to the title by the same name of a movie featuring a blind man seduced by the scent of a woman: According to Dowling, Itis true that women, many, if not most, smell sexy. He attributes this to having a deep appreciation of women and being sensitive to pheromones His senses are heightened further when behind the camera and creating with women. He admits to some thoughts of sex or fantasies, but he make sure that 'what happens at intimate or sensual shoots is always to advance the mood and quality of the photo, He wants his models to fee!

SOURCE • 2021 catalogue page 92



Years of Emptiness and Lost Hope

DESCRIPTION

Years of Emptiness and Lost Hope organizes orange, crimson, and green into a intricate vertical field. Painted fault lines move through a field that seems to reorganize itself in real time, causing the eye to alternate between immediate color and delayed recognition. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

Designer and Model Citizen ly is the most talented ballerina and model when it 'comes to sheer athletic skill and execution of photographs themed with movement. She also was Dowling's walking and sailing partner fora few years. As with all that revolves arolind creativity, they had magic moments. Many of them resulting in magazine editorials and covers for Model Citizens Magazine, He has not heard from her in quite a while but learned that she is reuniting with her mom aftera fifteen year separation: He prays that they both find a peace

SOURCE • 2021 catalogue page 93

Braveheart



DESCRIPTION

In Braveheart, green establishes the dominant atmosphere while crimson and orange arrive as countercurrents. The loosely balanced composition is animated by echoing arcs, producing a sense of ceremonial intensity. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

This is another composite Dowling created with Lydian, It's named Braveheart be- 'use of the challenges she has encountered and shared publically regarding the stigma of mental iliness.and how having two mentally challenged parents, with significant handicaps, made her feel different, despite herincredible talent and beauty. She was very brave for sharing and going public, with her story, to help others who felt different and shared those same challenges. She has raised tens of thousands of dollars for non profits helping the mentally handicapped. She is one of Dowling's favorite models. She was the one who inspired him to turn his memoirs Intoan actual novel

SOURCE • 2021 catalogue page 94



Quaaludes and MTV

DESCRIPTION

Quaaludes and MTV is built as a layered exchange between orange, crimson, and blue. Its echoing arcs create restless acceleration, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

From everything Dowling learned from being an artist over the last four decades, he knows that having a unique recognizable style to ones! artis a factor ints value. While Dowling never created for the Sake of creating assets for investments, he has found that his unique vision and perspective. style, and technique is not only respected by other artists... butisnow-seenasa true investment opportunity by many new collectors. Investing in newly discovered artists work like Dowling's often returns a minimum of 14% year over the year and attimes, in a surprisingly short period of time, thousands of times the original Value.

SOURCE • 2021 catalogue page 95

Moliprocity



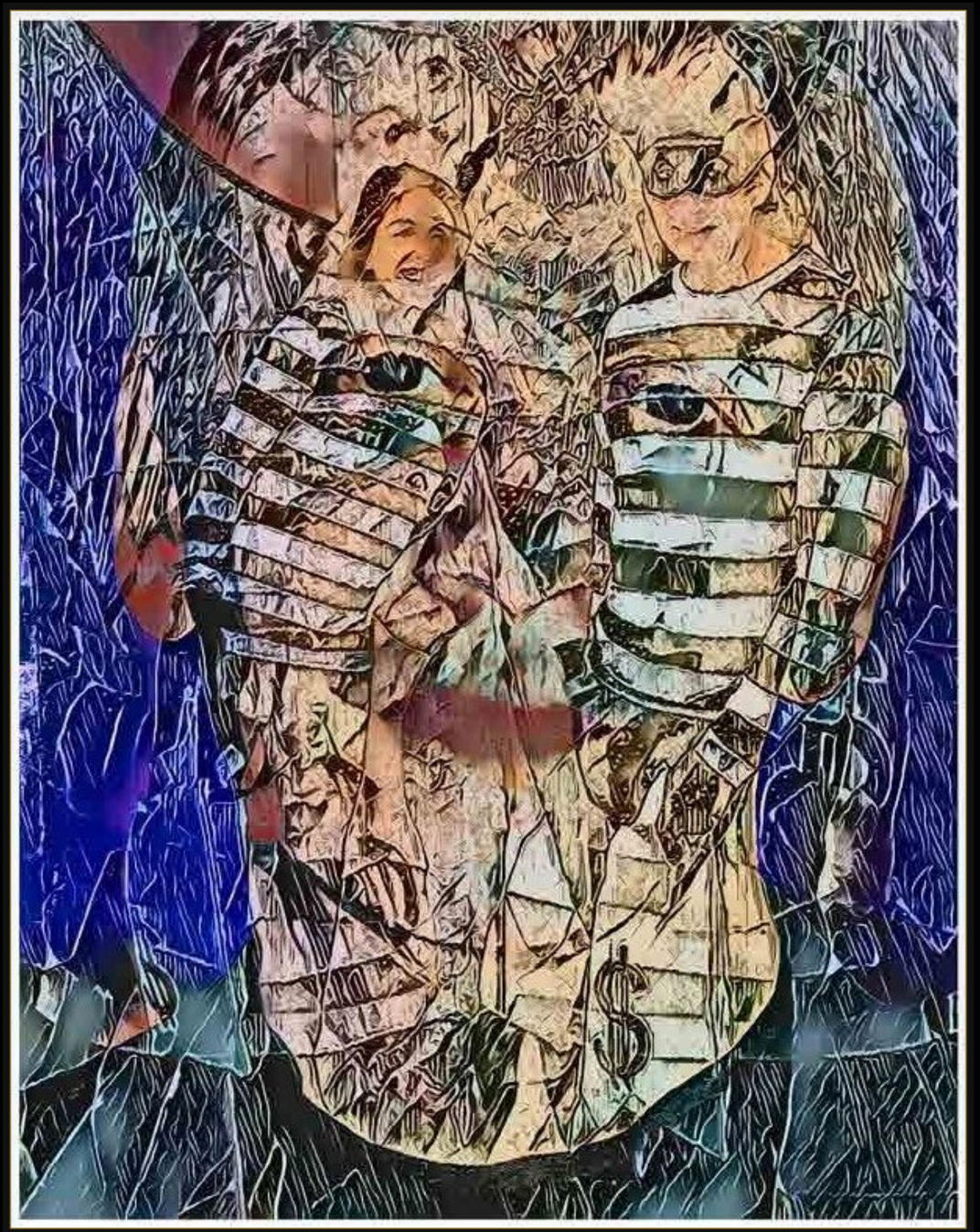
DESCRIPTION

A luminous ground carries orange, crimson, and blue through Moliprocity. Calligraphic marks gather, divide, and rejoin in a loosely balanced structure, giving the surface an atmosphere of contained turbulence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling believes that every piece is his best piece when he first completes it. However, he often creates different versions of a piece over many years before he is genuinely satisfied with the results, The composites have to speak to Dowling's heart and his imagination before they will speak to anyone else, so he strives for perfection in every piece, attempting to make every one of his Pieces a masterpiece luring the observer into wanting more time and special moments with his art.

SOURCE • 2021 catalogue page 96



Heart & Soul

DESCRIPTION

Heart & Soul compresses blue, orange, and gold into a field of painted fault lines. The eye travels between broad atmospheric zones and minute incidents, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling's publisher and editor of his novel Chapters! Love.com is alsoa very talent- 'ed copywriter and former CEO of one of the highest rated AAAA B2B ad agencies on Long Island. 'Mark js semi-retired now, managing a handful of unique accounts through his boutique agency, including Dowling's fine art account, As such, much of the fine tuning of the copy in this catalogue 'was tweaked by Mark Preiser, Dowling's friend and co-publisher of Chapters Of Love. He is now responsible for much of the finely tuned and proof read copy in this catalogue.

SOURCE • 2021 catalogue page 97



Cobra

DESCRIPTION

The visual energy of Cobra begins with blue and is sharpened by accents of crimson and orange. Across its vertical format, spiraling contours generate slow revelation. The composition remains darkening toward the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

No matter how much we struggle personally, often we break from our own prob lems to attend to the issues of others, During this set of shoots, a young man with some issues shared them, not only with me, but publicly asa model citizen in Model Citizens Magazine. Mi-'chael was nominated for his bravery and his willingnass to share some of the ways he was being challenged in. Thi is a composite featuring Michael in various shoots Dowling comped, never realizing they would make-a great montage one day. Another philanthropic attempt to help via photos

SOURCE • 2021 catalogue page 98



Eyes Wide Open

DESCRIPTION

Eyes Wide Open treats color as architecture: blue forms the atmosphere, violet marks the transitions, and magenta punctuates the deepest passages. Circular currents move in alternating bursts of compression and release. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Scott Stapp is an American singer and songwriter. Stapp is best known as the lead vocal Ist and lyricist of the rock band Creed. He has also fronted the band Art of Anarchy and has released three solo albums: The Great Divide, Proof of Life and The Space Between the Shadows: Dowling pho: tographed Scott at several charity events, where he posed for Model Citizens Magazine, as well as do: nated a great deal of his time to charity, This masterpiece montage Is a testimony to Scott's talent and his philanthropic lifestyle, Scott also happens to be a Long Islander and is one of Dowling's favorite performers

SOURCE • 2021 catalogue page 99



Strained

DESCRIPTION

Within Strained, an intricate network of angular passages carries crimson, orange, and blue across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates electric insistence and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dawn and Asia are inseparable. They are quite the team of entrepreneurs and artists. Dowling has photographed them both numerous time. In one instance he photographed Dawn retro pin up style and another Asia in wedding dresses for a Bridal Reflections editorial piece, They have so much history and love for each other that he could not resist creating a piece that paid tribute to both their friendship and creative collaborations over the decades. Dowling commented that he'strained"as he went through tens of thousands of photographs to create this extraordinary montage. Yes, pun intended

SOURCE • 2021 catalogue page 100



Constant Cravings

DESCRIPTION

Constant Cravings unfolds through chromatic layers of orange, gold, and crimson. The vertical field is threaded with repeating glyphs, which pull attention along a broken rhythm of expansion and return. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Sometimes a composite photo idea comes to Dowling as he is improvising during various themed shoots. He goes through thousands of preselected photo-finished fine art shots and selects one he hasn't used before. He keeps a dozen files open at the same time and scrolls through numerous shoots and collections. He then visualizes what a hybrid of shots from different shoots with different patterns and textures will look like. Most of the time, after so many decades of creating, Dowling Can predict fairly accurately.

SOURCE • 2021 catalogue page 101



Beachcombers

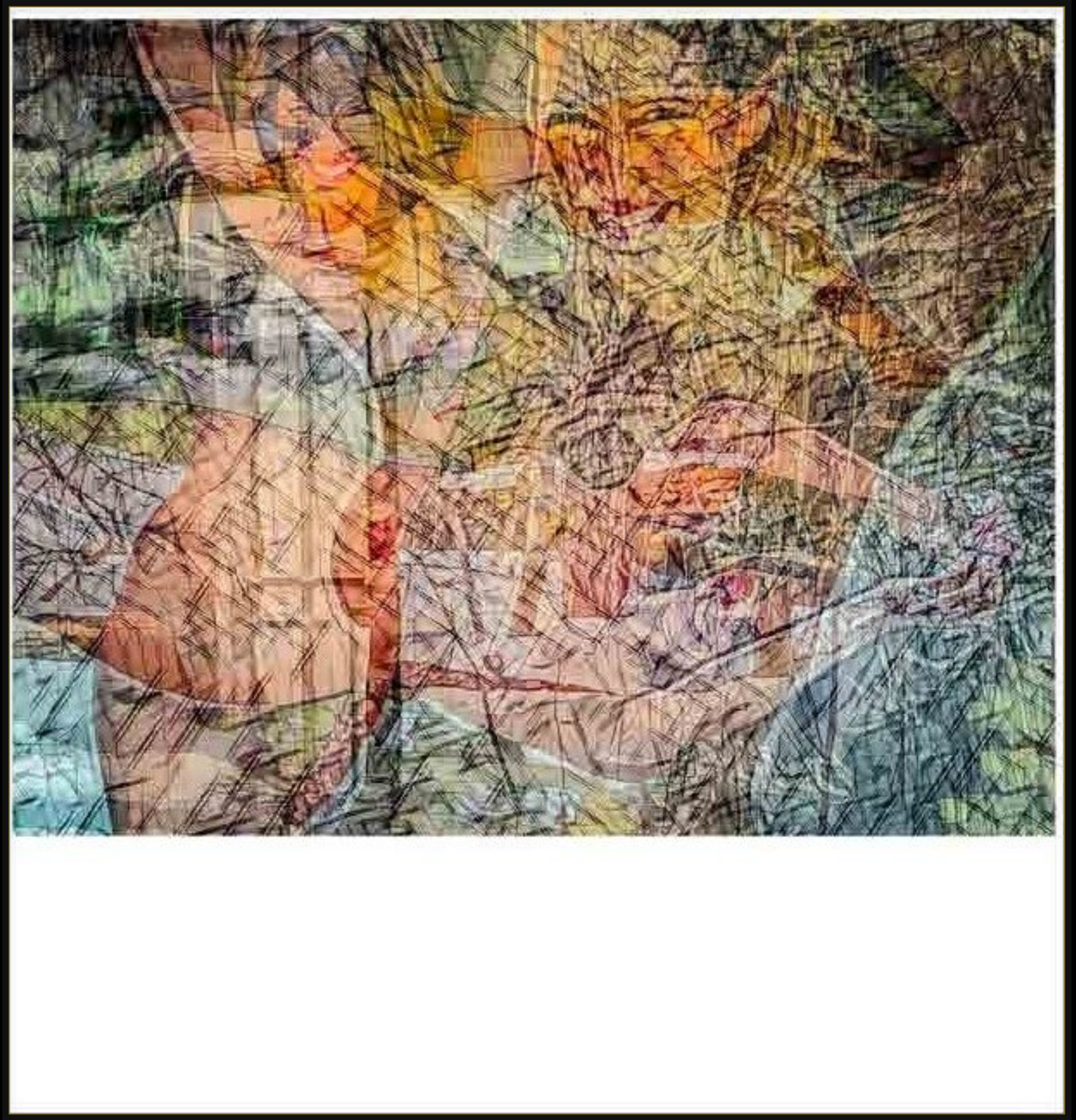
DESCRIPTION

In Beachcombers, blue and crimson establish a charged dialogue, while orange appears as a shifting accent. The asymmetrical arrangement of painted fault lines produces slow revelation. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Character is defined by the weakest moments in your life. Dowling has shared his roller coaster life. At times, his health has forced decisions to continue projects or risk death. Dowling'shares this openly and candidly as he learned early in life that sharing is caring and it helps others get through their own challenges, knowing they are not alone. Dowling also feels that we are defined by the worst moments in our life, as much as the best moments in our life.

SOURCE • 2021 catalogue page 102



I'll Show You Everything

DESCRIPTION

I'll Show You Everything combines a luminous tonal register with intricate passages of layered veils. orange, gold, and crimson circulate along a broken rhythm of expansion and return, producing a visual experience of slow revelation. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

The day this photograph was created it was eight degrees and on Long Island. Dowling was shooting nude and implied nudes in the snow, on a frozen, ice covered lake with a local model. The combination of the nude model and cold were both stimulating Dowling's creativity and his package. About an hour into the shoot as the wind picked up, Dowling lost the feeling in both of his legs, fet ike he was: going to faint and had issues breathing, As the model and Dowling walked back to his car, he knew he was in trouble when his smart watch warned him about his heart rate, He drove directly to the...

SOURCE • 2021 catalogue page 103



Caught in an Internet

DESCRIPTION

The surface of Caught in an Internet behaves like an active memory field. blue, orange, and gold pass through spiraling contours, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

often comes to Dowling as he is improvising with different themed shoots. Dowling goes through his thousands of preselected photo-finished fine art shots and selects one he has not used before, As he often has a dozen or more desktops open at the same time, he scrolls through different shoots and collections and he imagines or predicts what a hybrid of shots from different shoots with different patterns and textures will look like, Most of the time after so many decades of creating Dowling Can predict fairly accurately, although sometimes he is presently surprised when a new combination becomes a standard for future montages, like this one that creates cubinisticre~ sults

SOURCE • 2021 catalogue page 104; high-resolution replacement verified from edited proof slide 11

She Held My Hand



DESCRIPTION

She Held My Hand organizes blue, cyan, and crimson into a intricate vertical field. Etched filaments move through recursive turns and sudden interruptions, causing the eye to alternate between material weight and optical illusion. The luminous tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

Young Madison is one of those beautiful young women who competes in pageants and has often, has won. She looks like a Michelangelo statue. Fora photographer, she is perfectly proportioned. Olympic athlete physique... you get the idea, Dowling experimented with fishing nets and American flags on the beach with Madison and her best friend. The photos were exquisite 'As it was an overcast day when the sun was filtered through the bright clouds acting like an organic light-box. She posed like a pro and looked nothing less than heroic

SOURCE • 2021 catalogue page 105



Phosphorescent Secret

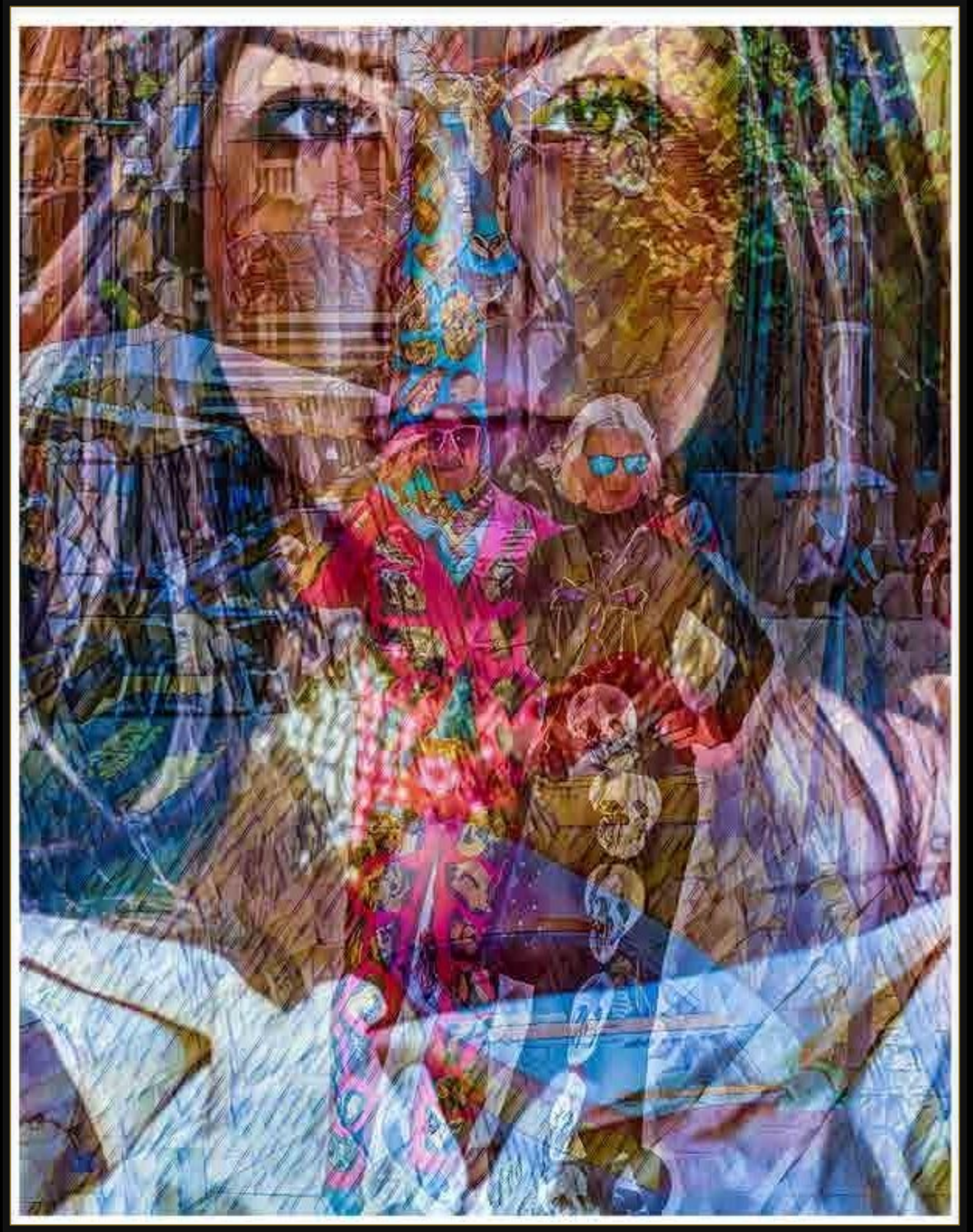
DESCRIPTION

In Phosphorescent Secret, blue establishes the dominant atmosphere while cyan and orange arrive as countercurrents. The loosely balanced composition is animated by repeating glyphs, producing a sense of slow revelation. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling has traveled throughout Europe and Scandinavia shooting and walking marathons, to continue to grow arteries, as the over forty-five stents in his heart and body failed. The surgeons told him if he did not walk every day, he would die. As such, most of Dowling's work, subsequent to his NYC studio and fashion work was shot arourid the world while walking and growing arteries, Many of the settings were exotic and part of Dowling's bucket list. This went on until his miracle surgeries in 2018. Now, thete is a genetic cure in the human trials phase that will cure Dowling.

SOURCE • 2021 catalogue page 106



Urges and Fantasies

DESCRIPTION

Urges and Fantasies is built as a layered exchange between blue, orange, and crimson. Its nested emblems create contained turbulence, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling was shooting Gothic style fashion In Saint Marks Square in Venice whena local mime ina giraffe costume showed up for the shoot during an open call for models. This guy was great. It truly lent itself to improvisational shots. Quite a few heads turned, both because of the beautiful models and of course the newly adopted giraffe mime. Nething like a few skull and crossbones and a giraffe to perk up the days of shooting vintage fashion for a local designer, The bonus was fact the creation of some really surreal art

SOURCE • 2021 catalogue page 107



Bona Fide Beauty

DESCRIPTION

A balanced ground carries blue, crimson, and orange through Bona Fide Beauty. Granular constellations gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of restless acceleration. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

So mich of what Dowling creates comes years or even decades after the original photographs were taken. as such, at times, it takes quite a while for Dowling's emotional memory to catch up. He seeks the cherished moments when models allowed themselves to project love. Dowling must have walked up to a million strangers and asked them his now famous catchphrase "WHERE'S THE LOVE?" The resulting spontaneous response is what Dowling would most frequently capture

SOURCE • 2021 catalogue page 108



Silver Linings

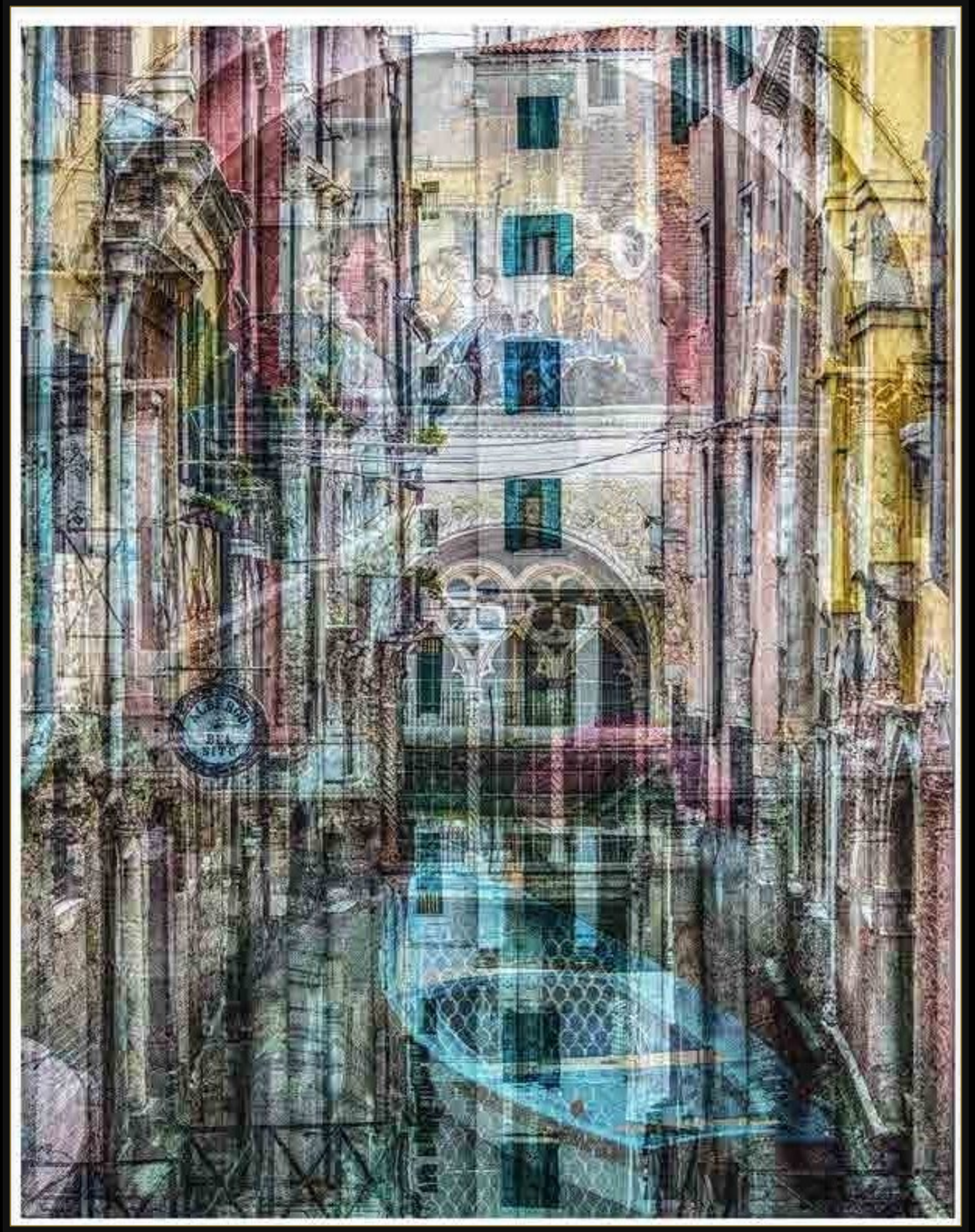
DESCRIPTION

Silver Linings compresses crimson, gold, and orange into a field of circular currents. The eye travels from a quiet ground into sharper chromatic events, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

There is a moment when the rapport kicks in. Sometimes a wink or hand gesture 'while making direct eye contact with Dowling's subject, with his camera held just under his chin, so the model could register the moment after the temporary blindness from the flash of the camera. That is when Dowling would start to flirt or ask an intellectual question of his model, something to immediately engage them again after ten or twenty flashes. Dowling'shoots high speed, creating a stroboscopic affect. That along with the flattery felt when asked where the love is, has an emotional impact on every subject.

SOURCE • 2021 catalogue page 109



Venetian Mirage

DESCRIPTION

The visual energy of Venetian Mirage begins with cyan and is sharpened by accents of gold and teal. Across its vertical format, woven traces generate electric insistence. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

Once the model tells Dowling where the love is, or gives him a wink back or a smile, Dowling uses hands signals to guide the subject into a third set or series of photos. Often he strikes a pose and suggests the subject to mimic it. A bit like playing Simon Says. Thisis how he di fects a stranger. Often there are others waiting to be photographed. In those cases he generally says to each member of the group, "OK your next. wheres the love!

SOURCE • 2021 catalogue page 110



Mom's Garden

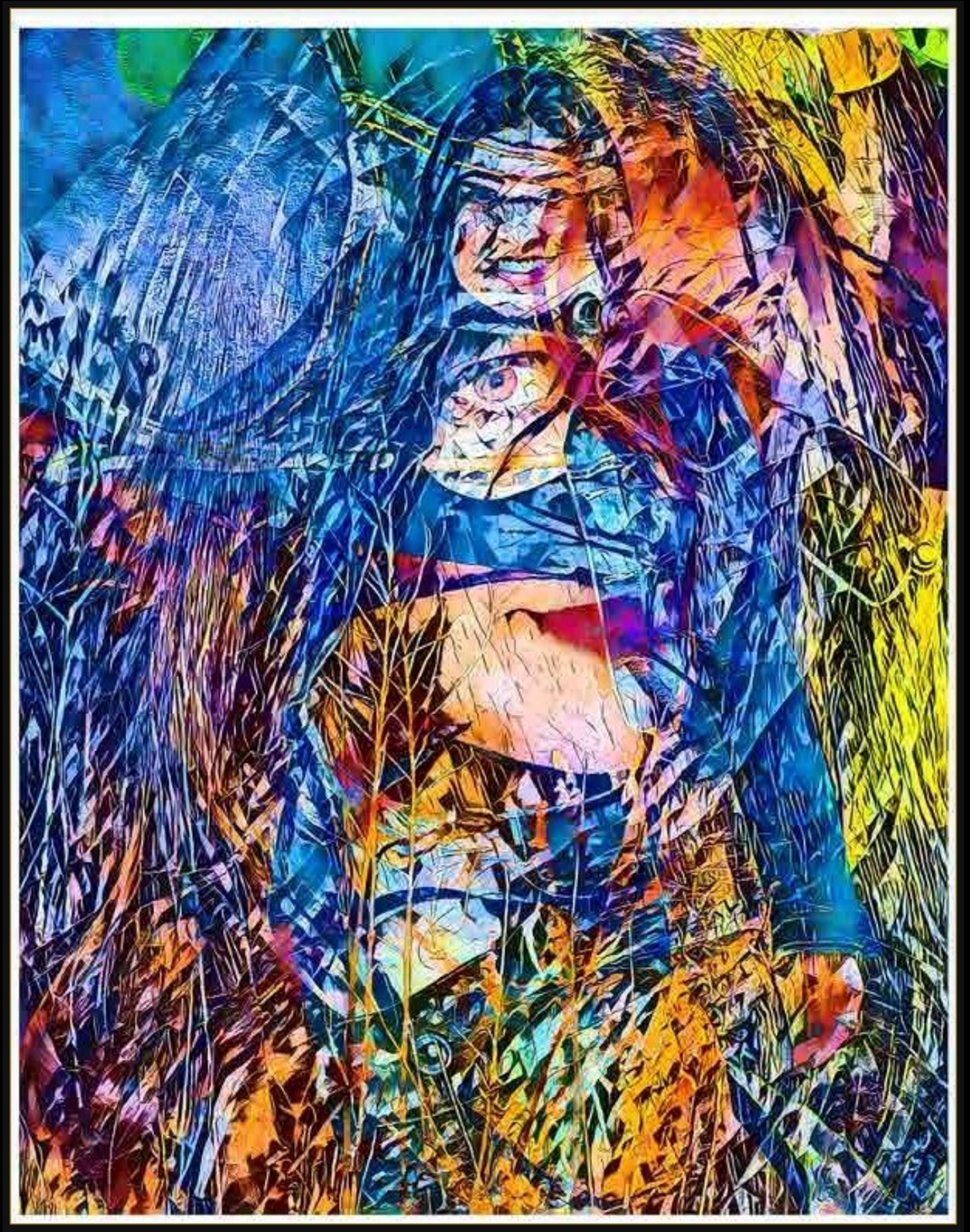
DESCRIPTION

Mom's Garden treats color as architecture: gold forms the atmosphere, yellow marks the transitions, and orange punctuates the deepest passages. Fractured planes move in alternating bursts of compression and release. Its loosely balanced order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

When Dowling found it hard to find love in his life, he would ask the subject where the love was because he was looking for it. He needed someone to walk with or to listen to his struggle when he could no longer share the pain with family. It was making them sad and feeling helpless. So many of his "where's the love?"answers were life saving. They save him from the tone liness of walking and spending so much time creating between shoots. Chatting with a stranger was entertaining and uplifting, Not always though...

SOURCE • 2021 catalogue page 111



Passion Fruit

DESCRIPTION

Within Passion Fruit, an intricate network of calligraphic marks carries blue, orange, and crimson across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates restless acceleration and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling commented, "do you think you can just walk up to anyone, in any circum stance, Wited or not and interrupt their conversation, or drink order and get them to respond to. where the love is? It takes the right tone, the right amount of eye contact. facial expression, body Janguage and tact to make people feel their best. During a shoot, he is doing this while at the same time adjusting his camera settings. The goal is not only promote a collaborative experience, but to 'obtain the optimal lighting and technical settings necessary to get the job done

SOURCE • 2021 catalogue page 112

The Good Shepherd



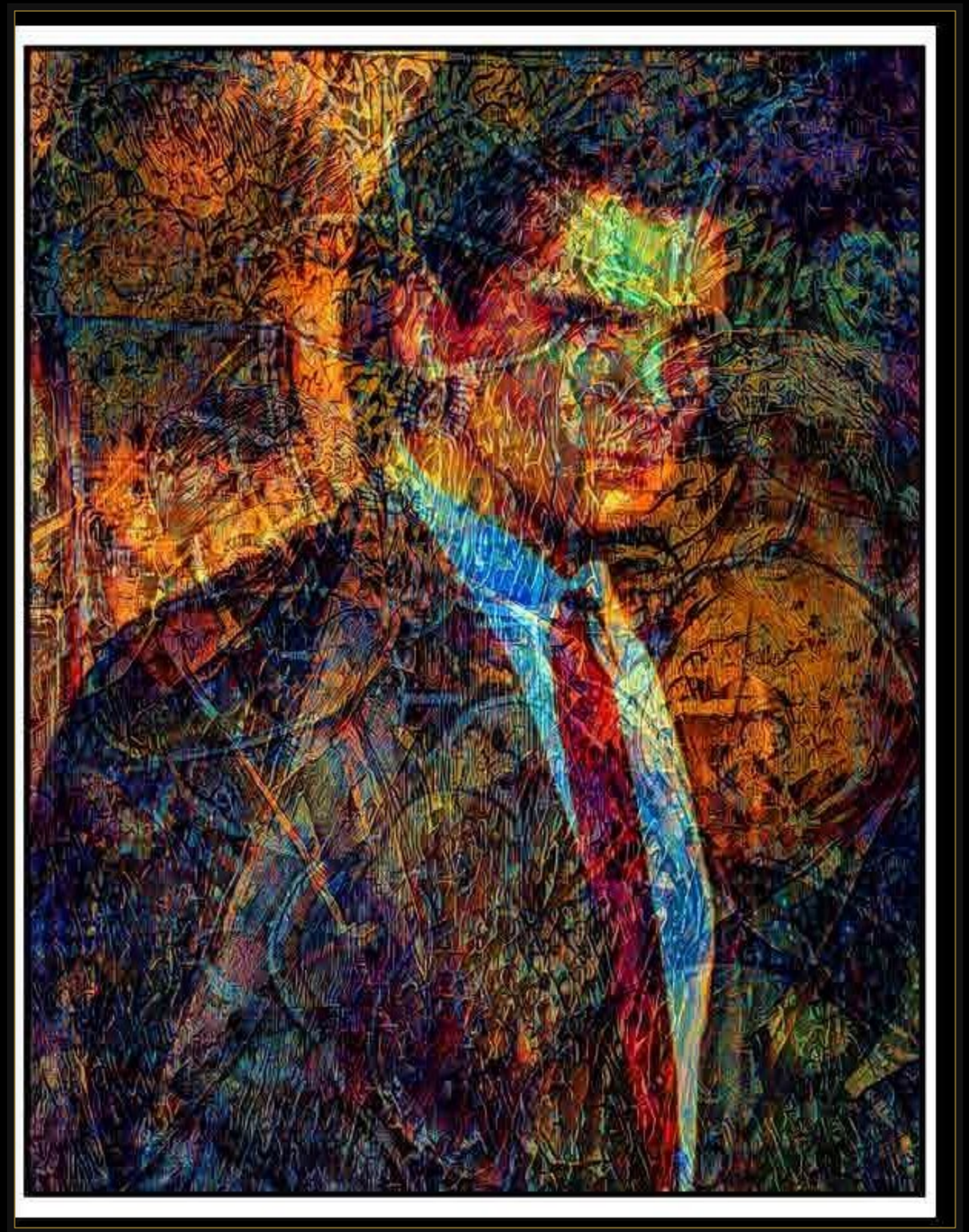
DESCRIPTION

The Good Shepherd unfolds through chromatic layers of orange, gold, and crimson. The vertical field is threaded with staccato strokes, which pull attention along a broken rhythm of expansion and return. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

That's why Dowling'says he has coined the term Paparazzi Protocal" as a term to explain his style of photography. It is when the subject was not aware of your presence and then you are literally in their face shooting. You are staring at each other, interacting with your body fanguage, and creating instant chemistry. At the same time you are discretely adjusting your choice of lens, camera settings, and preparing the image for manual procsssing in post prodution. You are creating optimal human conditions and sponstaneouss improvisational moments as a means to create true art from the resulting shot.

SOURCE • 2021 catalogue page 113



Abstract Richard Grieco

DESCRIPTION

In Abstract Richard Grieco, orange and blue establish a charged dialogue, while crimson appears as a shifting accent. The loosely balanced arrangement of nested emblems produces contained turbulence. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Much of these techniques have become so familiar to Dowling he doesn't. know when he will create them, or with whom, but Dowling has taken millions of improvisational 'cardio therapy shots" over the course of both his career as a photographer, as a father, and asa marathon walker, giving his body the best chance to survive, This is Richard Grieco aka Booker on 21 Jump street and an old friend of Dowling's wham he bartender with at the Palladium, He photographed Grieco a few weeks prior to his landing those roles, Dowling likes to think it helped Richard launch his career, In addition to his acting career, Richard is an artist

SOURCE • 2021 catalogue page 114



Terrestrial Dinosaurs

DESCRIPTION

Terrestrial Dinosaurs combines a balanced tonal register with intricate passages of layered veils. blue, yellow, and green circulate through recursive turns and sudden interruptions, producing a visual experience of improvised momentum. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

When Dowling relaxes he often does so while watching a feature film, sometimes his own, and at other times indies, especially comedy's, When Dowling'saw 'My Big Year' starring Steve Martin, Qwen Wilson, and Jack Black he was mesmerized. He felt the flm is both dramatic and comical. It shows the actors birding. Birding was a term that Dowling had never heard before despite his decades of photographing every bird he could, while walking in nature.

SOURCE • 2021 catalogue page 115



Happy Campers

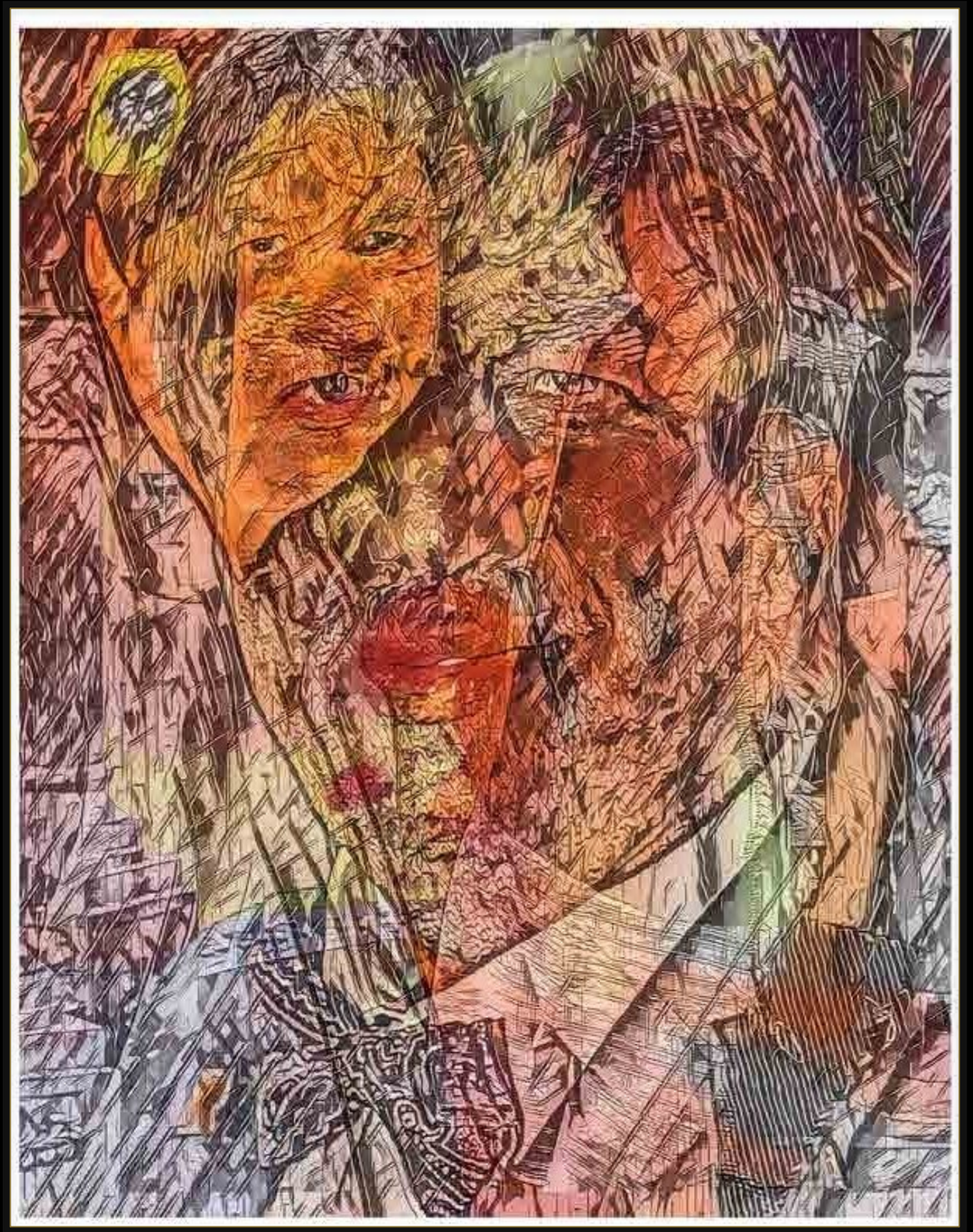
DESCRIPTION

The surface of Happy Campers behaves like an active memory field. crimson, orange, and rose pass through angular passages, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling has attending countless parties and celebrations over the decades, most of the time for his corporate clients of modeling agencies, He is generally treated as one of the family or part of the team. Sometimes its about the venue: Dowling has watked the crounds of Oheka Castle hundreds of times. He often sees and photographs the same people countless times such as Hart Agency models who Dowling has photographed more than any other group of models. Dowling has photographed so many politicians, from county supervisors, to governors to presidents at these events.

SOURCE • 2021 catalogue page 116



Light Drawer

DESCRIPTION

Light Drawer organizes orange, crimson, and gold into a intricate vertical field. Granular constellations move from the margins toward a concentrated core, causing the eye to alternate between foreground gesture and hidden depth. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

Most photographers and artists have an appreciation for other artists but many of them are very protective of their benefactors, clients, and social networks as often other artists will stalk your accounts and attempt to lure them to their own art or services. That Is why so many art- {sts-do not fraternize with other aitists. But, from time to time artists start to respect another's work and creativity and take that risk. | took that risk with Light Drawer dapicting my friend and fellow photographer Alex M. Wolff, He is an excellent all around photographer. His underwater work is phenomenal

SOURCE • 2021 catalogue page 117



Abstract Posh Ultra Lounge

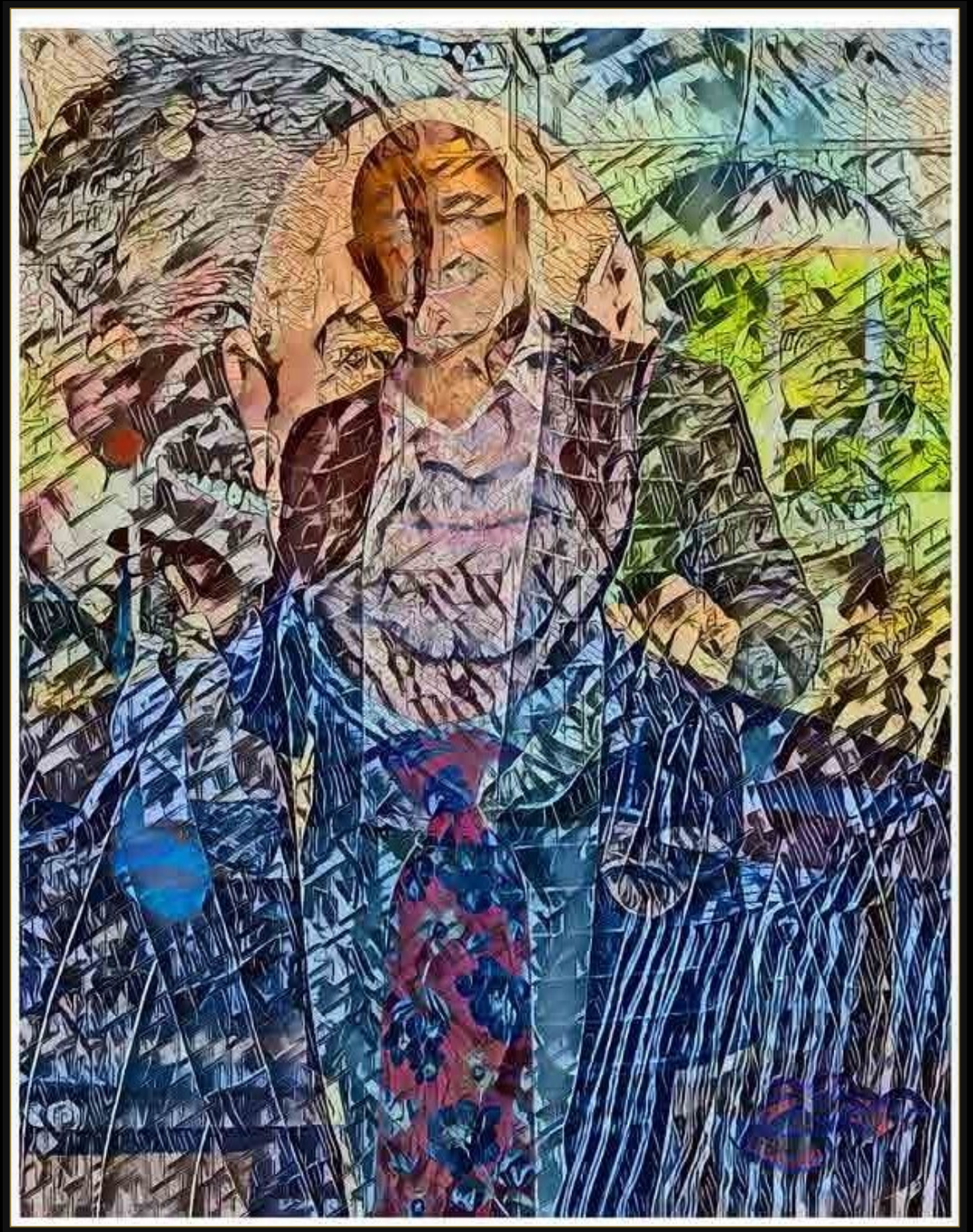
DESCRIPTION

In Abstract Posh Ultra Lounge, orange establishes the dominant atmosphere while crimson and gold arrive as countercurrents. The asymmetrical composition is animated by spiraling contours, producing a sense of improvised momentum. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Posh Ultra Lounge was the Garden City Hotel's main attraction. Dowling photographed the grand opening and many other VIP events there. The energy in the room, desian, lighting and acoustics were state of the art. it was an amazing venue to shoot at. During the grand opening he shot about one thousand portraits and candid photojournalistic shots. This montage includes a few of his favorites, He could spend a year and not finish the potential works of art from that ore night alone. On another occasion he was invited to photograph LL Cool J who was a regu lar there at the time

SOURCE • 2021 catalogue page 118



Abstract Persion

DESCRIPTION

Abstract Persion is built as a layered exchange between blue, orange, and gold. Its calligraphic marks create improvised momentum, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling has never met anyone more obsessed with shoes than his friend Robert He also happens to be the only Iranian Jew he knows. He has a unique perspective of (ran. While becoming an engineer he came to the US and stayed. He is as energetic and creative as most artists, only he selis shoes andis also the COO of areal estate firm, He isa huge fan of my art. 've been photographing Robert for over 20 years. No matter what happens in his fife during his own personal roller coaster, he is always ready when my camera is pointed in his general direction.

SOURCE • 2021 catalogue page 119



Abstract Bedrosian

DESCRIPTION

A balanced ground carries blue, orange, and crimson through Abstract Bedrosian. Calligraphic marks gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of electric insistence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

*One day Dowling received a phone call from his friend, an iconic Long Island pro: 'moter, Richard Bedrosian, He was raising money for a crew member of the Sopranos and wanted to know if Dowling would volunteer some time: No other photographers were allowed to attend and photos were strictly prohibited. Dowling is standing at the door with Bedrosian, camera in hand and in walks "Tony Soprano" He came right over and shook Bedrosian' hand and said*hey thanks for hosting this event" Dowling took 20 shots at lightening speed. This is one of Dowling's favorite pieces.*

SOURCE • 2021 catalogue page 120



Todd Squad

DESCRIPTION

Todd Squad compresses crimson, orange, and blue into a field of compressed waves. The eye travels between broad atmospheric zones and minute incidents, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Long |siand winters are cold, and cold is rough on Dowling's heart, So he takes his 'cardio indoors and often shoots just for the added exercise. His camera and zoom telephone lens is as heavy asa bowling ball, so he knows he is going to hurt the next day. His art is the only remedy for the pain he deals with and the only way to keep his mind off of the pain while walking marathons. He built up hundreds of thousands of followers around the world who follow his pho tography and art.

SOURCE • 2021 catalogue page 121



Abstract Massaro

DESCRIPTION

The visual energy of Abstract Massaro begins with orange and is sharpened by accents of crimson and gold. Across its vertical format, circular currents generate measured suspension. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

This montage was inspired by Dowling' friendship and creative collaborations with Ashley Massaro. in 2001, she was a young, gorgeous, model. They were on location for a swimsuit calendar shoot in Jamaica, When they were done shooting impromptu couples portraits, Ashley took her swimsuit off and put on a hand knit shawhwhich kept falling off At that point the sunset was golden and they were alone on a tropical beach so they shot nude and implied nude fine art shots.

SOURCE • 2021 catalogue page 122



Abstract Endurance

DESCRIPTION

Abstract Endurance treats color as architecture: crimson forms the atmosphere, orange marks the transitions, and blue punctuates the deepest passages. Fractured planes move through a field that seems to reorganize itself in real time. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Extreme endurance athlete and President of Engel Burman Construction, Scott Burman and Dowling'shot together many times at LIREG functions, Dowling is always scouting for "Model Citizens" who are philanthropic and generally kind, After two years of observing and photographing that group of entrepreneurs and high powered CEO's. Dowling knew he had found an exemplary contender for a Model Citizen story. Scott has supported too many charities to list Dowling invited Scott to shoot with him just priorto.a predicted snow storms arrival.

SOURCE • 2021 catalogue page 123



Abstract Predator

DESCRIPTION

Within Abstract Predator, an intricate network of echoing arcs carries orange, gold, and umber across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates slow revelation and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Over the ten years Dowling walked full time, from 2008 to 2018, he encountered every type of person and wildlife you could imagine. Often he stayed in RV parks he was unfamiliar with or slept in his RV at truck-stops in between marathon walking sessions. Finances became more: thana challenge, at times critical to his survival, as his medications and medical bills were not always covered. The preexisting conditions clause was the reason for the refusals to cover many medications and procedures, So, on his journeys he would solicit photo shoots wherever he was, while helping anyone in his path who was in need.

SOURCE • 2021 catalogue page 124; high-resolution replacement verified from edited proof slide 19

Behind Blue Eyes



DESCRIPTION

Behind Blue Eyes unfolds through chromatic layers of blue, orange, and gold. The vertical field is threaded with woven traces, which pull attention in diagonal sweeps that refuse a single horizon. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Over Dowling 40 plus year career he has photographed thousands of police officers. Never in his life did he see so many show up for an eventias he witnessed in 2021, for the funeral of a fallen officer, Killed by a hit and run driver. There were approximately 10,000 uniformed officers from around the country at this Blue Lives Matter tribute and funeral, Dowling, always supporter of the police and long time supporter of the PBA photographed this event.

SOURCE • 2021 catalogue page 125

Wave Walkers



DESCRIPTION

In Wave Walkers, cyan and gold establish a charged dialogue, while teal appears as a shifting accent. The loosely balanced arrangement of compressed waves produces ceremonial intensity. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

The most challenging shoots were always those that Dowling'staged on beaches, especially Long Island beaches where the white sand can be hot and the walk fram the parking lot to the watera significant distance away. Dowling's legs would burn due to his intermittent claudi- Cation. While Dowling no longer hikes up mountains to reach waterfalls as in his youth, his love for the water and various beaches from Saint Tropez to Long Island is immense. As much as his love of photographing the human figure is his love for birding, His walks became ways to spot birds of every kind. in one year alone he spotted and chronicled approximately two hundred species

SOURCE • 2021 catalogue page 126

Blue Lives Matter



DESCRIPTION

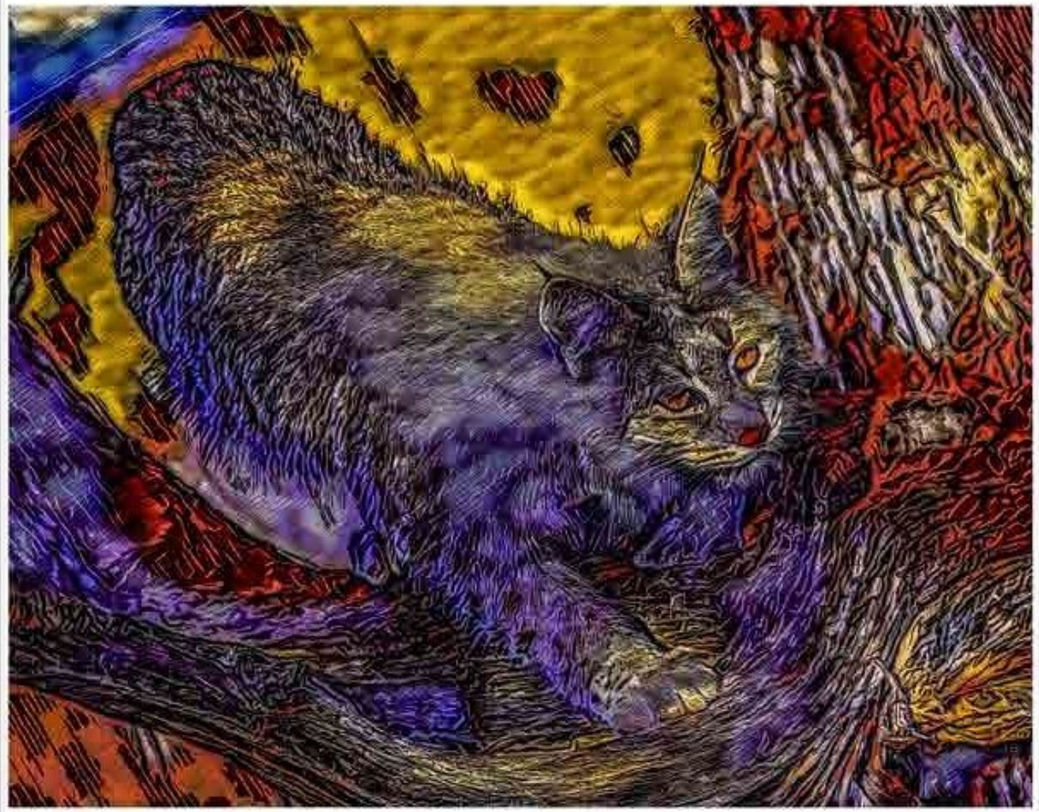
Blue Lives Matter combines a luminous tonal register with intricate passages of staccato strokes. blue, yellow, and orange circulate between broad atmospheric zones and minute incidents, producing a visual experience of contained turbulence. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

Another composite/montage of Dowling's that pays tribute to the Blue Lives Matter movement was inspired by police dogs and canine units. These amazing dogs put their lives on the line as often as officers do, when sniffing out bombs, locating terrorists, even murderers on the run. Dowling donated his Blood Hound to the Connecticut State Police troopers when he became too ill to walk her. When she caughta scent, you couldn't stop her. She would follow it for miles.

SOURCE • 2021 catalogue page 127

Abstract Bobcat



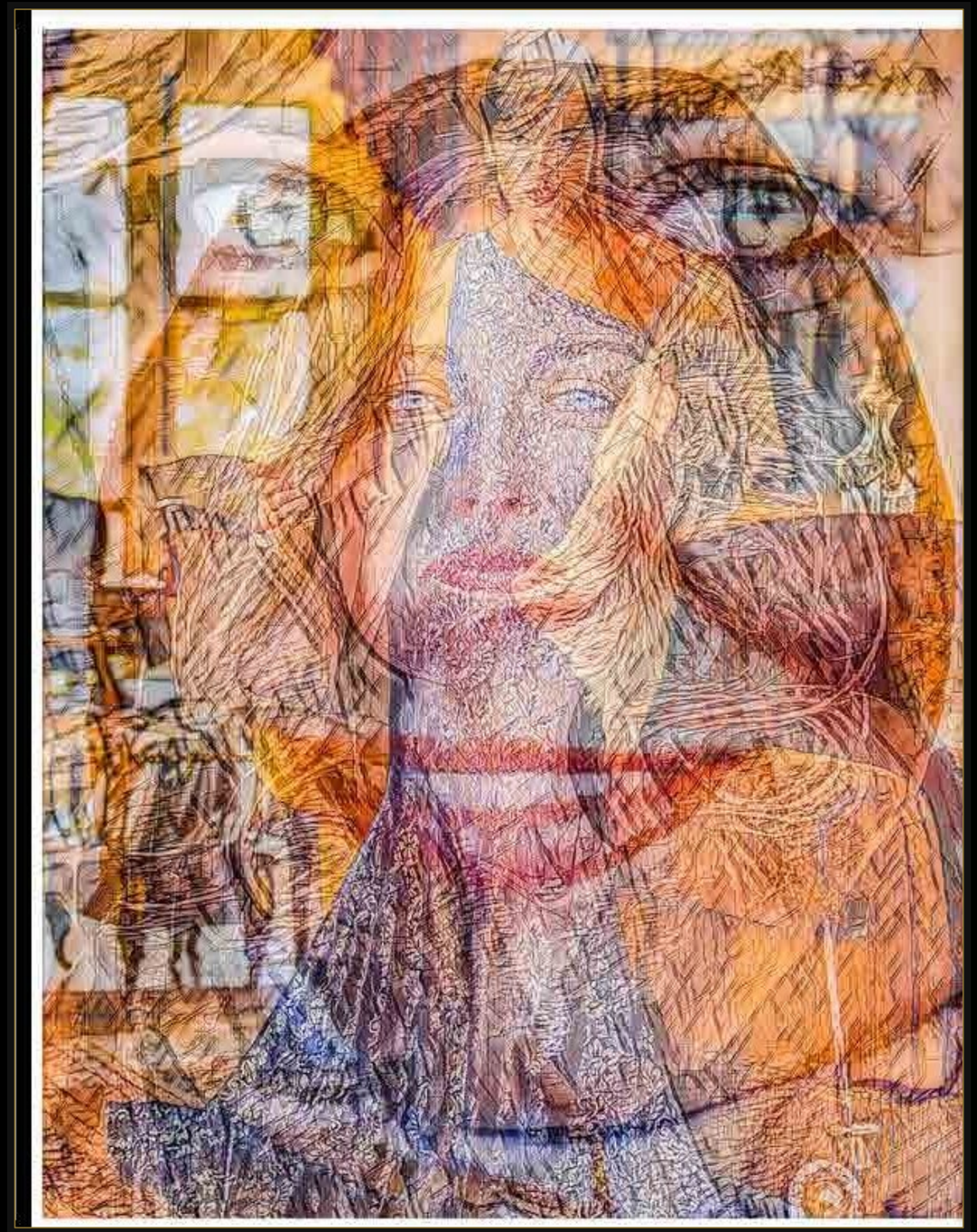
DESCRIPTION

The surface of Abstract Bobcat behaves like an active memory field. gold, crimson, and violet pass through tangled pathways, alternately revealing and concealing their underlying structure. Its mirrored balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

This cuddly looking cat is actually a 50 |b bobcat that was injured in the wild and brought toa conservation center in AZ to heal. He never fully recovered so hé became a permanent resident of the the conservation center joining a few injured birds of prey. Dowling'stopped into see if he could photograph a few of the animals. The zoologist welcomed him and allowed him into the actual pens of these creatures who were somewhat tame. This bobcat was beautiful and huge! Having taken a liking to Dowling, she tried to spray him several times, a sign of affection in bobcat world

SOURCE • 2021 catalogue page 128



The Spy Who Loved

DESCRIPTION

The Spy Who Loved organizes orange, crimson, and gold into a intricate vertical field. Granular constellations move in diagonal sweeps that refuse a single horizon, causing the eye to alternate between immediate color and delayed recognition. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

The Spy Who Loved AKA. "Classical'is a composite featuring a Russian immigrant Na~ talya. Dowling met a real life version of her, who he affectionately referred to.as Natasha, If you've seen the film Jerry Maguire you are familiar with the phrase, "She had meat hello", Dowling Was swept off his feet by her beauty and charm, Natasha lives a normal life: She isa designer who makes both mens and womens clothing. When Dowling asked her about Brighten Beach, a heavily Russian section of Brooklyn, Natasha's response was straight forward. "They'e all either KGB or women look ing for American sugar daddies and sometimes both

SOURCE • 2021 catalogue page 129

Abstract Alisa



DESCRIPTION

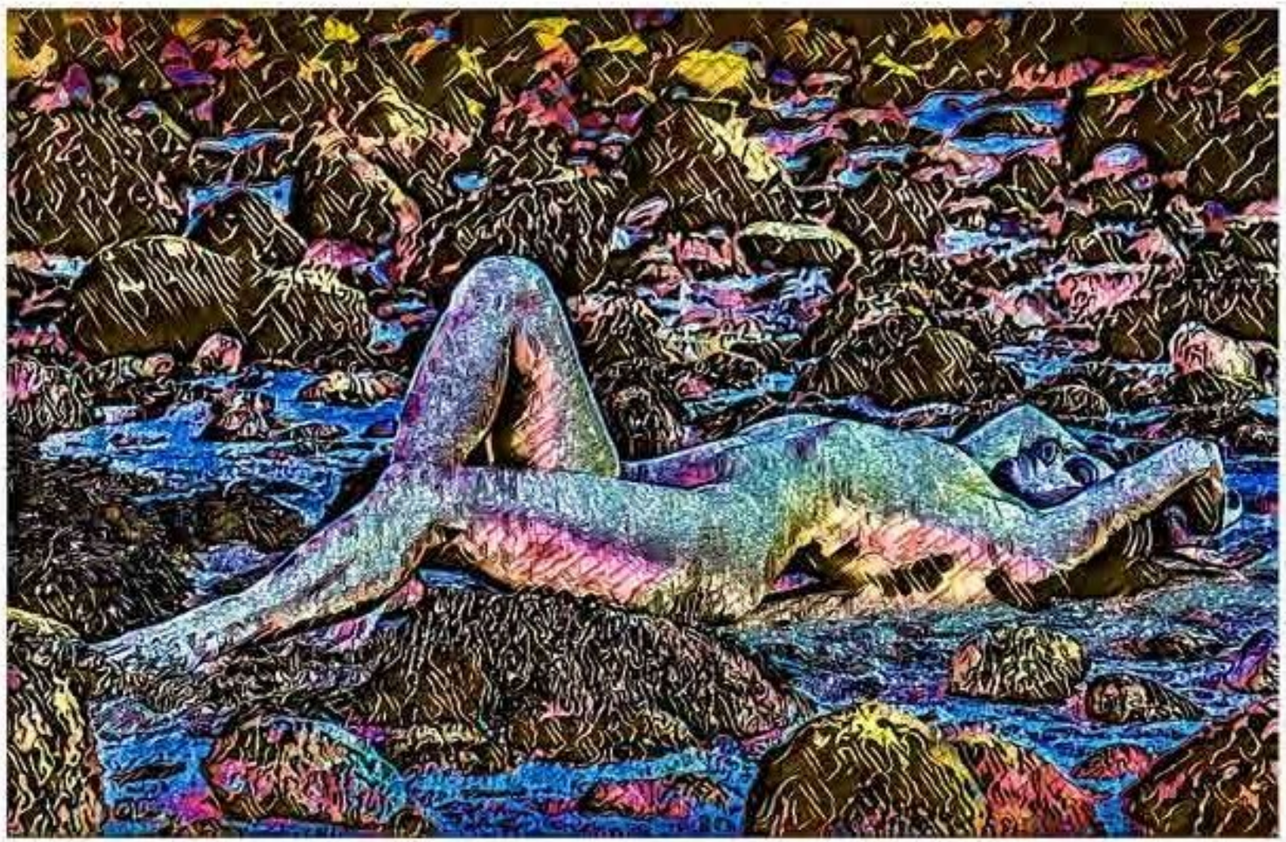
In Abstract Alisa, gold establishes the dominant atmosphere while orange and yellow arrive as countercurrents. The loosely balanced composition is animated by calligraphic marks, producing a sense of measured suspension. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Natasha spent some of her time working at B2BSpoke Custom Clothiers in Glen Head, NY. There she designs clothing. Her real passion is her daughter Alisa. Alisa is a stunning teenager who wanted to pursue modeling opportunities. Dowling called in a favor from Gary M. the Oheka Castle. He allowed them to shoot for an entire day. Dowling friend Kelly who is Gary's daughter helped the process along, It was a dream shoot for both model and photographer. It became 9 fashion shoot for Model Citizens Magazine featuring furs and evening gowns supplied by Eva's of Saville, at the most beautiful castle in the country, Oheka Castle.

SOURCE • 2021 catalogue page 130

Abstract Nudist



DESCRIPTION

Abstract Nudist is built as a layered exchange between blue, orange, and gold. Its tangled pathways create electric insistence, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

There are many epiphany moments that go into Dowling's composites/montages, or in this case a textured and digitally painted print. While the original nudes of Dana are award winning and gorgeous because of both the excellence in photography, no one could deny that she has a jaw dropping body ands one of the most cheerful and carefree MBAS in the promotional modeling business. While Dana has focused on her marketing career supporting her husbands "HIT HOUSE" gym in NYC, she also models for promotions and for numerous magazine covers. Here Dana appears to be sunbathing on an alien planet in this surreal composite:

SOURCE • 2021 catalogue page 131

Fickle Friend



DESCRIPTION

A luminous ground carries crimson, orange, and green through Fickle Friend. Radiating cells gather, divide, and rejoin in a loosely balanced structure, giving the surface an atmosphere of improvised momentum. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling is not into horror films, gore, Violence, or anything having to do with negative aspects offife. He always tries to stay focused on the positive. However in this shoot with his long time friend arid mode! Celine, Dowling knew that everything was not OK with Celine. She had been hit by a truck and lost her ability to speak clearly for quite a while, She had to shave her head for surgery. Even though Dowling could not understand much of what she was saying, he continued to create with Celine until she recovered years later.

SOURCE • 2021 catalogue page 132

Betty Boots



DESCRIPTION

Betty Boots compresses crimson, orange, and rose into a field of painted fault lines. The eye travels from the margins toward a concentrated core, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

"Once; a long time ago, in a crystal of new fallen snow, | thought | might have found ove. followed it with my fingertip asit took a swirling dive around a wild wind slip, and cried as it melted away" the poetic beginning to one of Dowling's poems and love songs he creates for relaxation and to take breaks from his obsessive creation of montages and composites. Dowling'shot this piece in Nashville, where he lived for a few months in his RV, while getting to know the capital of country music.

SOURCE • 2021 catalogue page 133



Accidental Mirage

DESCRIPTION

The visual energy of Accidental Mirage begins with orange and is sharpened by accents of blue and crimson. Across its vertical format, spiraling contours generate electric insistence. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling and Maya shot many times over the years and walked together just as often, mostly attending and volunteering at charities functions. When Dowling completed the VIP or celebrity shots he would walk for hours non stop, sometimes up to sixteen miles at a single event such as the Hospitality Ball where he would take over 1000 portraits of various groups and individuals, As Maya often accompanied Dowling as his guest and as an extra pair of hands, he would photo graphs her live and improvisationally.

SOURCE • 2021 catalogue page 134



Trigger Happy

DESCRIPTION

Trigger Happy treats color as architecture: orange forms the atmosphere, gold marks the transitions, and yellow punctuates the deepest passages. Nested emblems move through layered crossings that reward sustained looking. Its loosely balanced order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling often photographed his children throughout his entire career. He taught them how to model and how to use cameras professionally. This is the only shot in Dowling's collection that is a hybrid of shots taken by his son, John Joseph Dowling il. Itis actually a self portrait entitled Trigger Happy as that is what Dowling's nickname was in NYC. Trigger Happy, as he was always photographing everyone else, despite the fact he was a professional fitness model Dowling's obsession with creating and photographing people candidly began when he was a teenager, He continues to build on that early training

SOURCE • 2021 catalogue page 135

Joel Alt First Kiss



DESCRIPTION

Within Joel Alt First Kiss, an intricate network of etched filaments carries orange, crimson, and gold across the surface. The frame is darkening toward the center, yet no single area dominates for long. This mobility creates meditative drift and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling first started creating composites from photos taken from high speed cam= eras that can shoot twenty photographs per second. He would convert the photos to video clips after he painted them, When Billy Joe! and Carol Alt saw'a demonstration of the videos and read Dowling's first script Chapters of Love, they expressed an interest in creating film with Dowling Using that style of animation for a musical rock opera version of Chapters OF Love. t was then that Dowling offered to create composite piece of art forthem. It was shot ata restaurant in Oyster Bay and later and Billy Joel's mansion, Dowling directed them to kiss.

SOURCE • 2021 catalogue page 136



The Sands of Time

DESCRIPTION

The Sands of Time unfolds through chromatic layers of orange, gold, and crimson. The vertical field is threaded with echoing arcs, which pull attention between broad atmospheric zones and minute incidents. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Emily was a very well proportioned woman, despite the fact she was getting a bit old for a working model. This composite was created from photographs taken almost twenty years ago on Jones Beach in the dunes and on the waterfront. Dowling knows only too well that time is not a models friend, It becomes more challenging as.a model ages to keep a washboard six pack and tight youthful look. Dowling's vision for this piece was to show how the perfect woman ages, as if the image was alive and the sands of time started to erode the image. Thus the added touch of im perfections to the perfect woman

SOURCE • 2021 catalogue page 137



In God's Country

DESCRIPTION

In In God's Country, orange and gold establish a charged dialogue, while crimson appears as a shifting accent. The loosely balanced arrangement of calligraphic marks produces ceremonial intensity. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Here Dowling again creates illusions that fuel your imagination and allow your perception to create freely what it chooses to see from this complex montage of Emily, The same Emily from"The Sands of Time" found earlier in this catalog, Dowling and Emily only shot one time, for a few hours, yet she left a huge impression on him. She was a country girl who preferred a piece of sea gfass or straw in her mouth while wearing ripped jeans rather then a glamorous gown and attending black tie gala. Dowling preferred Emily in a bikini or with nothing onat all

SOURCE • 2021 catalogue page 138



Abstract Patriot

DESCRIPTION

Abstract Patriot combines a balanced tonal register with intricate passages of circular currents. orange, crimson, and gold circulate across the frame like a visual current, producing a visual experience of slow revelation. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

Various composites/montaces throughout Dowling's collection were designed with a specific purpose in mind. Ata time when there were protests riots, and looting throughout the country, Dowling would capture the events as they occurred real time for their historical signifcance. Dowling'supported the concept that all human lives matter. Black, White, Brown and Blue. He was happily surprised the three people he documented in this piece were peaceful. At the same time he felt a burning in his heart wit regard to the radicals who made a mess of itin nearby areas.

SOURCE • 2021 catalogue page 139



Vagina Monologue

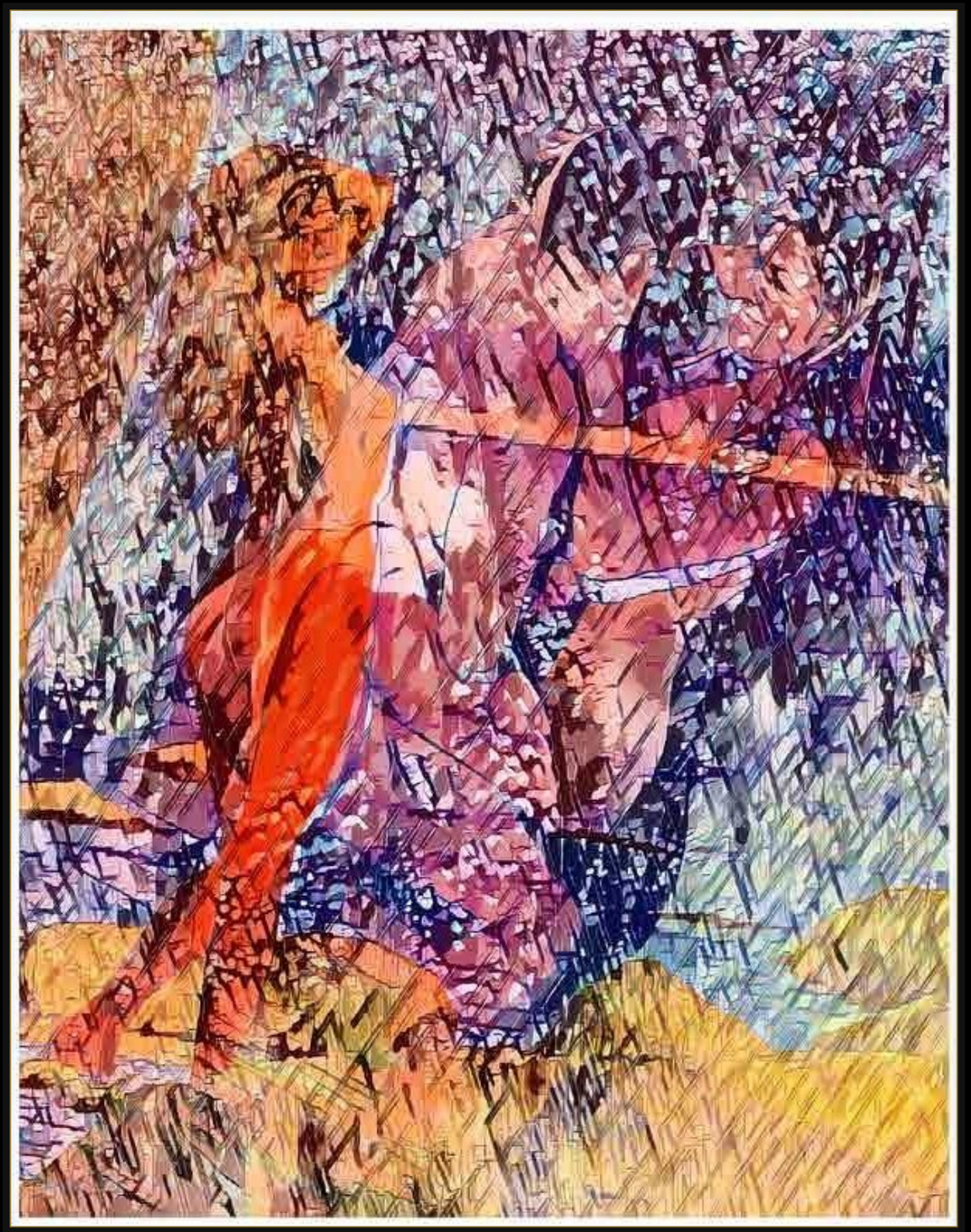
DESCRIPTION

The surface of Vagina Monologue behaves like an active memory field. orange, crimson, and gold pass through circular currents, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

*There are very few models Dowling has met during who would take their improvisa tion to extremes. Extremes, like paying tribute to and demonstrating that the female vagina is a beautiful part of a woman's body and should not have to be hidden like nipples were for decades, Not in'a pornographie sense but in a beautiful way. After much experimentation and a few*WTF are we really attempting this moments?" Dowling and the model created Vagina Monologue a tribute to both the beauty ofa woman's soul and the beauty of the vagina. Here an abstract image of a vagina overlays one of Dowling's montages in all its'glory and beauty*

SOURCE • 2021 catalogue page 140



Pleasure from Watching

DESCRIPTION

Pleasure from Watching organizes crimson, orange, and rose into a intricate vertical field. Repeating glyphs move from a quiet ground into sharper chromatic events, causing the eye to alternate between foreground gesture and hidden depth. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

the practice of gaining sexual pleasure from watching others when they are naked or 'engaged in sexual activity is called voyeurism. There is absolutely no question in Dowling's mind that most artists are voyeur' if they are photojournalists. They stalk thelr subjects, frequently, withut the subjects knowledge, in many cases revealing the photographs to the subjects only after the photo has taken place, if ever. Dowling prepares his subjects prior to shoots so that nothingis of limits. He lets them know he will photograph them while undressing, dressing, or cornpletely nude during the shoot.

SOURCE • 2021 catalogue page 141



Abstract Development

DESCRIPTION

In Abstract Development, crimson establishes the dominant atmosphere while orange and cyan arrive as countercurrents. The asymmetrical composition is animated by angular passages, producing a sense of contained turbulence. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

While there is no question that Dowling' preferred subject matter for most of his careet has been the female figure, faces and nature in that order, Dowling often will surprise a client with a montage that (s)he never knew Dowling was creating. In this case the recipient was a jocal commercial real estate developer who Dowling became friendly with, On a regatta hosted by LIREG, prominent business group, Dowling tagged along and created this "Indiana Jones" themed adventure composite. David, the main subject in the composite loved it. It does not look like it will be on the market very longjas it has already gained a lot of interest.

SOURCE • 2021 catalogue page 142

Abstract Breslin



DESCRIPTION

Abstract Breslin is built as a layered exchange between cyan, blue, and gold. Its repeating glyphs create contained turbulence, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

Approximately thirty years ago, Dowling was working in the technology consulting / big data analytics arena as well shooting. He was retained by a large, well established, realty and development firm, Breslin Realty. Three decades later Dowling found himself at the same party with the owner/partner and had a grand reunion. A few weeks later Dowling and Breslin were out onarregatta with an entirely new group of adventurers. Dowling of course was taking thousands of photographs and eventually created this nautical themed piece in honor of their reunion and the beautiful day.

SOURCE • 2021 catalogue page 143



Garden of Treasures

DESCRIPTION

A balanced ground carries gold, orange, and yellow through Garden of Treasures. Angular passages gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of slow revelation. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

Encompassing photographs from over two decades and a friendship that lasted just a5 long, Dowling and Forte created tens of thousands of images together in an effort to expand Forte's modeling and promotional modeling career. Also, to build inventory of world class images for Dowling's fine art. Dowling has admitted that he could look at Forte for hours and never get bored. She-has the type of rare beauty that organically appeals to him. Not only her outerbeauty but her character. They are friends and Dowling admits to his crush on her.

SOURCE • 2021 catalogue page 144

愛してる (I Love You)



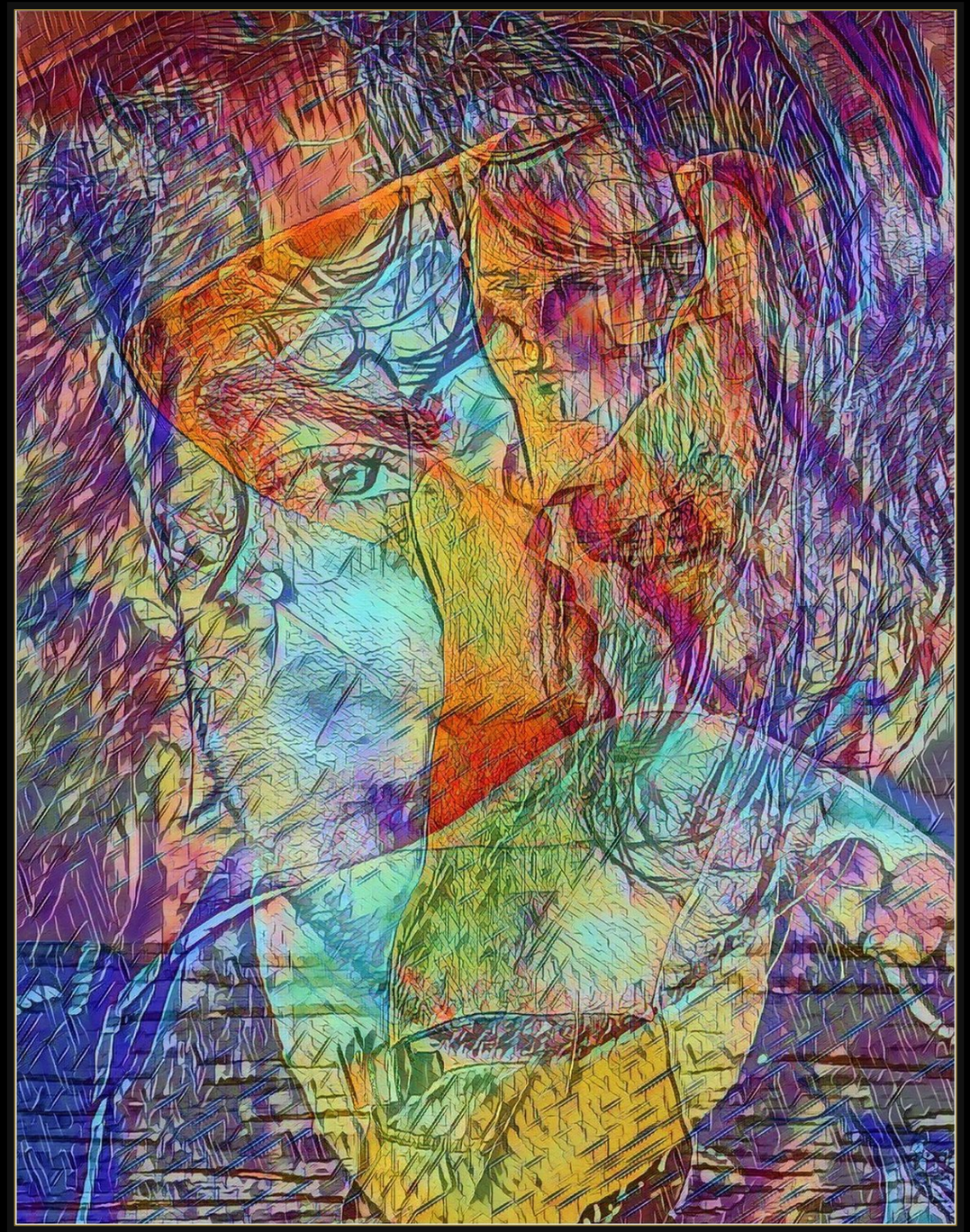
DESCRIPTION

愛してる (I Love You) compresses green, blue, and crimson into a field of branching signals. The eye travels from the margins toward a concentrated core, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

2-4 is how "| Love You" written in Japanese. Many of Dowling's pieces are purchased in Asia through various channels. He thought it was appropriate to name the composite featuring his son John, "| Love You." His son is 6'3". Many of the models he has shot with have told Dowling that his son has an uncanny resemblance to Leonardo DiCap tio, Others have told hirn that his looks like he did as a younger man. His son just passed the bar exam and his daughter is close to earning her law degree from Notre Dame.

SOURCE • 2021 catalogue page 145



Abstract Son

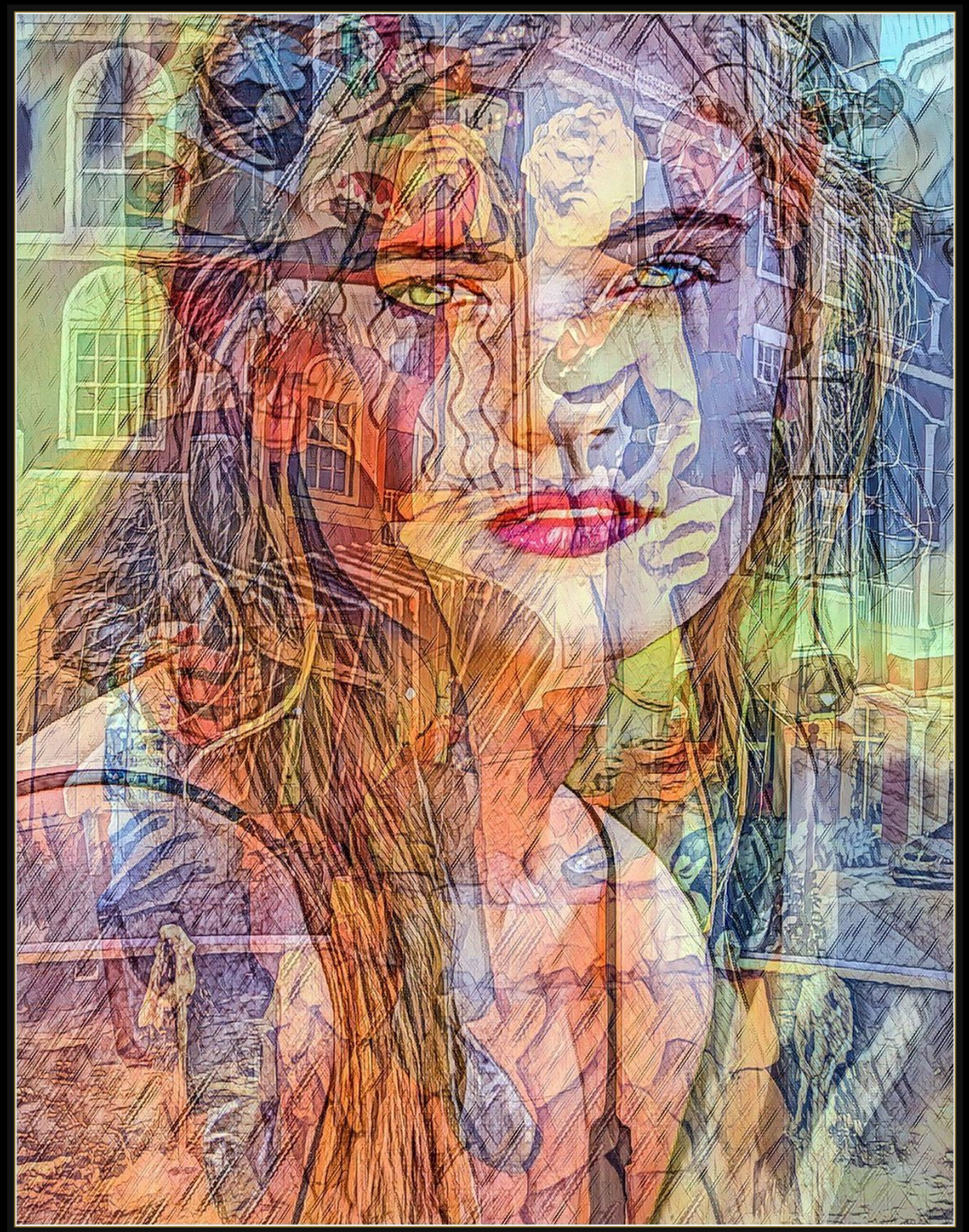
DESCRIPTION

The visual energy of Abstract Son begins with blue and is sharpened by accents of orange and crimson. Across its vertical format, granular constellations generate measured suspension. The composition remains brightening at the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

Once Dowling's son was legally an adult and looking for love, it was nota bad thing that his father routinely photographed a plethora of beautiful, single, woman his age. His son would join him on shoots from Sweden to Naples. The female models were always asking Dowling about his sons relationship status, When Phallon, 2 native Naptes model, saw Dowling's son she came aver to dad and qui 'and said"are you iding me he looks like a movie star" Dowling replied"ao give him a kiss and see for yourself" She did and his son later commented 'you are the best wing man in the world" thus the inspiration for this composite of...

SOURCE • 2021 catalogue page 146; high-resolution replacement verified from edited proof slide 5



Abstract Dream

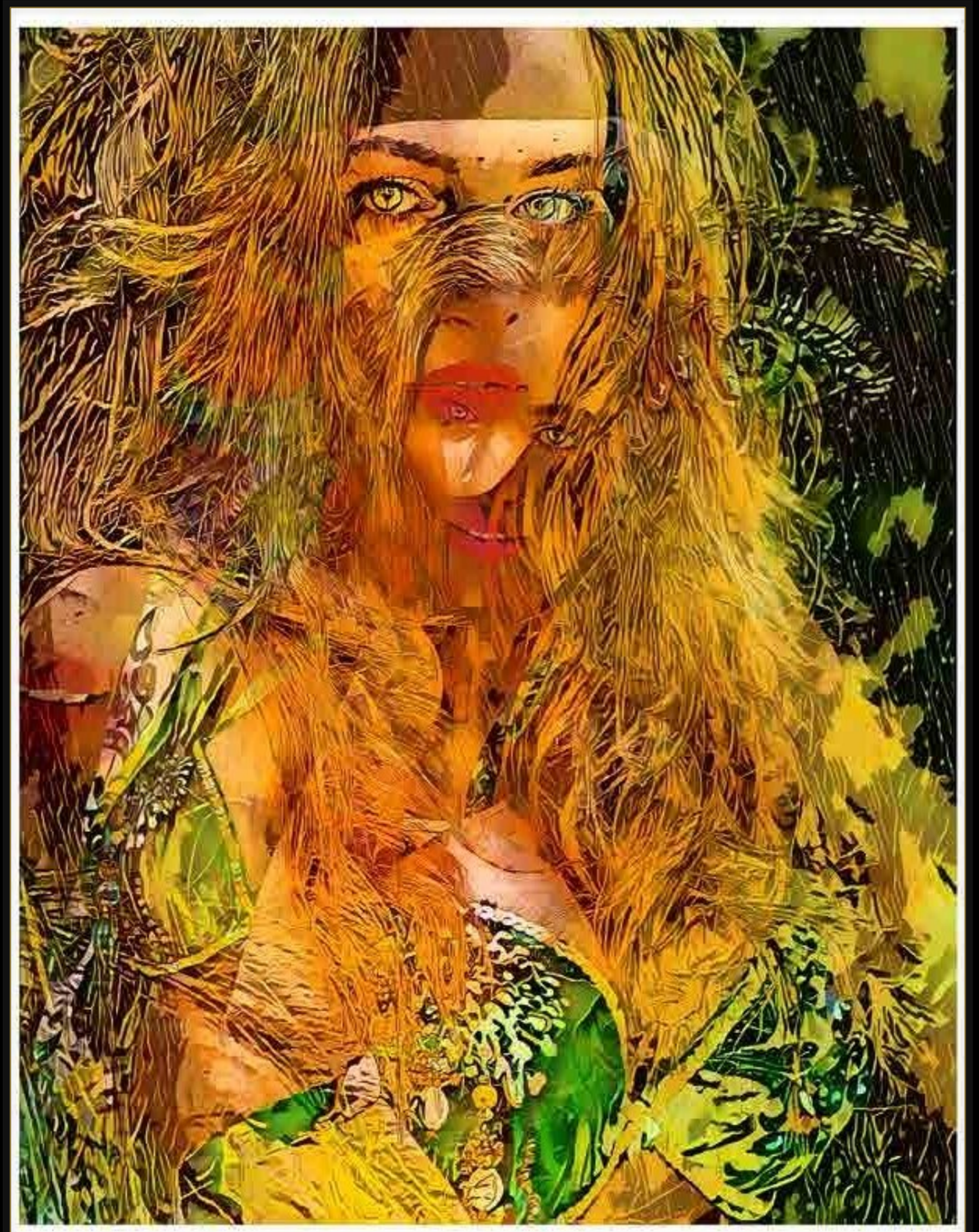
DESCRIPTION

Abstract Dream treats color as architecture: orange forms the atmosphere, crimson marks the transitions, and blue punctuates the deepest passages. Layered veils move through a field that seems to reorganize itself in real time. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

One time at the Palladium, the largest nightclub in the world at the time, Dowling was serving cocktails in the Michael Todd room. One of the bartenders put acid in chewing gum without telling anyone, as he passed it out toall the bartenders, Within an hour Dowling was tripping. He never tried acid or mushrooms or any other drug like it. He started to have wild hallucina: tions, Many of his fine art composites and montages were literally inspired from that first roofie. it lasted the entire night. He almost went to the hospital thinking he was sick.

SOURCE • 2021 catalogue page 147; high-resolution replacement verified from edited proof slide 8



Private Prancer

DESCRIPTION

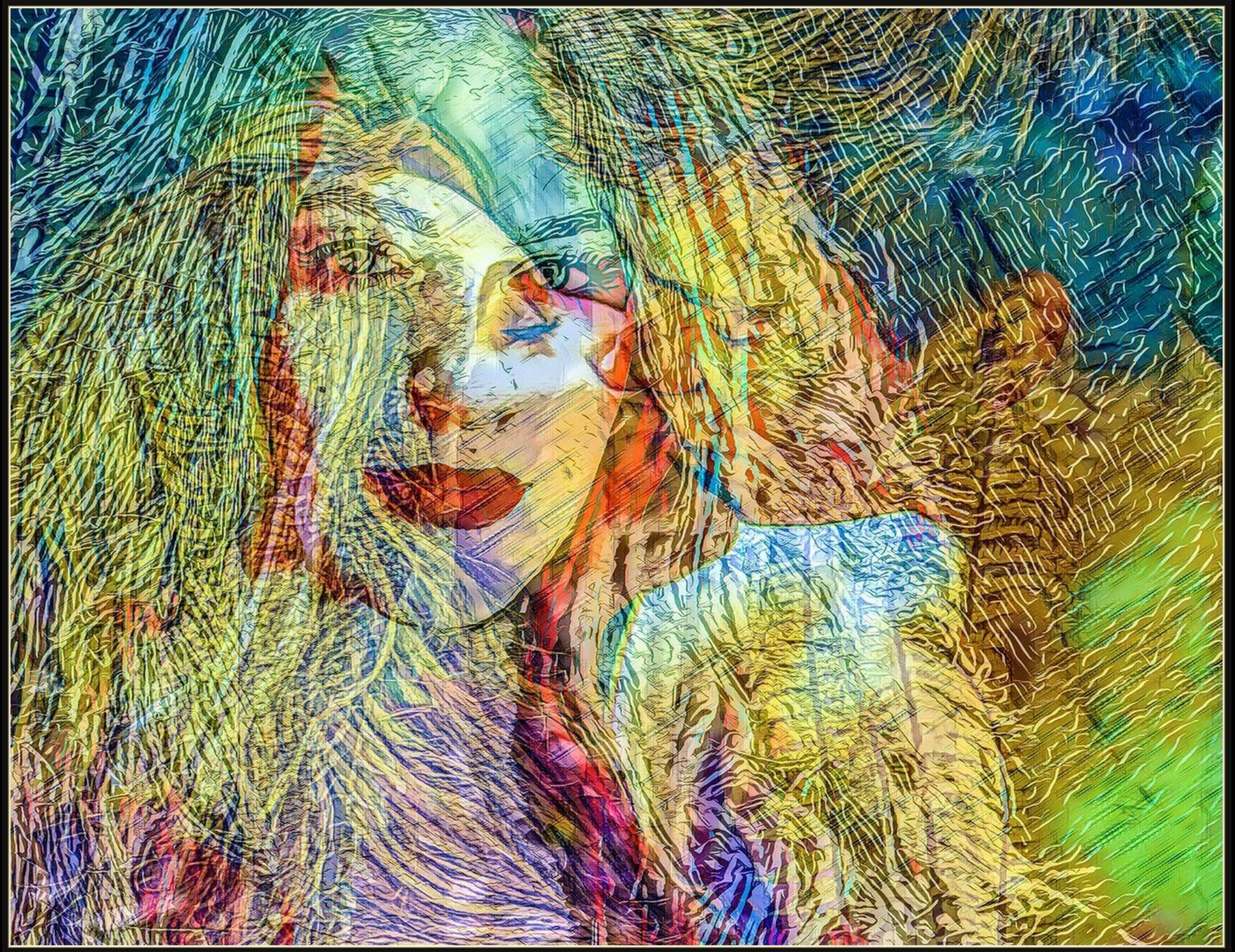
Within Private Prancer, an intricate network of layered veils carries orange, gold, and yellow across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates electric insistence and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Although Dowling never tripped again, he is a firm believer that cannabis is one of the most safe medications to Use to treat pain. Perhaps not chronic excruciating pain, but for joint and muscle pain, During Dowling's life, his doctors would suggest it as an alternative to opioid's. Dowling fotind it not only to helped manage pain, but also stimulated the visual cortex and his imagination.

SOURCE • 2021 catalogue page 148

Quantum Entanglement



DESCRIPTION

Quantum Entanglement unfolds through chromatic layers of gold, yellow, and yellow-green. The horizontal field is threaded with woven traces, which pull attention through recursive turns and sudden interruptions. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

At all of Dowling's shoots, editing sessions and collaborations, children of, boyfriends, girlfriends etc. have always been welcome. His mantra has always been, "family first" Often, he invites the partners and children of his subjects to participate in the shoot as long as they were scheduled to be there. In this shoot in the Swiss Alps featuring Leila the professional belly dancer, her boyfriend came along to hold the reflectors and carry Dowling's gear up and down the mountains and around the lakes they shot at. During the shoot Dowling told the young man to take his clothes off and arouse his girlfriend.

SOURCE • 2021 catalogue page 149; high-resolution replacement verified from edited proof slide 22



Quantum Swissonian

DESCRIPTION

In Quantum Swissonian, gold and yellow-green establish a charged dialogue, while yellow appears as a shifting accent. The loosely balanced arrangement of woven traces produces improvised momentum. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Lynn was a successful European model who was in and out of rehab for an addiction she battled for some time, She thought her career was over anc was terrified, Dowling learned of this and wanted to help, as he went through horrific opioid withdrawals after he became addicted post surgery. Dowling was dead set on putting her back on the creative map of every art director in Europe and created an entire issue of Model Citizens Magazine (The French issue) with Lynn.on the cover as well as with gorgeous nudes and composites featuring her throughout, Today, Lynn is happily married after along and successful career as a model.

SOURCE • 2021 catalogue page 150



Man's Best Friend

DESCRIPTION

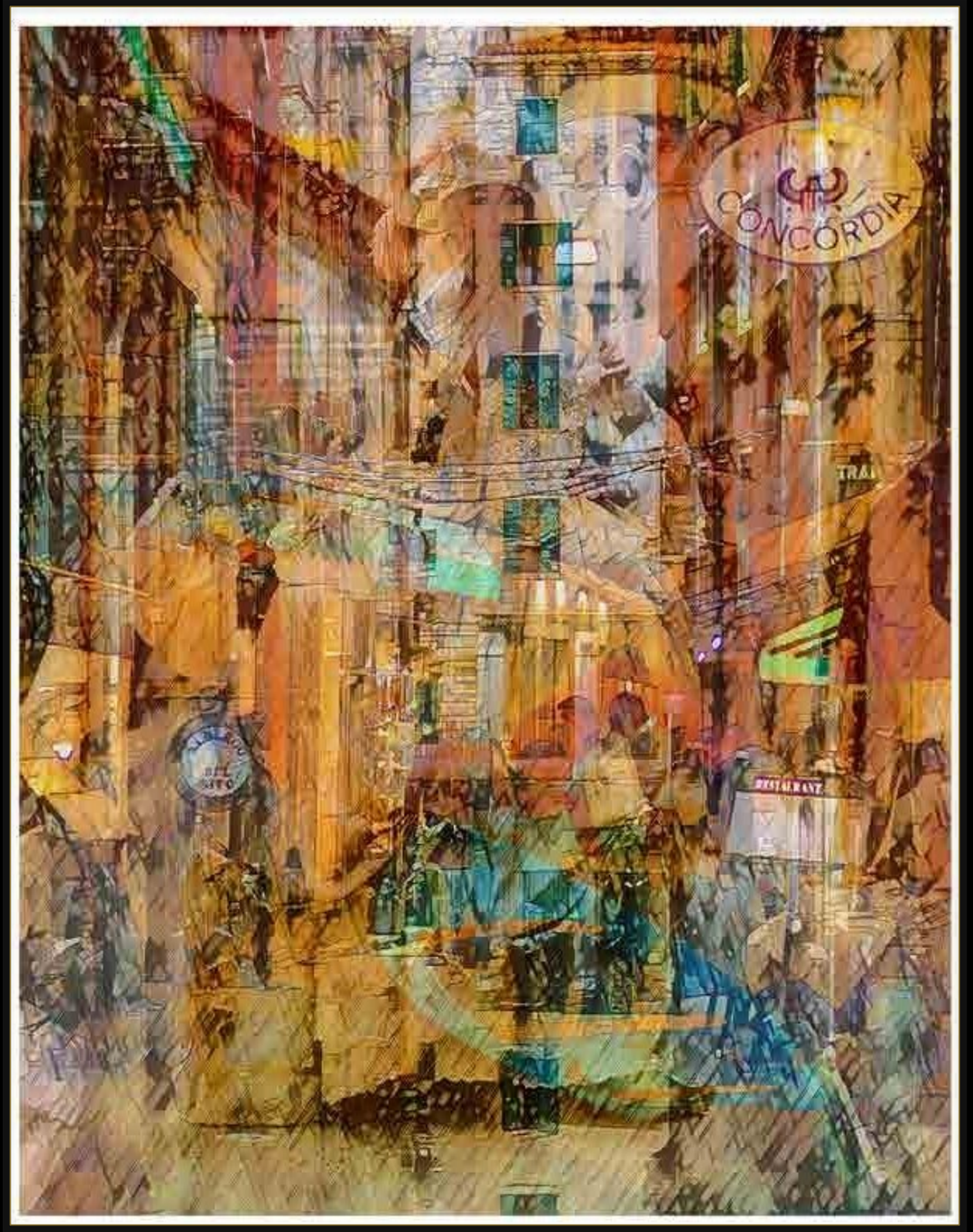
Man's Best Friend combines a balanced tonal register with intricate passages of woven traces. magenta, blue, and rose circulate through layered crossings that reward sustained looking, producing a visual experience of ceremonial intensity. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

Another of the shots from Hedonism lil, taken in 2010, is the main shot in this composite of Cara Castronuova, on the beach, making love to her newly found boyfriend. They had an onagain, off again, ten year relationship. Cara and Dowling have had a contentious relationship over the years. Cara isa fighter, literally, having won two golden glaves championships, as well as a political activist and a rebel with a cause. He respects her for activism, but does not always agree as to how she goes about it His inspiration for this piece was to pay tribute to their friendship.

SOURCE • 2021 catalogue page 151

Venice Spacetime



DESCRIPTION

The surface of Venice Spacetime behaves like an active memory field. orange, gold, and crimson pass through tangled pathways, alternately revealing and concealing their underlying structure. Its loosely balanced balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

TI ein Venice seemed to slow down for Dowling, His heart however, was racing because of the models that joined him on this creative journey. They were two of the most beautiful models Dowling has ever worked with. They were as obsessed with modeling as Dowling is with, photography and creating fine art, They would constantly flirt and had the ability to change emo: tion on command and seduce the camera as alive and the object of their affection. Both of them were very carefree. We shot virtually 24/7 for the entire journey.

SOURCE • 2021 catalogue page 152



Abstract Swift

DESCRIPTION

Abstract Swift organizes crimson, rose, and orange into a intricate vertical field. Layered veils move along a broken rhythm of expansion and return, causing the eye to alternate between material weight and optical illusion. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

|t was New Years Eve in Times Square. Dowling was taking his co-pilot/on camera talent and a production assistant who wanted photographs for his new portfolio to see the ball drop. They were shooting as well. The model had never been to NYC. She was girl from Nashville, living in Naples, Florida. The skyscrapers were riew to her, as were the hundreds of thousands of people packing into the streets of New York to see the ball drop. They shot numerous interviews and Dowling was invited to the VIP Press box to shoot.

SOURCE • 2021 catalogue page 153



Abstract Charlie

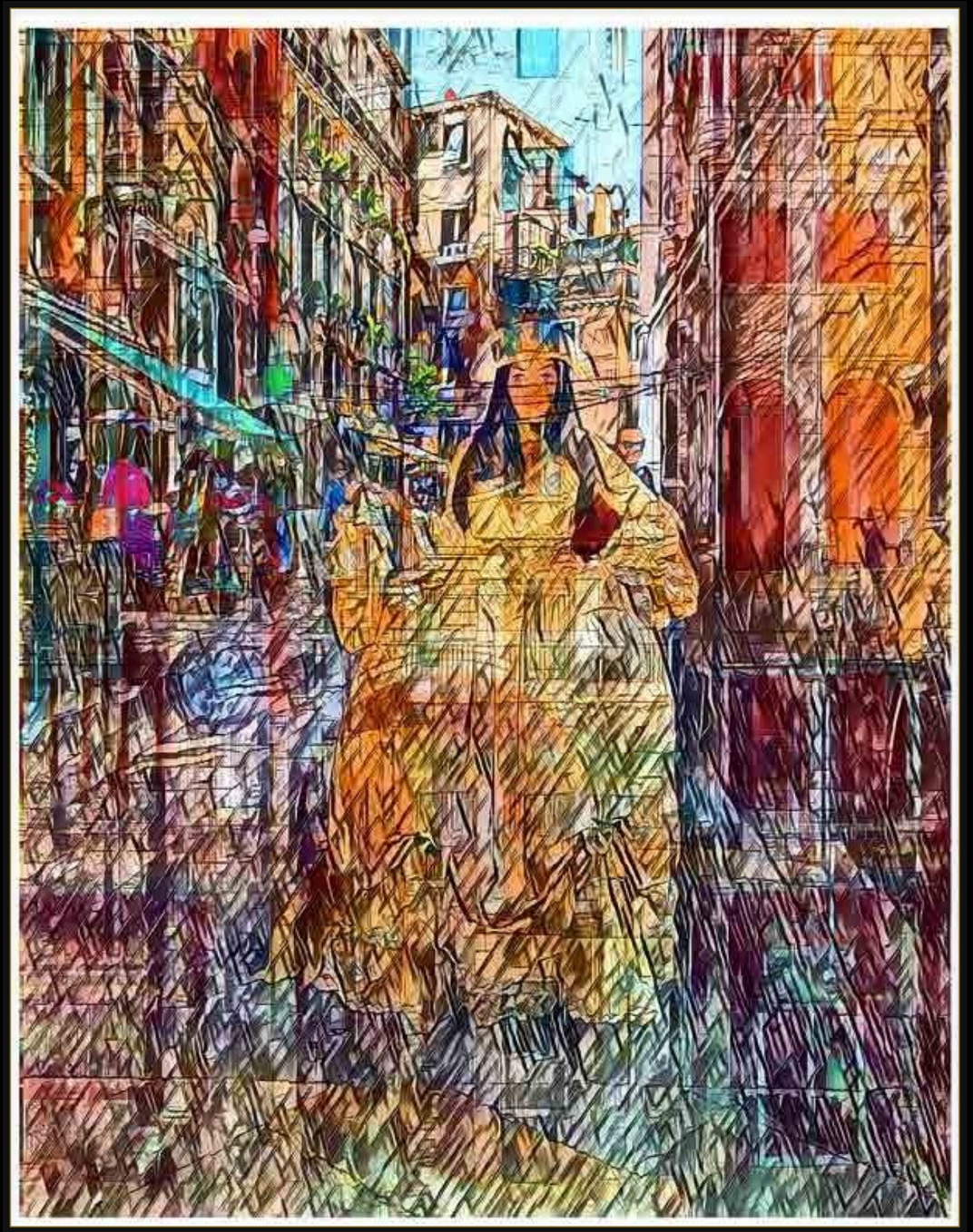
DESCRIPTION

In Abstract Charlie, orange establishes the dominant atmosphere while gold and crimson arrive as countercurrents. The asymmetrical composition is animated by branching signals, producing a sense of measured suspension. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

John Forsythe aka Charlie" began a 13-year association with Aaron Spelling in 1976, cast in the-role of mysterious unseen millionaire private investigator Charles Townsend in the rime drama Charlie's Angels (1976-1981). The show starred Kate Jackson, Jacklyn Smith and Farrah Fawcett, making stars of all three but catapullting Fawcett to iconie status: Forsythe introduces the series! concept during its opening credits: Once upon a time, three little girls went to the police academy, where they were each assigned very hazardous duties. But | took them away fromall that, and now they work forme. My name is Charlie. Nothing like creating with an icon*

SOURCE • 2021 catalogue page 154



Sorrowful Soulmate

DESCRIPTION

Sorrowful Soulmate is built as a layered exchange between orange, crimson, and gold. Its branching signals create restless acceleration, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

A local shop in Venice provided the most incredible vintage Venetian wedding dress 'one could imagine. It looked like something a member of the royal family would wear to a formal ball. The workmanship and material was utterly breathtaking. Add to that the architecture, canals, Gondolas anda "perfect 10" model and you get an idea of how speci his shoot was. Now, to that, add copious amounts of local wine and his usual after and pre-shoot walking and you can understand how Dowling came close to having a heart attack, The shots however were spectacular!

SOURCE • 2021 catalogue page 155



Abstract Atlas

DESCRIPTION

A balanced ground carries orange, gold, and umber through Abstract Atlas. Circular currents gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of slow revelation. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

Walking marathons in New York City at times can be as peaceful as a wildilower field on Eastern Long Island, At other times a mass of people stacked together like sardines with, sirens, truck engines and overwhelming street noise. Dowling always tries to stay as calm as possible because he is sensitive to loud sounds and it's important for him to keep his adrenaline toa low-roar. One afternoon, when it was peaceful, he walked from Chinatown all the way to Central Park and around the park as he took thousands of photographs of street art and monuments.

SOURCE • 2021 catalogue page 156



Abstract Liberty

DESCRIPTION

Abstract Liberty compresses blue, green, and yellow-green into a field of nested emblems. The eye travels through recursive turns and sudden interruptions, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling while living in NYC found it to be particularly noisy as on his street there was a hospital. Ambulance sirens were blasting 24/7. Loud garbage trucks and traffic were constant. To compound the issue, this was near Central Park and there was stench of human urine in the streets, from the homeless who sleptin front of people's porches. Dowling purchased a Bose noise cancelling head set and life improved, He even started walking 16 miles a day to grow more arter~ jes. Allthe while he took countless photos. This is a multilayered montage of photos, taken during that twenty-five year period encompassing significant surreal elements

SOURCE • 2021 catalogue page 157

This Magic Moment



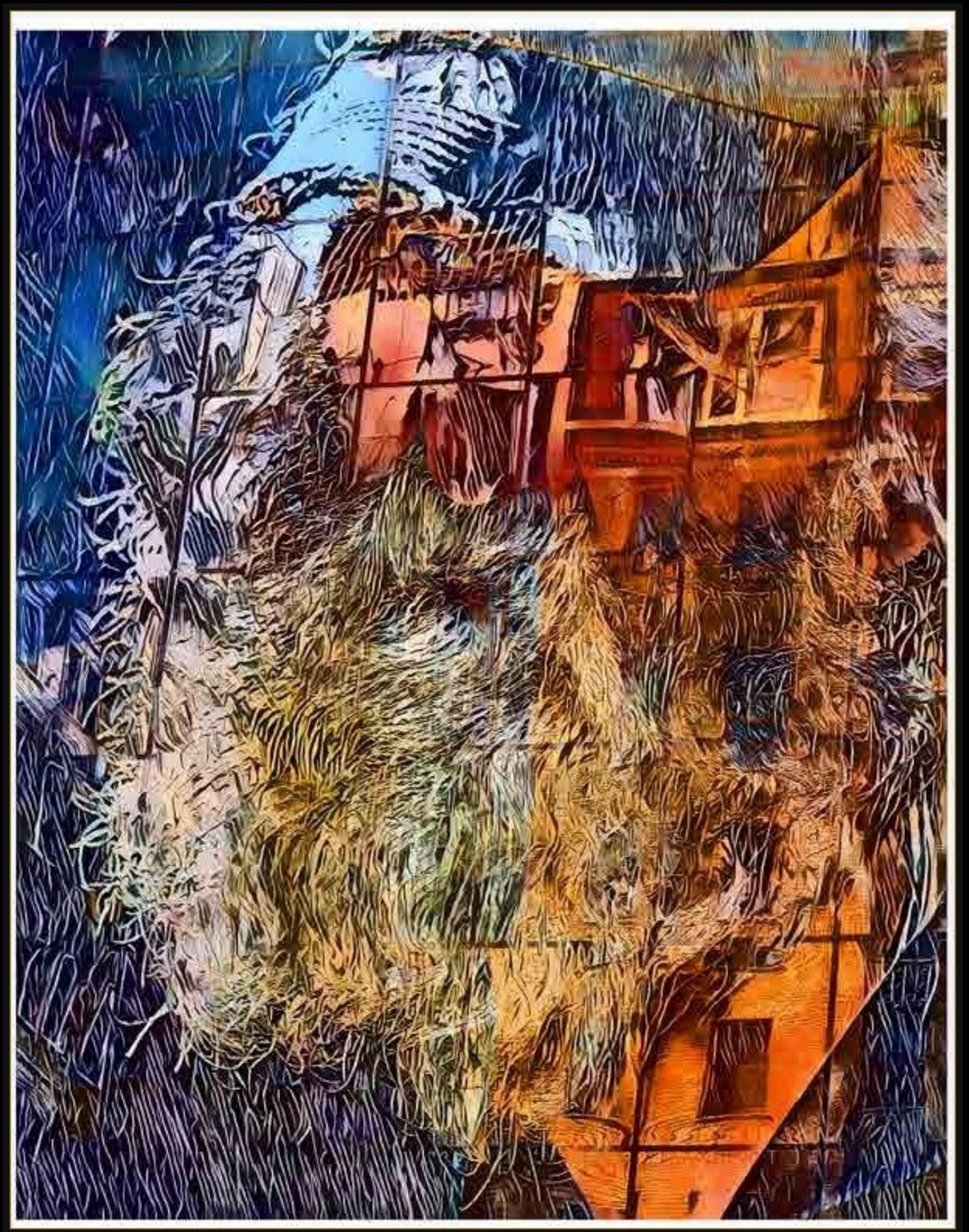
DESCRIPTION

The visual energy of This Magic Moment begins with orange and is sharpened by accents of gold and crimson. Across its vertical format, nested emblems generate meditative drift. The composition remains darkening toward the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

Featured, is an iconic section of Central Park many photographers love to shoot at There'isa rustic bridge, spanning a stream, with a great variety of colorful foliage that reflect off the surface of the water. At golden hour, the hour before sunset, the entire scene lights up like a movie set with golden light that is low in the sky. The light highlights facial bone stricture and is especially kind when shooting portraits. Dowling often photographed brides and grooms he came upon there while walking and brought 2 few as well as Dowling did to capture this passionate engagement shot

SOURCE • 2021 catalogue page 158



Homeless Reflections

DESCRIPTION

Homeless Reflections treats color as architecture: orange forms the atmosphere, blue marks the transitions, and crimson punctuates the deepest passages. Interlocking ribbons move across the frame like a visual current. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Until you are facing the reality of having to sell your home, are facing foreclosure and are wondering how you will survive, you can(treally understand how difficult itis for those who live on the street. Dowling was never homeless, but he worked for the City of New York for one year with his father at the Department Of the Homeless. What he saw brought him to tears. Later inlife he would photograph homeless and mentally ill people living on the streets of NYC, Nashville, and Vegas. He found it heartbreaking.

SOURCE • 2021 catalogue page 159

Shark Bait



DESCRIPTION

Within Shark Bait, an intricate network of tangled pathways carries gold, crimson, and teal across the surface. The frame is darkening toward the center, yet no single area dominates for long. This mobility creates contained turbulence and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

While this montage has nothing to do with sharks or shark bait, the combination of blood red colors and the abstract shapes caused Dowling to see sharks in his imagination among other abstracts and perceptions. Thus the title "Shark Bait' itis actually a composite of many layers with the most predominant being an abstract version of a statue of a man blowing into a horn or seashell. Dowling came upon it somewhere on the streets of New York, somewhere between Chinatown and Harlem during one of his sixteen hour walks

SOURCE • 2021 catalogue page 160

Ti Amo



DESCRIPTION

Ti Amo unfolds through chromatic layers of orange, crimson, and rose. The vertical field is threaded with repeating glyphs, which pull attention between broad atmospheric zones and minute incidents. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

When Dowlingis in extrovert mode and asked to entertain the people he is shooting, especially at clubs like Body English, Dowling can really ham it up. But itis never about him. tt is always about the subjects experience and the opportunity to create art with strangers, his fans 'and repeat clients. For this photo, a body builder wanted a few shots, so he Invited a sexily dressed woman to join them to create some art, Dowling was unaware that she had reached out to him days earlier to schedule a cornmercial shoot for Mike Cutino, the former publisher of Nightlife Magazine.

SOURCE • 2021 catalogue page 161

Abstract Butterfly



DESCRIPTION

In Abstract Butterfly, crimson and blue establish a charged dialogue, while orange appears as a shifting accent. The loosely balanced arrangement of branching signals produces measured suspension. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

in this abstract montage which almost glows when printed on

SOURCE • 2021 catalogue page 162



The Very Heart of It

DESCRIPTION

The Very Heart of It combines a balanced tonal register with intricate passages of etched filaments. orange, blue, and crimson circulate in alternating bursts of compression and release, producing a visual experience of electric insistence. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

Every photographer and artist in the world eventually winds up in NYCif they are anything like mostartists | know. Just like most tourists they go to the "goto" attractions and historic sites like the statue of liberty, the Empire State Building, The Boat house in Central Park, Tavern on the Green, Littie Italy, Soho, etc, There are so many communities and historic sites to see you could spend your lifetime at the Museums alone.

SOURCE • 2021 catalogue page 163



Untamed

DESCRIPTION

The surface of Untamed behaves like an active memory field. orange, gold, and crimson pass through granular constellations, alternately revealing and concealing their underlying structure. Its loosely balanced balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

For those of you know the human figure well, this young lady hada really slender but well curved body, She was playful, would flit and go skinny dipping with the other male and femaie models and even posed nude with other spectators watching, She was charming but had issues with other models for some reason, thus the name "untamed" Dowling never got into the 'rama and the cat fights between calendar models as they seemed to let their guard down when' Dowling's camera came out, as confrontational as she was, she was beautiful

SOURCE • 2021 catalogue page 164

Adam's Apple



DESCRIPTION

Adam's Apple organizes blue, cyan, and gold into a intricate vertical field. Circular currents move through a field that seems to reorganize itself in real time, causing the eye to alternate between dense incident and open breathing room. The luminous tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

sometimes you just have to say screw it when youare a young photographer and take chances. Before the world of smart phones and concerts where all a performer sees is thousands of peoples faces looking up at people taking selfies and videos of the live performances, photographs were not permitted at star studded venues unless you had a press pass, Now everyone can bring their cell phone to events and even ifit says no photos or videos, millions of people doit anyway.

SOURCE • 2021 catalogue page 165



Must Love Joel Dogs

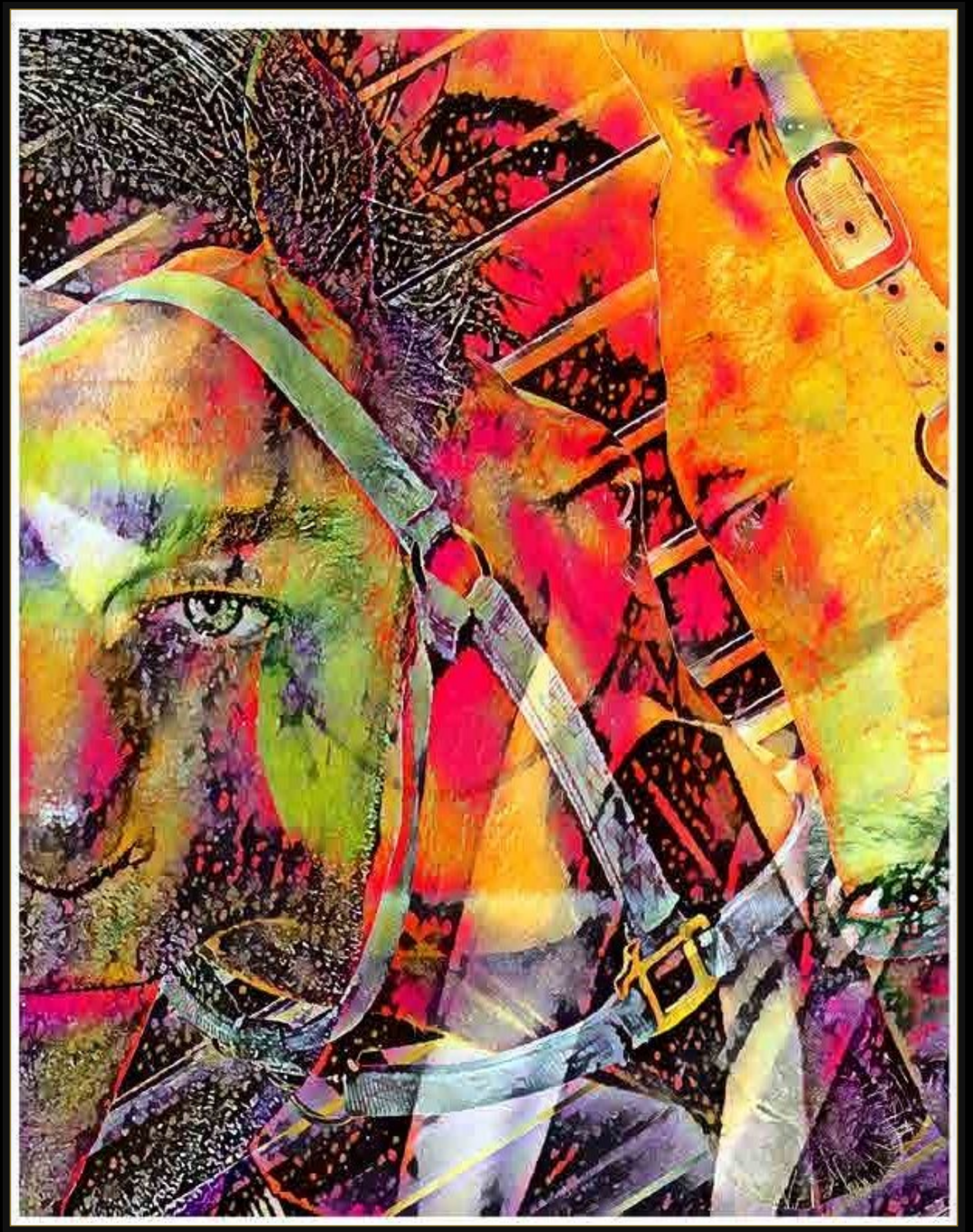
DESCRIPTION

In Must Love Joel Dogs, orange establishes the dominant atmosphere while crimson and gold arrive as countercurrents. The asymmetrical composition is animated by calligraphic marks, producing a sense of meditative drift. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling felt his life was surreal when Billy Joel invited him back to his mansion to shoot more and create abstract art with him and a music video. To this day Dowling remembers how Billy called him on Thanksgiving to hang out, and how he told his manager and agent that | was one of the most creative individuals he ever worked with. Truly a honor to create with such a legend

SOURCE • 2021 catalogue page 166



Abstract Alec

DESCRIPTION

Abstract Alec is built as a layered exchange between gold, crimson, and orange. Its spiraling contours create improvised momentum, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

The first time | directed Alec Baldwin after sitting in on a cast reading for 30 Rock at Sliver Cup Studios [learned just haw brilliant he is. He picked up his lines within minutes, almost as if he had a photographic memory, Years later | found myself as his official photographer forall of the Hospitality Balls he participated in. | wrestled his Brother Billy in High School and was generally fond of the family as they attended many events and worked for many of my clients overthe years until | stopped shooting commercial events and charities and became a fine artist

SOURCE • 2021 catalogue page 167

The Tracks of My Tears



DESCRIPTION

A luminous ground carries orange, gold, and crimson through The Tracks of My Tears. Radiating cells gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of contained turbulence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

V/hen | first heard of Lynn' story it was very sad. To think that an injured model would first have to take pain killers and then when they rain out, would be so tormented by the torturous effects of withdrawals that she would wind up in rehab after falling victim to Heroine, She was Kind, intelligent, took direction well, yet stil had to spend time in rehab and her reputation at the time was destroyed in an in dustry she more than excelled in previously, acing Lynn on the Railroad tracks in the mountains at tempts to show that even the most innocent and beautiful creatures are susceptible to danger, like mediations...

SOURCE • 2021 catalogue page 168



Silent Serenade

DESCRIPTION

Silent Serenade compresses blue, cyan, and crimson into a field of echoing arcs. The eye travels from the margins toward a concentrated core, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Natasha and Dowling'shot again in the snow but ona very warm day where the show was packable for snowballs and at the same time still undisturbed by chil n, snow plows, 'or the warmer temperatures. In fact snow was stil falling lightly off of the trees as there was a nice breeze when Dowling'shaped these shots of Natasha in glamorous furs in the snow. Of course there is a great deal more going on here but Dowling did sing to Natasha often as she loves his voice and the result ing illusion of love dominates many of their photographs.

SOURCE • 2021 catalogue page 169



Dream Chaser

DESCRIPTION

The visual energy of Dream Chaser begins with blue and is sharpened by accents of cyan and teal. Across its vertical format, interlocking ribbons generate contained turbulence. The composition remains brightening at the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

Another unique composite where Doviling and the subject are playing off of each other, in this case he tried to make the model comfortable by singing to her in a soft tone. Looking at her directly in her eyes, and also making her laugh. No joke when shooting by a pasture enclosed by an electric fence to keep the dairy cows corralled in the middie of the lowland by the Swiss Alps, Dowling inadvertently hit one of the electrified wires and it threw him for a loop.

SOURCE • 2021 catalogue page 170; high-resolution replacement verified from edited proof slide 16



Kiss Me at Midnight

DESCRIPTION

Kiss Me at Midnight treats color as architecture: crimson forms the atmosphere, orange marks the transitions, and rose punctuates the deepest passages. Etched filaments move in diagonal sweeps that refuse a single horizon. Its loosely balanced order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

*Again the main character in this Dowling composite is unknown but probably known to most people: She and Dowling did an improvisational photo shoot on New Years Eve on the main stage of the Times Square media*pit" and the anchors deck. She knew | was a pro as there were only two photographers allowed to film at one point for social media and the news and Dow! ing was one of them. One day Dowling'says he would love to kiss this the "Unknown Journalist" at midnight*

SOURCE • 2021 catalogue page 171



Wild by Nature

DESCRIPTION

Within Wild by Nature, an intricate network of compressed waves carries blue, green, and yellow-green across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates contained turbulence and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

As th title of this piece not only is Dowling Wild By Nature, but he also has a love for nature as cruel and as beautiful as it can be. Dowling watched the series Wild Kingdom with his father every Sunday night popcorn in hand as his father shared with him how cruel nature could be even while it was beautiful. Throughout Dowling's life his father would remind him that exactly \hat happens in the kingdom of animals happens in the societies of man.

SOURCE • 2021 catalogue page 172

Can't Touch This



DESCRIPTION

Can't Touch This unfolds through chromatic layers of crimson, orange, and rose. The vertical field is threaded with compressed waves, which pull attention from a quiet ground into sharper chromatic events. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling loved to stow dance with his girlfriends throughout his life and even used to dance on the speakers at the Palladium and other night clubs when super hot patrons would invite him to dance along side them. They were typically professional dancers looking to get discovered of paid by the club to just make the entire club experience more sensual and desirable to. attend, However, never in Dowiing's life did he think he would be photographing Psy and MC Hammer on New Years Eve center stage, Times Square. They and their back up dancers were truly amazing.

SOURCE • 2021 catalogue page 173



Mountain Lion King

DESCRIPTION

In Mountain Lion King, orange and gold establish a charged dialogue, while crimson appears as a shifting accent. The asymmetrical arrangement of fractured planes produces restless acceleration. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

While Dowling was walking through the Arizona desert and he came across a mountain lion in a nature preserve. Dowling not realizing that this was a wild animal, He assumed ev: erything in the preserve was somewhat tame. So, he set up his tripod and started shooting, The mountain lion seemed quite content, just laying their, allowing Dowling to capture amazing shots. Dowling never sawa mountain lion before, nor did he realize the danger he was in. All ofa sudden the mountain lion crouched down like a giant house cat preparing to catch a mouse, Dowling's instincts took over.

SOURCE • 2021 catalogue page 174



Seacrest Out

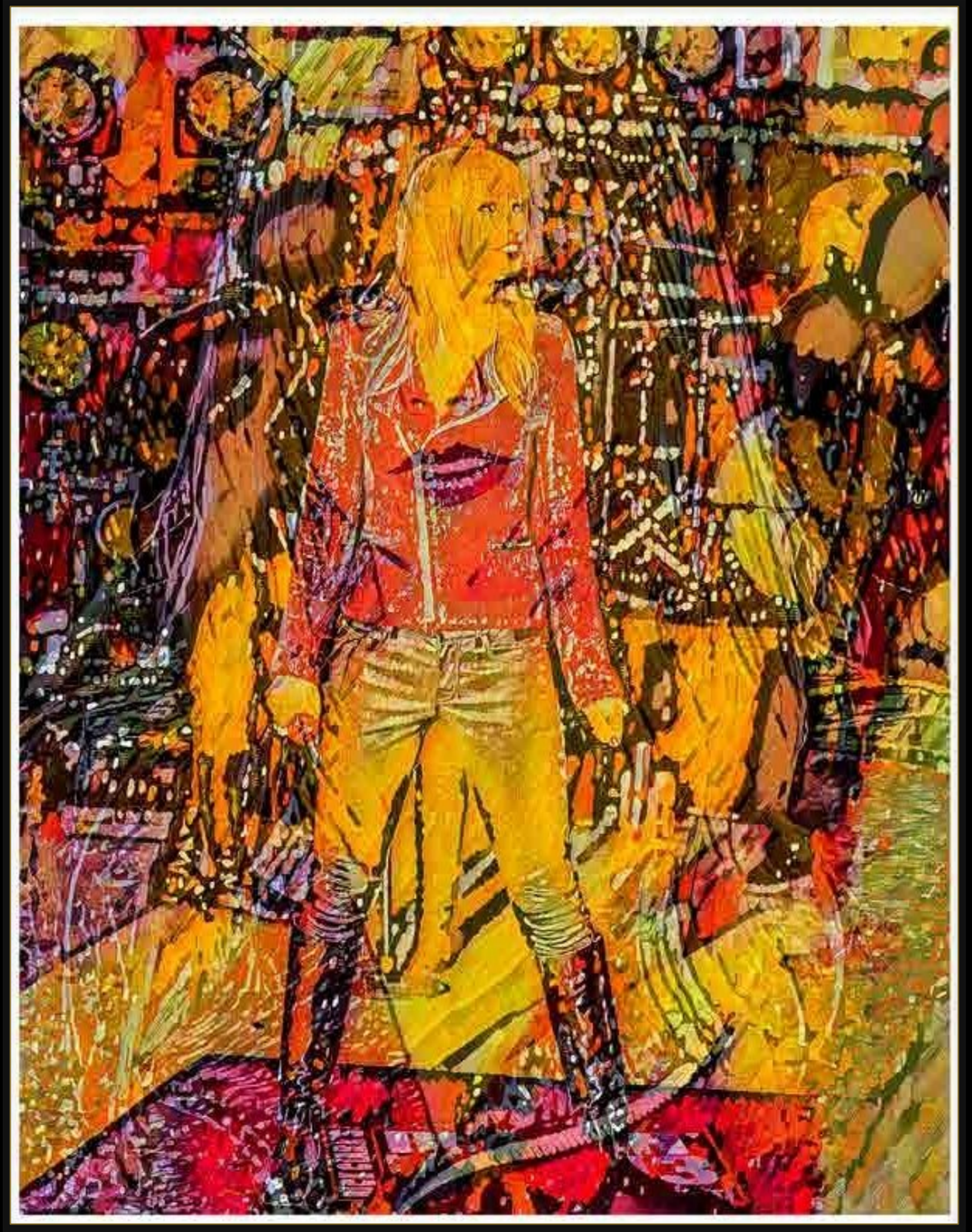
DESCRIPTION

Seacrest Out combines a luminous tonal register with intricate passages of staccato strokes. blue, violet, and magenta circulate in diagonal sweeps that refuse a single horizon, producing a visual experience of slow revelation. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling'spent two New Years Eves in Times Square in NYC The first was with a young actress and model named Brachia. She was mixed ethnic model and actress. She hosted Dowling first reality series, he created using still photojournalistic images and HD Video. This was at the time digital SLR (professional cameras) were able to shoot 1080p footage. The series and resulting show was a success, Nothing, however, compared to the second time Dowling Covered the event. He was invited, as press, to shoot for his magazine. There were numerous celebrities at the event inciuding the hosts, Ryan Seacrest and MC Hammer pictured here-You'll also see Pay if you look close enough.

SOURCE • 2021 catalogue page 175



Abstract Taylor

DESCRIPTION

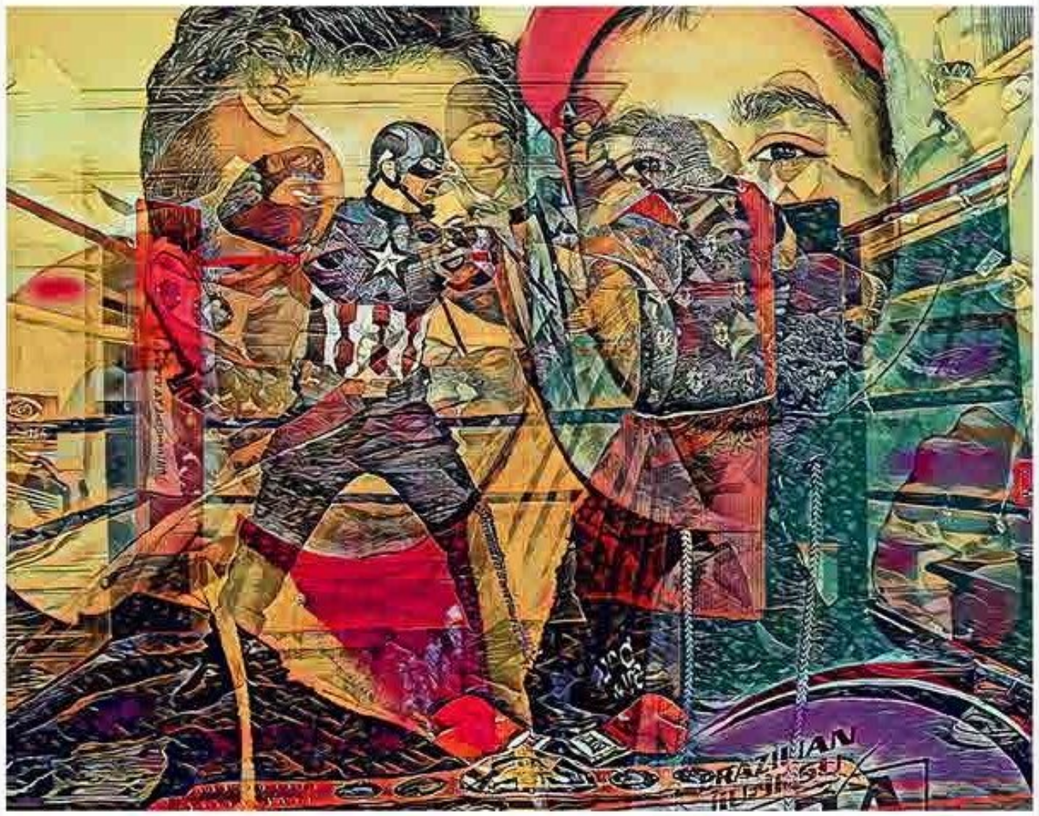
The surface of Abstract Taylor behaves like an active memory field. gold, orange, and crimson pass through liquid seams, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling believes that Taylor Swift is one of the most respected and iconic role models in the music industry, She is also very attractive and photogenic. Dowling was shooting in Times Square on New Year's Eve. There were a plethora of celebrity performers center stage, On this occasion, he shot as much video es he did photographs, as he was building a private social media network that streamed HD footage. However, when Taylor Swift walked right up to him and. started striking poses for his camera, he quickly started shooting photographs, knowing this was a 'once in allifetime opportunity

SOURCE • 2021 catalogue page 176

The Talented Mr. Schwam



DESCRIPTION

The Talented Mr. Schwam organizes gold, crimson, and orange into a intricate vertical field. Echoing arcs move across the frame like a visual current, causing the eye to alternate between dense incident and open breathing room. The luminous tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling has provides free photography and cinematography to charities since he was a young man, Many have asked Dowling what inspired him at such a young age to pay it forward. 'The answeris simple, Muhammad Ali, While on location shooting swimwear in LA, the main model was double booked, so Dowling found himself with time on his hands. He had a chance encounter with the King of Tonga's minister. The minister, after seeing Dowling's portfolio, invited Dowling to tea wit! Tina Louise (Ginger on Gilligan's Island). While at tea Louise asked Dowling if he would shoot a charity event, Dowling agreed.

SOURCE • 2021 catalogue page 177

Jungle Jane



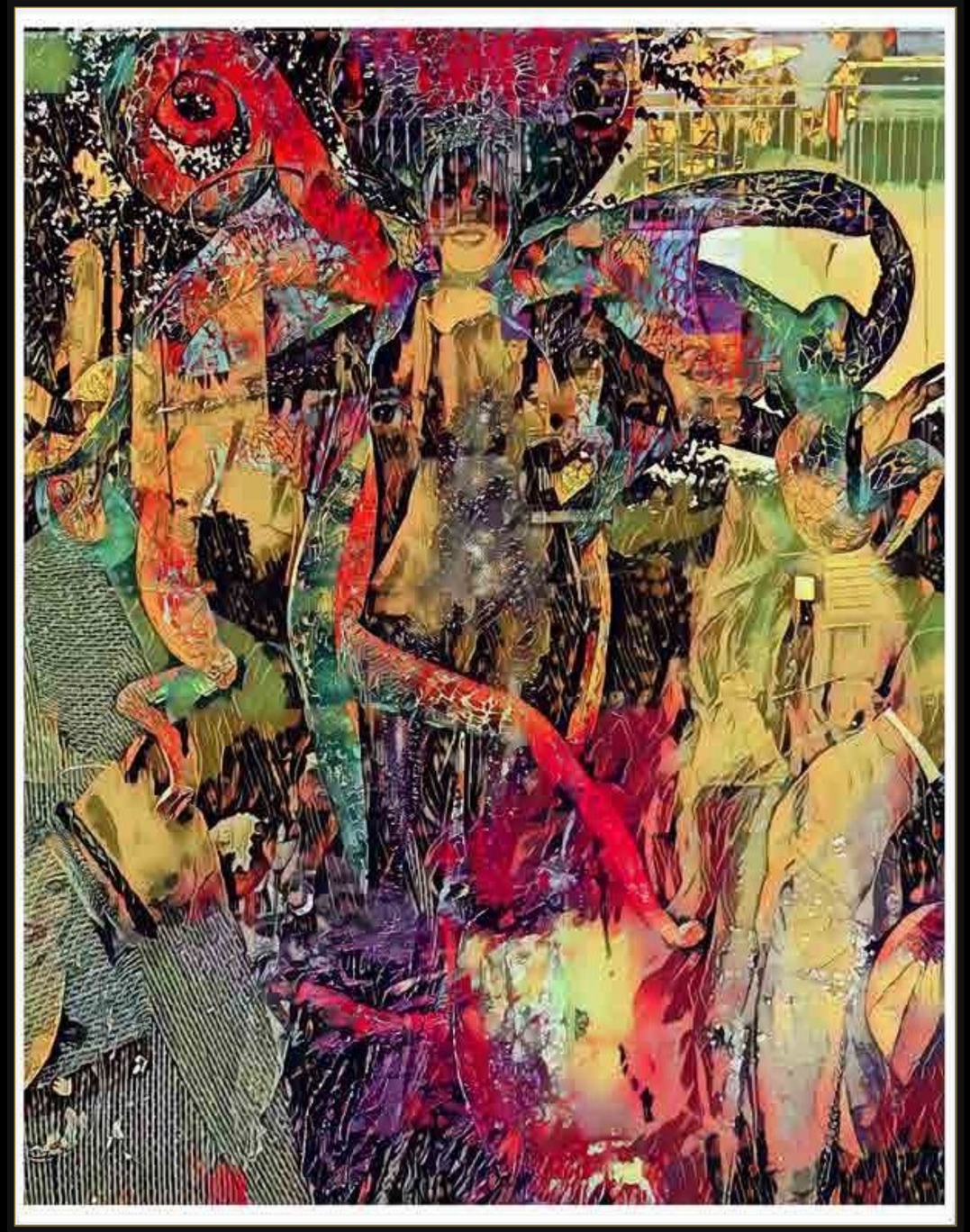
DESCRIPTION

In Jungle Jane, gold establishes the dominant atmosphere while yellow-green and orange arrive as countercurrents. The mirrored composition is animated by repeating glyphs, producing a sense of ceremonial intensity. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Another international model Dowling collaborated with many times was from a small town in Germany. She came to America to create with Dowling'several times. Stephanie was long and. slim and modeled professionally most of her teenage and adult life. Dowling and Stephanie created tens of thousands of images together over years of collaboration, She finally decided to move to NYC. She loves NYC. At one point her visa ran out and it was back to Germany or get married. Dowling thought about it and decided he still was not healthy enough to engage in a relationship.

SOURCE • 2021 catalogue page 178



Lunatic Hitchhiker

DESCRIPTION

Lunatic Hitchhiker is built as a layered exchange between gold, crimson, and orange. Its repeating glyphs create measured suspension, while the image remains darkening toward the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

This is one of Dowling's most complicated and mysterious pieces. It includes thousands of elements and many layers of abstract illusionistic components. Two of which are chalenging discem, but when you fo, you will realize one of them is the mother of one of the most successful child stars ever to have come from Long island. The other a local artist who Dowling knew fora short time and whose graphic works dowling admired, This 1s another of Dowling's composites that went through many iterations. This piece took almast a decade to create as Dowling will often become snow blind when working on certain pieces.

SOURCE • 2021 catalogue page 179

Enchanting Glances



DESCRIPTION

A luminous ground carries orange, crimson, and gold through Enchanting Glances. Nested emblems gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of contained turbulence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

The most memorable and cherished of all of Dowling's composites are those where his children were the main subject. When Dowling walked long marathons, he needed strong pain killers. When he walked with his children he did not want to take them, so walking was extremely painful. He would have to stop often every ten or fifteen yards to allow the blood-flow from his calves to recirculate and return to his heart. This is a combination of many photographs Dowling took of his children while pausing during his walks, always hiding the fact he was in pain

SOURCE • 2021 catalogue page 180

Stays in Vegas



DESCRIPTION

Stays in Vegas compresses crimson, orange, and gold into a field of circular currents. The eye travels across the frame like a visual current, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling is no stranger to erotica and feels that the human body is a product of "spiritual design' and evolution. Dowling also feels that the relationships that create intimate moments are special and spiritual when they are based on love. There have been many times throughout Dowling's life that he has photographed women who felt more love for other women than for men. Dowling never questioned them or thought them to be something other than just another human spitit connecting with another from the same sex. Dowling, like many artists even admired many of these women and shared sexual experiences with them.

SOURCE • 2021 catalogue page 181



Midlife Crisis

DESCRIPTION

The visual energy of Midlife Crisis begins with cyan and is sharpened by accents of blue and teal. Across its vertical format, layered veils generate slow revelation. The composition remains darkening toward the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

*As we have shared in the previous pages of this catalogue, Dowling had a relationship with a much younger woman who had a thing for artists, long after his divorce. Dowling nicknamed her his "midlife crisis" She was bisexual and a totally free spirit. Over the year they spent creating, traveling and living together, she often spoke of them spending a life together. Dowling knew she was too much of a "wild child" for them to have anything long lasting, but she did inspite his creativity and libido more than most any *Miclite Crisis"is so named as this was inspired by the chapter by the same name in Dowling's novel and of...*

SOURCE • 2021 catalogue page 182

Wink Pink



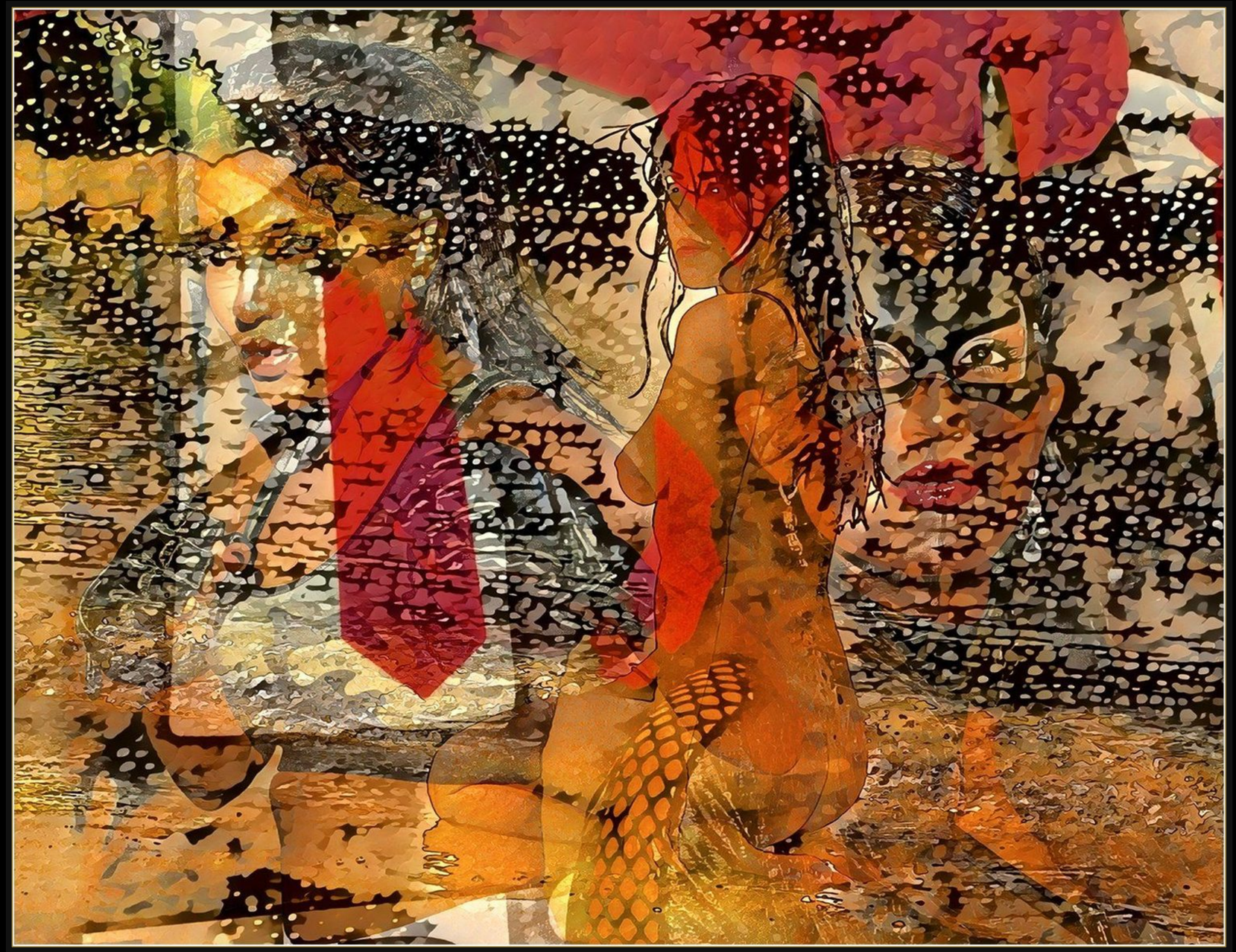
DESCRIPTION

Wink Pink treats color as architecture: magenta forms the atmosphere, violet marks the transitions, and rose punctuates the deepest passages. Calligraphic marks move along a broken rhythm of expansion and return. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling continued his walking at charity events for decades. At one paint in Dowling'started to support Pinktie.org and the Pinktie.org charity, This was a very different type of charity as they were one of the few who's mantra was 'cteaté value for your own business by starting and supporting charities": Dowling had never heard of such a thing as he always donated his time for free with zero expectations of any return. Dowling did his charity work simply to help the sick and needy, never to build his own business.

SOURCE • 2021 catalogue page 183



Rebel with a Cause

DESCRIPTION

Within Rebel with a Cause, an intricate network of angular passages carries orange, gold, and crimson across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates restless acceleration and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling with statements like, "Always be willing to put your toolbox next to anyone else's and be better than they are!' That and effort were always Dowling's'fa~ ther's mantra. As a man who truly respected his father's advice this became Dowling professional mantra: Dowling probably shot more photographs than most photographers during the four decades he has been shooting. Even in down economies, or when people started falling in love with selfies, he continued to shoot, Dowling contin ued to create for as long as he could walk and hold his camera.

SOURCE • 2021 catalogue page 184; high-resolution replacement verified from edited proof slide 23

Abstract Punk



DESCRIPTION

Abstract Punk unfolds through chromatic layers of gold, orange, and yellow. The vertical field is threaded with circular currents, which pull attention through recursive turns and sudden interruptions. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Billy idol with Pat Benatar are iconic. If you combined their persona and their wardrobes, you would get a sense of what inspired this piece. Dowling frequently worked with noted stylist Anthony DeFranco decades. In this case DeFranco styled a model who posed nude for Dowling ina subsequent shoots. Dowling has created many composites of those images as she is one ofa kind and has the unique ability to make love to the camera, Abstract punkis inspired by the era of music in the eighties known as Punk Rock" and Dowling's memories of SPIT a local and extremely popular Punk Rock club from that era

SOURCE • 2021 catalogue page 185



Neanderthalic

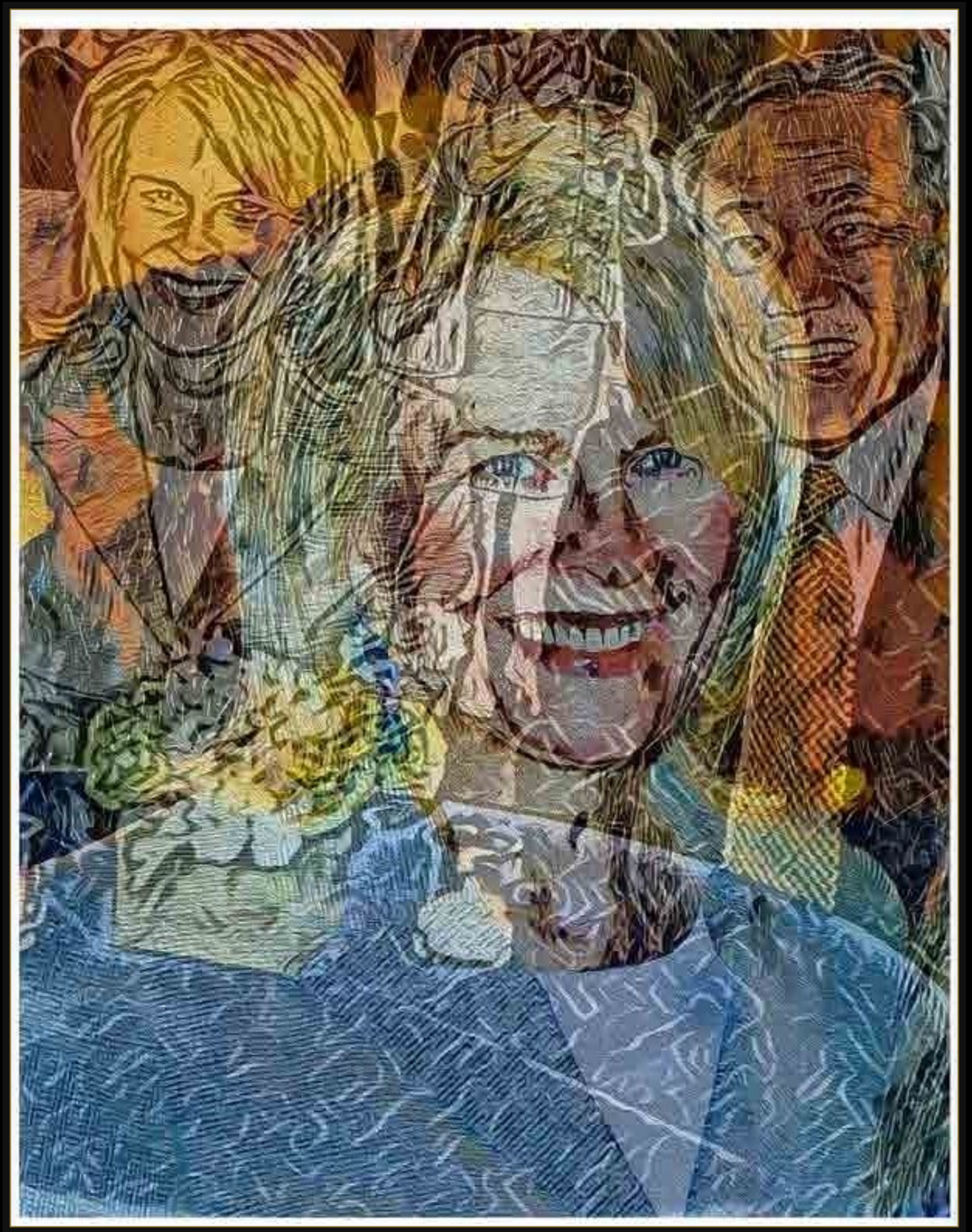
DESCRIPTION

In Neanderthalic, crimson and blue establish a charged dialogue, while orange appears as a shifting accent. The asymmetrical arrangement of staccato strokes produces restless acceleration. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling was asked to photograph a few dozen of Long island's most beautiful young models for a promotional video and for a corporate website. While photographing these 'gorgeous young ladies, in walked a tattooed man, Dror B Dowling was amazed by the sheer number of tattoos this gentleman had on his body, face, head... literally every part of his exposed skin, It took all of about a minute before Dror was shirtless and striking poses typically used by body builders during contests. Enhancing the raw material even further was Dror's strikingly large handlebar mustache and hat.

SOURCE • 2021 catalogue page 186



Candice Wang Smile Train

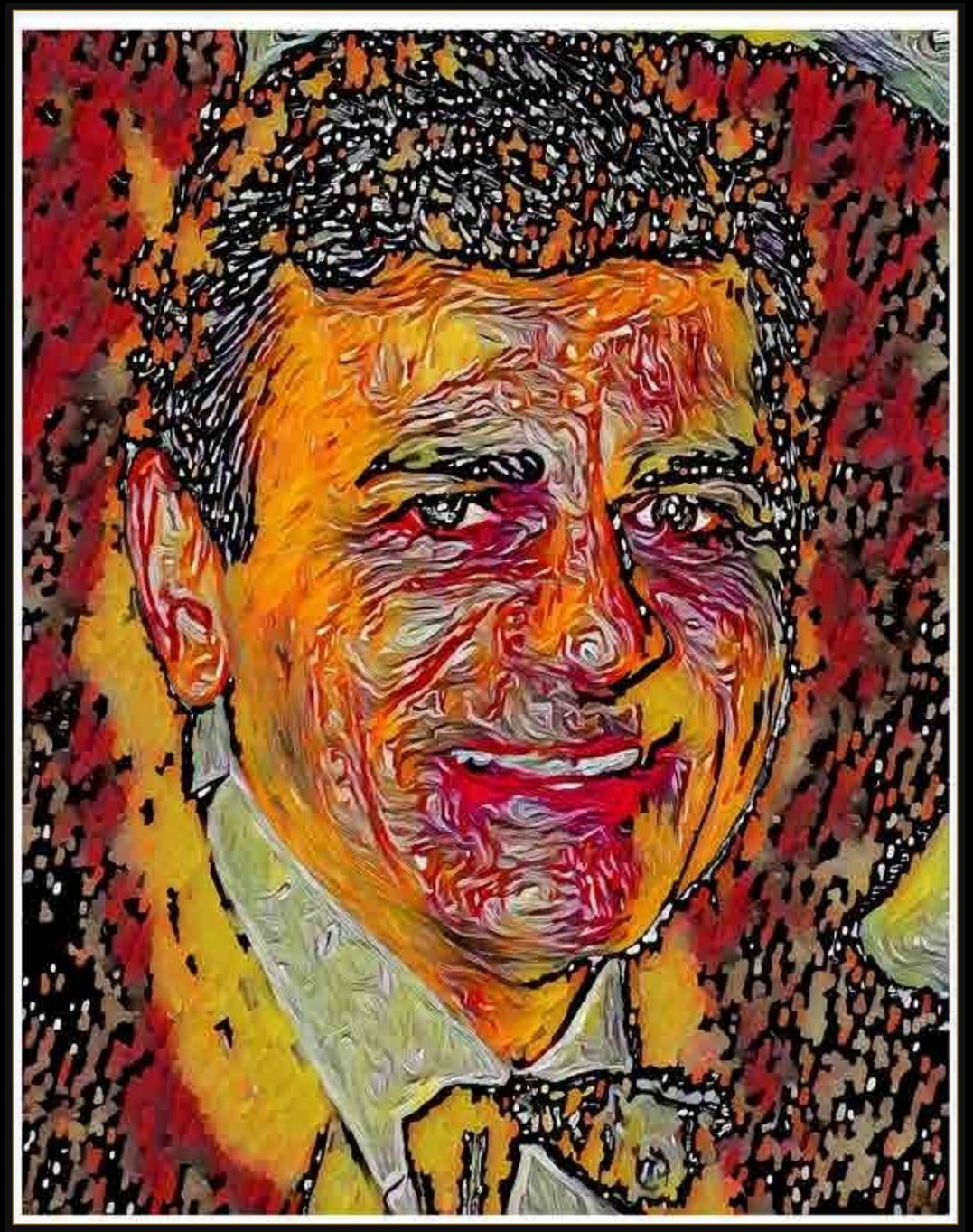
DESCRIPTION

Candice Wang Smile Train combines a balanced tonal register with intricate passages of nested emblems. orange, blue, and gold circulate through a field that seems to reorganize itself in real time, producing a visual experience of restless acceleration. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

One of the most special charities Dowling volunteered for was a charity, one of Dow. g's regular clients, Charles Wang, funded. He displayed Dowling's commercial fine art photogra~ phy athis home. In addition to Wang's effort, Candice Bergan also gave a very generous amount of her time to The Smile Train, Smile Train is the world's largest cleft palate focused organization, with a mission of supporting surgery and other forms of essential care. Over the last 20+ years, they have supported safe and qu: ty cleft care for over one and one half million children.

SOURCE • 2021 catalogue page 187



Casey Kasem

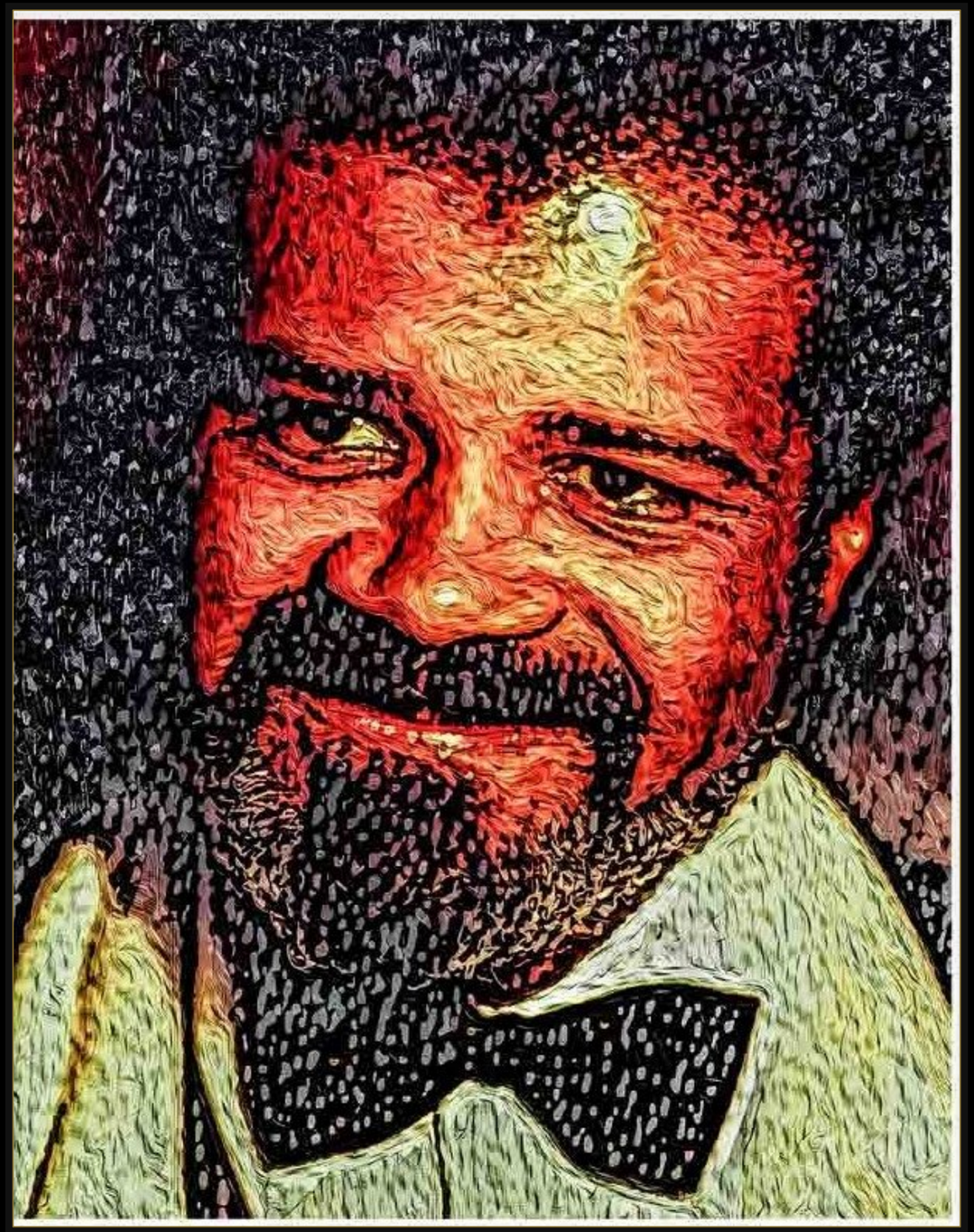
DESCRIPTION

The surface of Casey Kasem behaves like an active memory field. crimson, orange, and gold pass through echoing arcs, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

When Dowling was a teenager he remembers Casey Kasemas be listened on his fe- +ther's cat radio as well as from his Sunday morning TV show. Kemal Amin °Casey" Kasem was an Am ican disc jockey, radio personality and voice actor, who created and hosted several radio countdown programs. notably America's Top 40. He was the fist actor to voice Norville "Shaggy" Rogers in the Scooby-Doo franchise. This was one of the first montages and composites Dowling created in the 80's after photographing Kasem. Dowling was shocked at the celebrities who purchased prints from him when just in his teens.

SOURCE • 2021 catalogue page 188



Abstract Ted Lang

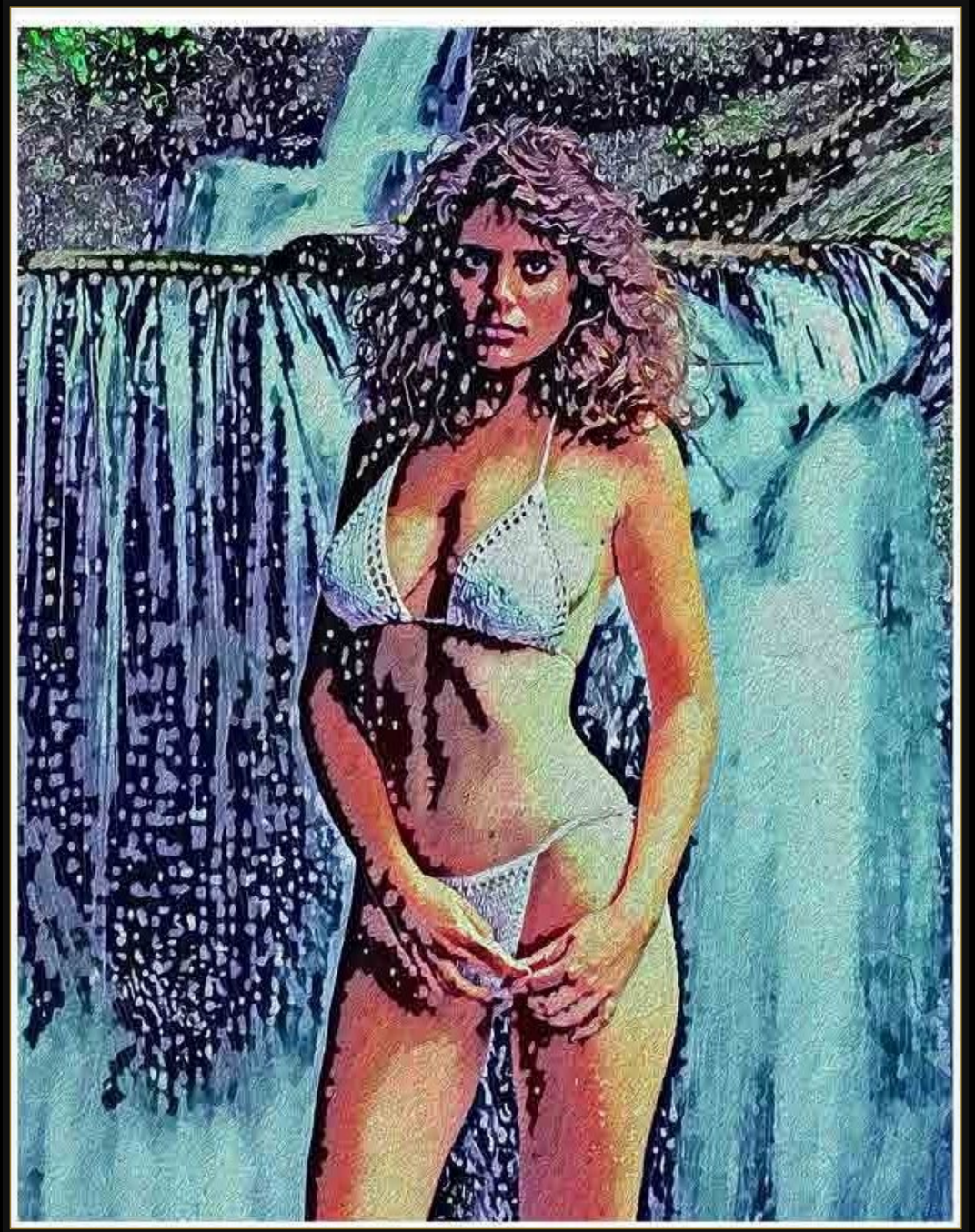
DESCRIPTION

Abstract Ted Lang organizes crimson, umber, and orange into a intricate vertical field. Repeating glyphs move in alternating bursts of compression and release, causing the eye to alternate between dense incident and open breathing room. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

This is another one of Dowling's original hand painted abstracts from the 80's of legendary actor and favorite Love Boat bartender, Ted Lang. Theodore William Lange; born Januaty 5, 1948, isan American actor, director and screenwriter best known for his roles as bartender, sac Washington in the TV series The Love Boat (1977-1986), and as. Juniorin That's My Mama (1974-1975), Lang would not remember Dowling nowas their creative history was limited to one shoot and a gift ofa hand painted pi from a black tie event at the Hilton Dowling'shot in 1981 o 1982, However, itis one ofthe originals and like many, restored from second generation negatives of hand colored /drawn prints...

SOURCE • 2021 catalogue page 189



My Waterfall

DESCRIPTION

In My Waterfall, blue establishes the dominant atmosphere while cyan and teal arrive as countercurrents. The asymmetrical composition is animated by angular passages, producing a sense of slow revelation. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Chapters of love refers back in one chapter entitled "My Waterfall' to the young models Dowling went camping with and did photographic shoots with at a waterfall Upstate New York: He always referred to this waterfall as his waterfall as the owner found Dowling photographing nude models in it one day, and despite the fact Dowling thought he was on public state park landalong the Delaware River, he was actually trespassing on private property.

SOURCE • 2021 catalogue page 190

Dances with Loves



DESCRIPTION

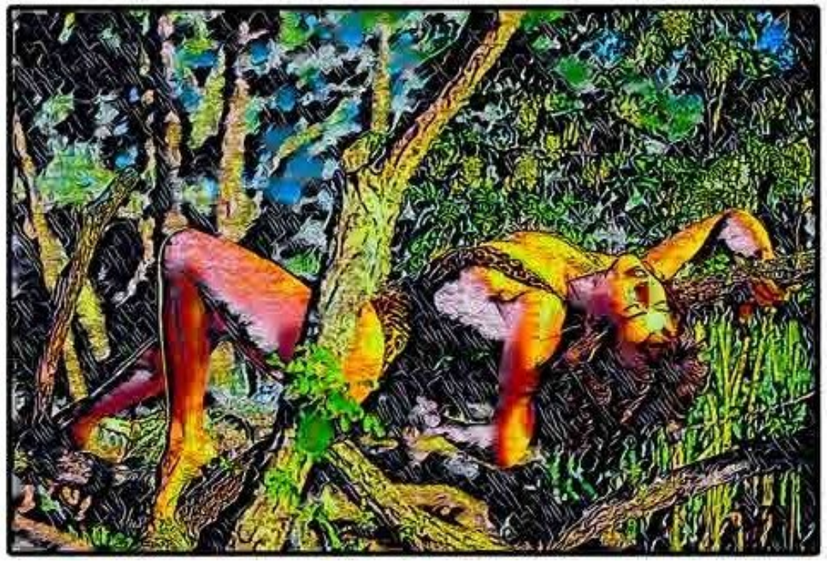
Dances with Loves is built as a layered exchange between blue, cyan, and green. Its layered veils create contained turbulence, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

some of Dowling's pieces are inspired by different artists whom Dowling first mimicked in his rudimentary style of traditional painting, as experiments. At times he created what some would consider masterpieces and others might at times consider random efforts as is the case with the artist Jackson Pollock, Dowling laughs at those who questioned his ability as he clearly sees the art and genius of his work despite the critics.

SOURCE • 2021 catalogue page 191

Abstract Jungle Bunny



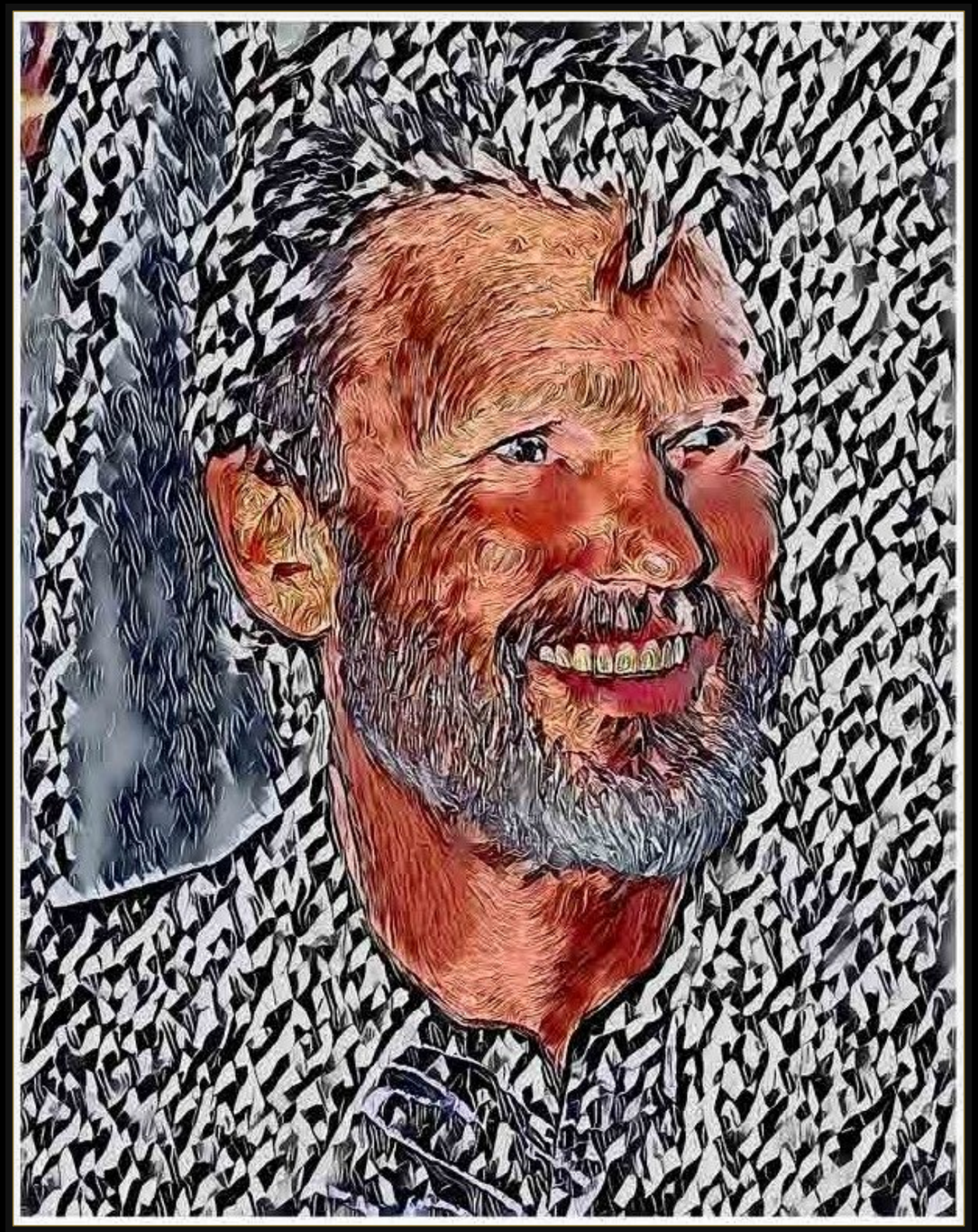
DESCRIPTION

A luminous ground carries green, gold, and blue through Abstract Jungle Bunny. Fractured planes gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of measured suspension. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

When Dowling was still in his teens and just started photography and painting his photographs with colored pencils and dyes, he met and had a"one night stand" witha fitness model the day before one of the worts hurricanes ever to hit Long Island took place. The next morning Dowling left his hotel room in Cold Spring Harbor and a giant weeping willow tree had fallen, the same tree Dowling Used for years in Cold Spring Harbor for many formal portraits. Dow ling was heartbroken by the loss of such a majestic old tree.

SOURCE • 2021 catalogue page 192



A Star Is Born

DESCRIPTION

A Star Is Born compresses crimson, blue, and orange into a field of tangled pathways. The eye travels from the margins toward a concentrated core, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

Another restored hand colored piece from a Kodachiome slide found in Dowling's attic 35 years alter it was frst taken. This time of Kristoffer Kristofferson (born June 22, 1936) who is a retired 'American actor, musician and songwriter. Among his songwriting credits are the songs "Me and Bobby McGee', "For the Good Times' Sunday Mornin' Comin' Down', and "Hel Me Make It Through the Night' all of which were hits for other artists. Kristofferson composed his own songs and collaborated with Nashville songwriters such as Shel Silverstein. In 1985, Kristofferson joined fellow country artists Waylon Jennings, Willie Nelson and Johnny Cash in forming the country music supergroup the Highwaymen.

SOURCE • 2021 catalogue page 193



Before My Time

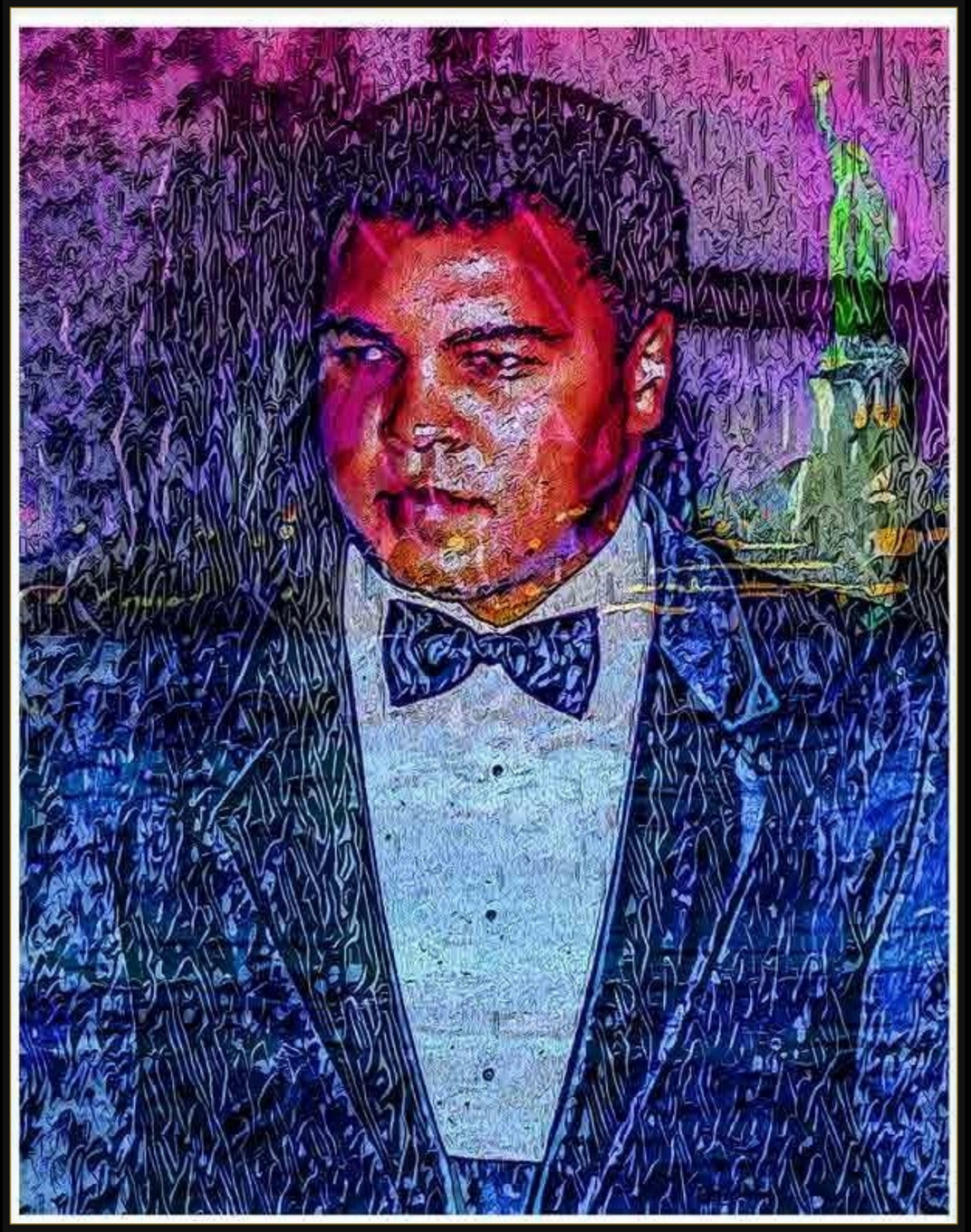
DESCRIPTION

The visual energy of Before My Time begins with crimson and is sharpened by accents of blue and orange. Across its vertical format, interlocking ribbons generate contained turbulence. The composition remains brightening at the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

This actor was as old as God when | first photographed him, Dowling remembers thinking at the time "How can stich an old guy be so charming and handsome Well as it turned out despite the fact Dowling met this gentleman under informal circumstances he was a movie and television star throughout his career, Dowling could only find 1 Kodachrome slide of the origi ral hand painted abstract portreit and even though it is a restored original, it holds great sentimental and collectors value to Dowling as it is one of his first.

SOURCE • 2021 catalogue page 194



The Greatest

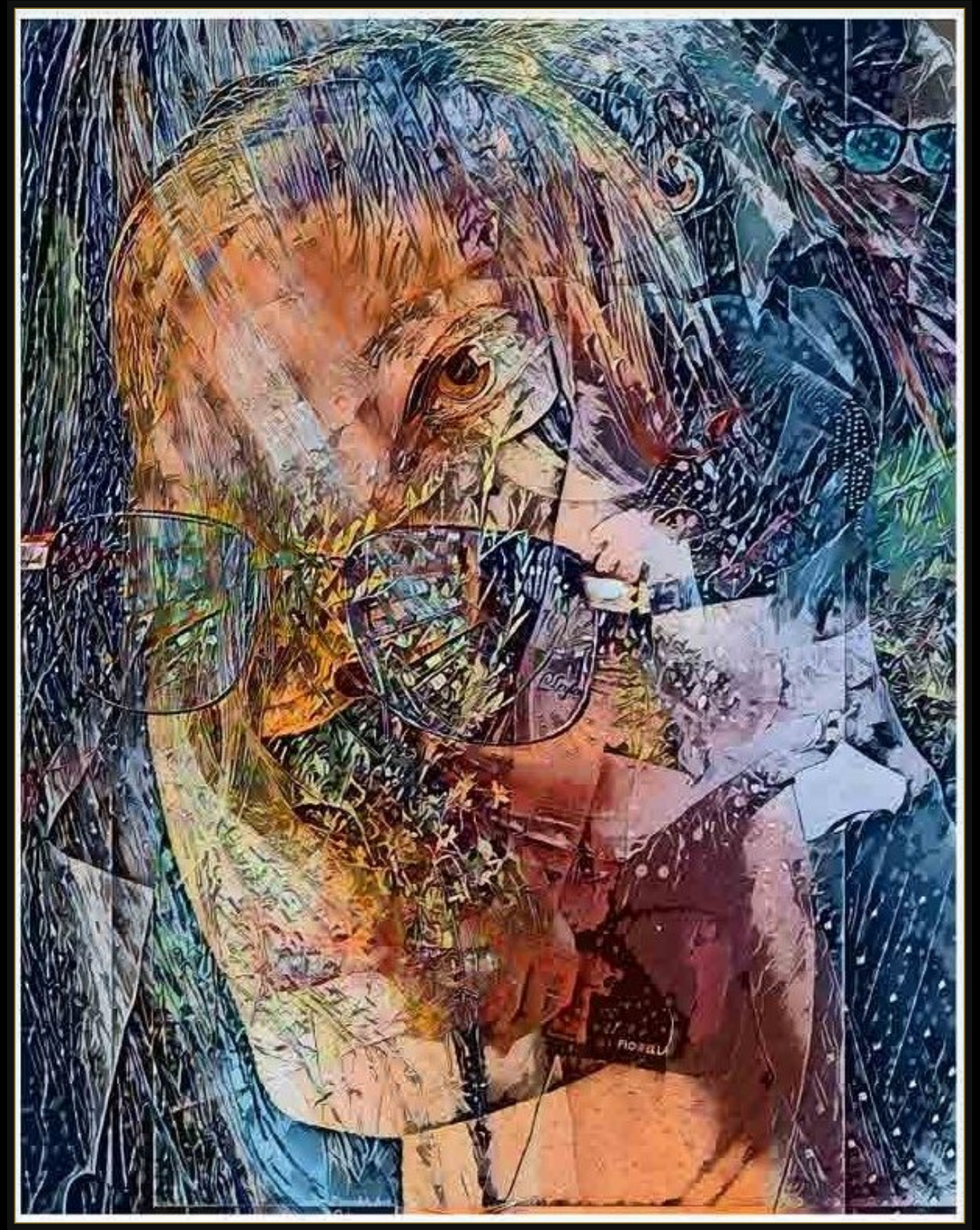
DESCRIPTION

The Greatest treats color as architecture: blue forms the atmosphere, magenta marks the transitions, and violet punctuates the deepest passages. Interlocking ribbons move through a field that seems to reorganize itself in real time. Its loosely balanced order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

in very rare occasions like this iconic shot by Doviling of Muhammad Ali the subject matter does not need an introduction. However the story behind this shot is one of the moments that changed Dowling's life, Dowling wes asked to shoot a charity with children and after he said yes, he found out it was for legendary boxer and philanthropist Muhammad Ali, Dowling has since believed that it was his destiny to say yes to the requests for his photography to be donated to charities (for the next almost 40 years).

SOURCE • 2021 catalogue page 195



Crystal Reflections

DESCRIPTION

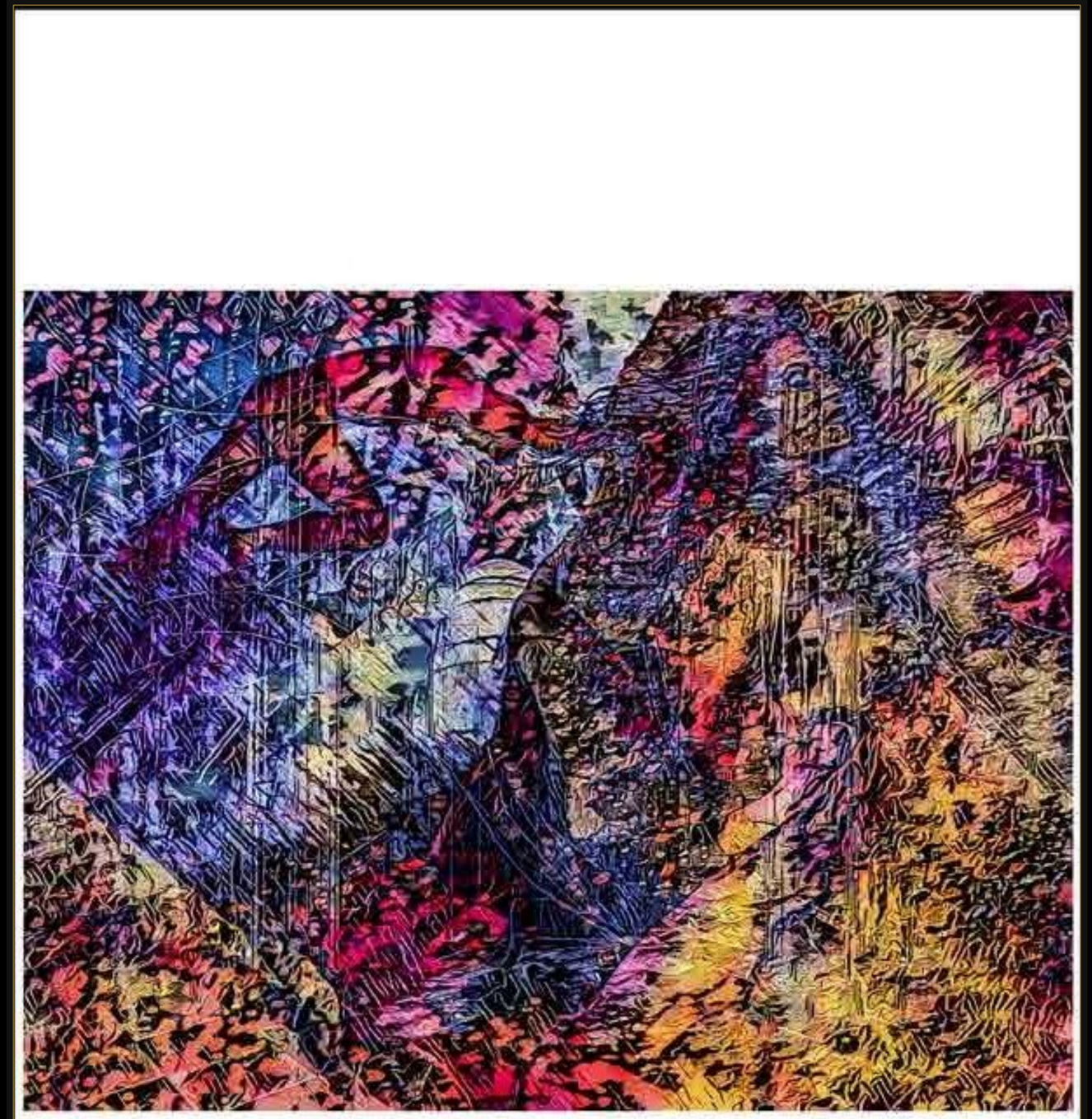
Within Crystal Reflections, an intricate network of woven traces carries blue, orange, and crimson across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates meditative drift and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

This piece was a combination of photographs from Naples, NYC. France, and Venice in vihat was one of the first abstract composites dowling "played with' while restoring and cataloging his traditional photographs. It may have been the first one Dowling created in well overa decade since he first started making animated music videos out of his abstract pieces. Dowling loves big eyes and as you can see by this composite, the model's eyes tell the story. Look at the retinas to see just how large they appeared in the dark using only candles to light that shot. As shared prior, a creative technique Dowling uses in a great number of his portraits

SOURCE • 2021 catalogue page 196

Abstract Seduction



DESCRIPTION

Abstract Seduction unfolds through chromatic layers of blue, crimson, and orange. The near-square field is threaded with etched filaments, which pull attention in diagonal sweeps that refuse a single horizon. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

it always surprises Dowling as to what people perceive in his art, even at times himself. When Dowling first sees a new composite during it's creation, he can make thousands of changes and go through thousands of individual renditions. The degree of transparency, the filters and white balance in individual layers, mixing through those layers, the thousands of "rubber stamped' and altered shapes, and modifications all come together at one point to when Dowling'sees thousands of patterns come into focus just like he planned.

SOURCE • 2021 catalogue page 197

Love Island



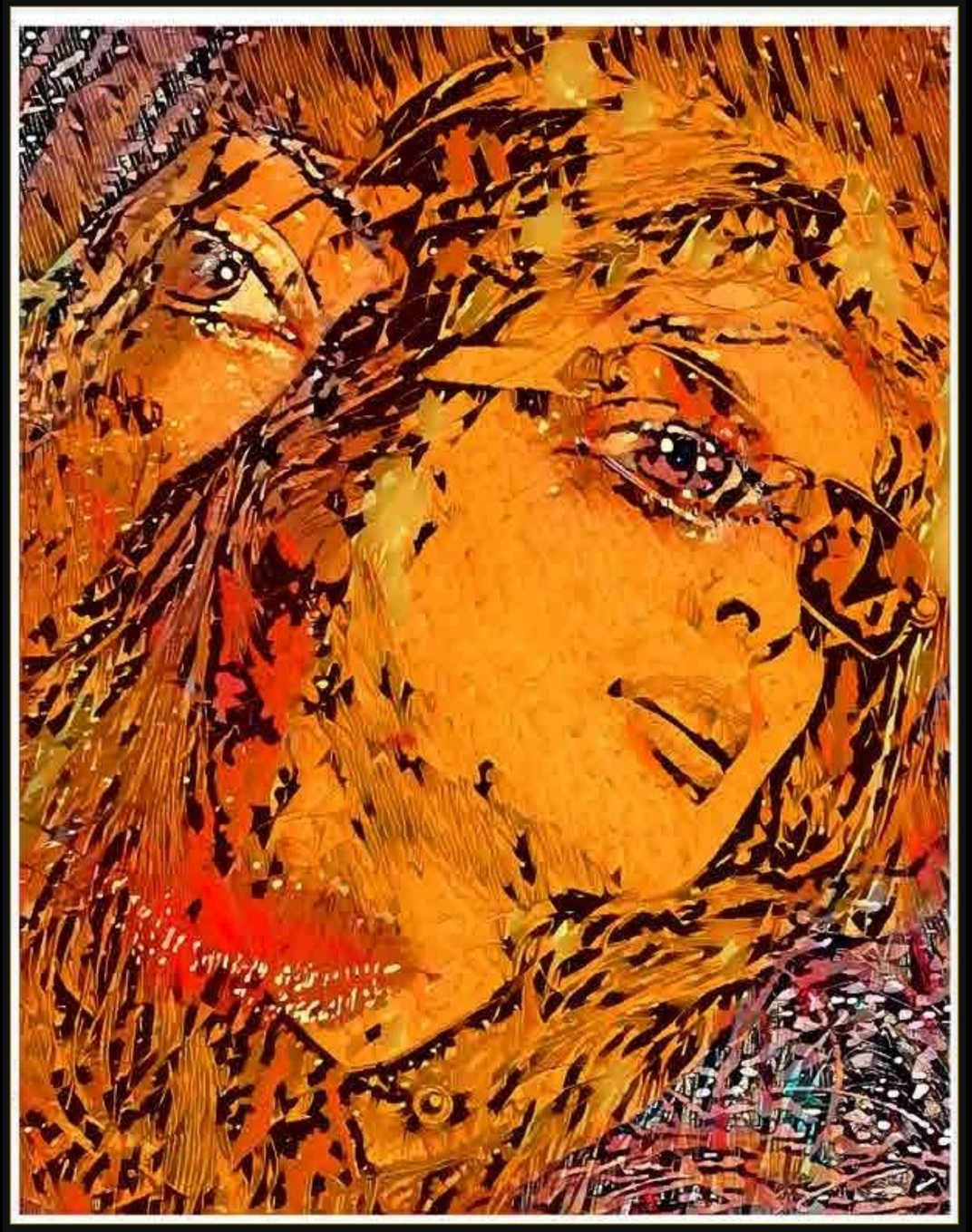
DESCRIPTION

In Love Island, blue and crimson establish a charged dialogue, while orange appears as a shifting accent. The asymmetrical arrangement of spiraling contours produces ceremonial intensity. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Believe it or not Dowling is an old fashioned rather conservative individual when he is not creating, however, when he creates he feels that the human figure, the sexual nature of our instinctual need to reproduce, and the different ways we express our desires and fantasies is inspired by art, even fetishes. While Dowling admits he has written about a great deal of those experiences, he feels that the love in our hearts simply transfers from one soul to the next during our souls temporary use of our bodies. He believes that souls are reincarnated indefinitely.

SOURCE • 2021 catalogue page 198



Too Sexy for Myself

DESCRIPTION

Too Sexy for Myself combines a balanced tonal register with intricate passages of painted fault lines. orange, crimson, and gold circulate through recursive turns and sudden interruptions, producing a visual experience of restless acceleration. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling's South American Princess from his novel Chapters of Love (ChaptersOflove.com). She was one of those models who totally seduced Dowling, not only exaggerating her age so she would be considered "age appropriate" but also so she could seduce Dowling. The very first time they shot the first words out of her mouth were "you look even better than your FB photo" or something even more flirtatious than that. We shot together over yearsand fora short time we were lovers. Dowling later convinced her to travel the world and use his photographs to advance her career. Now she isa full time reporter and traveling the world. They remain friends to this day

SOURCE • 2021 catalogue page 199



Surreal Spirit

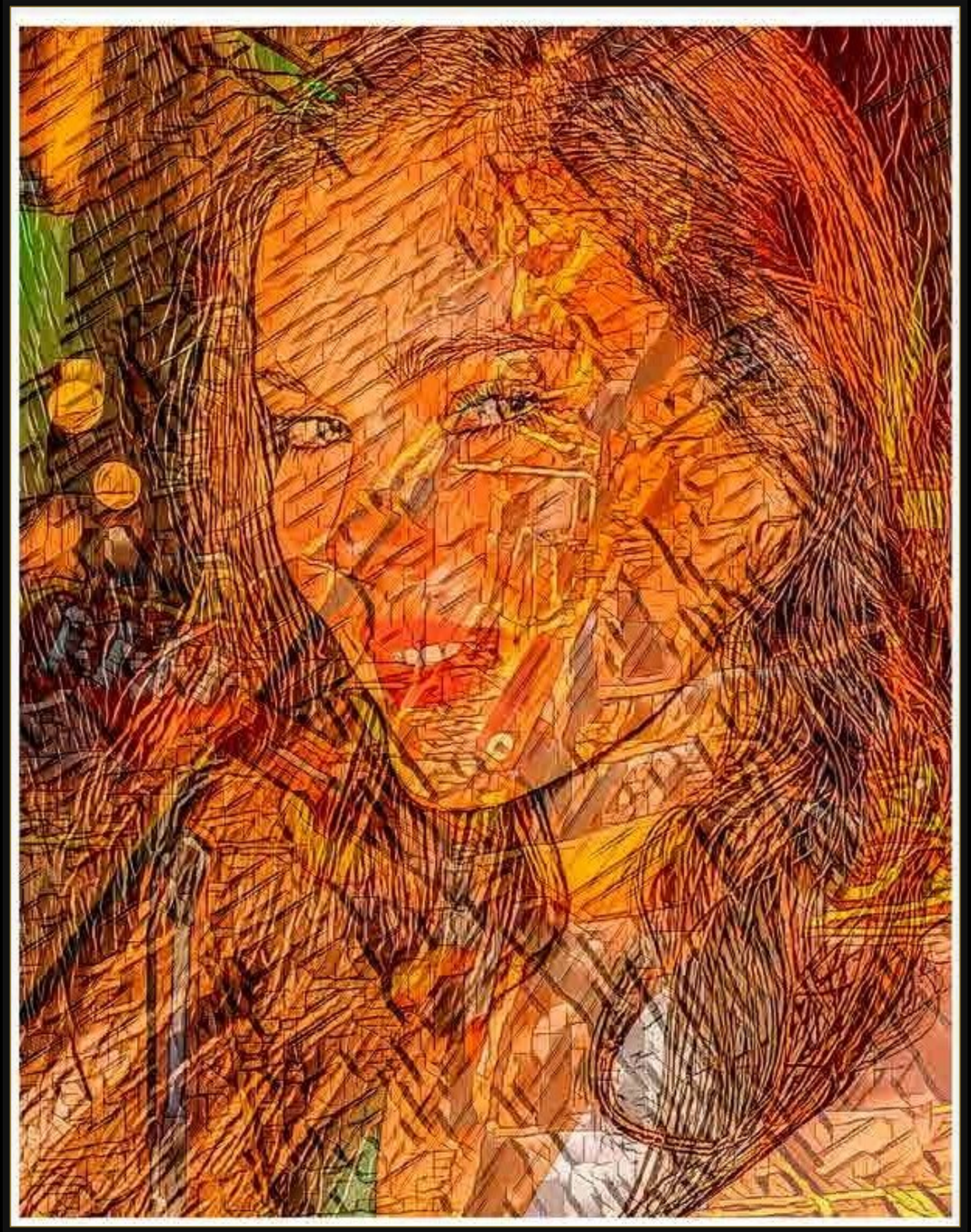
DESCRIPTION

The surface of Surreal Spirit behaves like an active memory field. blue, cyan, and teal pass through calligraphic marks, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling photographed Dana and her now husband of many years Tyler (two models, actors and open nudists) at many focations but for this surreal piece at Target Rack National Park in Lloyd Harbor in New York. They shot all types of romantic shots and martial arts first as both Tyler and Dana are also en trepreneurs who maintain a martial arts gym in NYC as well. Tyler was a pro for some time with moi Thai, 'and Danaa jong and tall stick of dynamite herself.

SOURCE • 2021 catalogue page 200



Swedish Fish

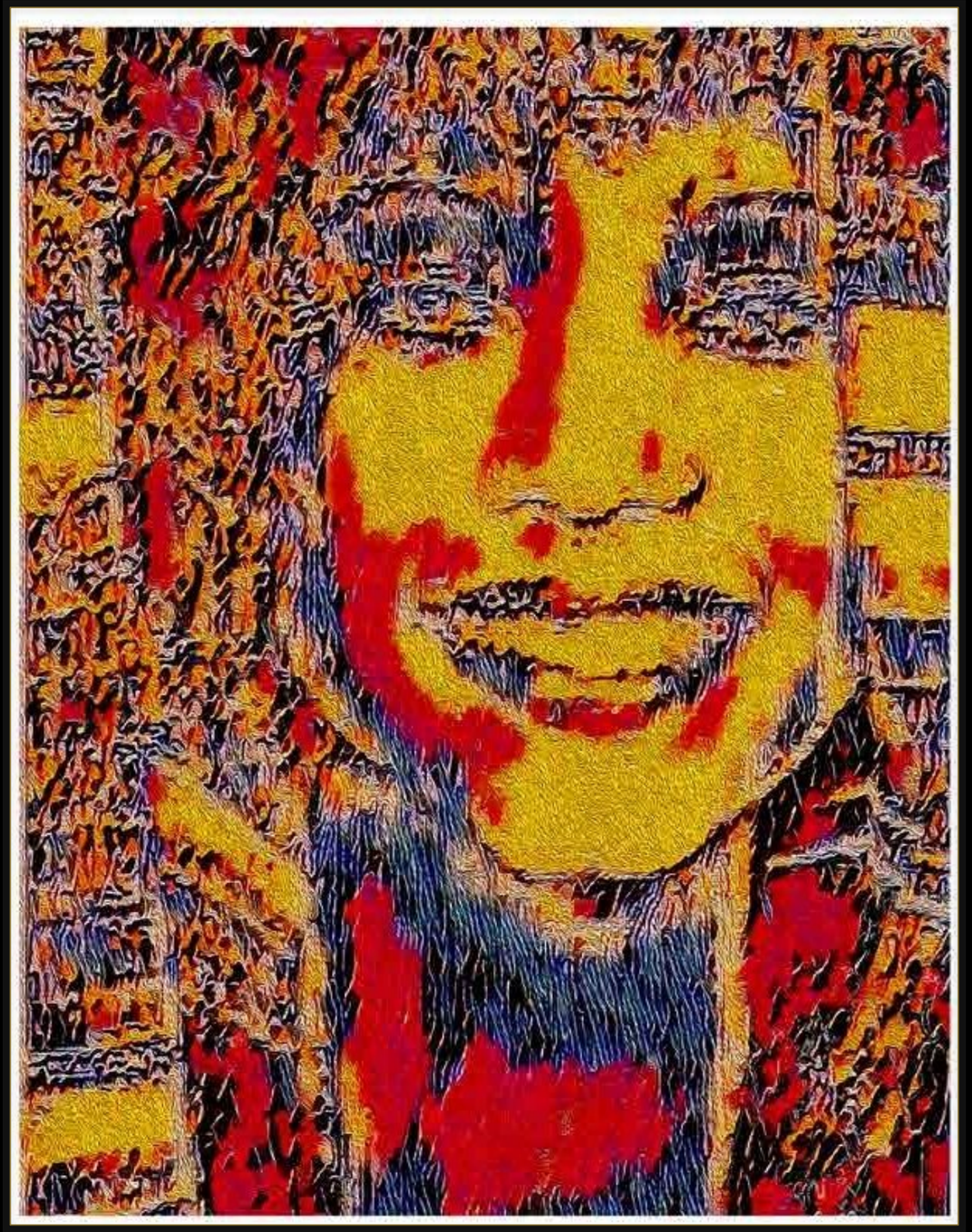
DESCRIPTION

Swedish Fish organizes orange, crimson, and gold into a intricate vertical field. Liquid seams move between broad atmospheric zones and minute incidents, causing the eye to alternate between foreground gesture and hidden depth. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling'spent many months in Sweden over a period of well over a decade, France and Proverice as well. In this trip to Stockholm, Dowling was introduced to a very sticcessful Swedish Vogue, Harpers Bazaar, Glamour and many other international magazines Cover Model Julia Valimak Dowling and his son John as well as Julia and a few friends shot ail over Stockholm and created the Swedish version of Model Citizens Magazines pilot issue. From those same shots Dowling was inspires to create this composite featuring the same photo of Julia that appeared on the cover of that same pilot issue.

SOURCE • 2021 catalogue page 201



Michael Michele

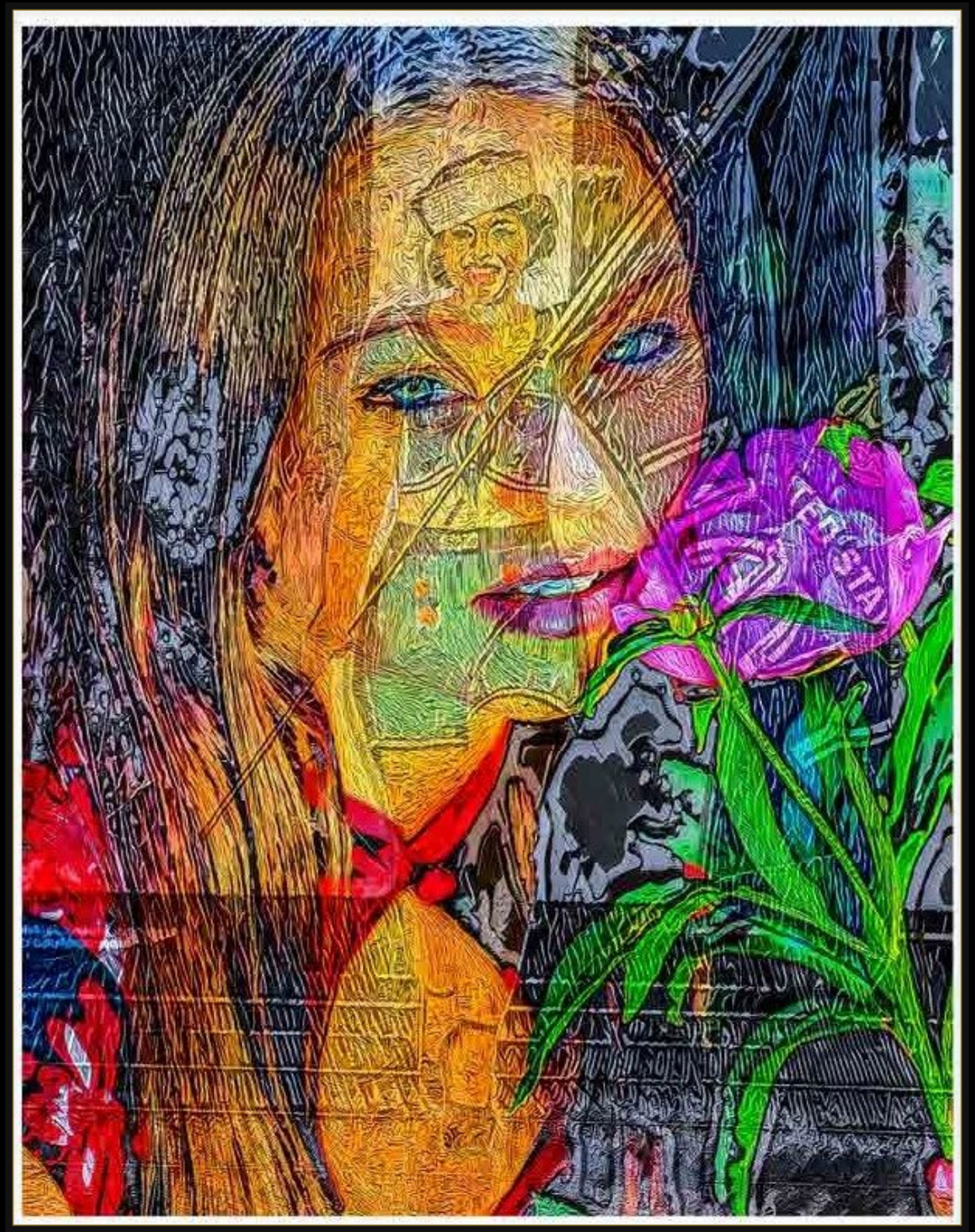
DESCRIPTION

In Michael Michele, crimson establishes the dominant atmosphere while gold and orange arrive as countercurrents. The asymmetrical composition is animated by painted fault lines, producing a sense of slow revelation. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling could not have been much older than 19 or 20 at the time he created this one of his first hand painted traditional portraits shot on Ektachrome and processed as his film lab New York Film Works. The original print deqregaded over the next almost 40 years as it was one of those prints Dowling had misplaced shortly after he created it. Now its a testimony to the origination of his techfiques of hand coloring black and white prints, and photographing the resulting images to reproduce: them. In this case, Dowling restored the original digital with Al and added few of his newer techniques to the restored digital image.

SOURCE • 2021 catalogue page 202



Barefoot Hiker

DESCRIPTION

Barefoot Hiker is built as a layered exchange between blue, orange, and gold. Its circular currents create measured suspension, while the image remains brightening at the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling rarely ifever picked up Hitchhikers but on a few occasions he could see the broken down car, or damsel in distress and did. On one occasion it turned out to be a rather carefree model backpacking and camping her way across country, and also a short but exotic chapter of love. She actually was barefoot the e time Dowling engaged with her, thus the title of this and anoth: er chapter in his book Chapters of Love. (FYI these images have no correlation to that chapter otherwise) They just reminded Dowling of the beauty of the hitchhiker and her friendly character. tion

SOURCE • 2021 catalogue page 203



The Old Bamboo

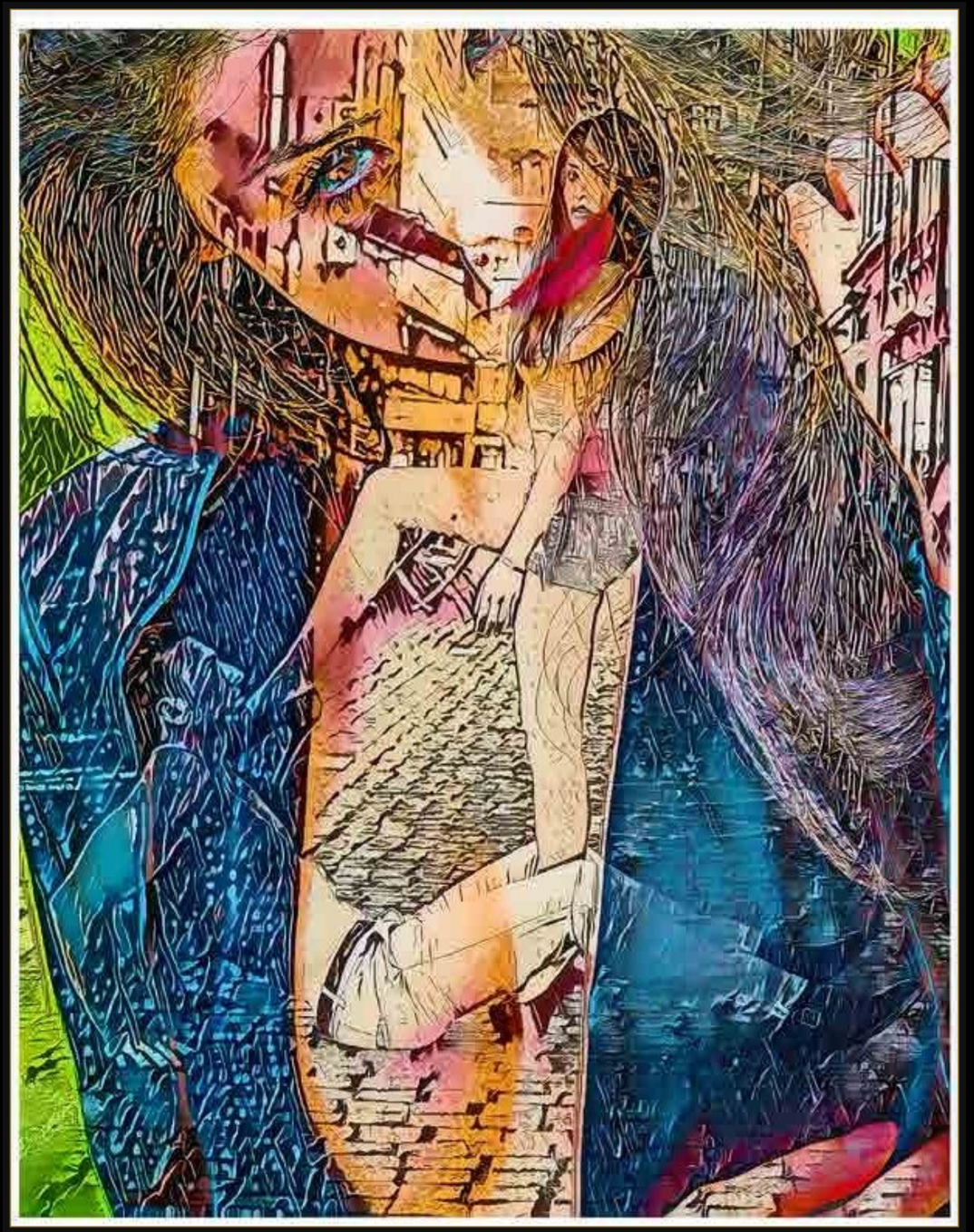
DESCRIPTION

A balanced ground carries teal, green, and crimson through The Old Bamboo. Fractured planes gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of restless acceleration. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

The 'Old Bamboo"is inspired by this massive bamboo garden in Jamaica that looked as if it was a thousand years old, but really it was because of the species of bamboo planted that grows to almost 3 l and 8" wide, Dowling persuacied a very conservative model to disrobe and hide strategic parts of her body behind the bamboo so that it would become an implied nude Shoot, and in some cases a completely nude shoot with bamboo as the backdrop for the session. Dowling had always loved working with mixed ethnicity models and especially Asian and Russian models as he is particularly fond of that style of beauity.

SOURCE • 2021 catalogue page 204



The Dom and the Sub

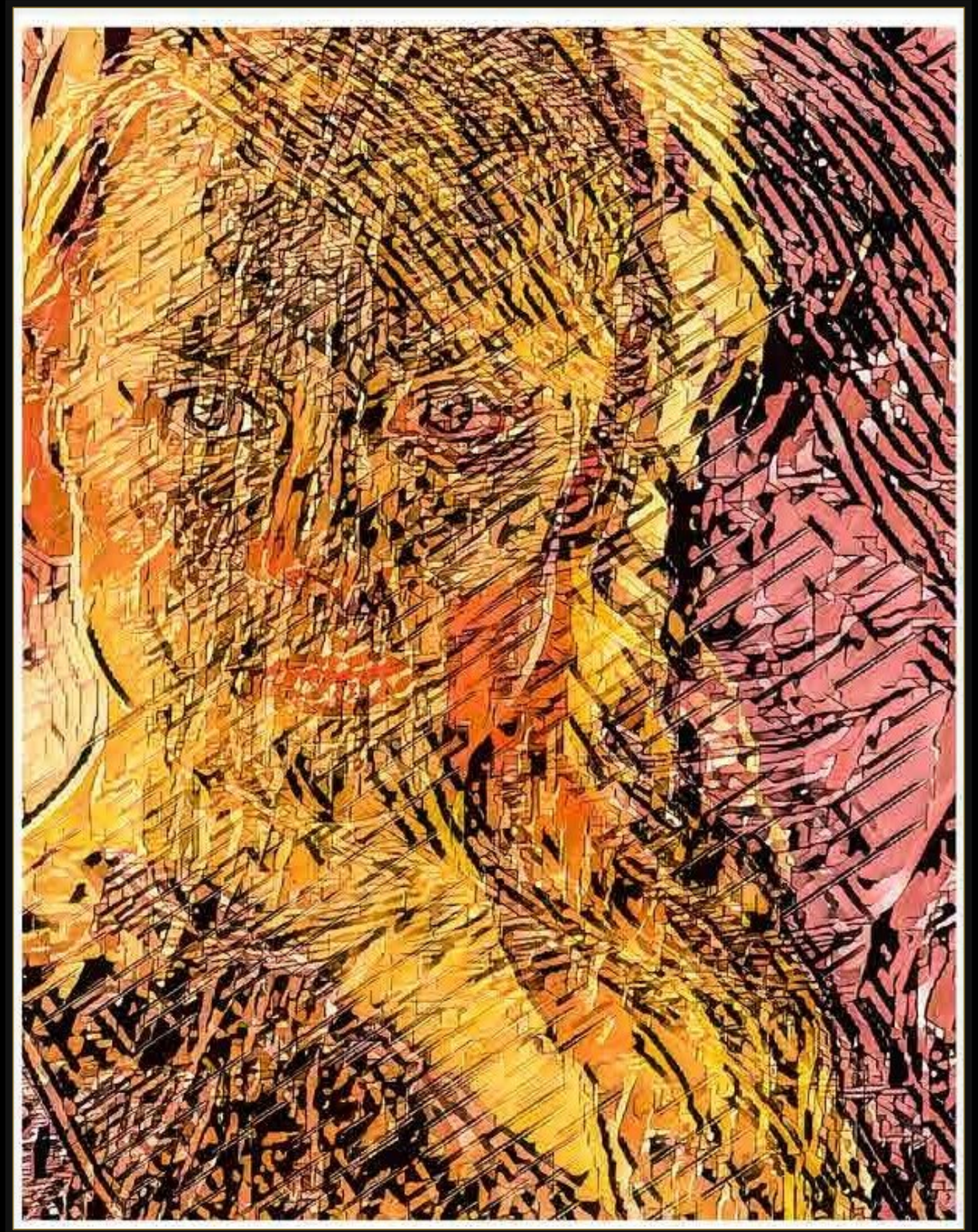
DESCRIPTION

The Dom and the Sub compresses orange, blue, and cyan into a field of calligraphic marks. The eye travels in diagonal sweeps that refuse a single horizon, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

*The Dom and the Sub is based on a chapter in John's Novel "Chapters of Love While John was walking &-10 miles a day around the country and living in an RV, John updated his memoirs that he had been writing since he was only 10 years old. In one of those chapters "The Sub and the Dom*john shares his experiences from relationships with both Submissives and Dominatrix's. This multi-exposure composite evokes feelings of both of those experiences. Obviously The young man is the sub in this case and the women the dom.*

SOURCE • 2021 catalogue page 205



Anywhere the Wind Blows

DESCRIPTION

The visual energy of Anywhere the Wind Blows begins with orange and is sharpened by accents of gold and crimson. Across its vertical format, nested emblems generate electric insistence. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

Gen was one of the most intelligent and naturally brilliant models Dowling ever photographed and interviewed, Their improvisational creating of comical truths' about Long Island and interviews to this day cracks Dowling up. He does not share them as Gen would be extracissed from the Huntington Community if ever shared. She is truly beautiful and now lives in, NYCwhete she probably belonged a long time ago. Like so many Dowling creates with she has her issues with alcohol and probably belongs in AA if she is not already there, Dowling's entire life has been affected by triends and family members with addiction issues so he encourages many to go to AA.

SOURCE • 2021 catalogue page 206

No Parking



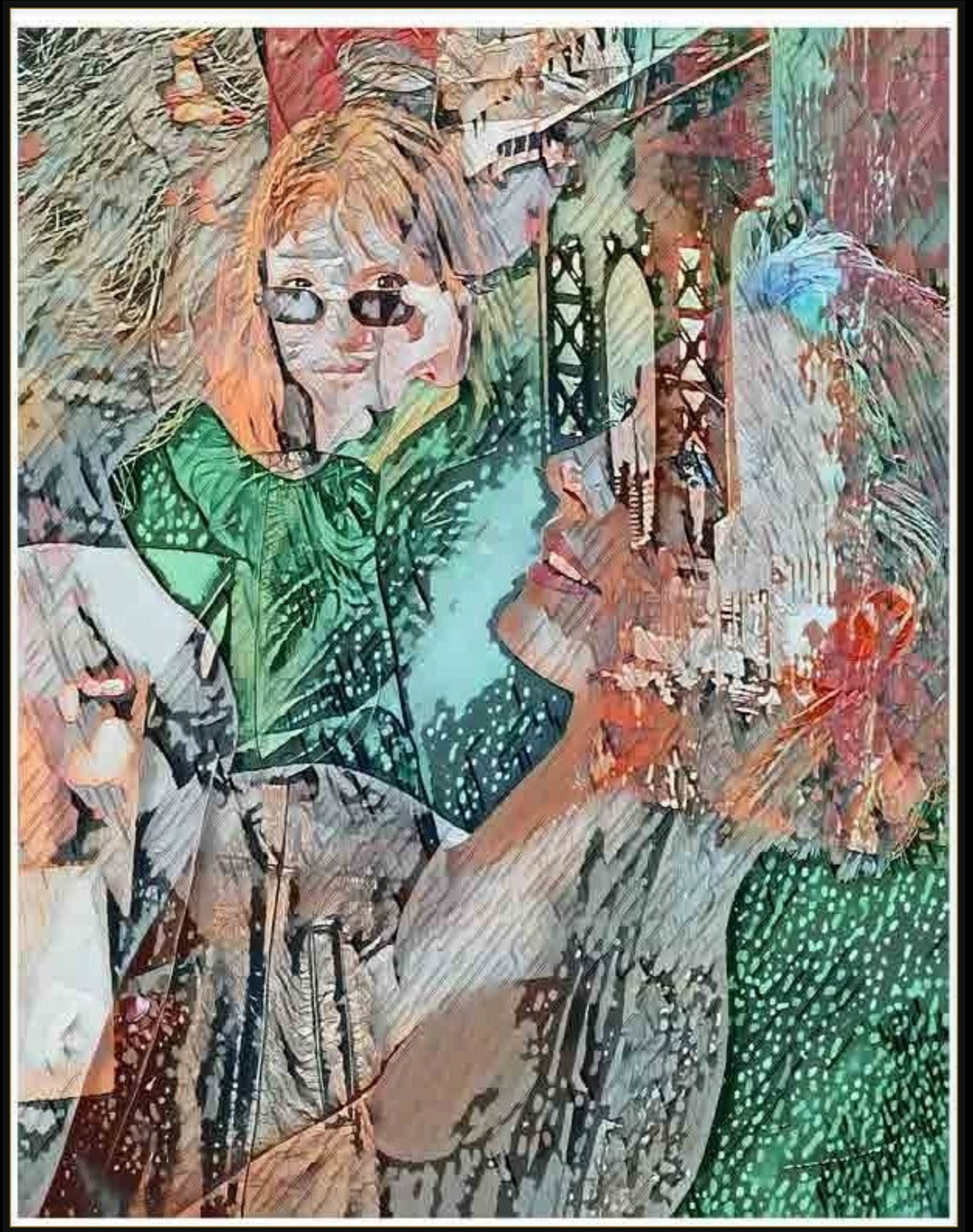
DESCRIPTION

No Parking treats color as architecture: blue forms the atmosphere, crimson marks the transitions, and orange punctuates the deepest passages. Tangled pathways move in alternating bursts of compression and release. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CATALOGUE INSPIRATION - EDITED EXCERPT

No Parking was inspired by a random Harley Davidson Motorcycle parked right next toa NO PARKING sign in Naples Florida/ The Bay Front. Seeing this gorgeous vehicle sitting there he figured he would just use it as a prop and had this long legged model with shorts on just hurtle itand pose for a traditional "PIN UP" style photograph. When Dowling combined it with photographs of entertainers and fire eaters he knew he had something special and spent almost a decade on this piece; one of his favorites featuring of course GRACE the 16 year old prodigy

SOURCE • 2021 catalogue page 207



The Songbirds Are Singing

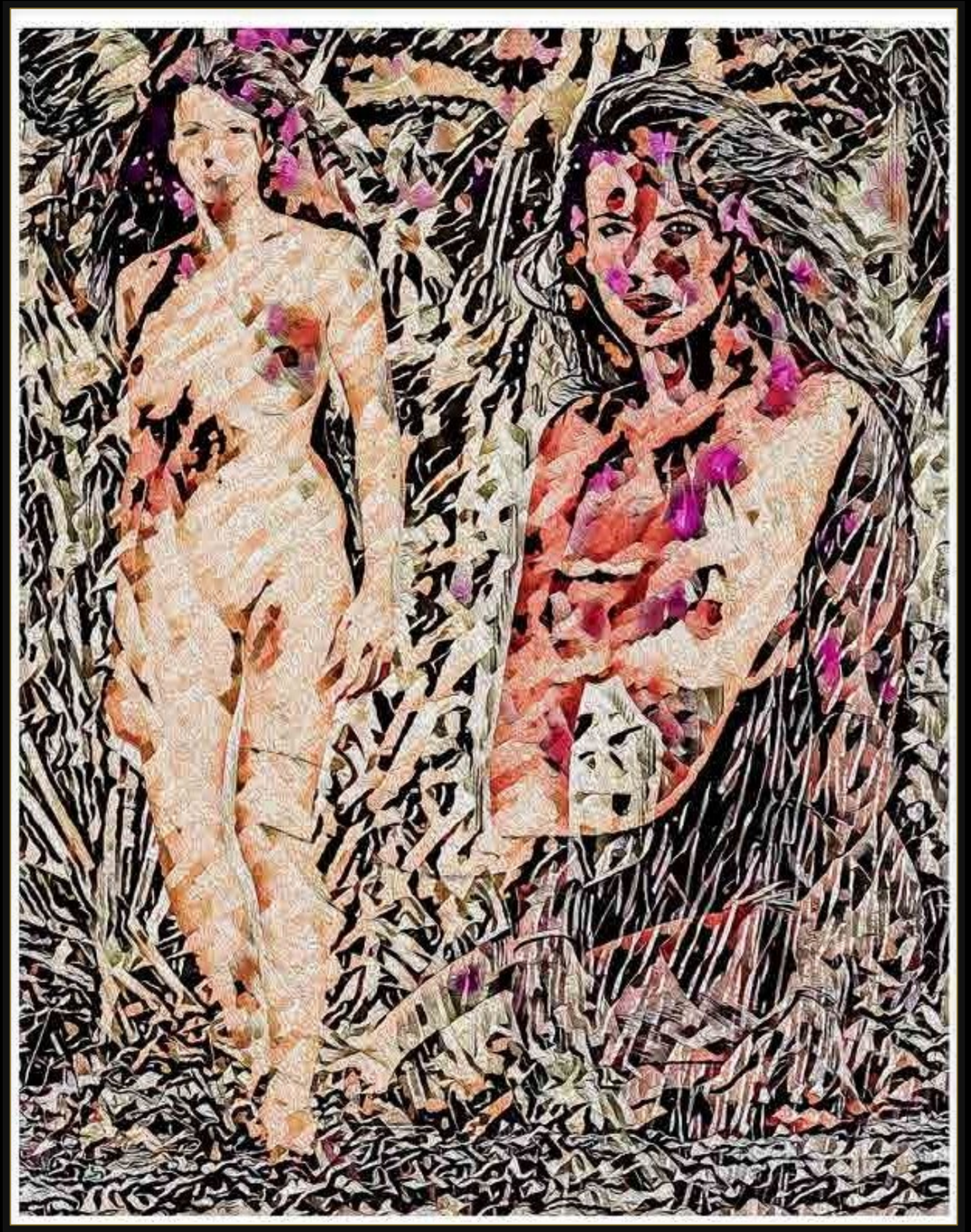
DESCRIPTION

Within The Songbirds Are Singing, an intricate network of repeating glyphs carries orange, crimson, and teal across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates electric insistence and allows the image to feel both immediate and inexhaustible.

CATALOGUE INSPIRATION - EDITED EXCERPT

The Songbirds Aré Singing Vis inspired by a song John's father would listen to when John was a young boy, Twilight Time. itis also that time of day where the sun has already set and the light still indirectly lights that portion of our earth that is stil close to the boundary between day and night, that part of the day when the songbitds are most active. The boundaries between these two models were very shallow as they embraced a series of sensual moments organically for the first time, and allowed me choreograph the shoot.

SOURCE • 2021 catalogue page 208



Abstract Co-Pilot

DESCRIPTION

Abstract Co-Pilot unfolds through chromatic layers of orange, crimson, and umber. The vertical field is threaded with radiating cells, which pull attention through layered crossings that reward sustained looking. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CATALOGUE INSPIRATION - EDITED EXCERPT

Melissa was a free spirit and was also very comfortable with the human figure, espedally her own. Dowling photographed Melissa quite a few times and one of those shoots was both implied nudes and full nudes on Naples and Bonita Springs beaches, Dowling recalls a construction creat the end of the shoot giving Melissa quite a"shout out" and Melissa having a moment of extreme embarrassment when we realized we were putting on a show for an entire construction crew despite the fact we thought the beaches were somewhat desolated at sunrise: We did however 'create world class art and eventually Melissa and her children joined Dowling to Nashville, and then Melissa and...

SOURCE • 2021 catalogue page 209



Abstract Harvest

DESCRIPTION

In Abstract Harvest, orange and crimson establish a charged dialogue, while blue appears as a shifting accent. The asymmetrical arrangement of fractured planes produces restless acceleration. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CATALOGUE INSPIRATION - EDITED EXCERPT

Sara Conca is an amazing artist herself and Dowling and Conca collaborated on sev: eral projects together over the years until Sara moved down South. One of those projects was a 30 minute documentary on art Sara's abstract art and nude and implied fine art nudes on Jones Beach West end Il, Dowling': favorite beach to shoot at: Asian artist Sara was quite comfortable with nudity and her body and modeled professionally for artists for many years. She was also very generous and gave Dowling an original negative of one of her pieces that hung next toa Picasso ina private collection.

SOURCE • 2021 catalogue page 210



The Silvery Moon

DESCRIPTION

The Silvery Moon combines a balanced tonal register with intricate passages of calligraphic marks. orange, crimson, and gold circulate through layered crossings that reward sustained looking, producing a visual experience of electric insistence. The image refuses a fixed focal point and instead asks the eye to keep moving.

CATALOGUE INSPIRATION - EDITED EXCERPT

More walking portraits is something you will hear Dowling'say when he goes through his library and finds another world class image. Dowling and Lynn walked all through the Alps and countryside outside of Geneve together creating these masterpieces and finding a true connection with each others creativity, Dowling credits this shoot with Lynn and the videos they reated together a sacred part of his fine art collaction. She was classy and innocent and creative. Just the way any fine artist always hopes to find as his muse, even if fora few shoots.

SOURCE • 2021 catalogue page 211

Abstract Hulk Hogan



DESCRIPTION

The surface of Abstract Hulk Hogan behaves like an active memory field. crimson, blue, and rose pass through echoing arcs, alternately revealing and concealing their underlying structure. Its loosely balanced balance and luminous light create a sustained tension between recognition and abstraction.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling met Hulk Hogan at a charity event that he was attending almost right after his three surgeries including open heart surgery in 2018. Dowling was invited as a quest of the founder tong after he had put him on the cover years earlier and wrote a story featuring Pinktie throughout his entire magazine. Dowling's magazine started out as a way to make use of all of the. photographs he was accumulating from around the world walking marathons. He thought at frst he could put them to good use and even find content from his daily journals and memoirs to write stoties about.

SOURCE • 2021 catalogue page 212



Abstract Orgasm

DESCRIPTION

Abstract Orgasm organizes orange, blue, and cyan into a intricate vertical field. Spiraling contours move along a broken rhythm of expansion and return, causing the eye to alternate between symmetry and disruption. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CATALOGUE INSPIRATION - EDITED EXCERPT

The chemistry between these two fitness models was orgasmic because it never happened. While they match perfectly with regards to their physical characteristics and in this composite, both of these models were photographed by Dowling on the same beach at the same location at two different times. Dowling brought them together in this fantasy piece through com positing and just like all of Dowling's masterpieces, they tell a story of two lovers.

SOURCE • 2021 catalogue page 213

Intensive Care



DESCRIPTION

In Intensive Care, orange establishes the dominant atmosphere while crimson and gold arrive as countercurrents. The loosely balanced composition is animated by angular passages, producing a sense of measured suspension. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CATALOGUE INSPIRATION - EDITED EXCERPT

This piece is so entitled as it was the frst piece Dowling created after being in the hospital for months and at times in life and death situations. Dowling cannot even remember it now or how he got through it but he truly feels with all of his heart that Nurses are God's angels on. earth and that surgeons are the most valued people on this planet as they are the ones who can give us more time, and quality time after our "organic lifespans should have long since past': Dowling completed this comp in several months as he could not sit up for more than an hour at a time when...

SOURCE • 2021 catalogue page 214



Abstract Artist

DESCRIPTION

Abstract Artist is built as a layered exchange between teal, blue, and cyan. Its painted fault lines create electric insistence, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CATALOGUE INSPIRATION - EDITED EXCERPT

Dowling was so impressed with Sara' art that he wanted to promote it and help her gettoa better place financially when she was still a relatively undiscovered artists. They made a full documentary together that Dowling produced, directed, edited, and scored, Sara was humble as an artist but confident as a model and the opposing sides to her fascinated Dowling both as a man 'and as an artist. first the shot in her artists Loft downtown in NYC, Just a rundown flat under renovation but totally old schoo!

SOURCE • 2021 catalogue page 215; high-resolution replacement verified from edited proof slide 7



Abstract Sassoon

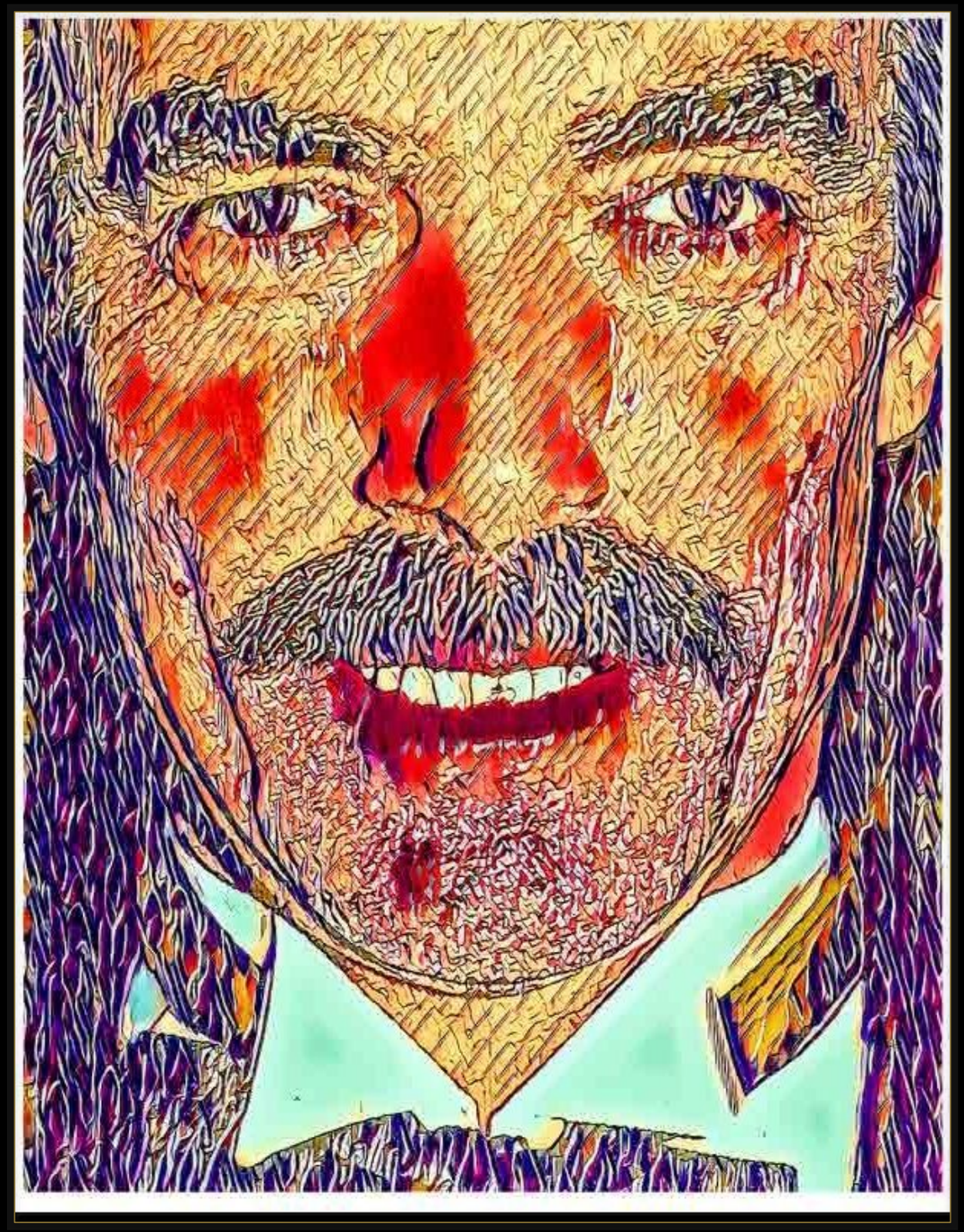
DESCRIPTION

A balanced ground carries crimson, orange, and blue through Abstract Sassoon. Woven traces gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of slow revelation. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CATALOGUE INSPIRATION - EDITED EXCERPT

\n the 80's and | am sure both before and after Vidal Sassoon was a household name and his brand recognized throughout the world, While in LA shooting a swimsuit issue for a local magazine, Dowling met Vidal Sassoon at the old Beverly Hills Town Hall or something along those lines and when Dowling'showed Vidal his portfotio, Sassoon asked Dowling to shoot his daughter Catya's portfolio. Dowling was very flattered as that was a huge break fora man who could hire any photographer in the world to photograph her easily.

SOURCE • 2021 catalogue page 216



Abstract Breadon

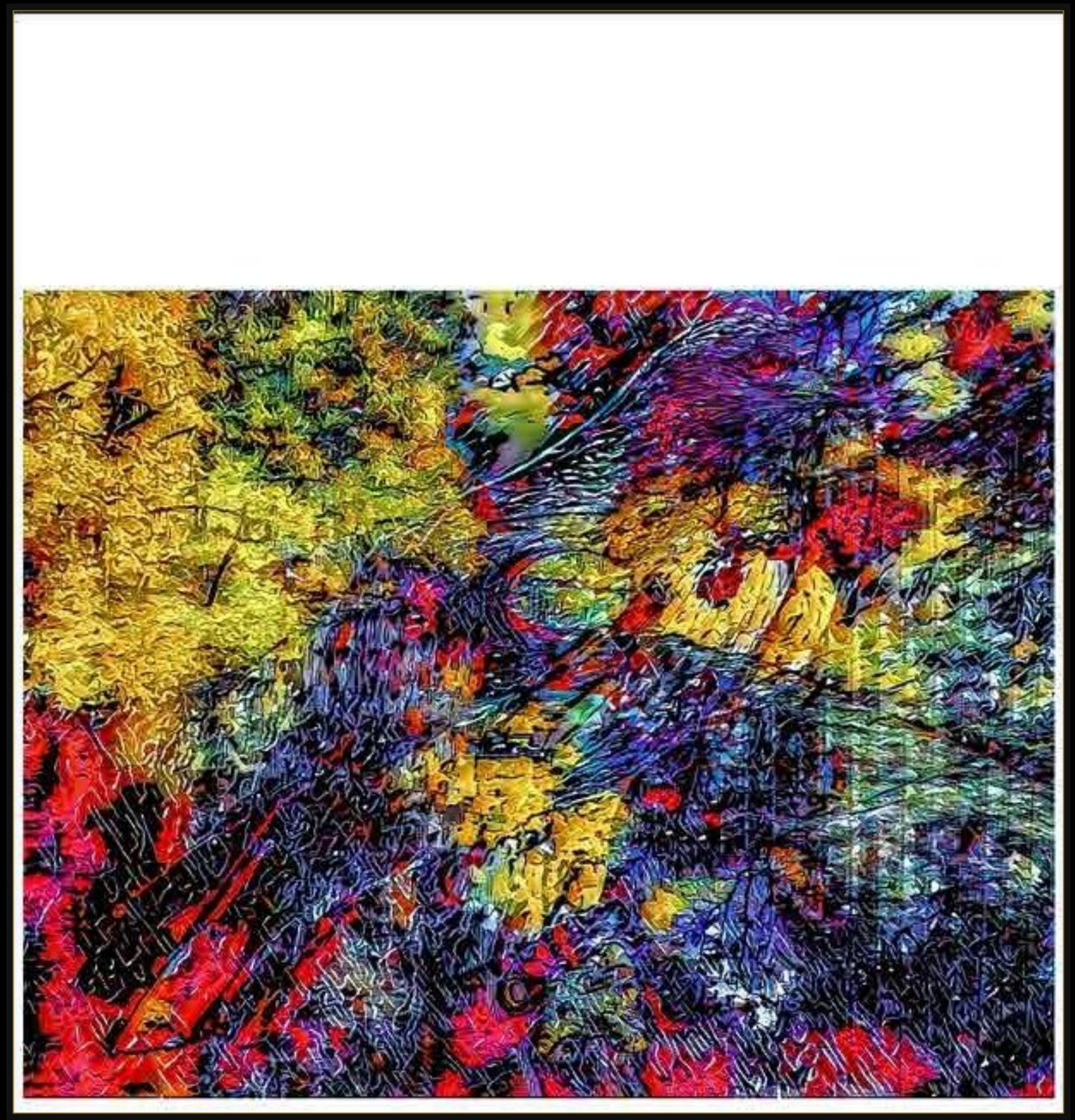
DESCRIPTION

Abstract Breadon compresses orange, crimson, and gold into a field of woven traces. The eye travels across the frame like a visual current, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CATALOGUE INSPIRATION - EDITED EXCERPT

| never watched soap operas on television as | was way to busy creating and study. ing how to become a DP or director of photography that shot beth still images and world class video content. Dowling even directed and co-produced a SAG film entitled The Town That Banned Christmas aka A merry Little Christmas. This gentleman was a soap starand he was as most would. Say the best at what he did, but it was way before my time.

SOURCE • 2021 catalogue page 217



Little Things I Should Have Said and Done

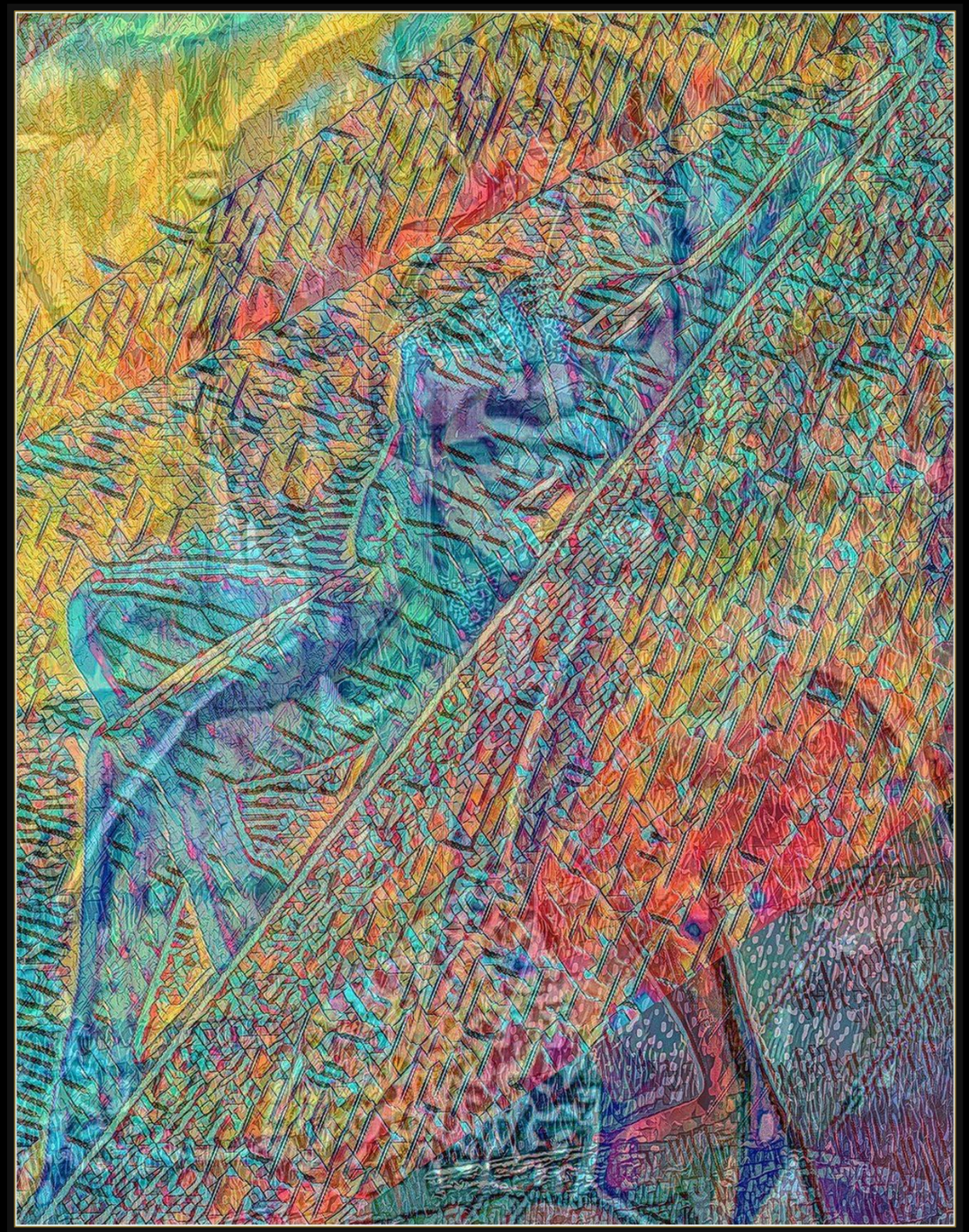
DESCRIPTION

The visual energy of Little Things I Should Have Said and Done begins with blue and is sharpened by accents of gold and crimson. Across its near-square format, circular currents generate measured suspension. The composition remains darkening toward the center, making each viewing reveal a different route through the same image.

CATALOGUE INSPIRATION - EDITED EXCERPT

At the time of the creation of this collection and the clock running out on Dowling's available time to finish his 200th piece, we all sat down and decided this the last piece and the 1000 traditional fine art photographs to the title of "A MIRACLE INTHE MAKING FINE ART PHOTO COLLECTION BY JOHN JOSEPH DOWLING JR" itis a miracle doviling lives, is applying to have the cure for his genetic mutation as a"right to try" solution, knowing this numbers are not looking {good otherwise. It's in the data, it's always in the data for Dowling.

SOURCE • 2021 catalogue page 218



Crossing the Chromatic Lattice

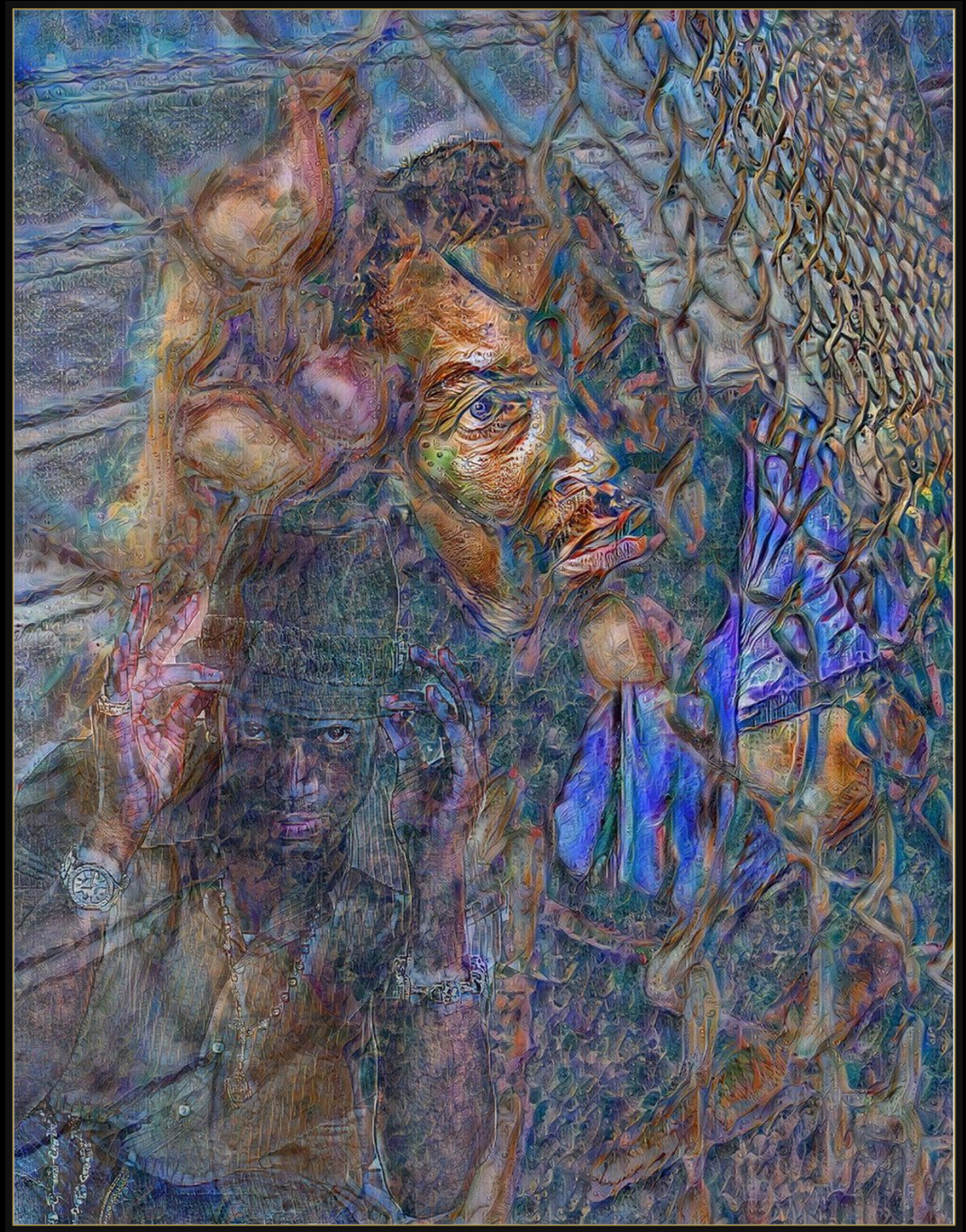
DESCRIPTION

In Crossing the Chromatic Lattice, gold and teal establish a charged dialogue, while orange appears as a shifting accent. The loosely balanced arrangement of staccato strokes produces slow revelation. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

VOLUME III CURATORIAL NOTE

The work holds restless acceleration long enough for hidden pathways to become visible.

SOURCE • User-corrected edited proof slide 6; source file ContactSheet-016(1).jpg



Witnesses in the Blue Mesh

DESCRIPTION

Witnesses in the Blue Mesh combines a balanced tonal register with intricate passages of etched filaments. blue, orange, and cyan circulate through a field that seems to reorganize itself in real time, producing a visual experience of ceremonial intensity. The image refuses a fixed focal point and instead asks the eye to keep moving.

VOLUME III CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between blue and orange.

SOURCE • User-corrected edited proof slide 9; source file ContactSheet-096.jpg



The Face Beneath the Ember Veil

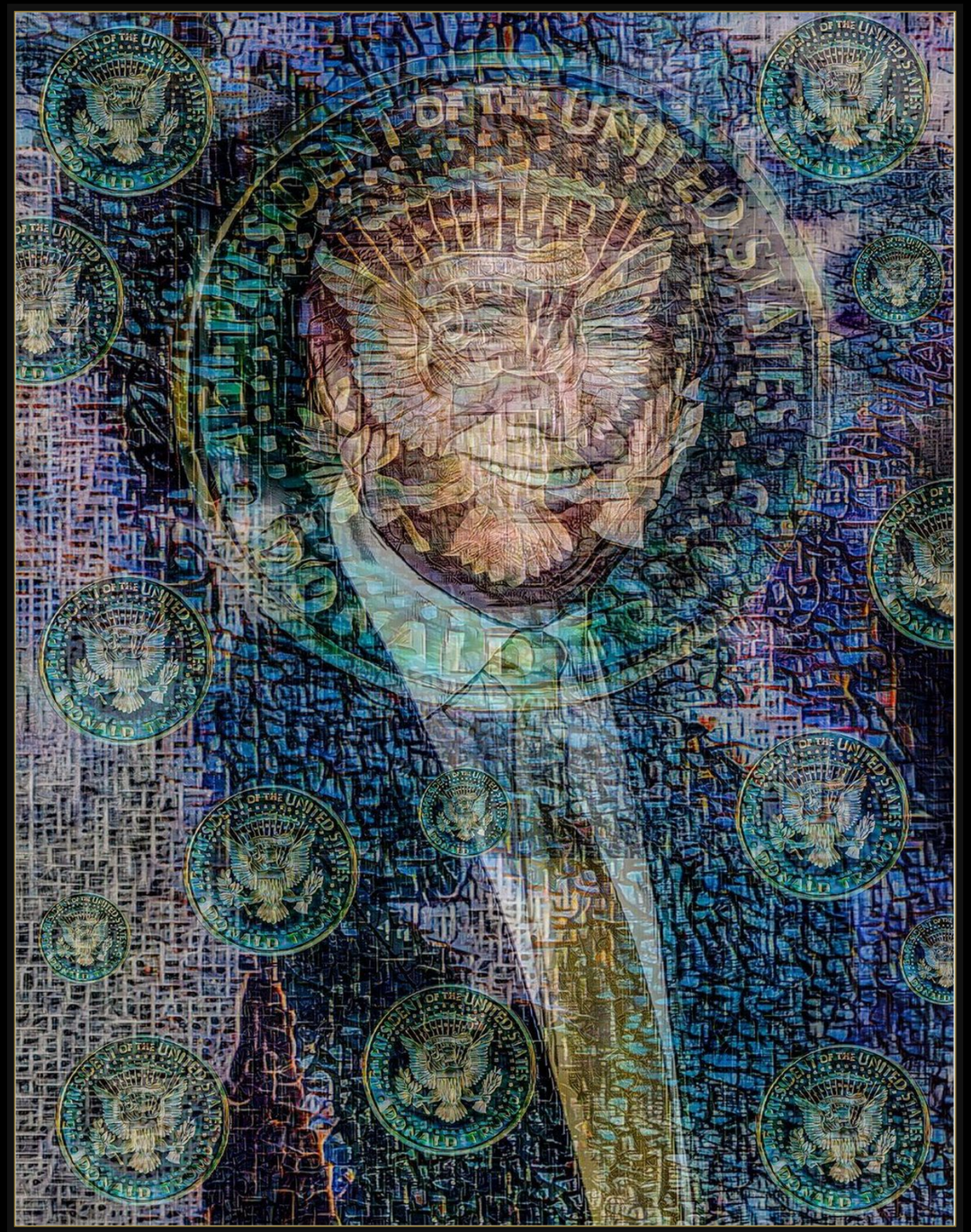
DESCRIPTION

The surface of The Face Beneath the Ember Veil behaves like an active memory field. orange, crimson, and gold pass through interlocking ribbons, alternately revealing and concealing their underlying structure. Its loosely balanced balance and shadowed light create a sustained tension between recognition and abstraction.

VOLUME III CURATORIAL NOTE

The composition is strongest where gold interrupts the larger orange atmosphere.

SOURCE • User-corrected edited proof slide 12; source file ContactSheet-162.jpg



Portrait Inside the Civic Ledger

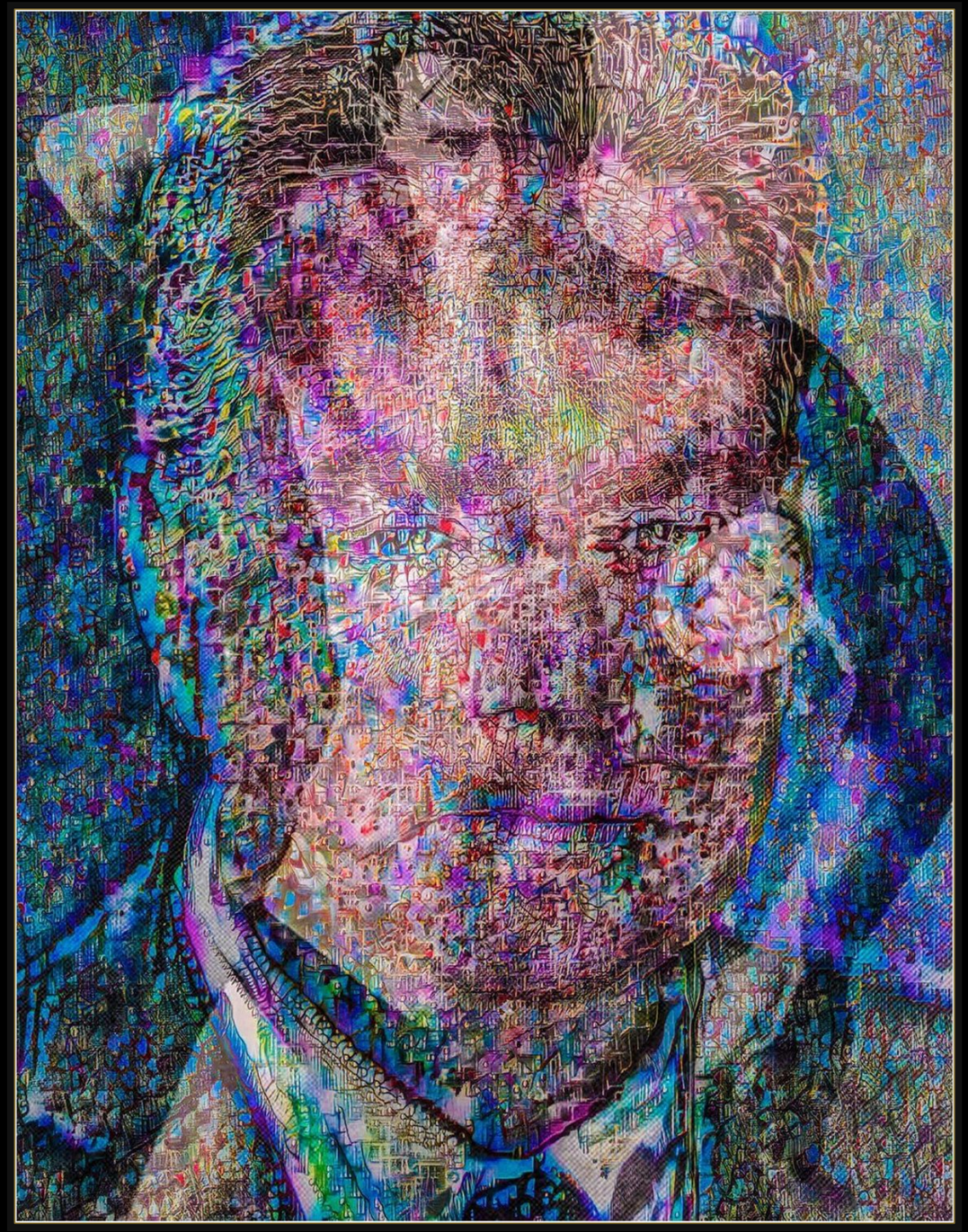
DESCRIPTION

Portrait Inside the Civic Ledger organizes blue, cyan, and orange into a intricate vertical field. Repeating glyphs move from a quiet ground into sharper chromatic events, causing the eye to alternate between immediate color and delayed recognition. The shadowed tonal structure turns apparent disorder into a deliberate visual rhythm.

VOLUME III CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • User-corrected edited proof slide 13; source file ContactSheet-163.jpg



The Prismatic Man

DESCRIPTION

In The Prismatic Man, blue establishes the dominant atmosphere while crimson and cyan arrive as countercurrents. The asymmetrical composition is animated by branching signals, producing a sense of ceremonial intensity. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

VOLUME III CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • User-corrected edited proof slide 15; source file ContactSheet-183.jpg

SECTION

American Graffiti

159 works

Works 1223-1381

A sequence of dense painted signals, mirrored fields, panoramas, and chromatic systems. The exact corrected image order from the edited proof is preserved.



The Magenta Signal Crossing



DESCRIPTION

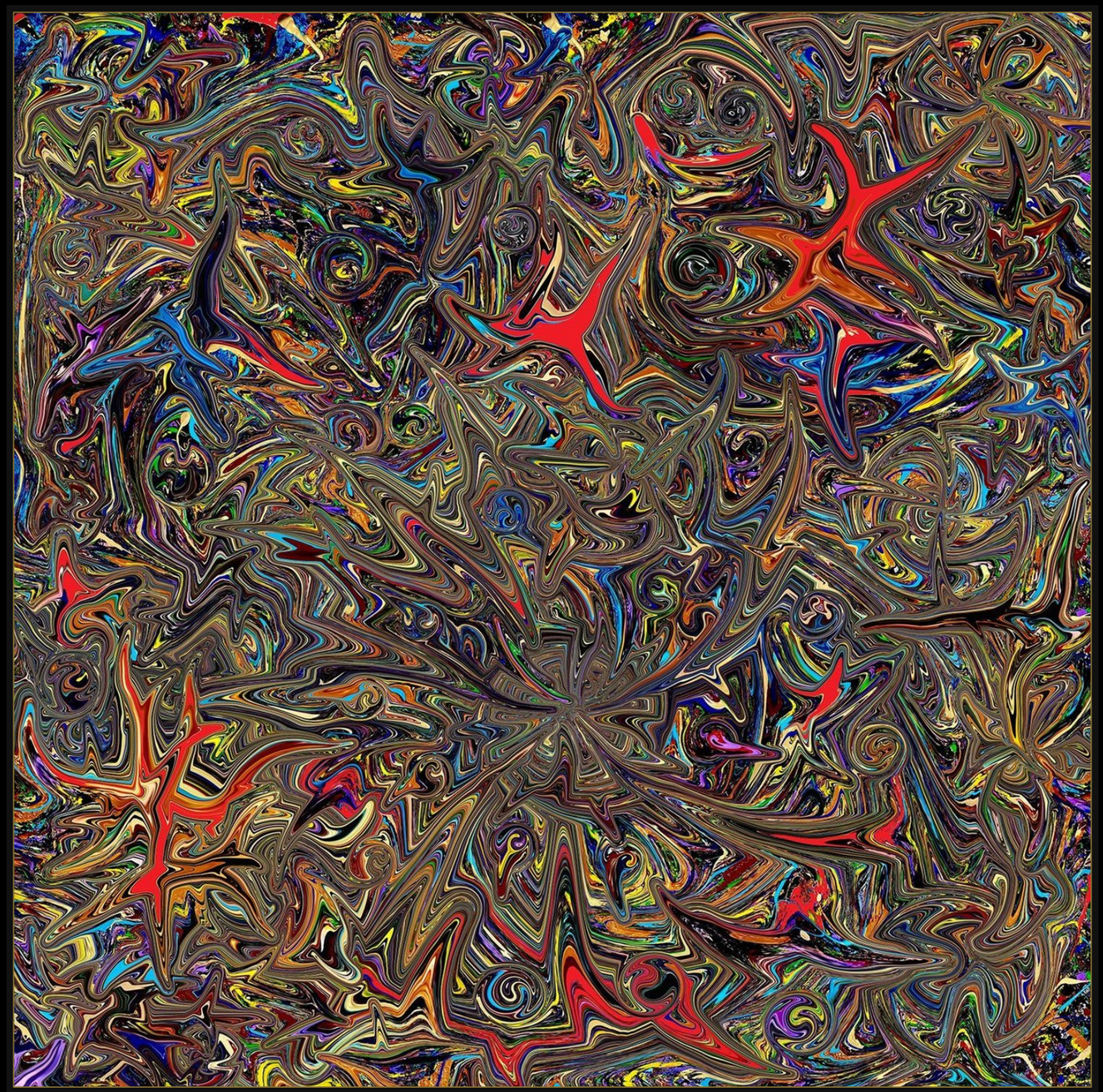
The visual energy of The Magenta Signal Crossing begins with rose and is sharpened by accents of magenta and orange. Across its panoramic format, granular constellations generate meditative drift. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The work holds restless acceleration long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-001.jpg - preserved from edited proof slide 26

Orange Current: Drift



DESCRIPTION

Orange Current: Drift treats color as architecture: orange forms the atmosphere, gold marks the transitions, and crimson punctuates the deepest passages. Woven traces move from the margins toward a concentrated core. Its loosely balanced order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between orange and gold.

SOURCE • American GraffitiContactSheet-002.jpg - preserved from edited proof slide 27



Afterimage of a Cobalt City

DESCRIPTION

Within Afterimage of a Cobalt City, an intricate network of branching signals carries blue, crimson, and violet across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates ceremonial intensity and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The composition is strongest where violet interrupts the larger blue atmosphere.

SOURCE • American GraffitiContactSheet-003.jpg - preserved from edited proof slide 28

Crimson Glyph, Cobalt Pulse



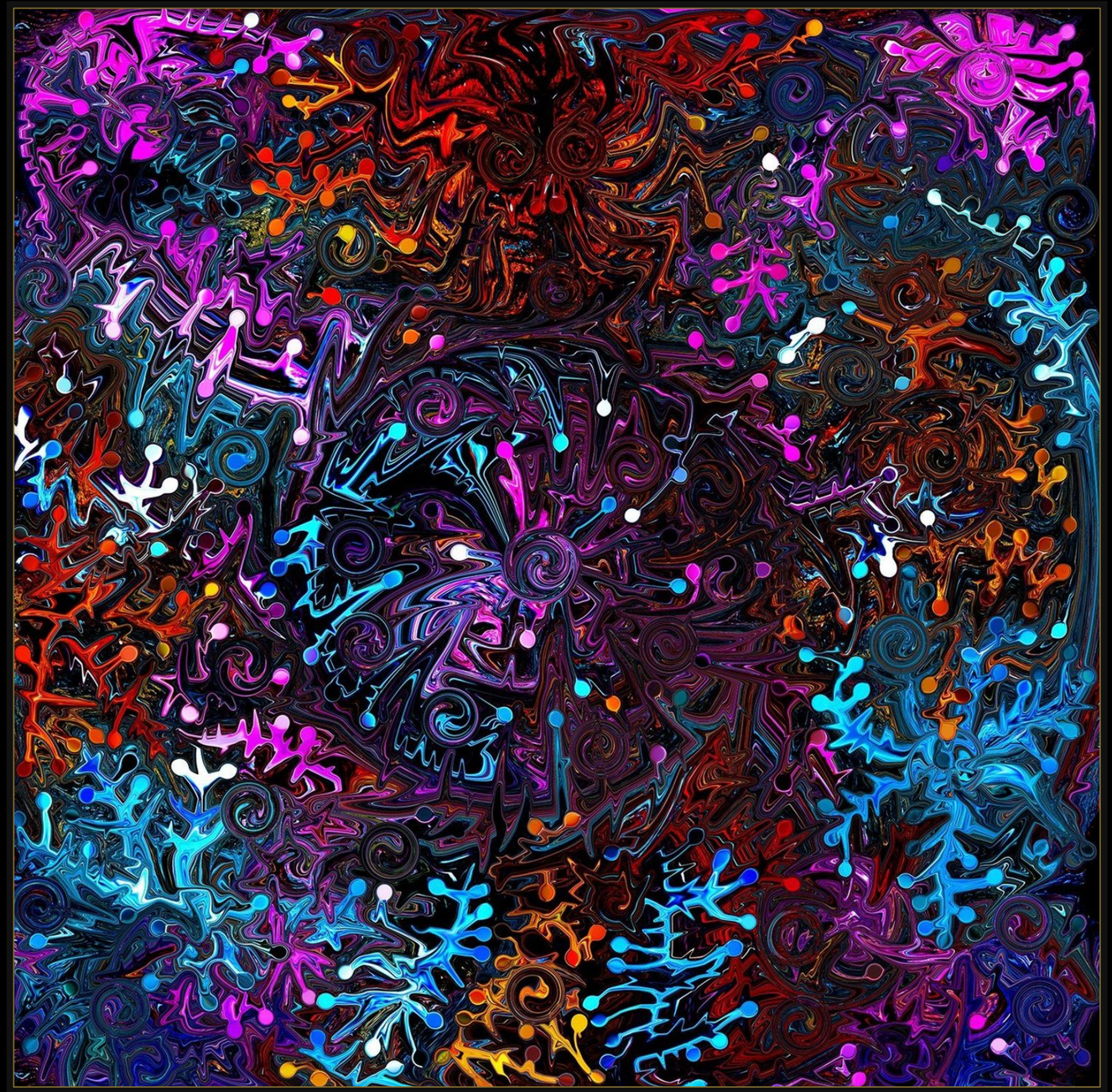
DESCRIPTION

Crimson Glyph, Cobalt Pulse unfolds through chromatic layers of crimson, blue, and magenta. The panoramic field is threaded with angular passages, which pull attention across the frame like a visual current. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-004.jpg - preserved from edited proof slide 29



The Cobalt Wall Remembers

DESCRIPTION

In The Cobalt Wall Remembers, blue and crimson establish a charged dialogue, while cyan appears as a shifting accent. The loosely balanced arrangement of circular currents produces ceremonial intensity. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • American GraffitiContactSheet-005.jpg - preserved from edited proof slide 30



Cobalt Frequency of Radiance

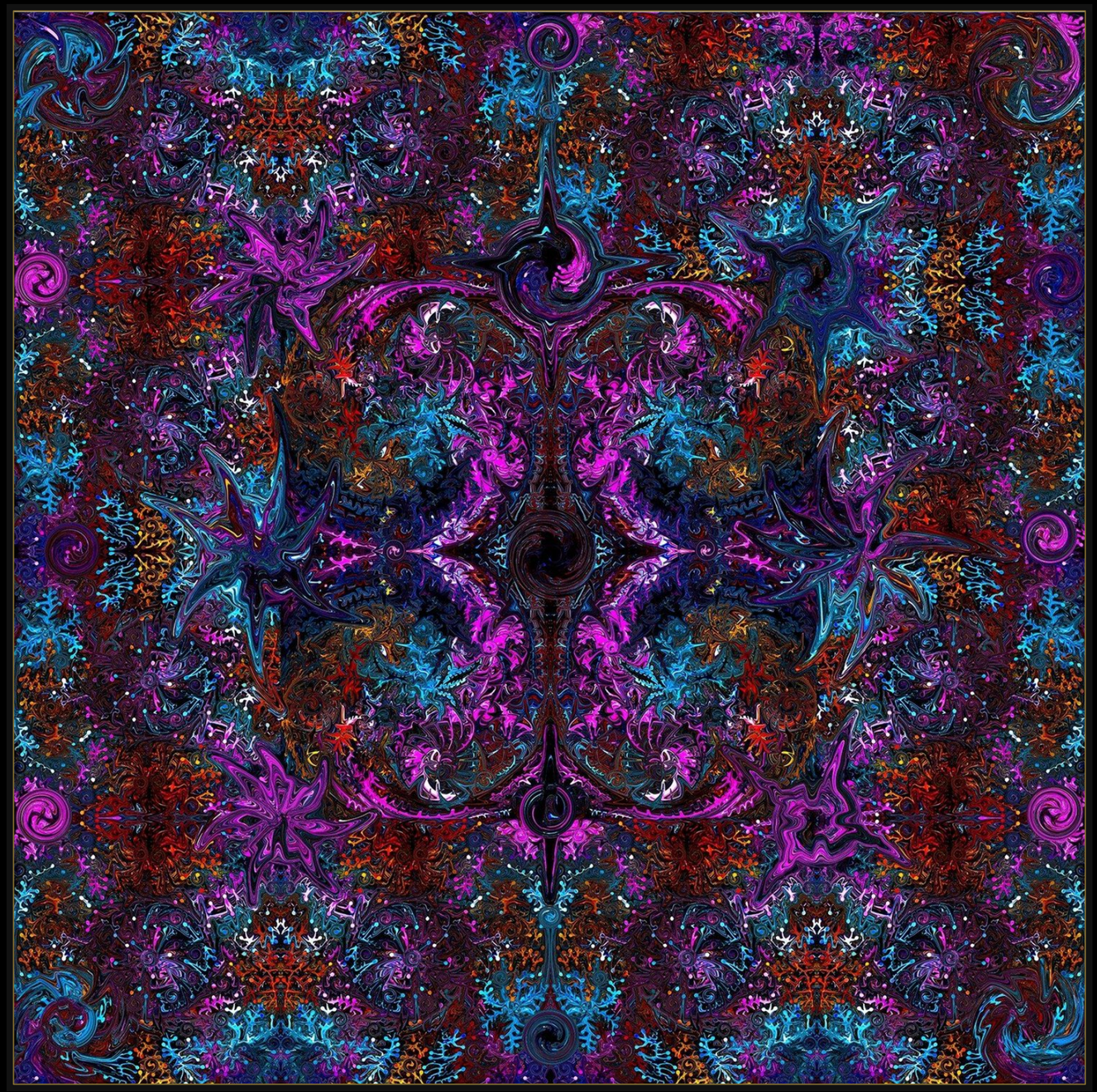
DESCRIPTION

Cobalt Frequency of Radiance combines a shadowed tonal register with intricate passages of angular passages. blue, magenta, and crimson circulate across the frame like a visual current, producing a visual experience of meditative drift. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

Color functions here as both material and memory, with blue setting the emotional key.

SOURCE • American GraffitiContactSheet-006.jpg - preserved from edited proof slide 31



Cobalt Civic Constellation

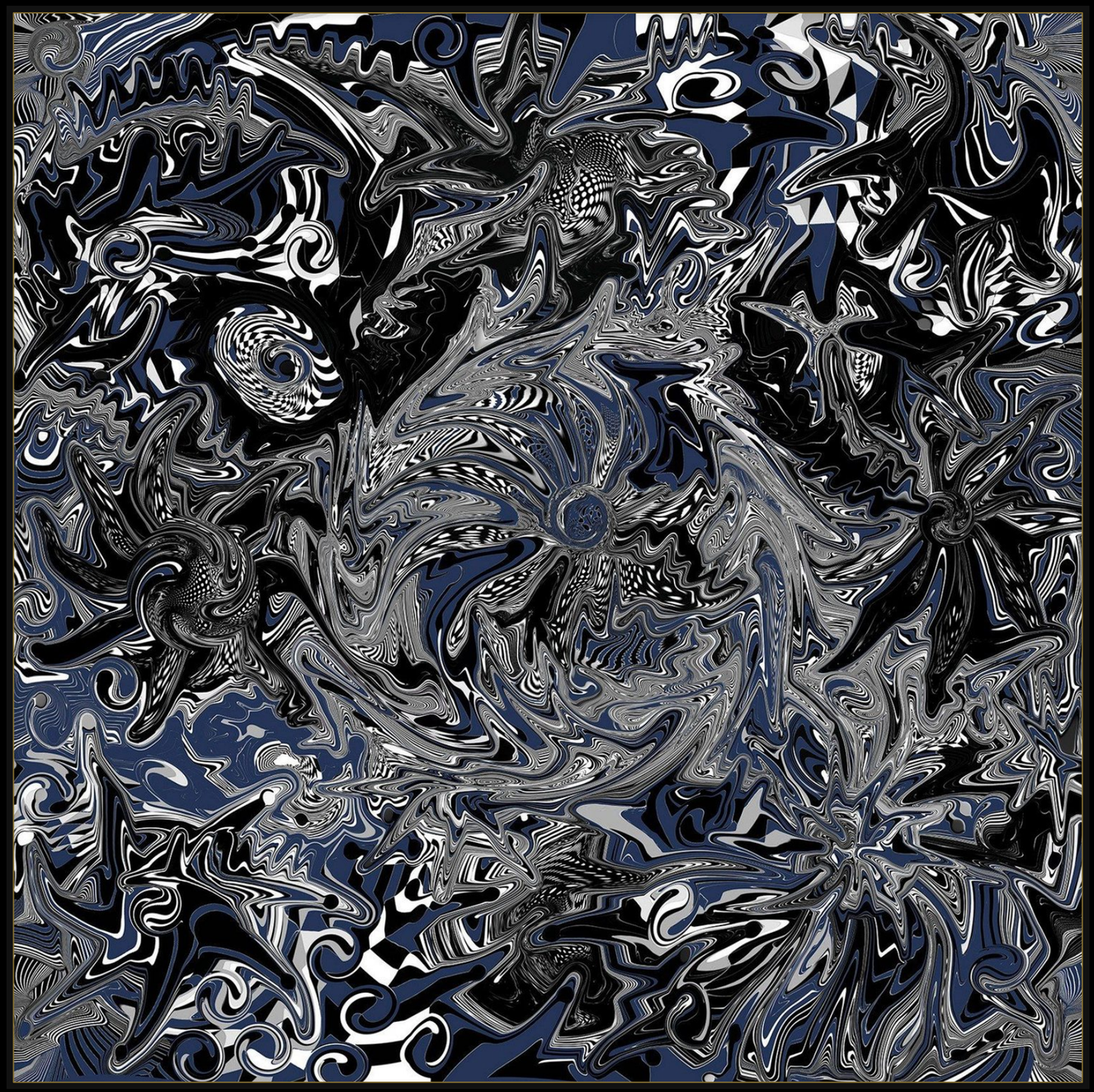
DESCRIPTION

The surface of Cobalt Civic Constellation behaves like an active memory field. blue, magenta, and crimson pass through granular constellations, alternately revealing and concealing their underlying structure. Its mirrored balance and shadowed light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-007.jpg - preserved from edited proof slide 32



Cobalt Vortex with Umber Edges

DESCRIPTION

Cobalt Vortex with Umber Edges organizes blue, umber, and cyan into a intricate near-square field. Repeating glyphs move through recursive turns and sudden interruptions, causing the eye to alternate between dense incident and open breathing room. The shadowed tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

A asymmetrical structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-008.jpg - preserved from edited proof slide 33

Cobalt Script in a Crimson Field



DESCRIPTION

In Cobalt Script in a Crimson Field, crimson establishes the dominant atmosphere while blue and rose arrive as countercurrents. The mirrored composition is animated by staccato strokes, producing a sense of restless acceleration. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The piece transforms restless acceleration into a stable visual language.

SOURCE • American GraffitiContactSheet-009.jpg - preserved from edited proof slide 34

Crimson Static / Orange Transit



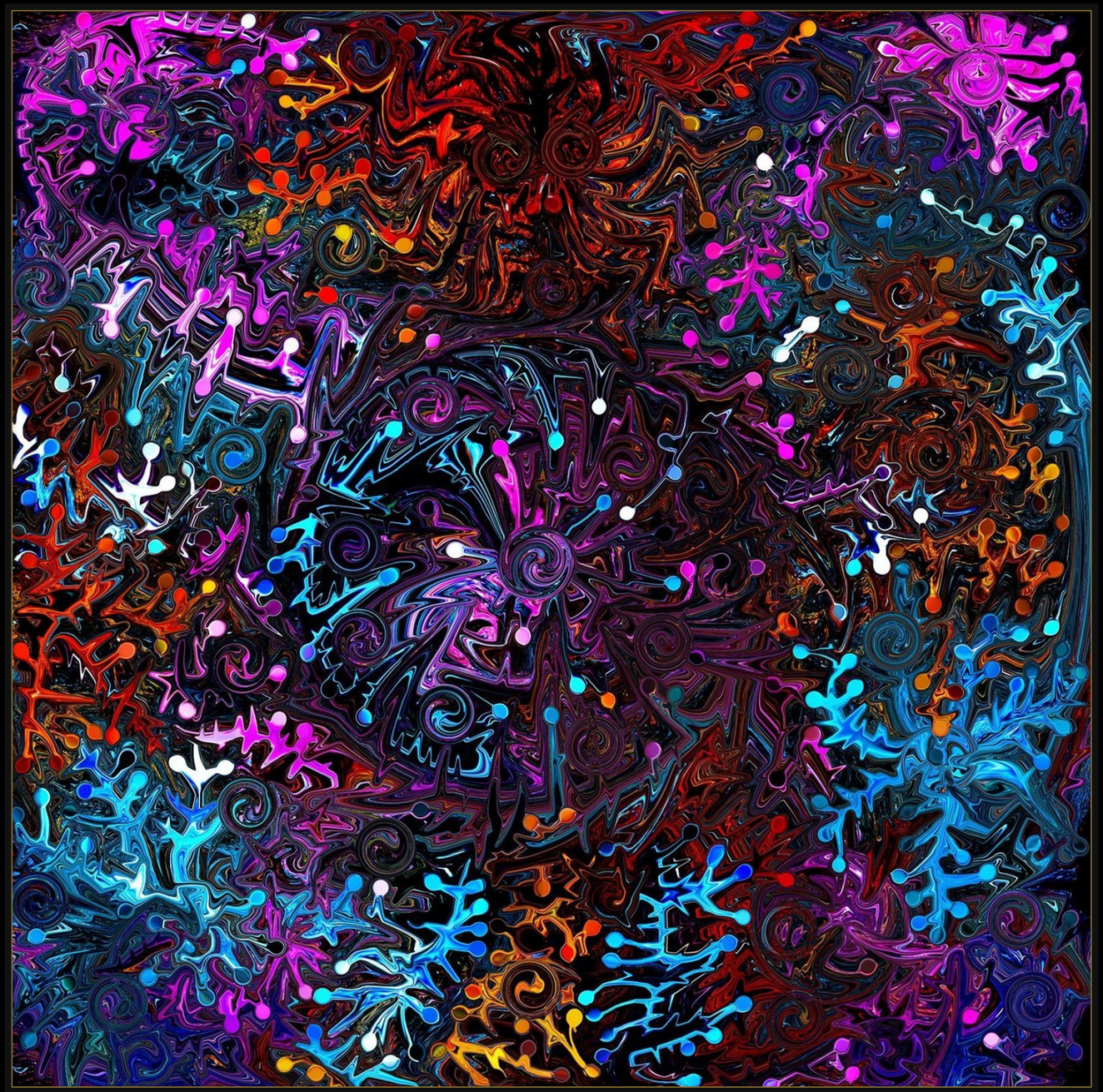
DESCRIPTION

Crimson Static / Orange Transit is built as a layered exchange between crimson, orange, and blue. Its granular constellations create meditative drift, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

A crimson signal survives the noise, turning granular constellations into a record of movement.

SOURCE • American GraffitiContactSheet-010.jpg - preserved from edited proof slide 35



A Cobalt Broadcast of Riot

DESCRIPTION

A shadowed ground carries blue, crimson, and magenta through A Cobalt Broadcast of Riot. Branching signals gather, divide, and rejoin in a loosely balanced structure, giving the surface an atmosphere of measured suspension. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The work holds electric insistence long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-011.jpg - preserved from edited proof slide 36



Umber Fault Line at Crimson Midnight

DESCRIPTION

Umber Fault Line at Crimson Midnight compresses umber, crimson, and blue into a field of fractured planes. The eye travels through recursive turns and sudden interruptions, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between umber and crimson.

SOURCE • American GraffitiContactSheet-012.jpg - preserved from edited proof slide 37

The Viridian Static Crossing



DESCRIPTION

The visual energy of The Viridian Static Crossing begins with crimson and is sharpened by accents of green and blue. Across its panoramic format, layered veils generate contained turbulence. The composition remains darkening toward the center, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The composition is strongest where blue interrupts the larger crimson atmosphere.

SOURCE • American GraffitiContactSheet-013.jpg - preserved from edited proof slide 38

Crimson Engine: Transit



DESCRIPTION

Crimson Engine: Transit treats color as architecture: crimson forms the atmosphere, orange marks the transitions, and rose punctuates the deepest passages. Liquid seams move across the frame like a visual current. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-014.jpg - preserved from edited proof slide 39

Afterimage of a Teal City



DESCRIPTION

Within Afterimage of a Teal City, an intricate network of branching signals carries teal, green, and cyan across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates measured suspension and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • American GraffitiContactSheet-015.jpg - preserved from edited proof slide 40

Teal Frieze, Viridian Pulse



DESCRIPTION

Teal Frieze, Viridian Pulse unfolds through chromatic layers of teal, green, and cyan. The panoramic field is threaded with nested emblems, which pull attention across the frame like a visual current. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

Color functions here as both material and memory, with teal setting the emotional key.

SOURCE • American GraffitiContactSheet-016.jpg - preserved from edited proof slide 41

The Viridian Wall Remembers



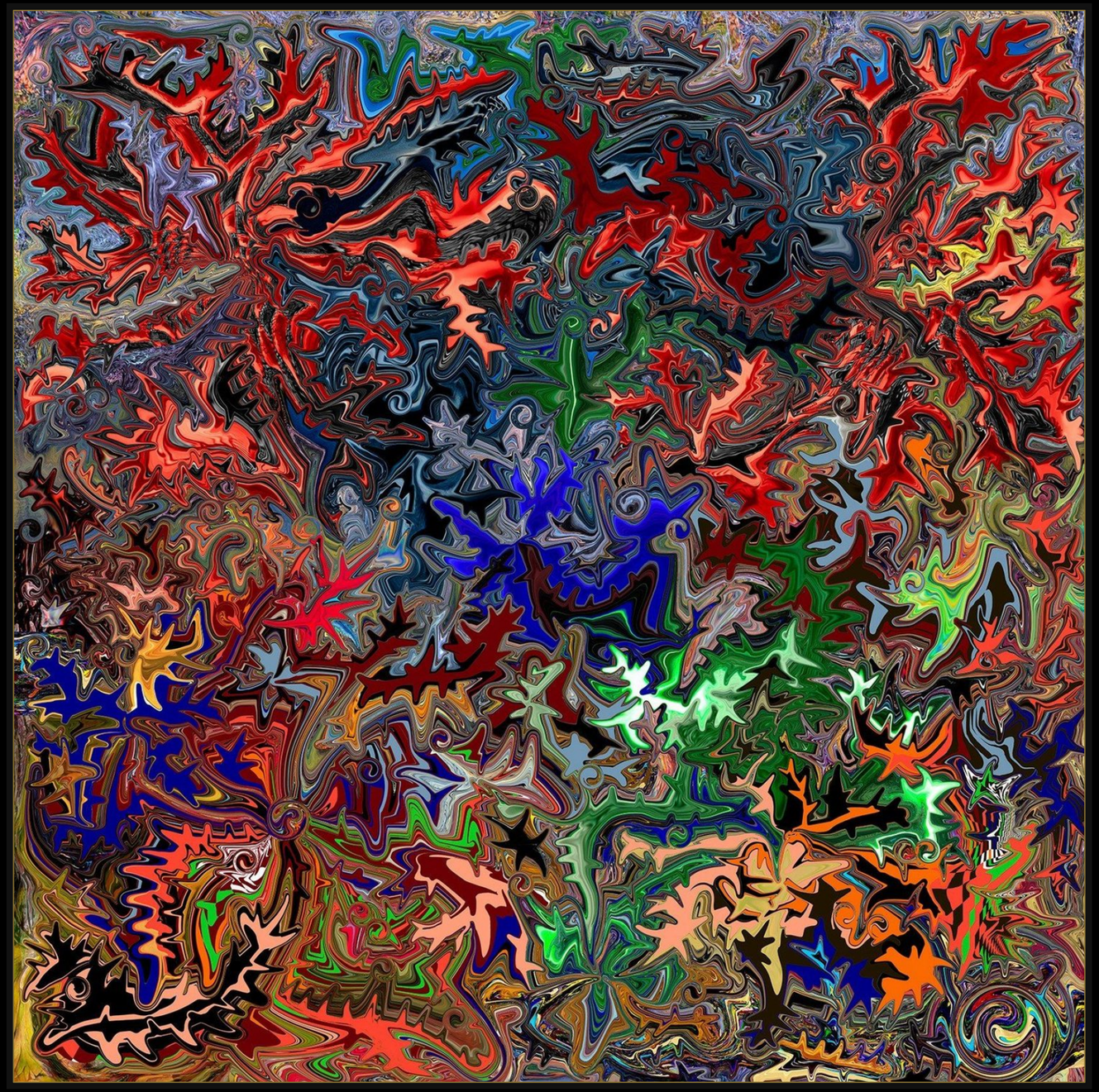
DESCRIPTION

In The Viridian Wall Remembers, green and teal establish a charged dialogue, while orange appears as a shifting accent. The mirrored arrangement of spiraling contours produces electric insistence. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-017.jpg - preserved from edited proof slide 42



Crimson Frequency of Echoes

DESCRIPTION

Crimson Frequency of Echoes combines a shadowed tonal register with intricate passages of circular currents. crimson, blue, and orange circulate from the margins toward a concentrated core, producing a visual experience of measured suspension. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

A loosely balanced structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-018.jpg - preserved from edited proof slide 43

Silver Civic Constellation



DESCRIPTION

The surface of Silver Civic Constellation behaves like an active memory field. silver-gray, charcoal, and black pass through angular passages, alternately revealing and concealing their underlying structure. Its asymmetrical balance and shadowed light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The piece transforms electric insistence into a stable visual language.

SOURCE • American GraffitiContactSheet-019.jpg - preserved from edited proof slide 44

Viridian Vortex with Cyan Edges



DESCRIPTION

Viridian Vortex with Cyan Edges organizes green, cyan, and teal into a intricate panoramic field. Granular constellations move through a field that seems to reorganize itself in real time, causing the eye to alternate between immediate color and delayed recognition. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

A green signal survives the noise, turning calligraphic marks into a record of movement.

SOURCE • American GraffitiContactSheet-020.jpg - preserved from edited proof slide 45

Golden Script in a Orange Field



DESCRIPTION

In Golden Script in a Orange Field, orange establishes the dominant atmosphere while gold and magenta arrive as countercurrents. The asymmetrical composition is animated by angular passages, producing a sense of improvised momentum. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The work holds contained turbulence long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-021.jpg - preserved from edited proof slide 46



Crimson Static / Cobalt Transit

DESCRIPTION

Crimson Static / Cobalt Transit is built as a layered exchange between crimson, blue, and rose. Its spiraling contours create improvised momentum, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between crimson and blue.

SOURCE • American GraffitiContactSheet-022.jpg - preserved from edited proof slide 47

A Orange Broadcast of Velocity



DESCRIPTION

A shadowed ground carries orange, umber, and gold through A Orange Broadcast of Velocity. Echoing arcs gather, divide, and rejoin in a loosely balanced structure, giving the surface an atmosphere of meditative drift. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The composition is strongest where gold interrupts the larger orange atmosphere.

SOURCE • American GraffitiContactSheet-023.jpg - preserved from edited proof slide 48



Cobalt Static at Crimson Midnight

DESCRIPTION

Cobalt Static at Crimson Midnight compresses blue, crimson, and gold into a field of staccato strokes. The eye travels from the margins toward a concentrated core, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-024.jpg - preserved from edited proof slide 49

The Crimson Labyrinth Crossing



DESCRIPTION

The visual energy of The Crimson Labyrinth Crossing begins with blue and is sharpened by accents of crimson and violet. Across its near-square format, compressed waves generate contained turbulence. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • American GraffitiContactSheet-025.jpg - preserved from edited proof slide 50



Orange Cipher: Interruptions

DESCRIPTION

Orange Cipher: Interruptions treats color as architecture: orange forms the atmosphere, gold marks the transitions, and crimson punctuates the deepest passages. Layered veils move from the margins toward a concentrated core. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

Color functions here as both material and memory, with orange setting the emotional key.

SOURCE • American GraffitiContactSheet-026.jpg - preserved from edited proof slide 51

Afterimage of a Crimson City



DESCRIPTION

Within Afterimage of a Crimson City, an intricate network of nested emblems carries crimson, blue, and rose across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates meditative drift and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-027.jpg - preserved from edited proof slide 52

Cobalt Constellation, Crimson Pulse



DESCRIPTION

Cobalt Constellation, Crimson Pulse unfolds through chromatic layers of blue, crimson, and violet. The near-square field is threaded with layered veils, which pull attention between broad atmospheric zones and minute incidents. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

A asymmetrical structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-028.jpg - preserved from edited proof slide 53

Cobalt Frequency of Passages



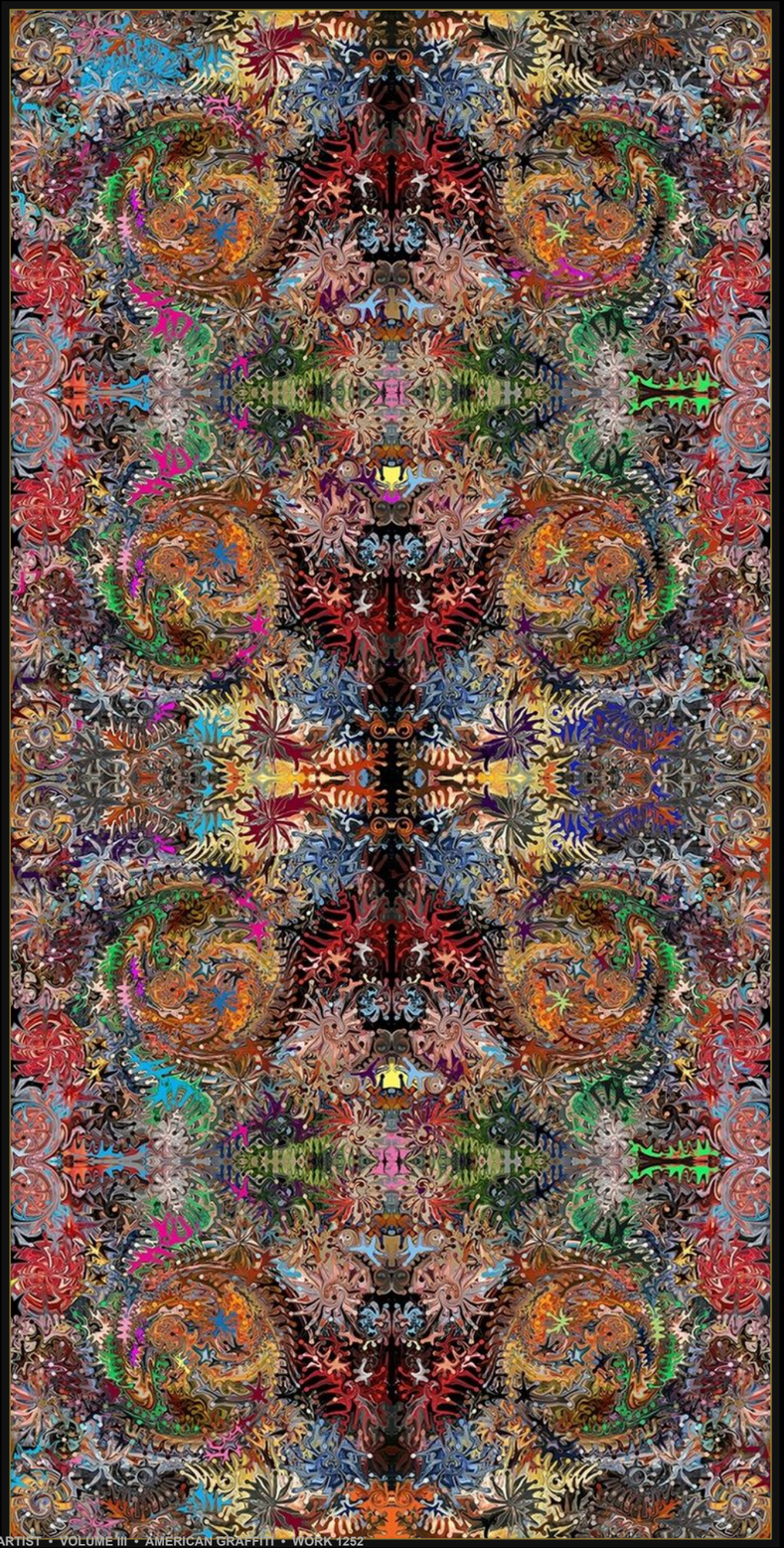
DESCRIPTION

In Cobalt Frequency of Passages, blue and crimson establish a charged dialogue, while violet appears as a shifting accent. The asymmetrical arrangement of tangled pathways produces ceremonial intensity. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The piece transforms contained turbulence into a stable visual language.

SOURCE • American GraffitiContactSheet-029.jpg - preserved from edited proof slide 54



Orange Frequency of Assembly

DESCRIPTION

Orange Frequency of Assembly combines a balanced tonal register with intricate passages of fractured planes. orange, crimson, and gold circulate from the margins toward a concentrated core, producing a visual experience of measured suspension. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

A orange signal survives the noise, turning granular constellations into a record of movement.

SOURCE • American GraffitiContactSheet-030.jpg - preserved from edited proof slide 55

Orange Civic Constellation



DESCRIPTION

The surface of Orange Civic Constellation behaves like an active memory field. orange, crimson, and gold pass through spiraling contours, alternately revealing and concealing their underlying structure. Its loosely balanced balance and balanced light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The work holds ceremonial intensity long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-031.jpg - preserved from edited proof slide 56



Orange Vortex with Crimson Edges

DESCRIPTION

Orange Vortex with Crimson Edges organizes orange, crimson, and gold into a intricate near-square field. Liquid seams move across the frame like a visual current, causing the eye to alternate between dense incident and open breathing room. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between orange and crimson.

SOURCE • American GraffitiContactSheet-032.jpg - preserved from edited proof slide 57

Crimson Script in a Orange Field



DESCRIPTION

In Crimson Script in a Orange Field, orange establishes the dominant atmosphere while crimson and gold arrive as countercurrents. The loosely balanced composition is animated by layered veils, producing a sense of measured suspension. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The composition is strongest where gold interrupts the larger orange atmosphere.

SOURCE • American GraffitiContactSheet-033.jpg - preserved from edited proof slide 58

Orange Static / Golden Transit



DESCRIPTION

Orange Static / Golden Transit is built as a layered exchange between orange, gold, and blue. Its radiating cells create contained turbulence, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-034.jpg - preserved from edited proof slide 59

A Cobalt Broadcast of Orbits



DESCRIPTION

A balanced ground carries blue, violet, and crimson through A Cobalt Broadcast of Orbits. Fractured planes gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of measured suspension. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • American GraffitiContactSheet-035.jpg - preserved from edited proof slide 60

Crimson Frieze at Magenta Midnight



DESCRIPTION

Crimson Frieze at Magenta Midnight compresses crimson, magenta, and blue into a field of tangled pathways. The eye travels through layered crossings that reward sustained looking, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

Color functions here as both material and memory, with crimson setting the emotional key.

SOURCE • American GraffitiContactSheet-036.jpg - preserved from edited proof slide 61



The Crimson Chorus Crossing

DESCRIPTION

The visual energy of The Crimson Chorus Crossing begins with orange and is sharpened by accents of crimson and gold. Across its near-square format, radiating cells generate contained turbulence. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-037.jpg - preserved from edited proof slide 62

Cobalt Signal: Echoes



DESCRIPTION

Cobalt Signal: Echoes treats color as architecture: blue forms the atmosphere, rose marks the transitions, and crimson punctuates the deepest passages. Echoing arcs move from the margins toward a concentrated core. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

A asymmetrical structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-038.jpg - preserved from edited proof slide 63



Afterimage of a Violet City

DESCRIPTION

Within Afterimage of a Violet City, an intricate network of etched filaments carries violet, blue, and crimson across the surface. The frame is brightening at the center, yet no single area dominates for long. This mobility creates improvised momentum and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The piece transforms ceremonial intensity into a stable visual language.

SOURCE • American GraffitiContactSheet-039.jpg - preserved from edited proof slide 64



Crimson Engine, Cobalt Pulse

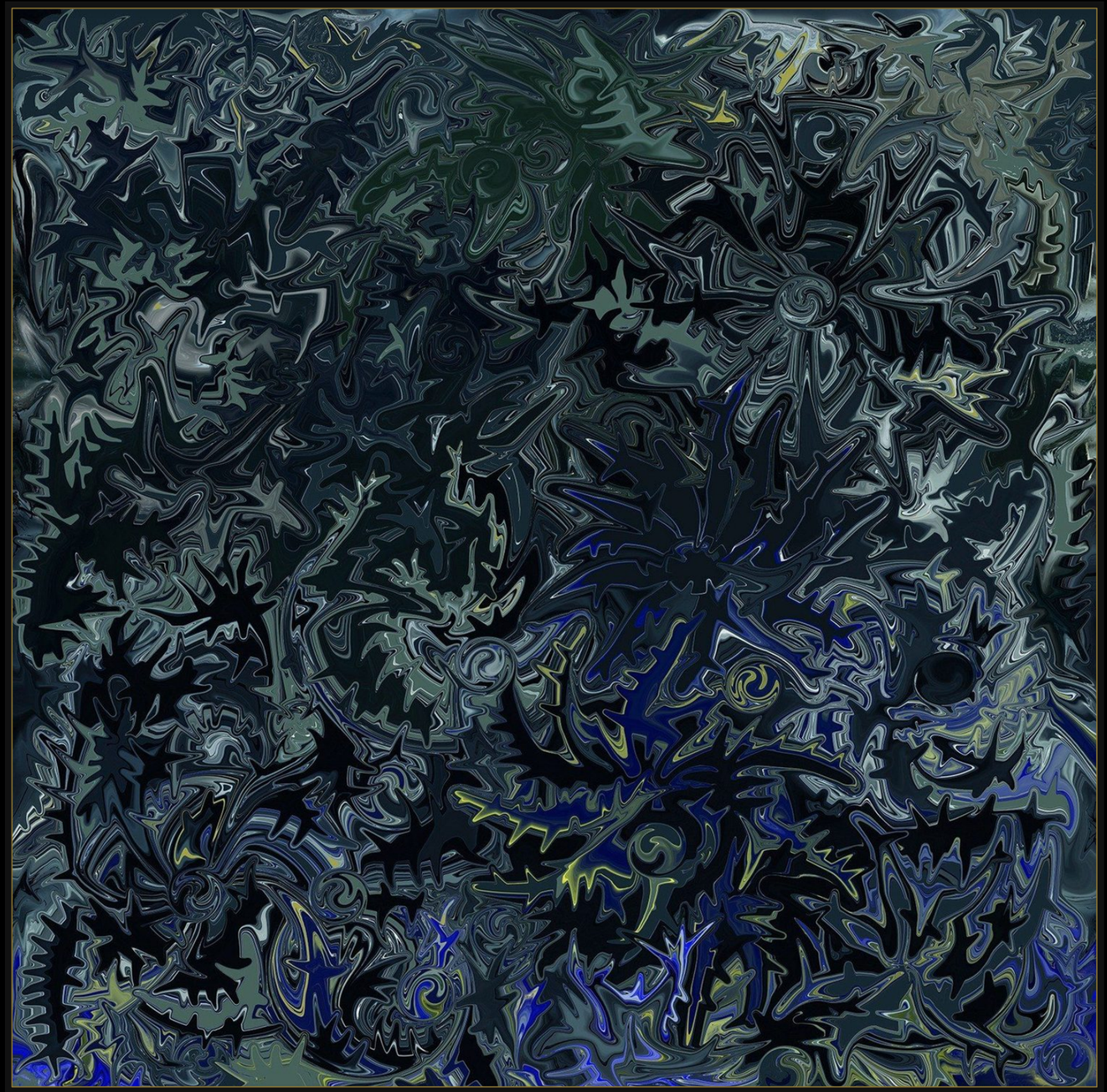
DESCRIPTION

Crimson Engine, Cobalt Pulse unfolds through chromatic layers of crimson, blue, and umber. The near-square field is threaded with nested emblems, which pull attention through recursive turns and sudden interruptions. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

A crimson signal survives the noise, turning calligraphic marks into a record of movement.

SOURCE • American GraffitiContactSheet-040.jpg - preserved from edited proof slide 65



Cobalt Frequency of Transit

DESCRIPTION

In Cobalt Frequency of Transit, blue and cyan establish a charged dialogue, while teal appears as a shifting accent. The loosely balanced arrangement of nested emblems produces electric insistence. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The work holds restless acceleration long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-041.jpg - preserved from edited proof slide 66



Cobalt Vortex with Crimson Edges

DESCRIPTION

Cobalt Vortex with Crimson Edges combines a balanced tonal register with intricate passages of layered veils. blue, crimson, and violet circulate along a broken rhythm of expansion and return, producing a visual experience of improvised momentum. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between blue and crimson.

SOURCE • American GraffitiContactSheet-042.jpg - preserved from edited proof slide 67

Crimson Civic Constellation



DESCRIPTION

The surface of Crimson Civic Constellation behaves like an active memory field. crimson, orange, and rose pass through echoing arcs, alternately revealing and concealing their underlying structure. Its loosely balanced balance and balanced light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The composition is strongest where rose interrupts the larger crimson atmosphere.

SOURCE • American GraffitiContactSheet-043.jpg - preserved from edited proof slide 68

Crimson Vortex with Cobalt Edges



DESCRIPTION

Crimson Vortex with Cobalt Edges organizes crimson, blue, and orange into a intricate panoramic field. Branching signals move from the margins toward a concentrated core, causing the eye to alternate between foreground gesture and hidden depth. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-044.jpg - preserved from edited proof slide 69



Orange Script in a Golden Field

DESCRIPTION

In Orange Script in a Golden Field, gold establishes the dominant atmosphere while orange and yellow arrive as countercurrents. The loosely balanced composition is animated by interlocking ribbons, producing a sense of improvised momentum. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • American GraffitiContactSheet-045.jpg - preserved from edited proof slide 70

A Crimson Broadcast of Crossings



DESCRIPTION

A Crimson Broadcast of Crossings is built as a layered exchange between crimson, blue, and orange. Its woven traces create measured suspension, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

Color functions here as both material and memory, with crimson setting the emotional key.

SOURCE • American GraffitiContactSheet-046.jpg - preserved from edited proof slide 71



A Orange Broadcast of Riot

DESCRIPTION

A shadowed ground carries orange, gold, and crimson through A Orange Broadcast of Riot. Echoing arcs gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of improvised momentum. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-047.jpg - preserved from edited proof slide 72



Orange Pulse at Golden Midnight

DESCRIPTION

Orange Pulse at Golden Midnight compresses orange, gold, and crimson into a field of granular constellations. The eye travels from a quiet ground into sharper chromatic events, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

A mirrored structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-048.jpg - preserved from edited proof slide 73

The Viridian Chorus Crossing



DESCRIPTION

The visual energy of The Viridian Chorus Crossing begins with crimson and is sharpened by accents of green and blue. Across its panoramic format, tangled pathways generate measured suspension. The composition remains darkening toward the center, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The piece transforms restless acceleration into a stable visual language.

SOURCE • American GraffitiContactSheet-049.jpg - preserved from edited proof slide 74

Crimson Frieze: Crossings



DESCRIPTION

Crimson Frieze: Crossings treats color as architecture: crimson forms the atmosphere, orange marks the transitions, and gold punctuates the deepest passages. Woven traces move through recursive turns and sudden interruptions. Its loosely balanced order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

A crimson signal survives the noise, turning granular constellations into a record of movement.

SOURCE • American GraffitiContactSheet-050.jpg - preserved from edited proof slide 75

Crimson Pulse, Cobalt Pulse



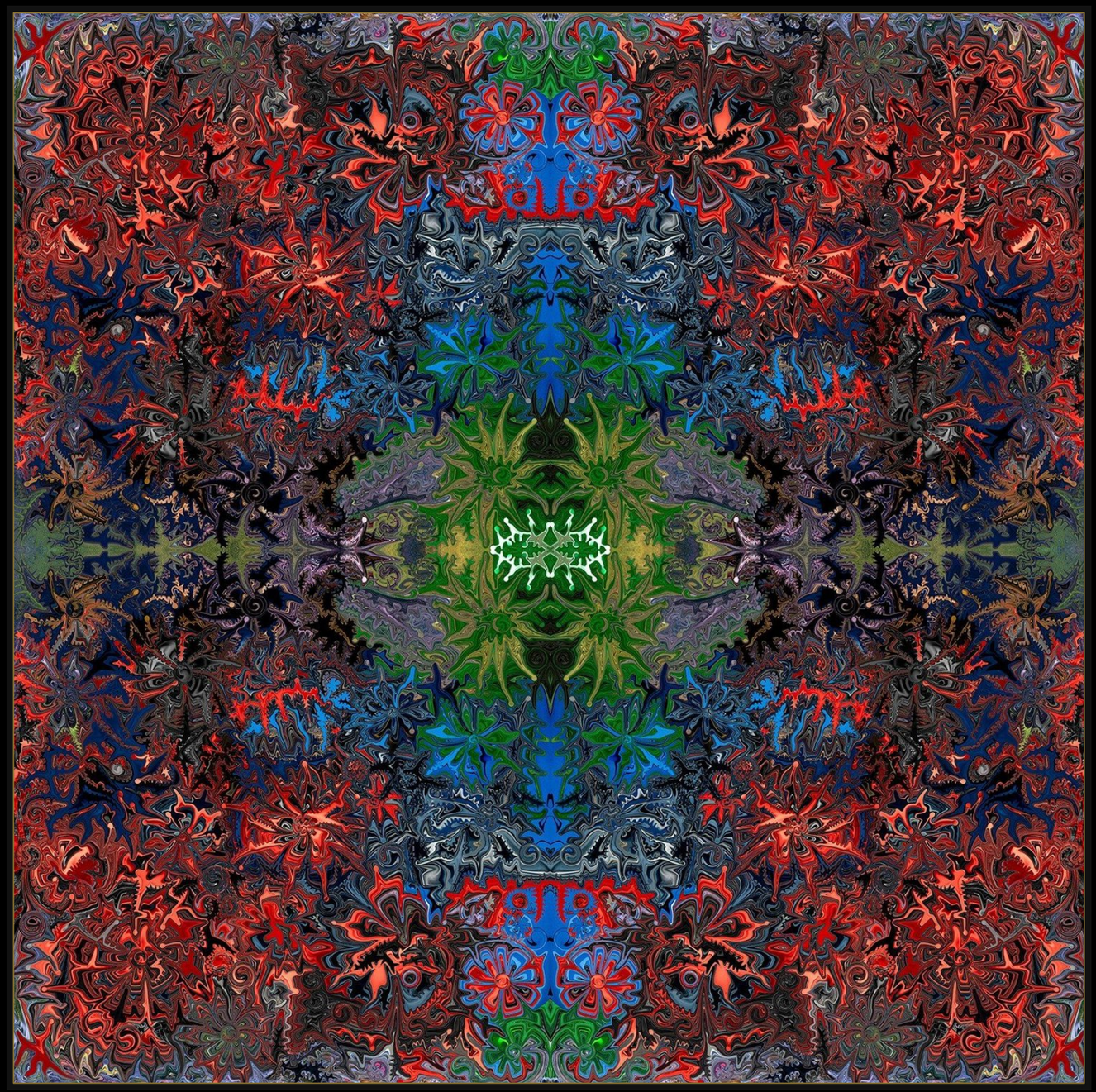
DESCRIPTION

Within Crimson Pulse, Cobalt Pulse, an intricate network of echoing arcs carries crimson, blue, and green across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates slow revelation and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The work holds electric insistence long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-051.jpg - preserved from edited proof slide 76



Crimson Afterimage, Cobalt Pulse

DESCRIPTION

Crimson Afterimage, Cobalt Pulse unfolds through chromatic layers of crimson, blue, and green. The near-square field is threaded with layered veils, which pull attention along a broken rhythm of expansion and return. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between crimson and blue.

SOURCE • American GraffitiContactSheet-052.jpg - preserved from edited proof slide 77



Cobalt Frequency of Interruptions

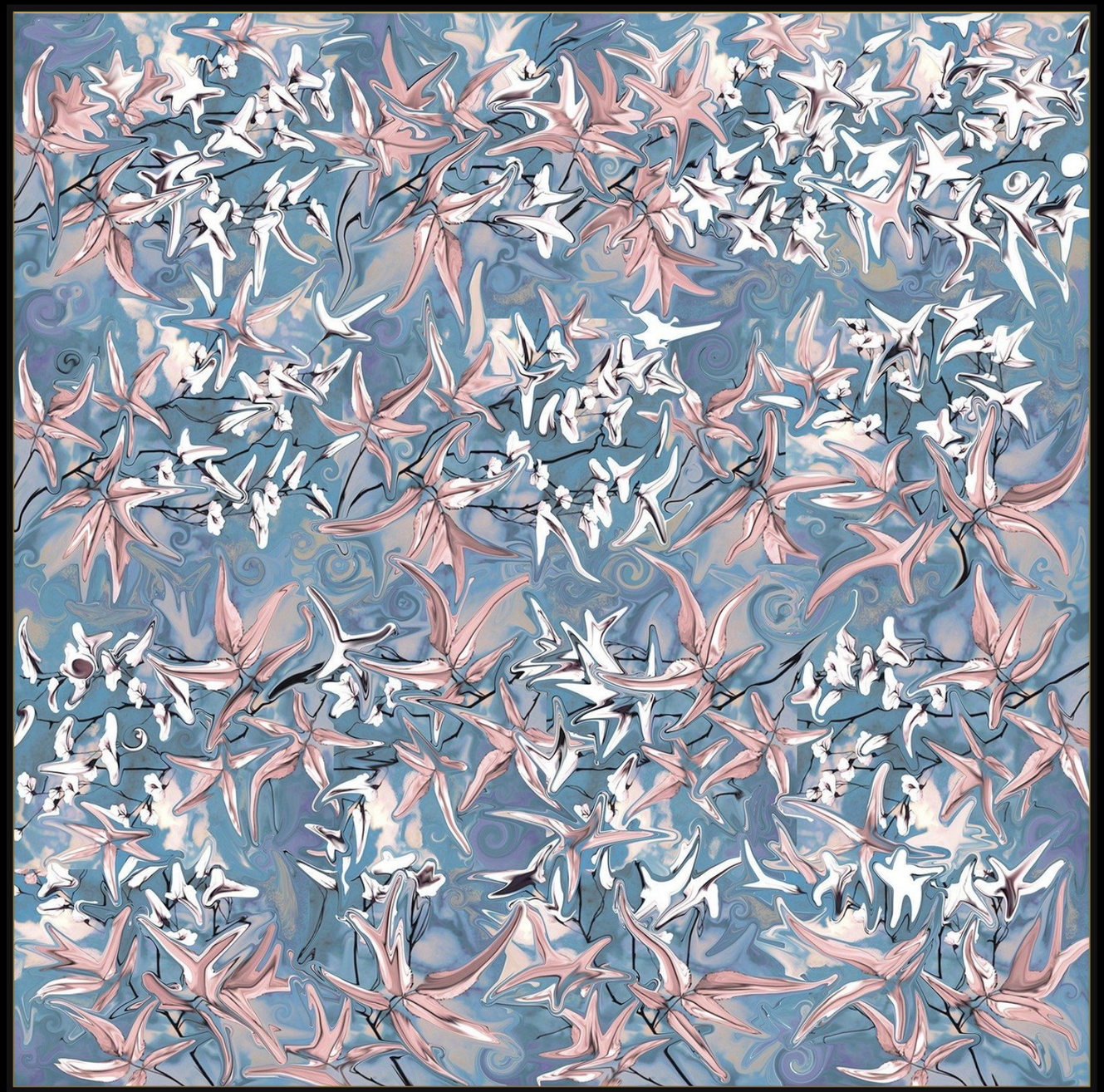
DESCRIPTION

In Cobalt Frequency of Interruptions, blue and crimson establish a charged dialogue, while orange appears as a shifting accent. The loosely balanced arrangement of etched filaments produces ceremonial intensity. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The composition is strongest where orange interrupts the larger blue atmosphere.

SOURCE • American GraffitiContactSheet-053.jpg - preserved from edited proof slide 78



Cobalt Vortex with Cyan Edges

DESCRIPTION

Cobalt Vortex with Cyan Edges combines a luminous tonal register with intricate passages of radiating cells. blue, cyan, and crimson circulate in alternating bursts of compression and release, producing a visual experience of slow revelation. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-054.jpg - preserved from edited proof slide 79

Orange Static / Crimson Transit



DESCRIPTION

The surface of Orange Static / Crimson Transit behaves like an active memory field. orange, crimson, and blue pass through staccato strokes, alternately revealing and concealing their underlying structure. Its asymmetrical balance and shadowed light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • American GraffitiContactSheet-055.jpg - preserved from edited proof slide 80

Crimson Vortex with Rose Edges



DESCRIPTION

Crimson Vortex with Rose Edges organizes crimson, rose, and blue into a intricate near-square field. Radiating cells move in alternating bursts of compression and release, causing the eye to alternate between dense incident and open breathing room. The shadowed tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

Color functions here as both material and memory, with crimson setting the emotional key.

SOURCE • American GraffitiContactSheet-056.jpg - preserved from edited proof slide 81

Magenta Script in a Crimson Field



DESCRIPTION

In Magenta Script in a Crimson Field, crimson establishes the dominant atmosphere while magenta and rose arrive as countercurrents. The loosely balanced composition is animated by radiating cells, producing a sense of measured suspension. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-057.jpg - preserved from edited proof slide 82



Orange Static / Umber Transit

DESCRIPTION

Orange Static / Umber Transit is built as a layered exchange between orange, umber, and crimson. Its circular currents create improvised momentum, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

A loosely balanced structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-058.jpg - preserved from edited proof slide 83

A Crimson Broadcast of Assembly



DESCRIPTION

A shadowed ground carries crimson, blue, and rose through A Crimson Broadcast of Assembly. Radiating cells gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of improvised momentum. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The piece transforms electric insistence into a stable visual language.

SOURCE • American GraffitiContactSheet-059.jpg - preserved from edited proof slide 84



Crimson Chorus at Orange Midnight

DESCRIPTION

Crimson Chorus at Orange Midnight compresses crimson, orange, and gold into a field of calligraphic marks. The eye travels in alternating bursts of compression and release, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

A crimson signal survives the noise, turning calligraphic marks into a record of movement.

SOURCE • American GraffitiContactSheet-060.jpg - preserved from edited proof slide 85



The Orange Mural Crossing

DESCRIPTION

The visual energy of The Orange Mural Crossing begins with crimson and is sharpened by accents of orange and rose. Across its near-square format, granular constellations generate electric insistence. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The work holds contained turbulence long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-061.jpg - preserved from edited proof slide 86



Crimson Wall: Riot

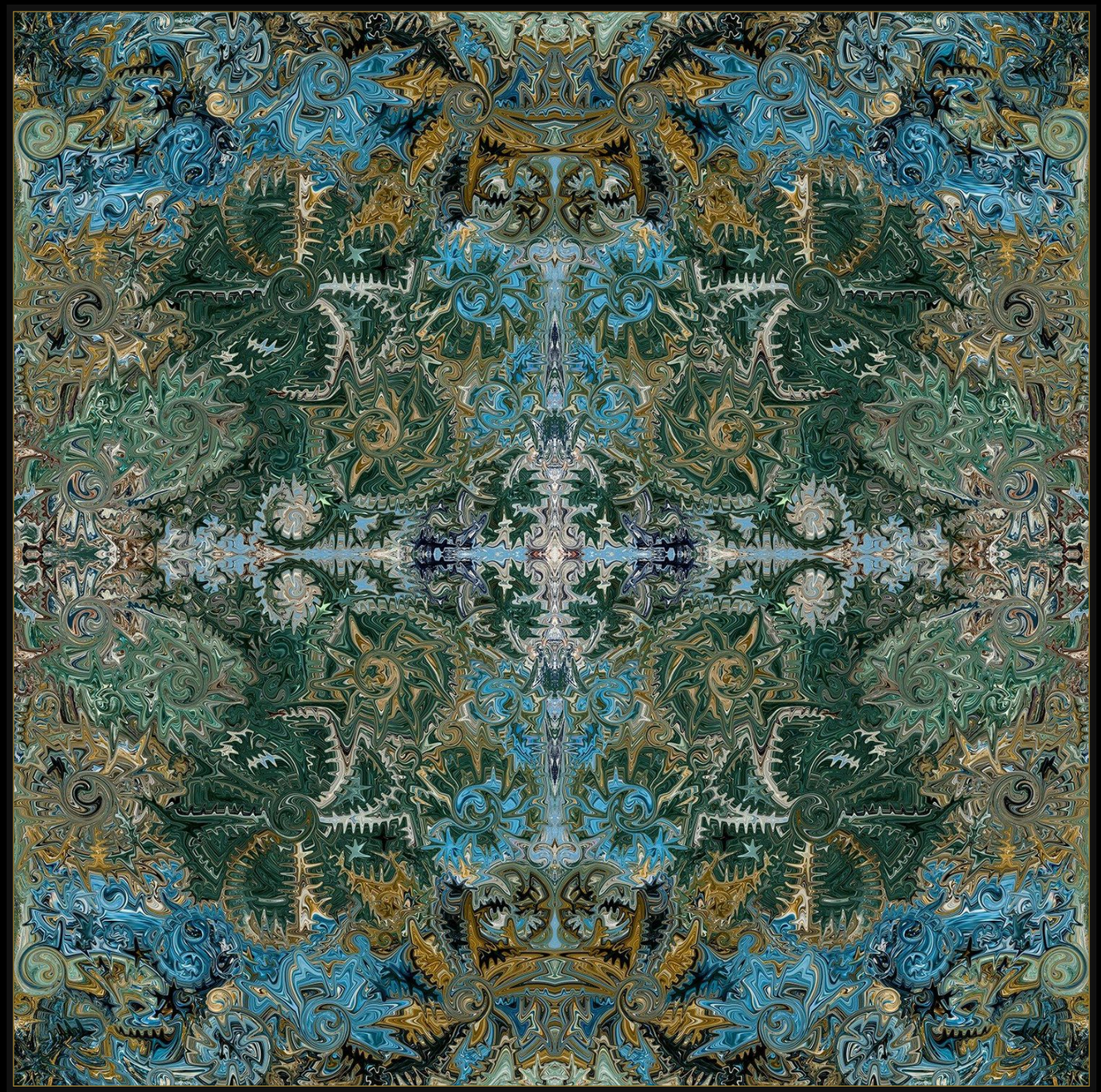
DESCRIPTION

Crimson Wall: Riot treats color as architecture: crimson forms the atmosphere, orange marks the transitions, and rose punctuates the deepest passages. Compressed waves move through a field that seems to reorganize itself in real time. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between crimson and orange.

SOURCE • American GraffitiContactSheet-062.jpg - preserved from edited proof slide 87



Afterimage of a Viridian City

DESCRIPTION

Within Afterimage of a Viridian City, an intricate network of staccato strokes carries green, cyan, and teal across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates restless acceleration and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The composition is strongest where teal interrupts the larger green atmosphere.

SOURCE • American GraffitiContactSheet-063.jpg - preserved from edited proof slide 88

Crimson Glyph, Orange Pulse



DESCRIPTION

Crimson Glyph, Orange Pulse unfolds through chromatic layers of crimson, orange, and blue. The horizontal field is threaded with granular constellations, which pull attention from a quiet ground into sharper chromatic events. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-064.jpg - preserved from edited proof slide 89



Cobalt Frequency of Spirals

DESCRIPTION

In Cobalt Frequency of Spirals, blue and crimson establish a charged dialogue, while orange appears as a shifting accent. The asymmetrical arrangement of liquid seams produces improvised momentum. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • American GraffitiContactSheet-065.jpg - preserved from edited proof slide 90

Crimson Script in a Cobalt Field



DESCRIPTION

Crimson Script in a Cobalt Field combines a shadowed tonal register with intricate passages of granular constellations. blue, crimson, and violet circulate in alternating bursts of compression and release, producing a visual experience of restless acceleration. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

Color functions here as both material and memory, with blue setting the emotional key.

SOURCE • American GraffitiContactSheet-066.jpg - preserved from edited proof slide 91



Rose Script in a Crimson Field

DESCRIPTION

The surface of Rose Script in a Crimson Field behaves like an active memory field. crimson, rose, and blue pass through branching signals, alternately revealing and concealing their underlying structure. Its mirrored balance and shadowed light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-067.jpg - preserved from edited proof slide 92

Cobalt Vortex with Violet Edges



DESCRIPTION

Cobalt Vortex with Violet Edges organizes blue, violet, and crimson into a intricate near-square field. Radiating cells move across the frame like a visual current, causing the eye to alternate between material weight and optical illusion. The shadowed tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

A mirrored structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-068.jpg - preserved from edited proof slide 93



Cobalt Static / Crimson Transit

DESCRIPTION

In Cobalt Static / Crimson Transit, blue establishes the dominant atmosphere while crimson and violet arrive as countercurrents. The mirrored composition is animated by tangled pathways, producing a sense of restless acceleration. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The piece transforms contained turbulence into a stable visual language.

SOURCE • American GraffitiContactSheet-069.jpg - preserved from edited proof slide 94



Crimson Static / Rose Transit

DESCRIPTION

Crimson Static / Rose Transit is built as a layered exchange between crimson, rose, and blue. Its interlocking ribbons create improvised momentum, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

A crimson signal survives the noise, turning granular constellations into a record of movement.

SOURCE • American GraffitiContactSheet-070.jpg - preserved from edited proof slide 95



A Cyan Broadcast of Spirals

DESCRIPTION

A balanced ground carries cyan, teal, and blue through A Cyan Broadcast of Spirals. Fractured planes gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of contained turbulence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The work holds ceremonial intensity long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-071.jpg - preserved from edited proof slide 96



Cyan Afterimage at Teal Midnight

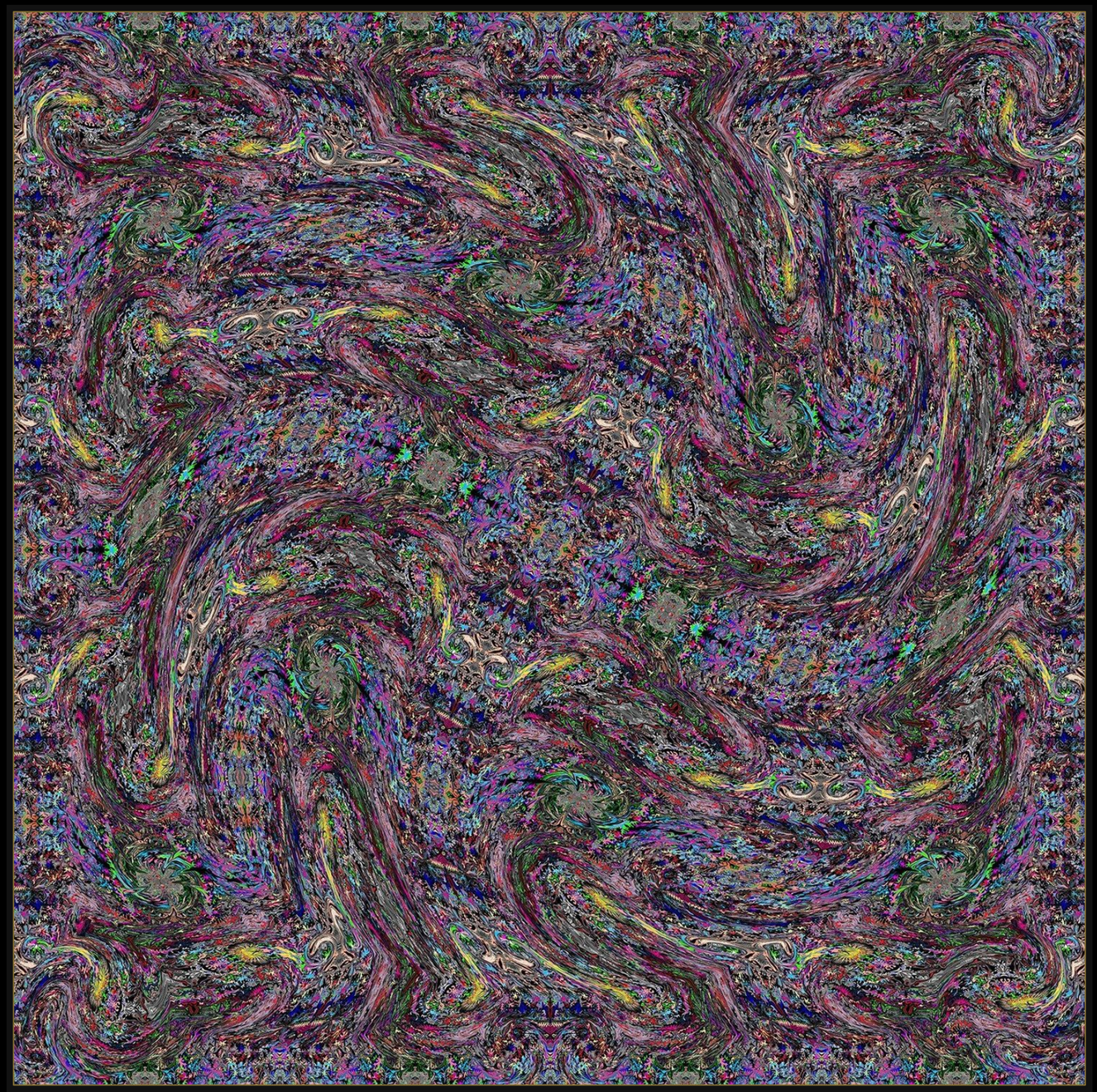
DESCRIPTION

Cyan Afterimage at Teal Midnight compresses cyan, teal, and blue into a field of circular currents. The eye travels across the frame like a visual current, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between cyan and teal.

SOURCE • American GraffitiContactSheet-072.jpg - preserved from edited proof slide 97



Rose Wall: Radiance

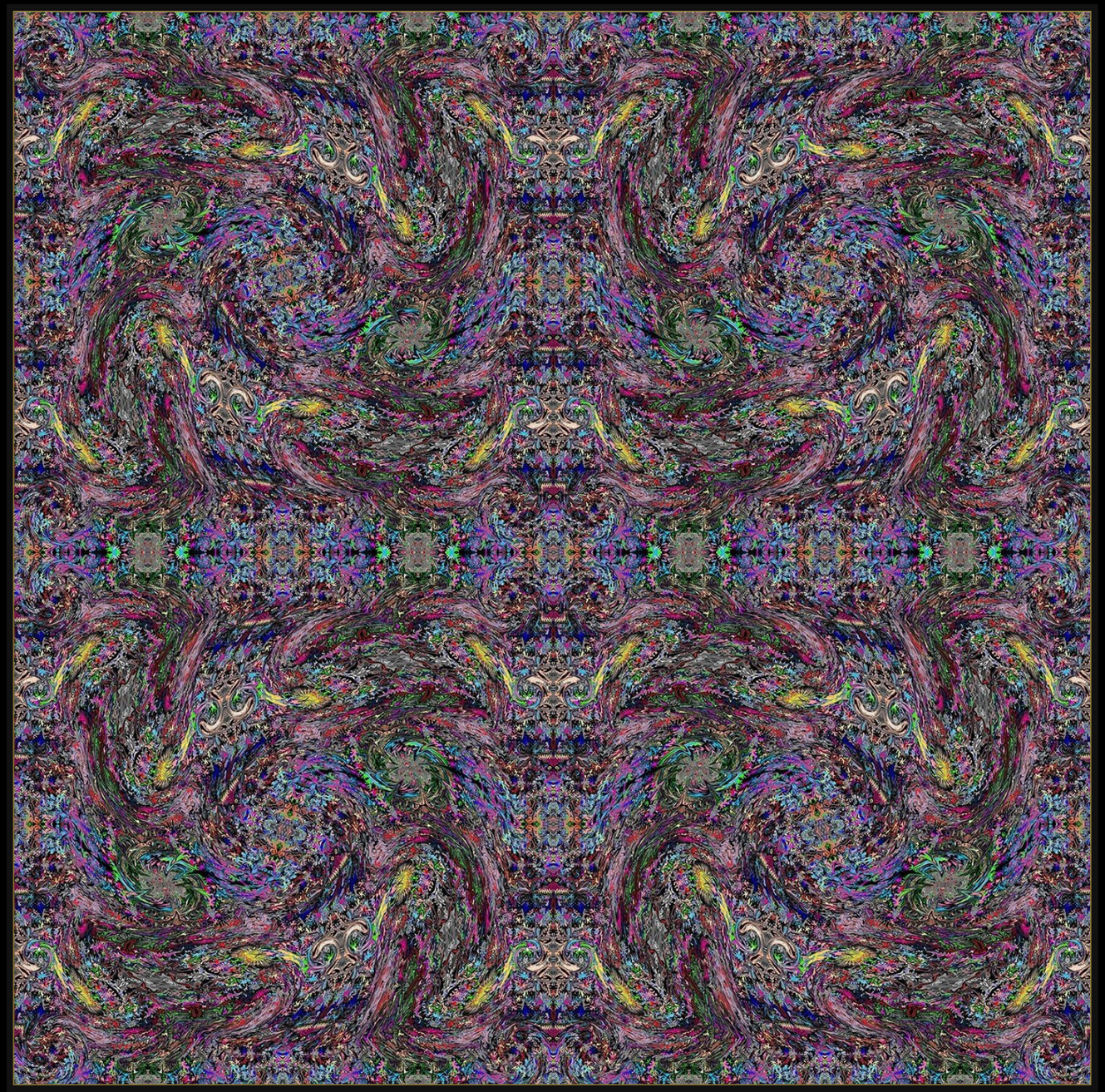
DESCRIPTION

The visual energy of Rose Wall: Radiance begins with rose and is sharpened by accents of crimson and magenta. Across its near-square format, branching signals generate restless acceleration. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The composition is strongest where magenta interrupts the larger rose atmosphere.

SOURCE • American GraffitiContactSheet-073.jpg - preserved from edited proof slide 98



Rose Engine: Crossings

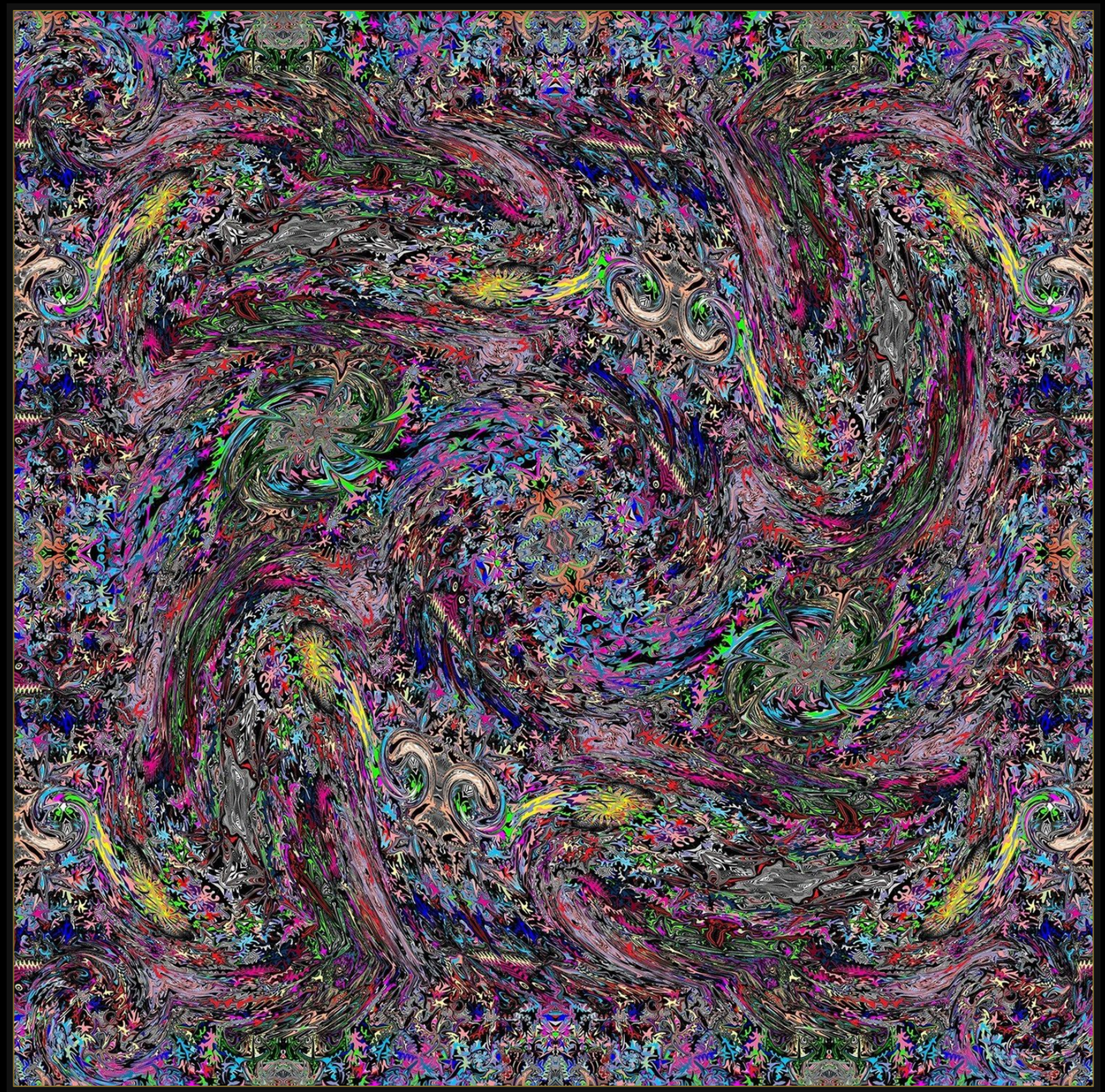
DESCRIPTION

Rose Engine: Crossings treats color as architecture: rose forms the atmosphere, crimson marks the transitions, and magenta punctuates the deepest passages. Woven traces move from the margins toward a concentrated core. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-074.jpg - preserved from edited proof slide 99



Crimson Vortex, Cobalt Pulse

DESCRIPTION

Within Crimson Vortex, Cobalt Pulse, an intricate network of circular currents carries crimson, blue, and rose across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates improvised momentum and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • American GraffitiContactSheet-075.jpg - preserved from edited proof slide 100



Crimson Current, Cobalt Pulse

DESCRIPTION

Crimson Current, Cobalt Pulse unfolds through chromatic layers of crimson, blue, and rose. The near-square field is threaded with compressed waves, which pull attention in alternating bursts of compression and release. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

Color functions here as both material and memory, with crimson setting the emotional key.

SOURCE • American GraffitiContactSheet-076.jpg - preserved from edited proof slide 101

The Crimson Wall Remembers



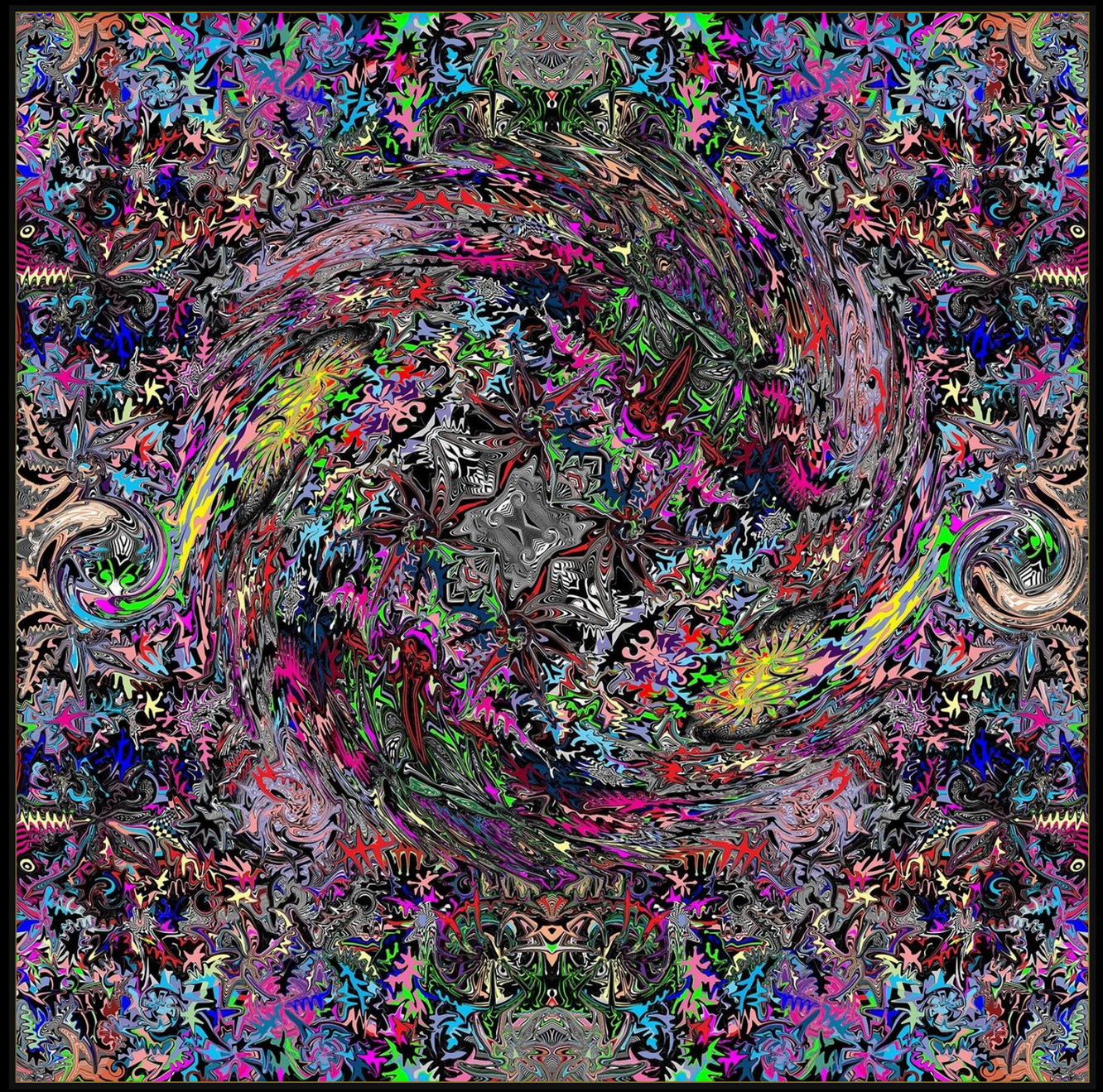
DESCRIPTION

In The Crimson Wall Remembers, crimson and blue establish a charged dialogue, while rose appears as a shifting accent. The mirrored arrangement of calligraphic marks produces meditative drift. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-077.jpg - preserved from edited proof slide 102



Crimson Frequency of Riot

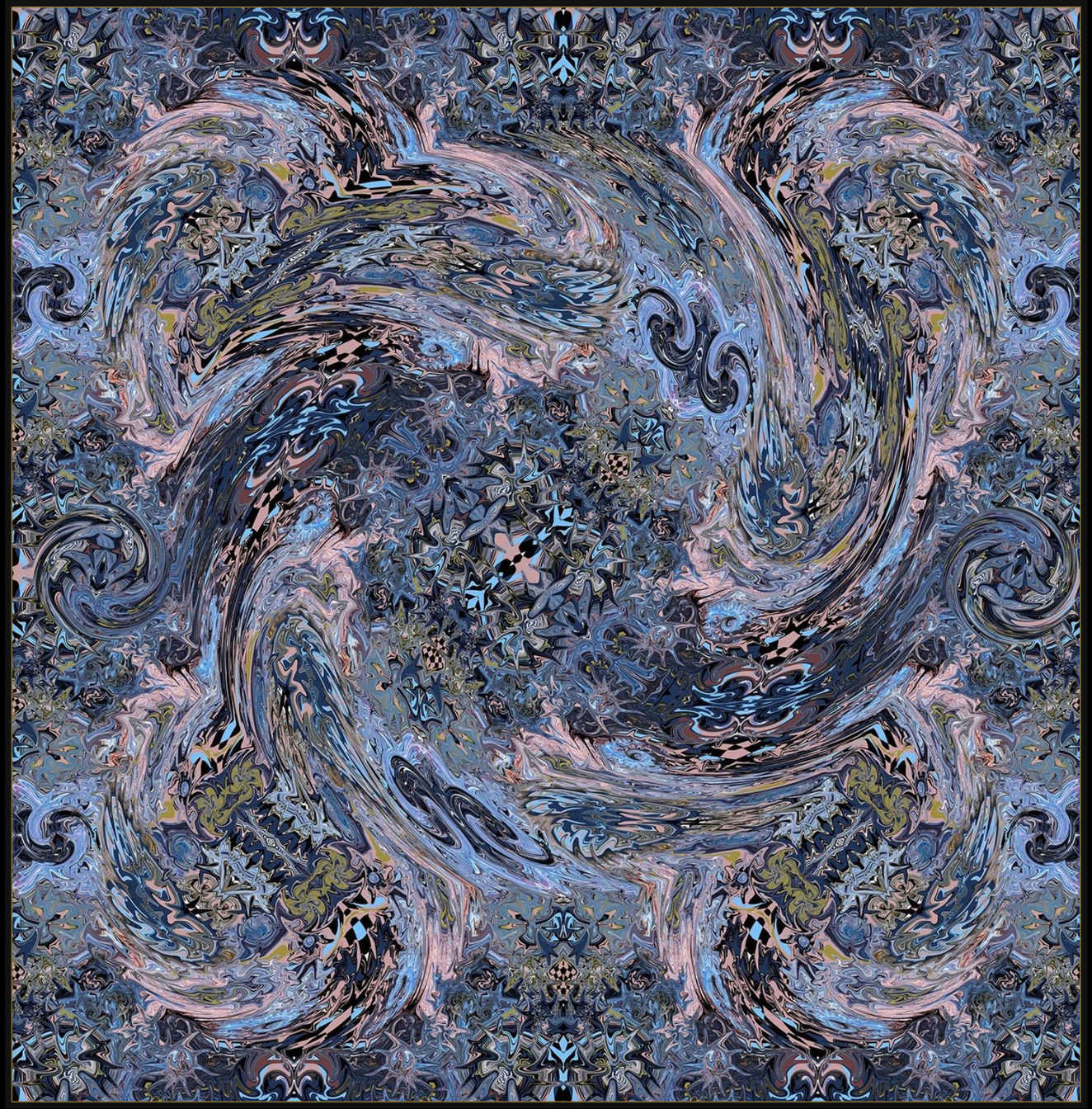
DESCRIPTION

Crimson Frequency of Riot combines a shadowed tonal register with intricate passages of fractured planes. crimson, blue, and rose circulate in diagonal sweeps that refuse a single horizon, producing a visual experience of improvised momentum. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

A mirrored structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-078.jpg - preserved from edited proof slide 103



Violet Script in a Cobalt Field

DESCRIPTION

The surface of Violet Script in a Cobalt Field behaves like an active memory field. blue, violet, and crimson pass through interlocking ribbons, alternately revealing and concealing their underlying structure. Its loosely balanced balance and balanced light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The piece transforms ceremonial intensity into a stable visual language.

SOURCE • American GraffitiContactSheet-079.jpg - preserved from edited proof slide 104



Cobalt Static / Violet Transit

DESCRIPTION

Cobalt Static / Violet Transit organizes blue, violet, and crimson into a intricate near-square field. Compressed waves move in diagonal sweeps that refuse a single horizon, causing the eye to alternate between symmetry and disruption. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

A blue signal survives the noise, turning calligraphic marks into a record of movement.

SOURCE • American GraffitiContactSheet-080.jpg - preserved from edited proof slide 105



A Cobalt Broadcast of Echoes

DESCRIPTION

In A Cobalt Broadcast of Echoes, blue establishes the dominant atmosphere while violet and crimson arrive as countercurrents. The mirrored composition is animated by staccato strokes, producing a sense of measured suspension. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The work holds restless acceleration long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-081.jpg - preserved from edited proof slide 106



A Orange Broadcast of Passages

DESCRIPTION

A Orange Broadcast of Passages is built as a layered exchange between orange, crimson, and gold. Its echoing arcs create electric insistence, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between orange and crimson.

SOURCE • American GraffitiContactSheet-082.jpg - preserved from edited proof slide 107



A Orange Broadcast of Weather

DESCRIPTION

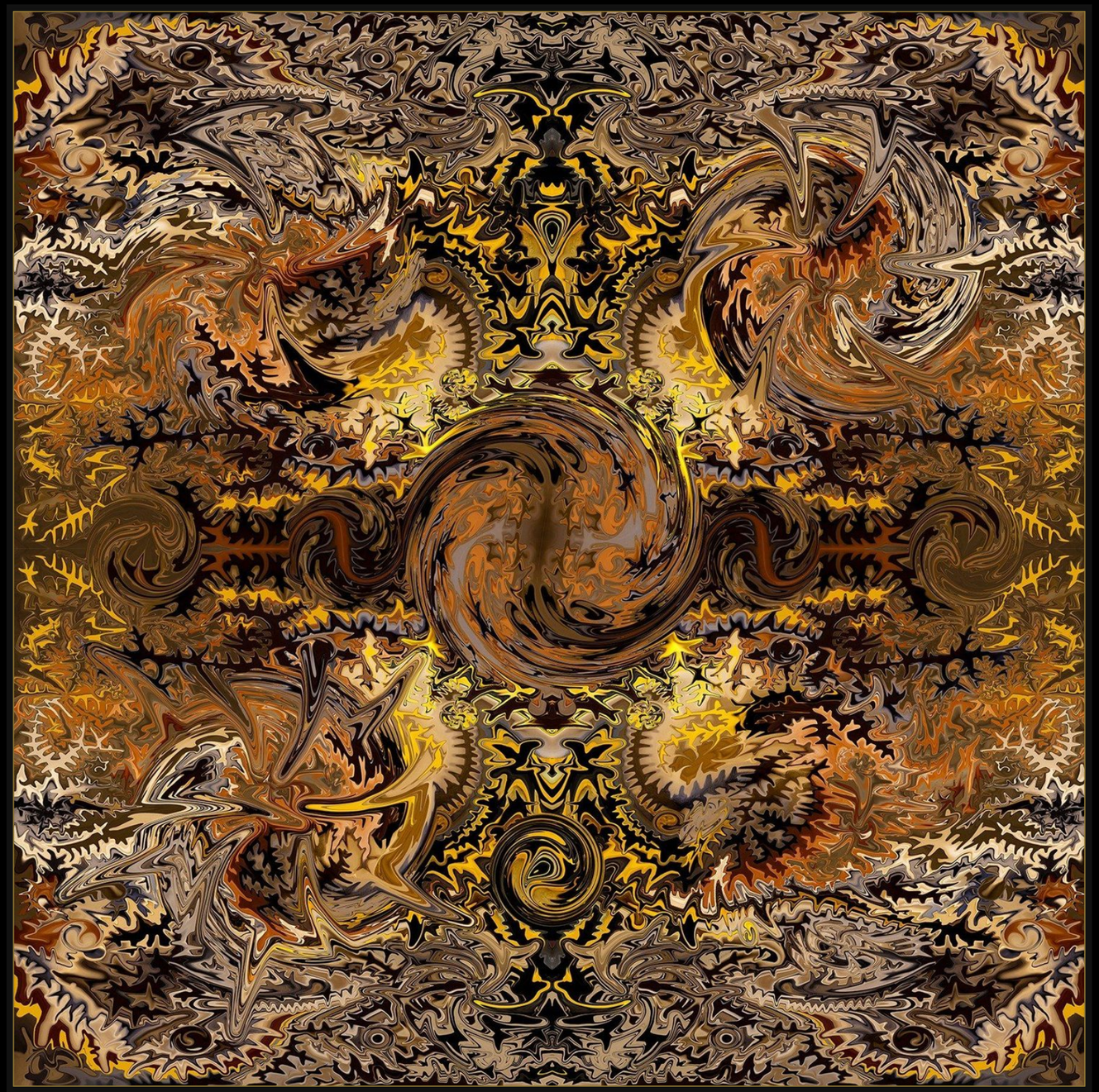
A shadowed ground carries orange, gold, and umber through A Orange Broadcast of Weather. Calligraphic marks gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of contained turbulence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The composition is strongest where umber interrupts the larger orange atmosphere.

SOURCE • American GraffitiContactSheet-083.jpg - preserved from edited proof slide 108

Orange Static at Golden Midnight



DESCRIPTION

Orange Static at Golden Midnight compresses orange, gold, and umber into a field of angular passages. The eye travels from a quiet ground into sharper chromatic events, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-084.jpg - preserved from edited proof slide 109

The Golden Wall Crossing



DESCRIPTION

The visual energy of The Golden Wall Crossing begins with orange and is sharpened by accents of gold and umber. Across its near-square format, calligraphic marks generate contained turbulence. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • American GraffitiContactSheet-085.jpg - preserved from edited proof slide 110



Orange Fault Line: Interruptions

DESCRIPTION

Orange Fault Line: Interruptions treats color as architecture: orange forms the atmosphere, gold marks the transitions, and umber punctuates the deepest passages. Interlocking ribbons move in diagonal sweeps that refuse a single horizon. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

Color functions here as both material and memory, with orange setting the emotional key.

SOURCE • American GraffitiContactSheet-086.jpg - preserved from edited proof slide 111



Afterimage of a Orange City

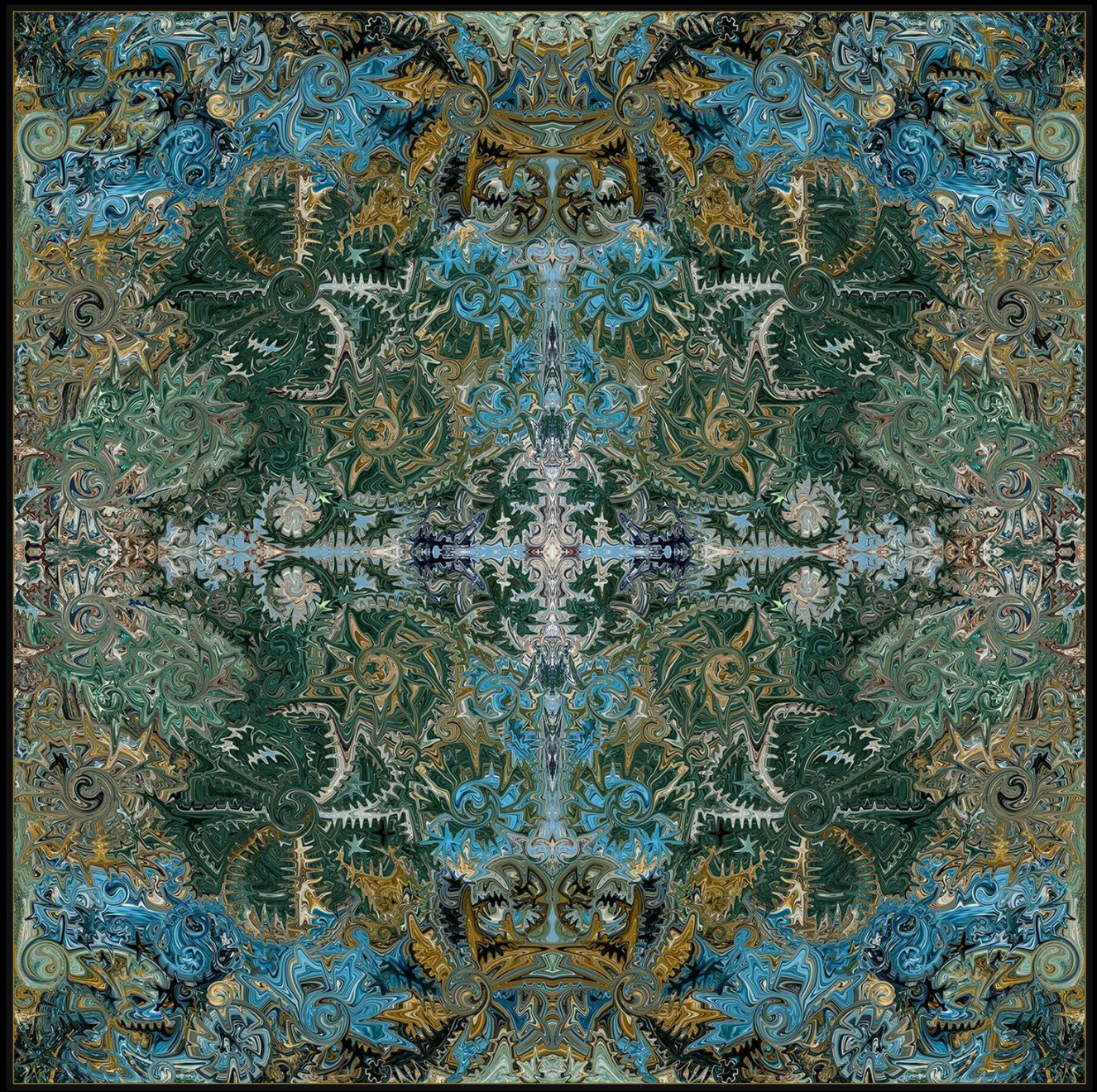
DESCRIPTION

Within Afterimage of a Orange City, an intricate network of layered veils carries orange, crimson, and gold across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates slow revelation and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-087.jpg - preserved from edited proof slide 112



Viridian Script, Cyan Pulse

DESCRIPTION

Viridian Script, Cyan Pulse unfolds through chromatic layers of green, cyan, and teal. The near-square field is threaded with nested emblems, which pull attention from a quiet ground into sharper chromatic events. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

A mirrored structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-088.jpg - preserved from edited proof slide 113



Crimson Frequency of Spirals

DESCRIPTION

In Crimson Frequency of Spirals, crimson and orange establish a charged dialogue, while gold appears as a shifting accent. The mirrored arrangement of nested emblems produces meditative drift. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The piece transforms restless acceleration into a stable visual language.

SOURCE • American GraffitiContactSheet-090.jpg - preserved from edited proof slide 114



Crimson Frequency of Memory

DESCRIPTION

Crimson Frequency of Memory combines a shadowed tonal register with intricate passages of liquid seams. crimson, orange, and gold circulate from a quiet ground into sharper chromatic events, producing a visual experience of ceremonial intensity. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

A crimson signal survives the noise, turning granular constellations into a record of movement.

SOURCE • American GraffitiContactSheet-091.jpg - preserved from edited proof slide 115



Crimson Vortex with Orange Edges

DESCRIPTION

The surface of Crimson Vortex with Orange Edges behaves like an active memory field. crimson, orange, and gold pass through interlocking ribbons, alternately revealing and concealing their underlying structure. Its loosely balanced balance and shadowed light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The work holds electric insistence long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-092.jpg - preserved from edited proof slide 116



Orange Script in a Crimson Field

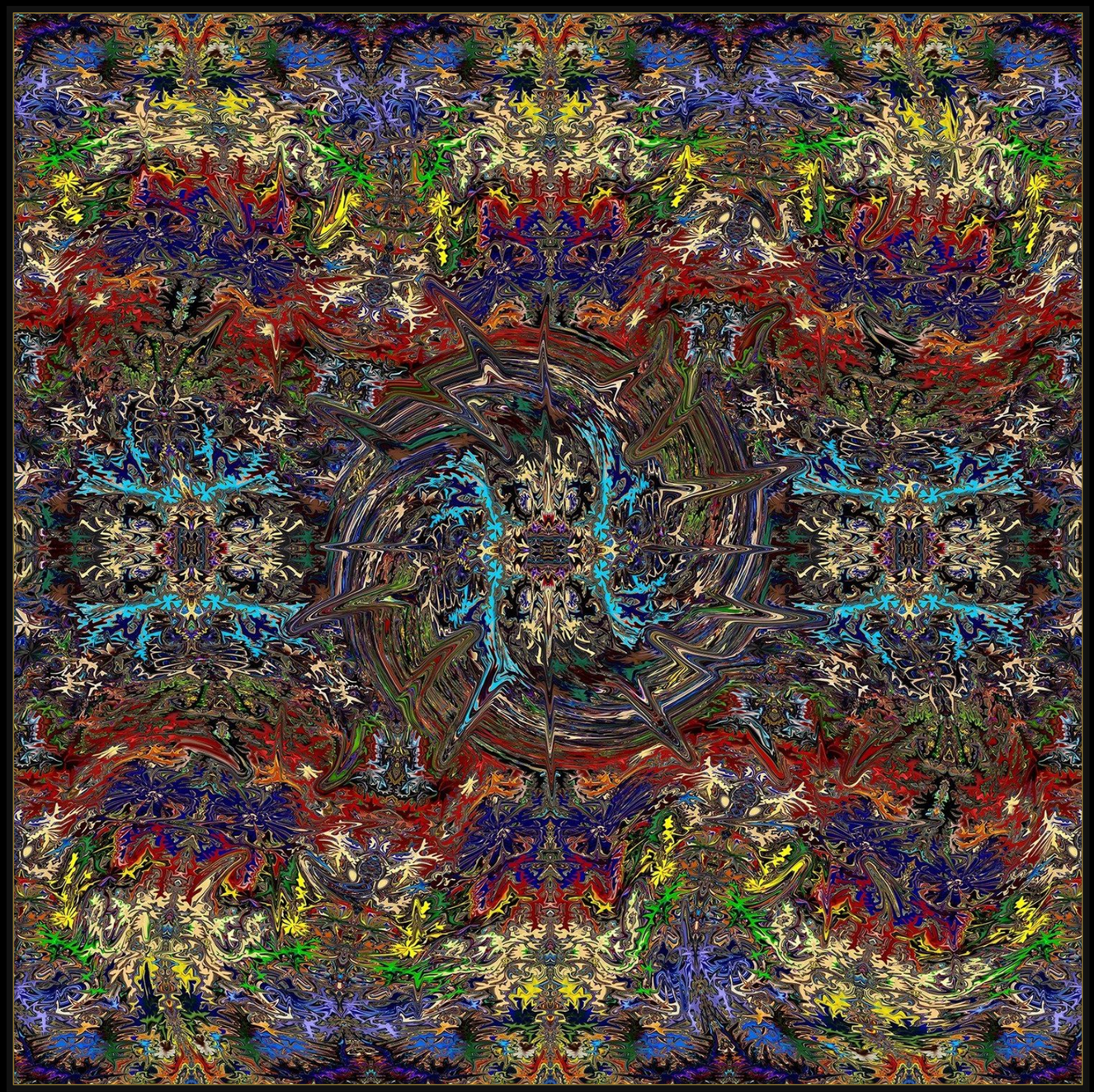
DESCRIPTION

Orange Script in a Crimson Field organizes crimson, orange, and gold into a intricate near-square field. Radiating cells move through recursive turns and sudden interruptions, causing the eye to alternate between symmetry and disruption. The shadowed tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between crimson and orange.

SOURCE • American GraffitiContactSheet-093.jpg - preserved from edited proof slide 117



Orange Chorus at Crimson Midnight

DESCRIPTION

In Orange Chorus at Crimson Midnight, orange establishes the dominant atmosphere while crimson and gold arrive as countercurrents. The loosely balanced composition is animated by angular passages, producing a sense of meditative drift. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The composition is strongest where gold interrupts the larger orange atmosphere.

SOURCE • American GraffitiContactSheet-094.jpg - preserved from edited proof slide 118



A Orange Broadcast of Echoes

DESCRIPTION

A Orange Broadcast of Echoes is built as a layered exchange between orange, crimson, and gold. Its layered veils create improvised momentum, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-095.jpg - preserved from edited proof slide 119



A Crimson Broadcast of Radiance

DESCRIPTION

A shadowed ground carries crimson, orange, and gold through A Crimson Broadcast of Radiance. Granular constellations gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of meditative drift. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • American GraffitiContactSheet-096.jpg - preserved from edited proof slide 120



Crimson Current at Orange Midnight

DESCRIPTION

Crimson Current at Orange Midnight compresses crimson, orange, and blue into a field of branching signals. The eye travels from the margins toward a concentrated core, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

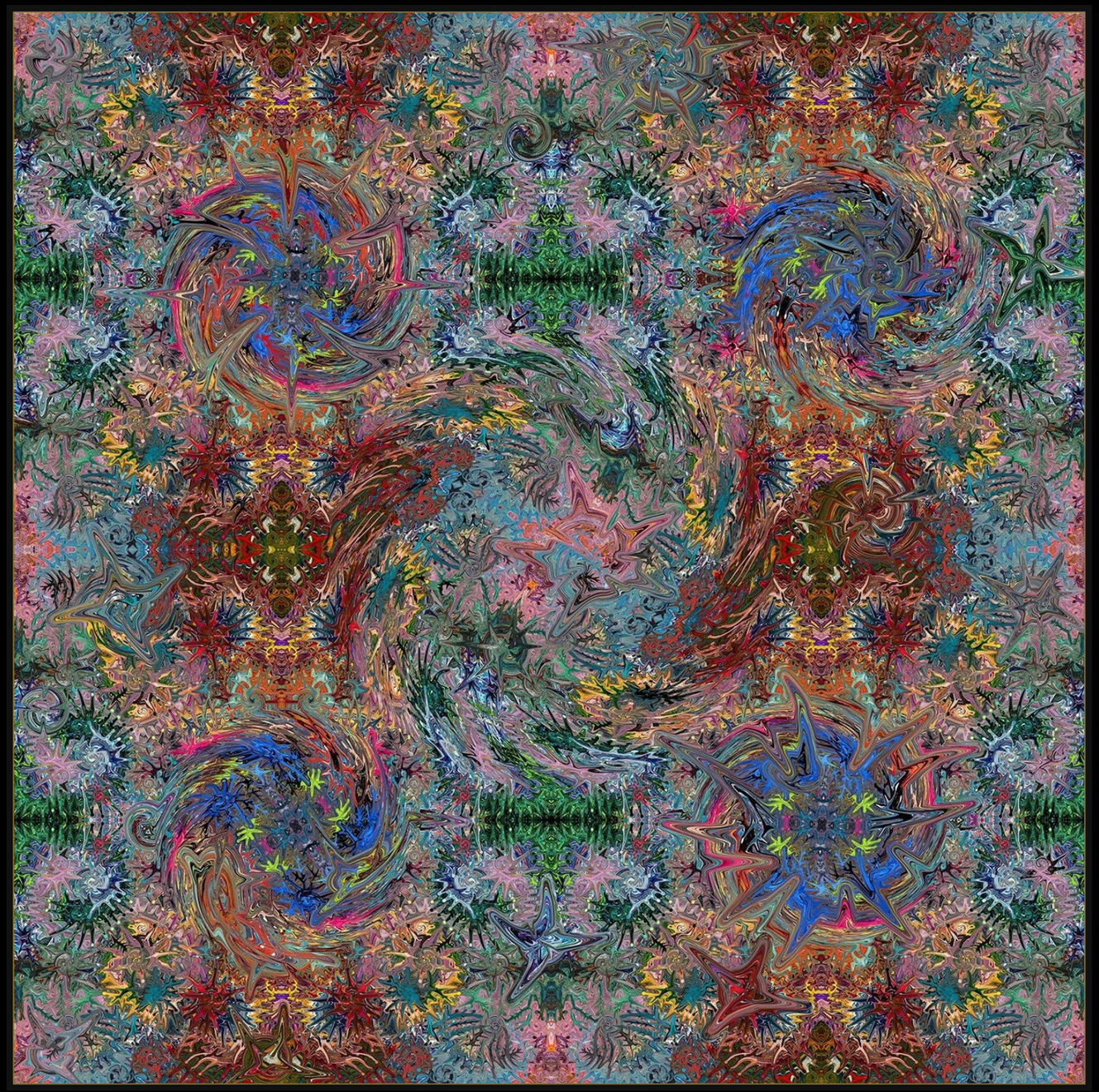
CURATORIAL NOTE

Color functions here as both material and memory, with crimson setting the emotional key.

Color functions here as both material and memory, with crimson setting the emotional key.

SOURCE • American GraffitiContactSheet-097.jpg - preserved from edited proof slide 121

The Orange Pulse Crossing



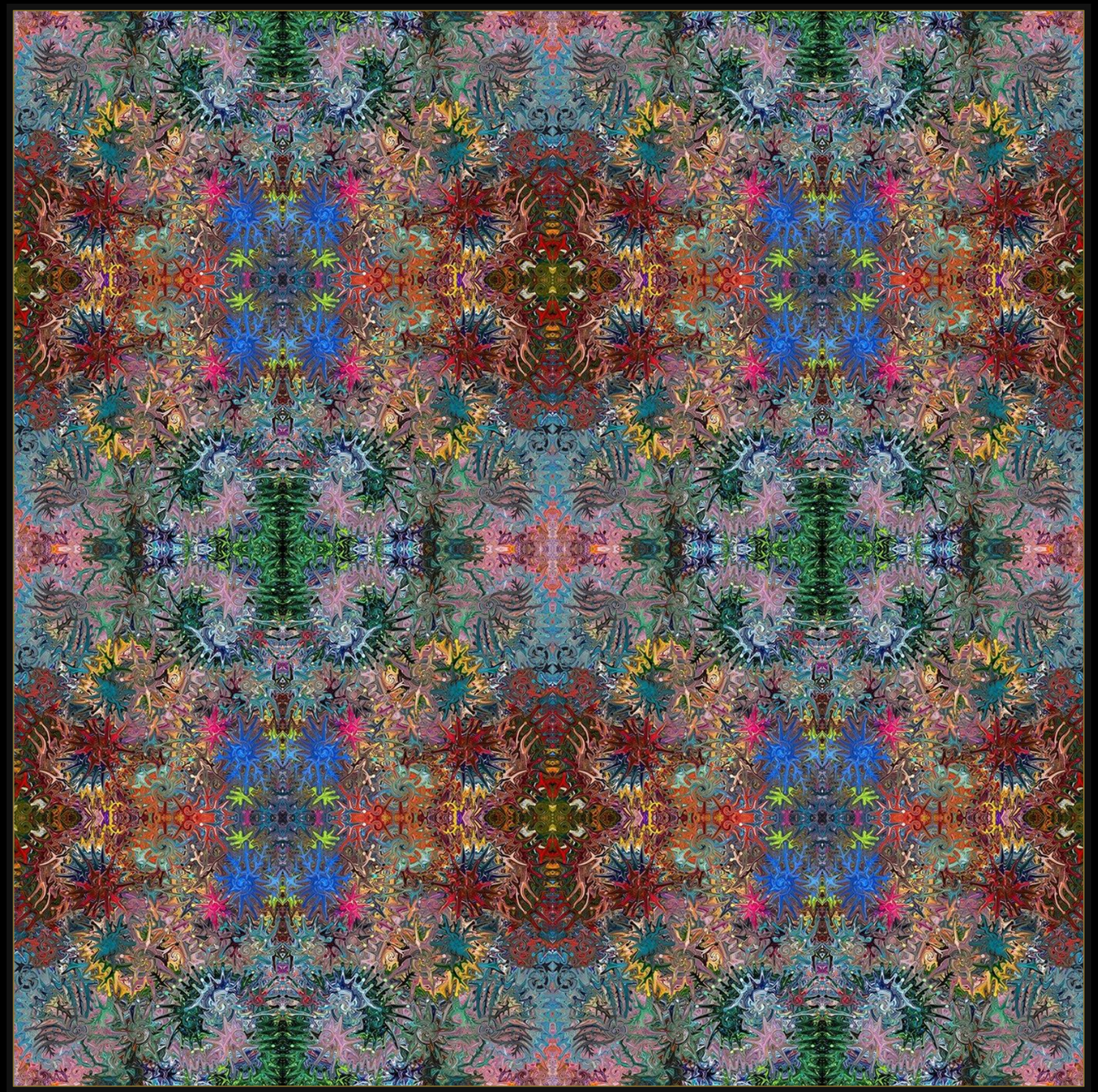
DESCRIPTION

The visual energy of The Orange Pulse Crossing begins with crimson and is sharpened by accents of orange and blue. Across its near-square format, repeating glyphs generate electric insistence. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-098.jpg - preserved from edited proof slide 122



Crimson Broadcast: Frequencies

DESCRIPTION

Crimson Broadcast: Frequencies treats color as architecture: crimson forms the atmosphere, orange marks the transitions, and blue punctuates the deepest passages. Layered veils move in alternating bursts of compression and release. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

A mirrored structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-099.jpg - preserved from edited proof slide 123



Crimson Constellation, Orange Pulse

DESCRIPTION

Within Crimson Constellation, Orange Pulse, an intricate network of nested emblems carries crimson, orange, and blue across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates improvised momentum and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The piece transforms electric insistence into a stable visual language.

SOURCE • American GraffitiContactSheet-100.jpg - preserved from edited proof slide 124

Orange Circuit, Golden Pulse



DESCRIPTION

Orange Circuit, Golden Pulse unfolds through chromatic layers of orange, gold, and crimson. The near-square field is threaded with angular passages, which pull attention in diagonal sweeps that refuse a single horizon. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

A orange signal survives the noise, turning calligraphic marks into a record of movement.

SOURCE • American GraffitiContactSheet-101.jpg - preserved from edited proof slide 125



The Orange Wall Remembers

DESCRIPTION

In The Orange Wall Remembers, orange and gold establish a charged dialogue, while crimson appears as a shifting accent. The mirrored arrangement of painted fault lines produces measured suspension. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The work holds contained turbulence long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-102.jpg - preserved from edited proof slide 126



Charcoal Frequency of Riot

DESCRIPTION

Charcoal Frequency of Riot combines a shadowed tonal register with intricate passages of echoing arcs. charcoal, black, and silver-gray circulate from the margins toward a concentrated core, producing a visual experience of electric insistence. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between charcoal and black.

SOURCE • American GraffitiContactSheet-103.jpg - preserved from edited proof slide 127

Cobalt Vortex with Rose Edges



DESCRIPTION

The surface of Cobalt Vortex with Rose Edges behaves like an active memory field. blue, rose, and crimson pass through circular currents, alternately revealing and concealing their underlying structure. Its mirrored balance and balanced light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The composition is strongest where crimson interrupts the larger blue atmosphere.

SOURCE • American GraffitiContactSheet-104.jpg - preserved from edited proof slide 128

A Cobalt Broadcast of Drift



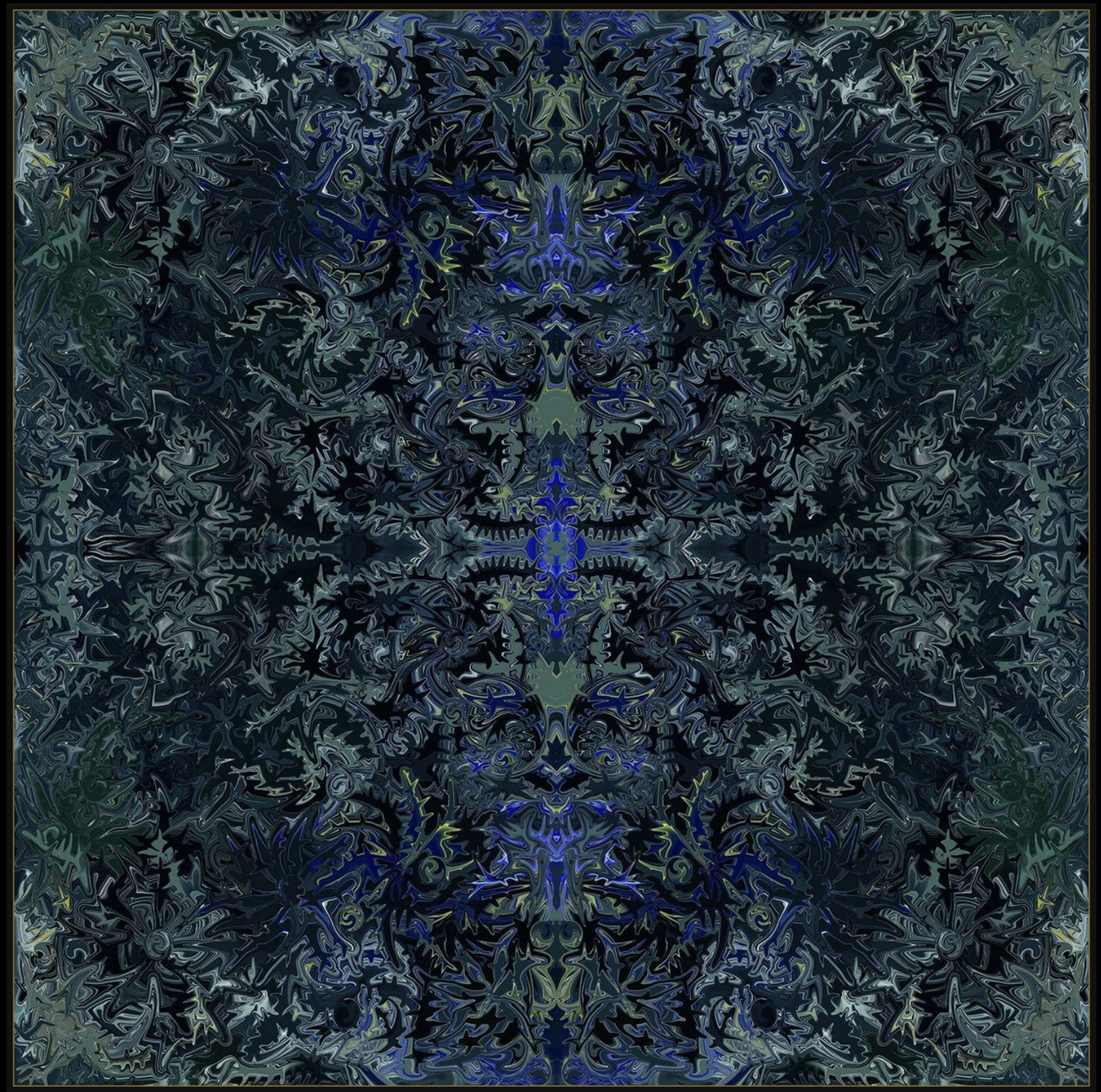
DESCRIPTION

A Cobalt Broadcast of Drift organizes blue, violet, and rose into a intricate near-square field. Fractured planes move from a quiet ground into sharper chromatic events, causing the eye to alternate between material weight and optical illusion. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-105.jpg - preserved from edited proof slide 129



Cyan Script in a Cobalt Field

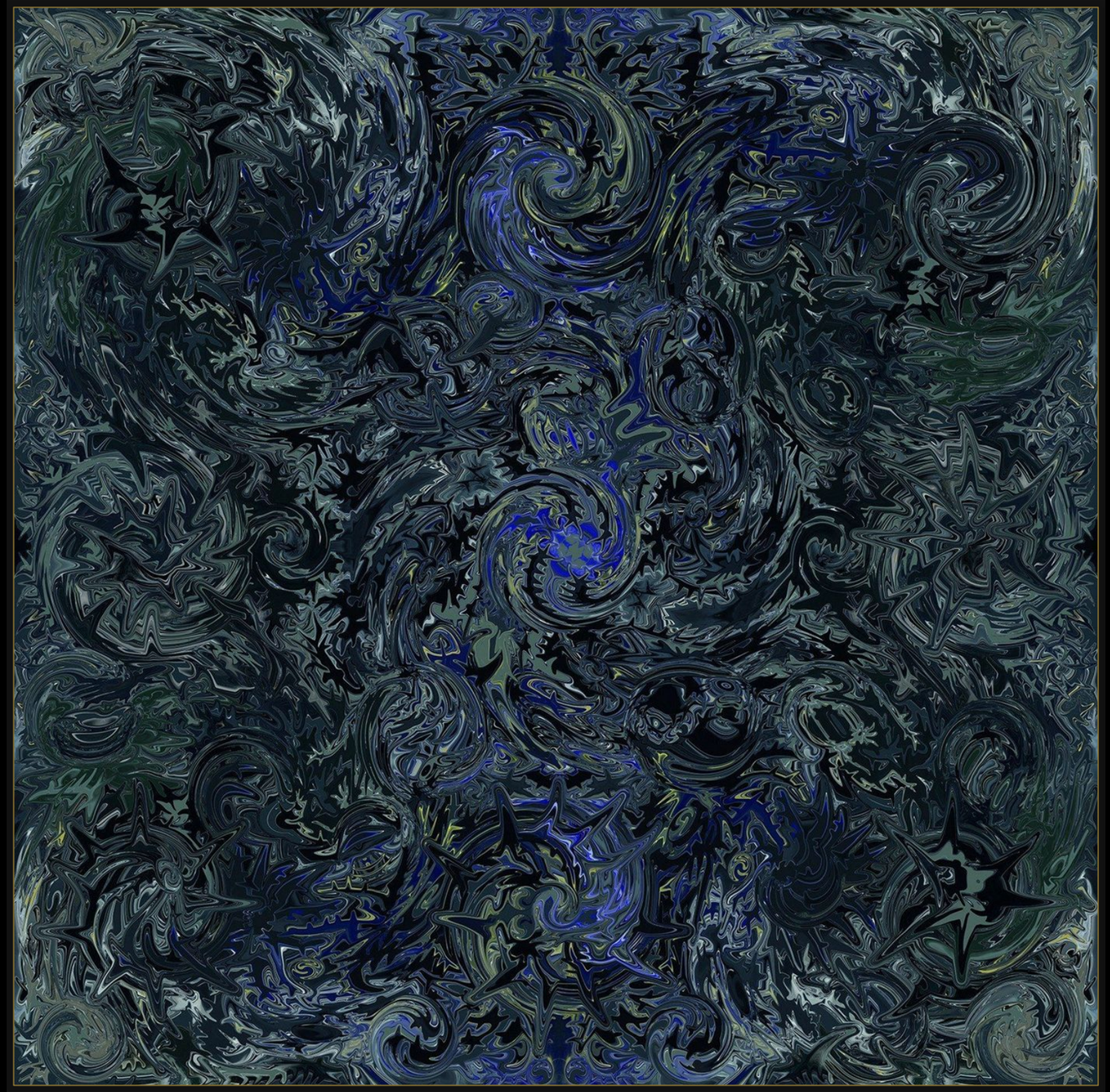
DESCRIPTION

In Cyan Script in a Cobalt Field, blue establishes the dominant atmosphere while cyan and teal arrive as countercurrents. The mirrored composition is animated by echoing arcs, producing a sense of slow revelation. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • American GraffitiContactSheet-106.jpg - preserved from edited proof slide 130



Cobalt Static / Cyan Transit

DESCRIPTION

Cobalt Static / Cyan Transit is built as a layered exchange between blue, cyan, and teal. Its liquid seams create improvised momentum, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

Color functions here as both material and memory, with blue setting the emotional key.

SOURCE • American GraffitiContactSheet-107.jpg - preserved from edited proof slide 131



A Crimson Broadcast of Bloom

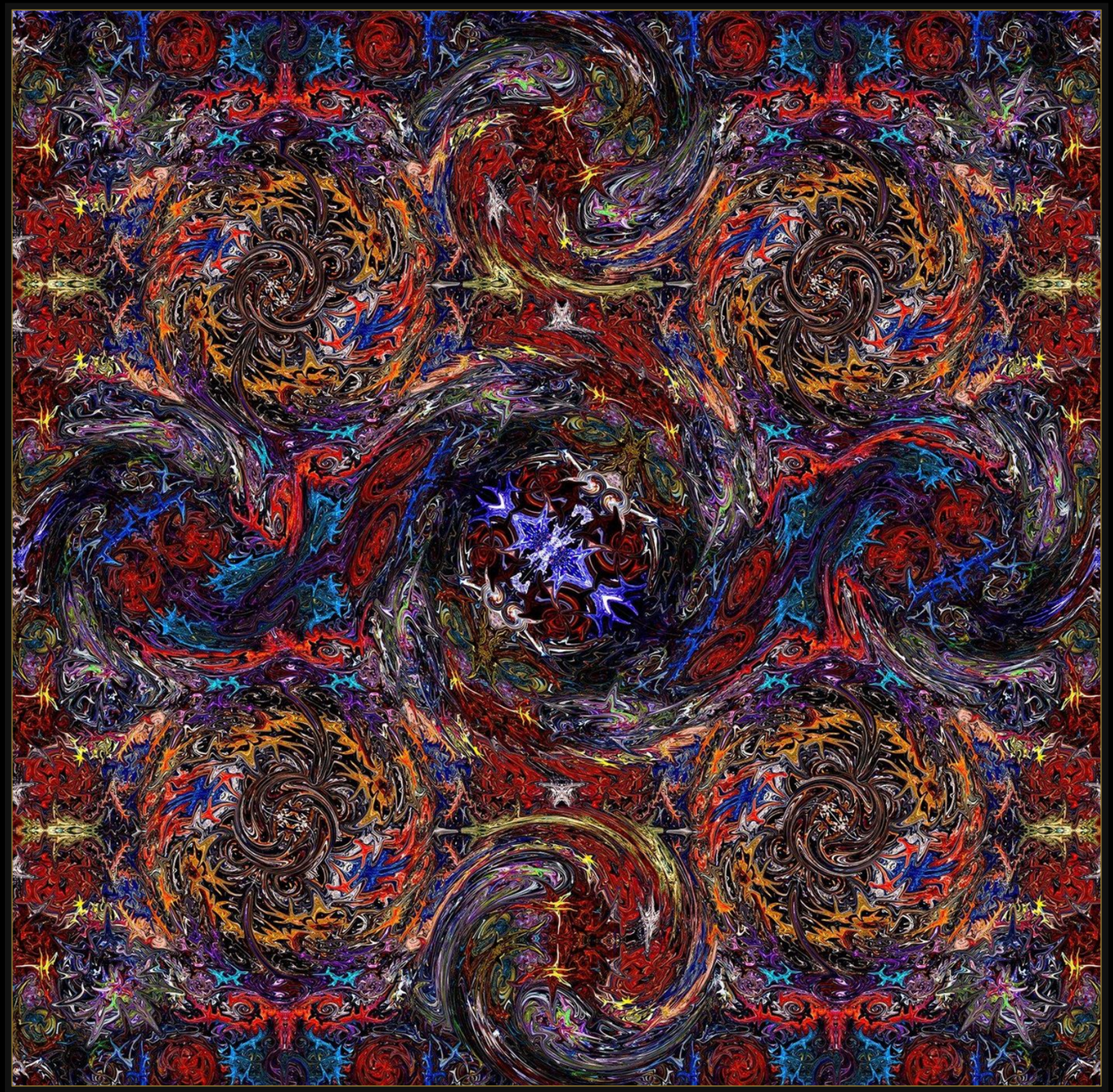
DESCRIPTION

A shadowed ground carries crimson, blue, and orange through A Crimson Broadcast of Bloom. Angular passages gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of measured suspension. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-108.jpg - preserved from edited proof slide 132



Crimson Constellation at Cobalt Midnight

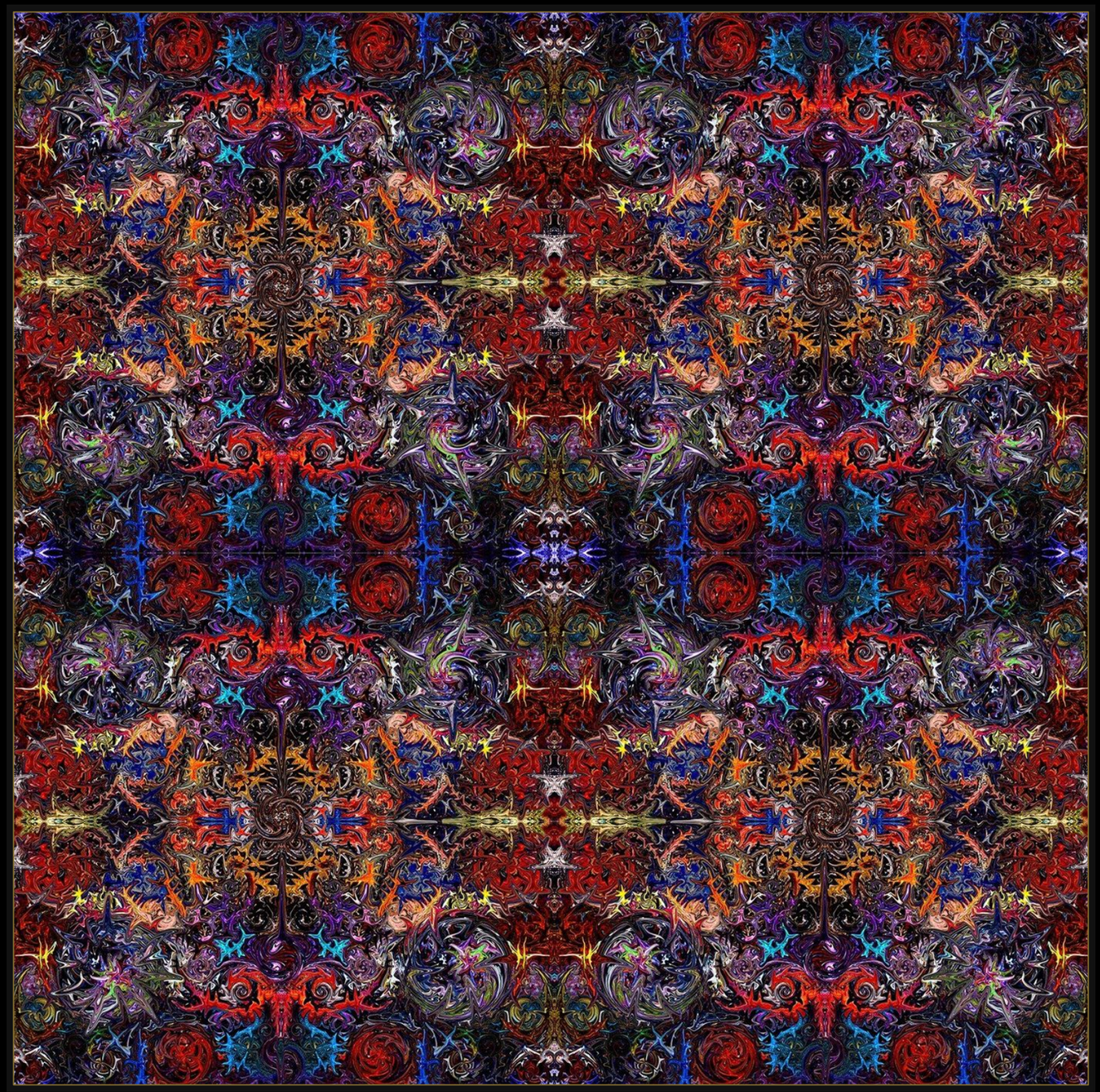
DESCRIPTION

Crimson Constellation at Cobalt Midnight compresses crimson, blue, and orange into a field of etched filaments. The eye travels through layered crossings that reward sustained looking, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

A loosely balanced structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-109.jpg - preserved from edited proof slide 133



The Cobalt Fault Line Crossing

DESCRIPTION

The visual energy of The Cobalt Fault Line Crossing begins with crimson and is sharpened by accents of blue and orange. Across its near-square format, compressed waves generate meditative drift. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The piece transforms contained turbulence into a stable visual language.

SOURCE • American GraffitiContactSheet-110.jpg - preserved from edited proof slide 134



Magenta Circuit: Weather

DESCRIPTION

Magenta Circuit: Weather treats color as architecture: magenta forms the atmosphere, violet marks the transitions, and blue punctuates the deepest passages. Etched filaments move in alternating bursts of compression and release. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

A magenta signal survives the noise, turning granular constellations into a record of movement.

A magenta signal survives the noise, turning granular constellations into a record of movement.

SOURCE • American GraffitiContactSheet-111.jpg - preserved from edited proof slide 135

Cobalt Chorus, Rose Pulse



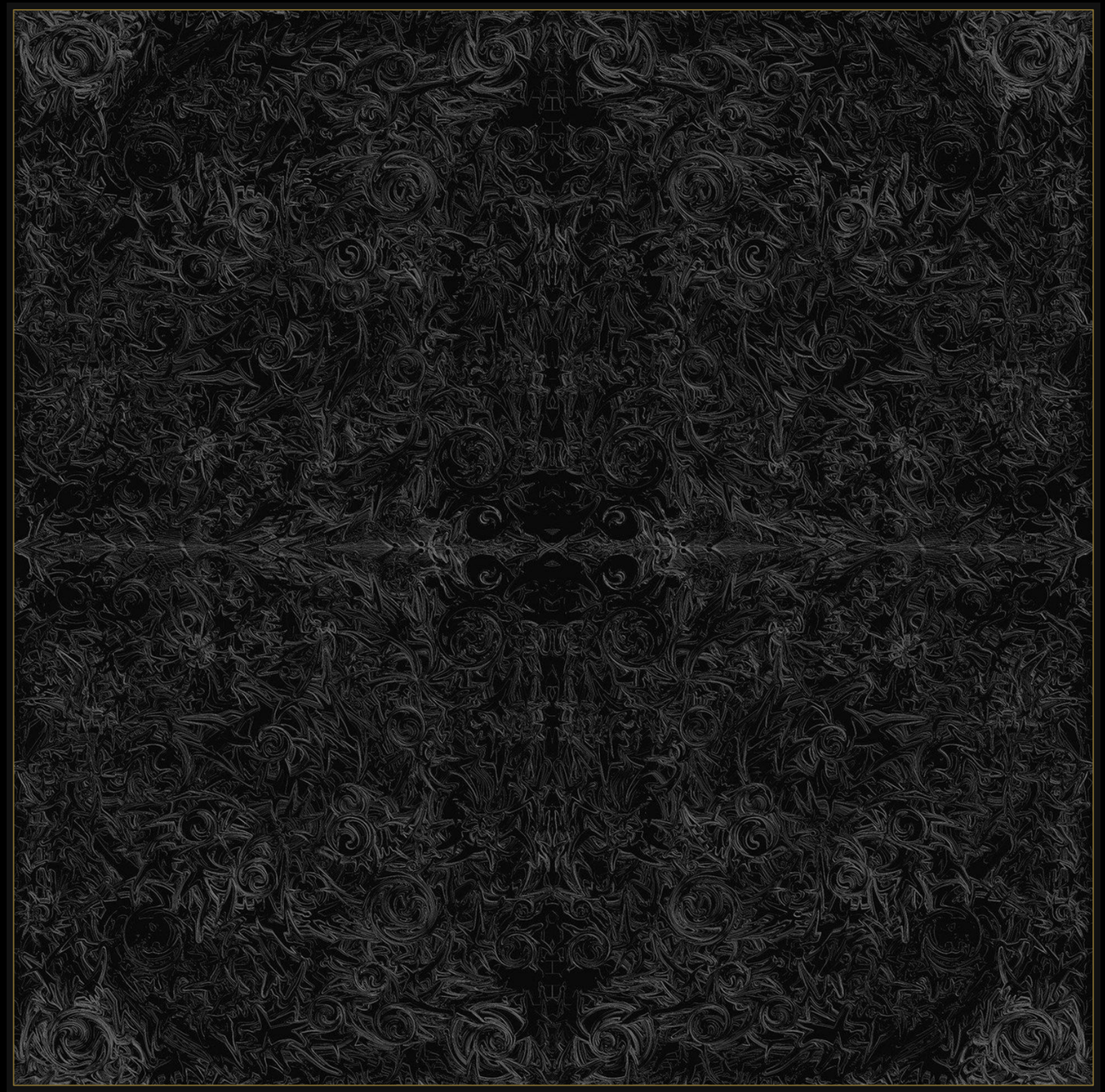
DESCRIPTION

Within Cobalt Chorus, Rose Pulse, an intricate network of etched filaments carries blue, rose, and magenta across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates electric insistence and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The work holds ceremonial intensity long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-112.jpg - preserved from edited proof slide 136



Black Glyph, Charcoal Pulse

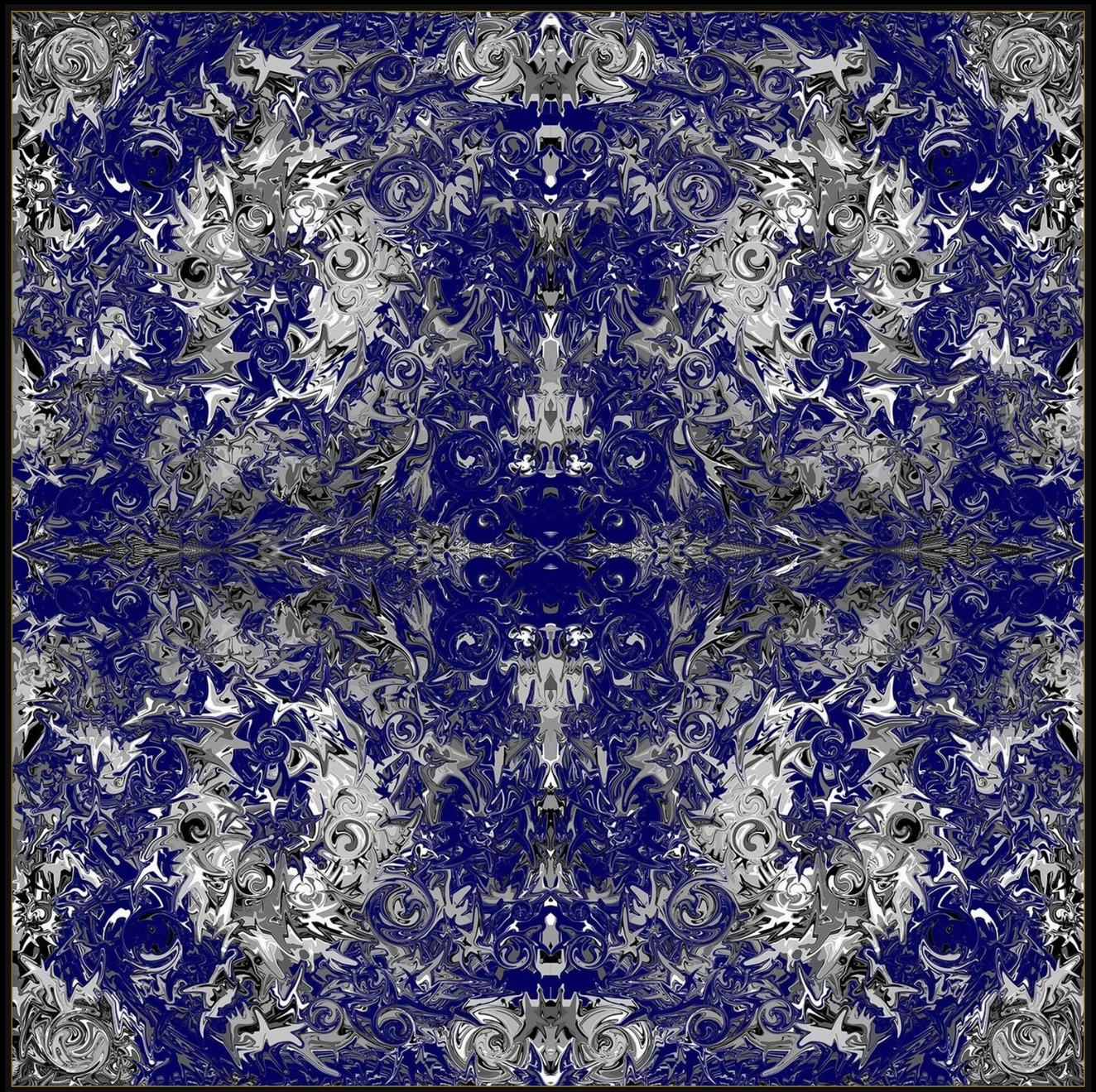
DESCRIPTION

Black Glyph, Charcoal Pulse unfolds through chromatic layers of black, charcoal, and silver-gray. The near-square field is threaded with compressed waves, which pull attention through layered crossings that reward sustained looking. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between black and charcoal.

SOURCE • American GraffitiContactSheet-113.jpg - preserved from edited proof slide 137



Cobalt Frequency of Crossings

DESCRIPTION

In Cobalt Frequency of Crossings, blue and violet establish a charged dialogue, while silver-gray appears as a shifting accent. The loosely balanced arrangement of circular currents produces restless acceleration. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The composition is strongest where silver-gray interrupts the larger blue atmosphere.

SOURCE • American GraffitiContactSheet-114.jpg - preserved from edited proof slide 138

Silver Frequency of Night



DESCRIPTION

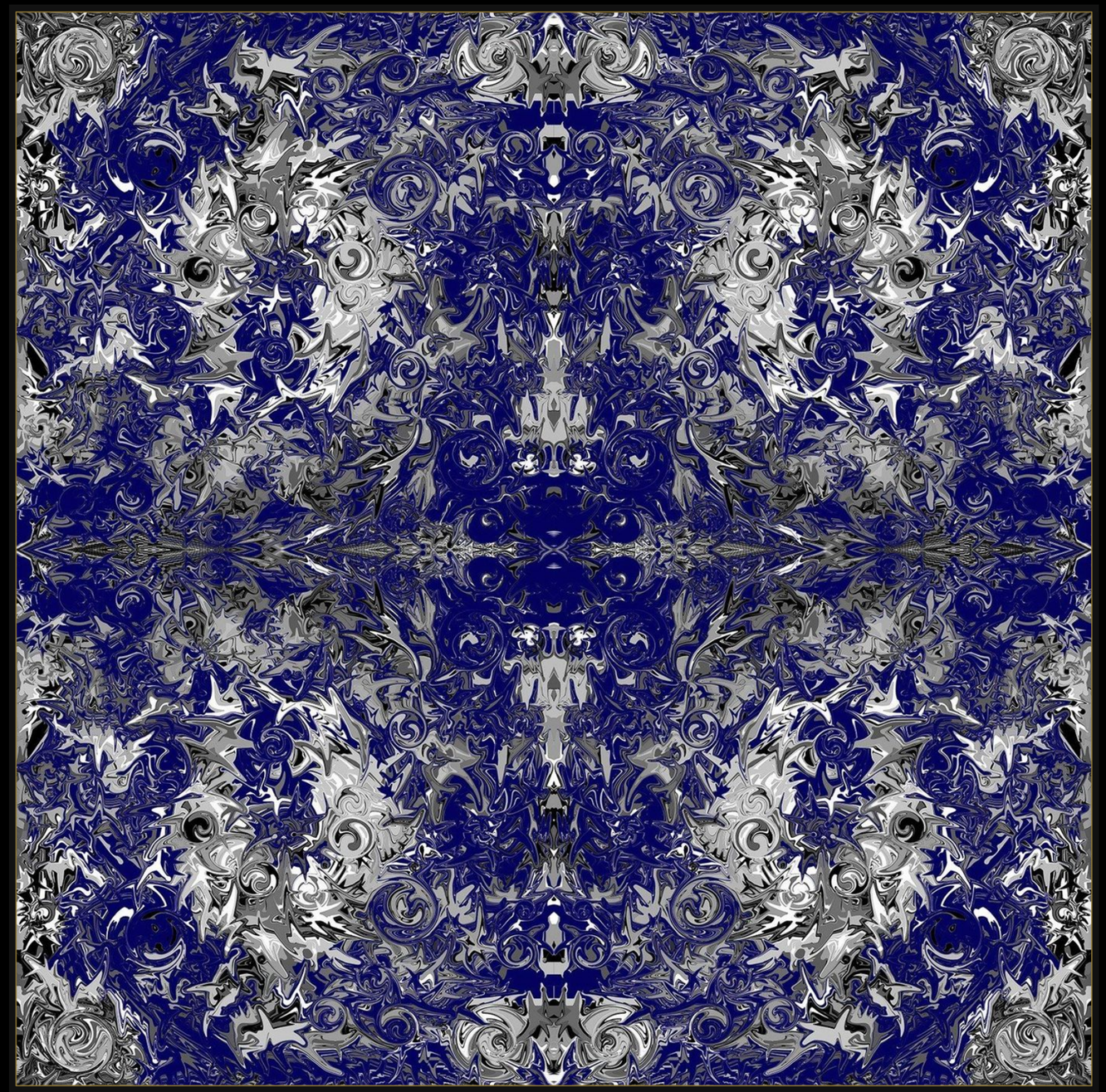
Silver Frequency of Night combines a shadowed tonal register with intricate passages of liquid seams. silver-gray, charcoal, and black circulate through a field that seems to reorganize itself in real time, producing a visual experience of ceremonial intensity. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-115.jpg - preserved from edited proof slide 139

A Cobalt Broadcast of Memory



DESCRIPTION

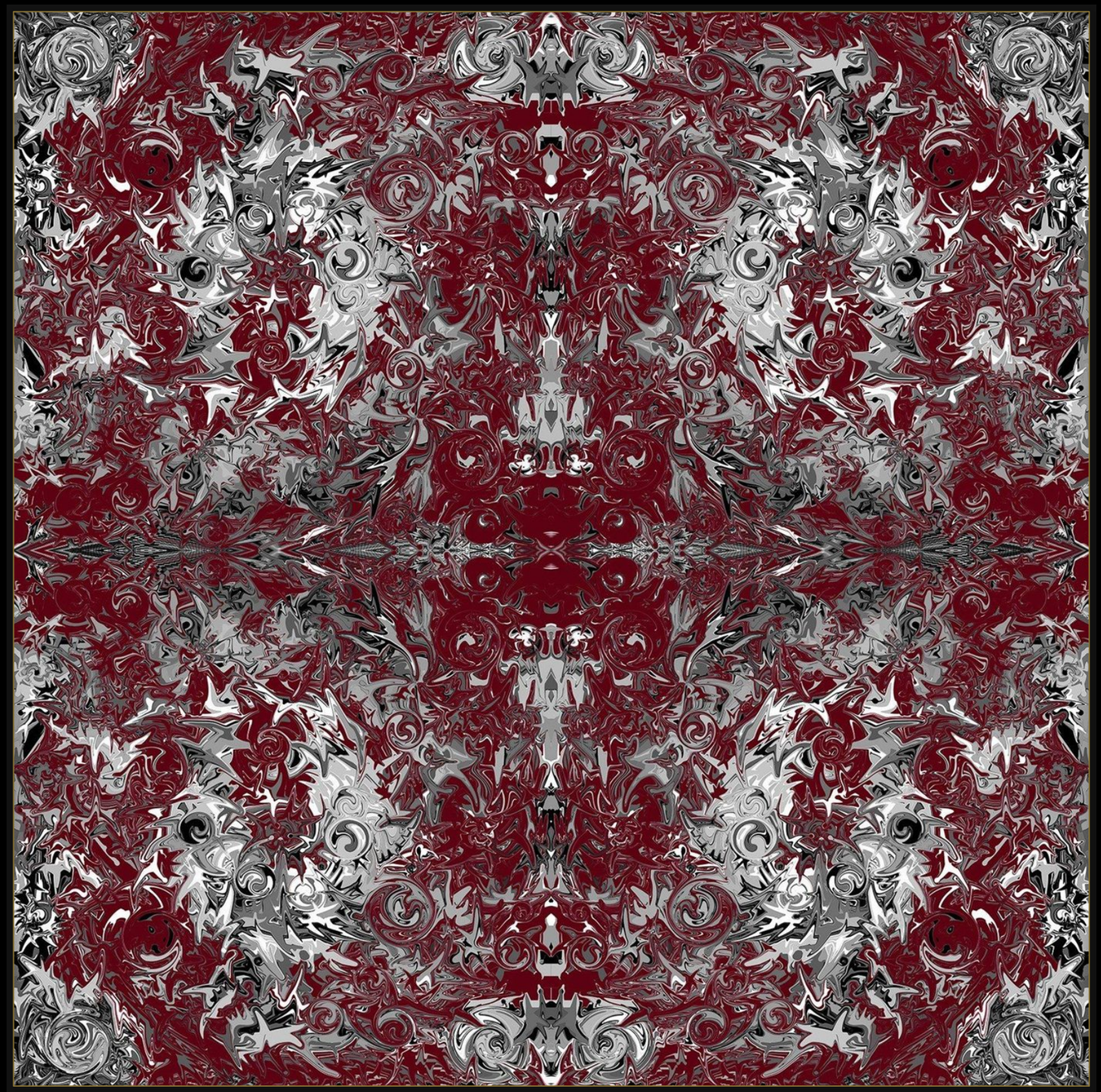
The surface of A Cobalt Broadcast of Memory behaves like an active memory field. blue, violet, and umber pass through granular constellations, alternately revealing and concealing their underlying structure. Its mirrored balance and shadowed light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • American GraffitiContactSheet-116.jpg - preserved from edited proof slide 140

A Crimson Broadcast of Weather



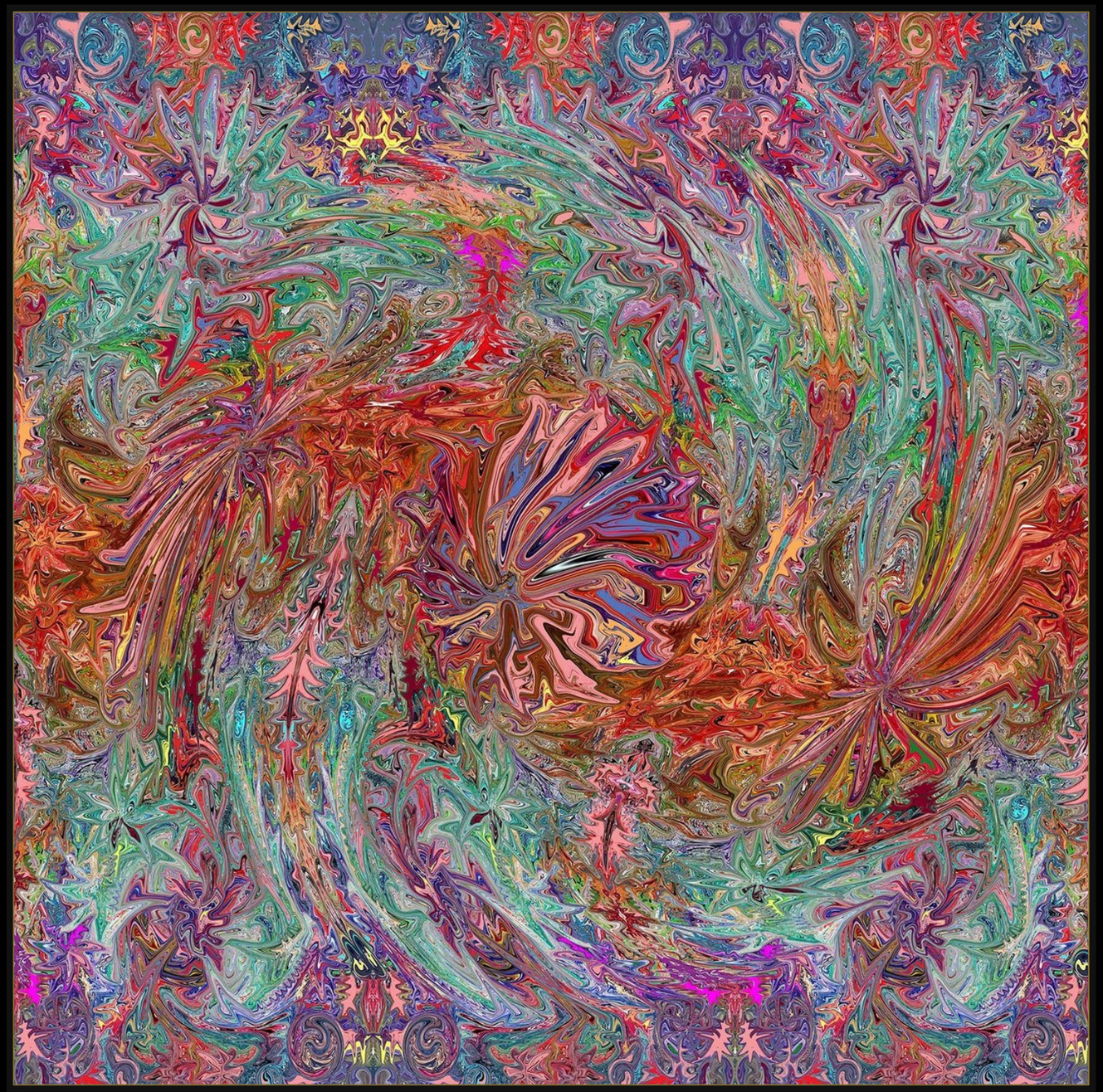
DESCRIPTION

A Crimson Broadcast of Weather organizes crimson, rose, and umber into a intricate near-square field. Staccato strokes move through a field that seems to reorganize itself in real time, causing the eye to alternate between material weight and optical illusion. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

Color functions here as both material and memory, with crimson setting the emotional key.

SOURCE • American GraffitiContactSheet-117.jpg - preserved from edited proof slide 141



A Crimson Broadcast of Collision

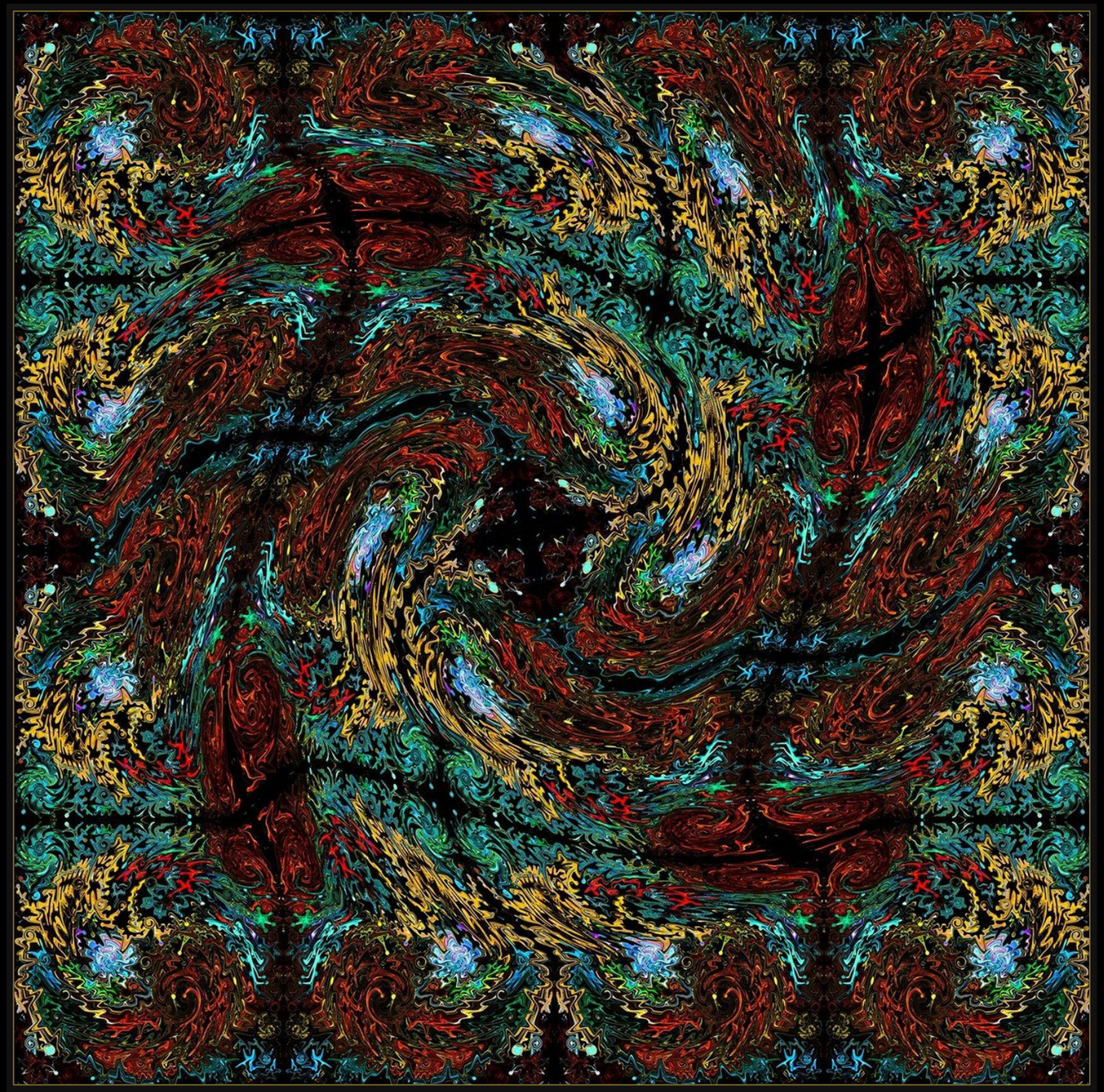
DESCRIPTION

In A Crimson Broadcast of Collision, crimson establishes the dominant atmosphere while orange and rose arrive as countercurrents. The loosely balanced composition is animated by tangled pathways, producing a sense of slow revelation. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-118.jpg - preserved from edited proof slide 142



Crimson Static / Umber Transit

DESCRIPTION

Crimson Static / Umber Transit is built as a layered exchange between crimson, umber, and gold. Its interlocking ribbons create slow revelation, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

A loosely balanced structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-119.jpg - preserved from edited proof slide 143



A Umber Broadcast of Memory

DESCRIPTION

A shadowed ground carries umber, crimson, and gold through A Umber Broadcast of Memory. Spiraling contours gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of electric insistence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The piece transforms ceremonial intensity into a stable visual language.

SOURCE • American GraffitiContactSheet-120.jpg - preserved from edited proof slide 144



Crimson Engine at Rose Midnight

DESCRIPTION

Crimson Engine at Rose Midnight compresses crimson, rose, and blue into a field of liquid seams. The eye travels along a broken rhythm of expansion and return, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

A crimson signal survives the noise, turning calligraphic marks into a record of movement.

SOURCE • American GraffitiContactSheet-121.jpg - preserved from edited proof slide 145

The Crimson Glyph Crossing



DESCRIPTION

The visual energy of The Crimson Glyph Crossing begins with blue and is sharpened by accents of crimson and rose. Across its near-square format, fractured planes generate ceremonial intensity. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The work holds restless acceleration long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-122.jpg - preserved from edited proof slide 146



Crimson Constellation: Echoes

DESCRIPTION

Crimson Constellation: Echoes treats color as architecture: crimson forms the atmosphere, blue marks the transitions, and rose punctuates the deepest passages. Angular passages move along a broken rhythm of expansion and return. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between crimson and blue.

SOURCE • American GraffitiContactSheet-123.jpg - preserved from edited proof slide 147



Crimson Broadcast, Cobalt Pulse

DESCRIPTION

Within Crimson Broadcast, Cobalt Pulse, an intricate network of etched filaments carries crimson, blue, and rose across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates electric insistence and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The composition is strongest where rose interrupts the larger crimson atmosphere.

SOURCE • American GraffitiContactSheet-124.jpg - preserved from edited proof slide 148



Orange Vortex, Golden Pulse

DESCRIPTION

Orange Vortex, Golden Pulse unfolds through chromatic layers of orange, gold, and crimson. The near-square field is threaded with nested emblems, which pull attention through recursive turns and sudden interruptions. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-125.jpg - preserved from edited proof slide 149



Orange Frequency of Echoes

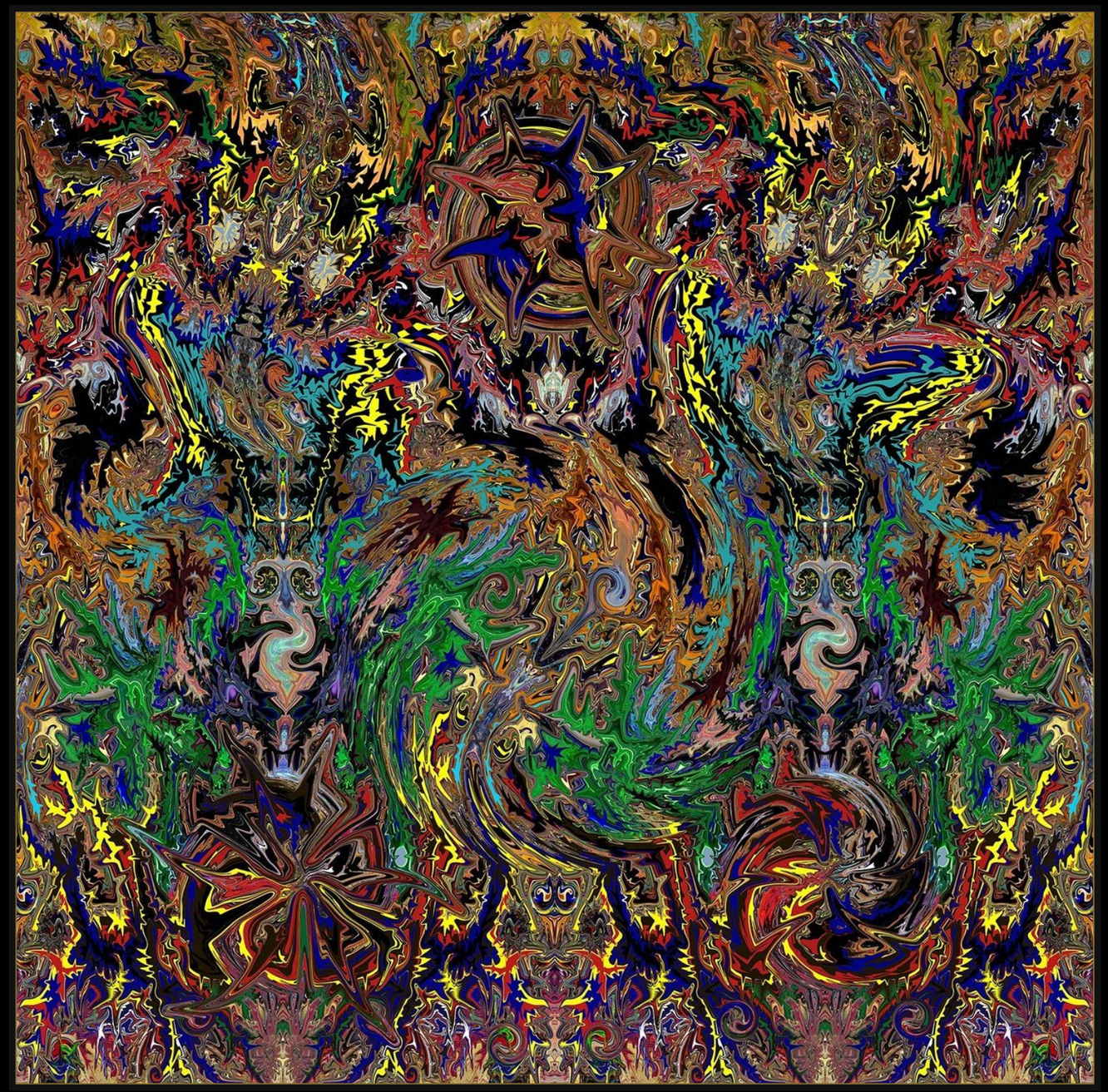
DESCRIPTION

In Orange Frequency of Echoes, orange and gold establish a charged dialogue, while crimson appears as a shifting accent. The loosely balanced arrangement of painted fault lines produces measured suspension. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • American GraffitiContactSheet-126.jpg - preserved from edited proof slide 150



Orange Frequency of Orbits

DESCRIPTION

Orange Frequency of Orbits combines a shadowed tonal register with intricate passages of circular currents. orange, crimson, and blue circulate from a quiet ground into sharper chromatic events, producing a visual experience of measured suspension. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

Color functions here as both material and memory, with orange setting the emotional key.

SOURCE • American GraffitiContactSheet-127.jpg - preserved from edited proof slide 151



A Orange Broadcast of Bloom

DESCRIPTION

The surface of A Orange Broadcast of Bloom behaves like an active memory field. orange, crimson, and gold pass through branching signals, alternately revealing and concealing their underlying structure. Its loosely balanced balance and shadowed light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-128.jpg - preserved from edited proof slide 152



A Orange Broadcast of Refrains

DESCRIPTION

A Orange Broadcast of Refrains organizes orange, crimson, and gold into a intricate near-square field. Angular passages move through a field that seems to reorganize itself in real time, causing the eye to alternate between dense incident and open breathing room. The shadowed tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

A loosely balanced structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-129.jpg - preserved from edited proof slide 153

A Orange Broadcast of Assembly



DESCRIPTION

In A Orange Broadcast of Assembly, orange establishes the dominant atmosphere while crimson and gold arrive as countercurrents. The loosely balanced composition is animated by branching signals, producing a sense of restless acceleration. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The piece transforms restless acceleration into a stable visual language.

SOURCE • American GraffitiContactSheet-130.jpg - preserved from edited proof slide 154



A Orange Broadcast of Frequencies

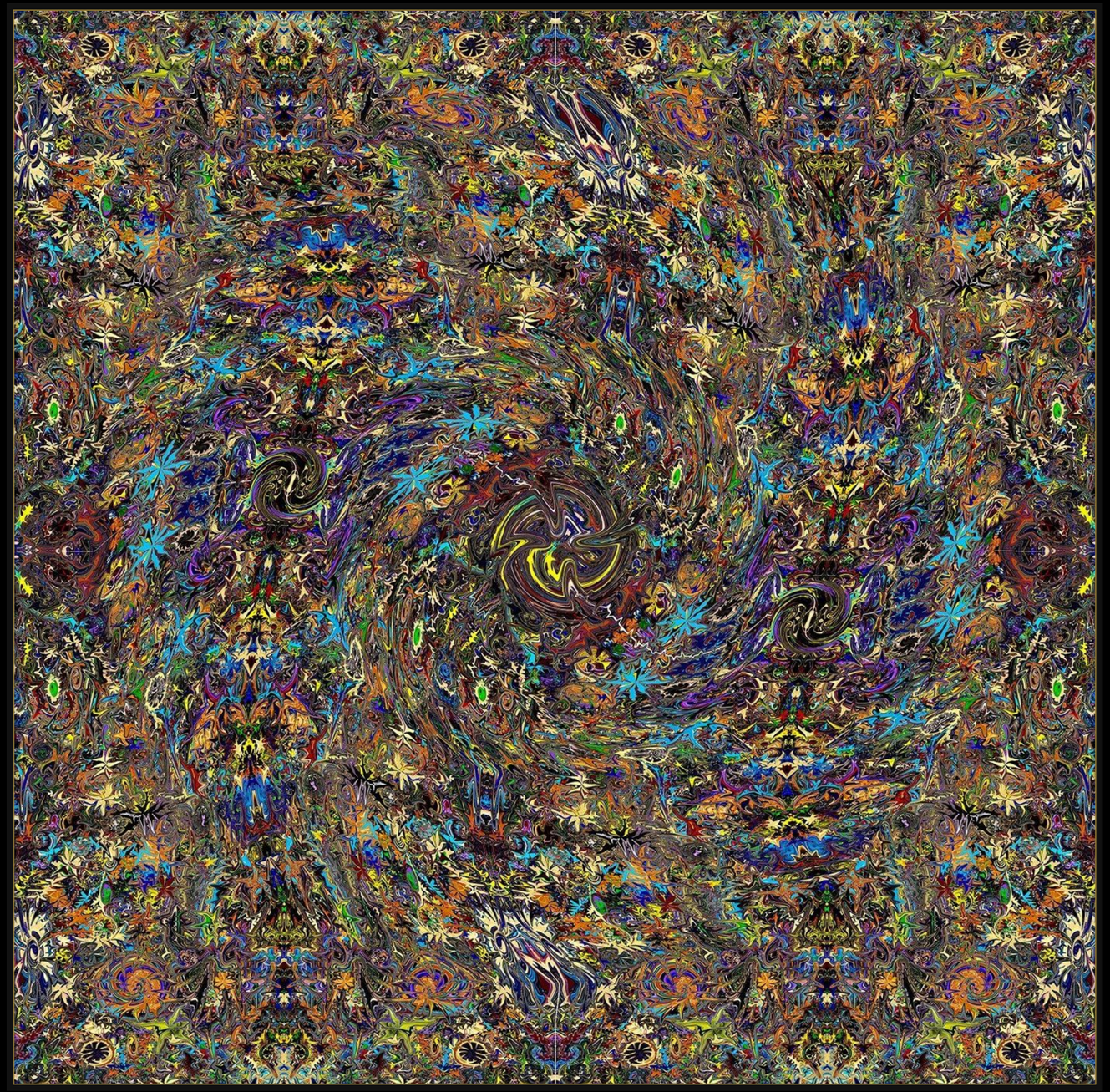
DESCRIPTION

A Orange Broadcast of Frequencies is built as a layered exchange between orange, gold, and blue. Its radiating cells create electric insistence, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

A orange signal survives the noise, turning granular constellations into a record of movement.

SOURCE • American GraffitiContactSheet-131.jpg - preserved from edited proof slide 155



Orange Fault Line at Golden Midnight

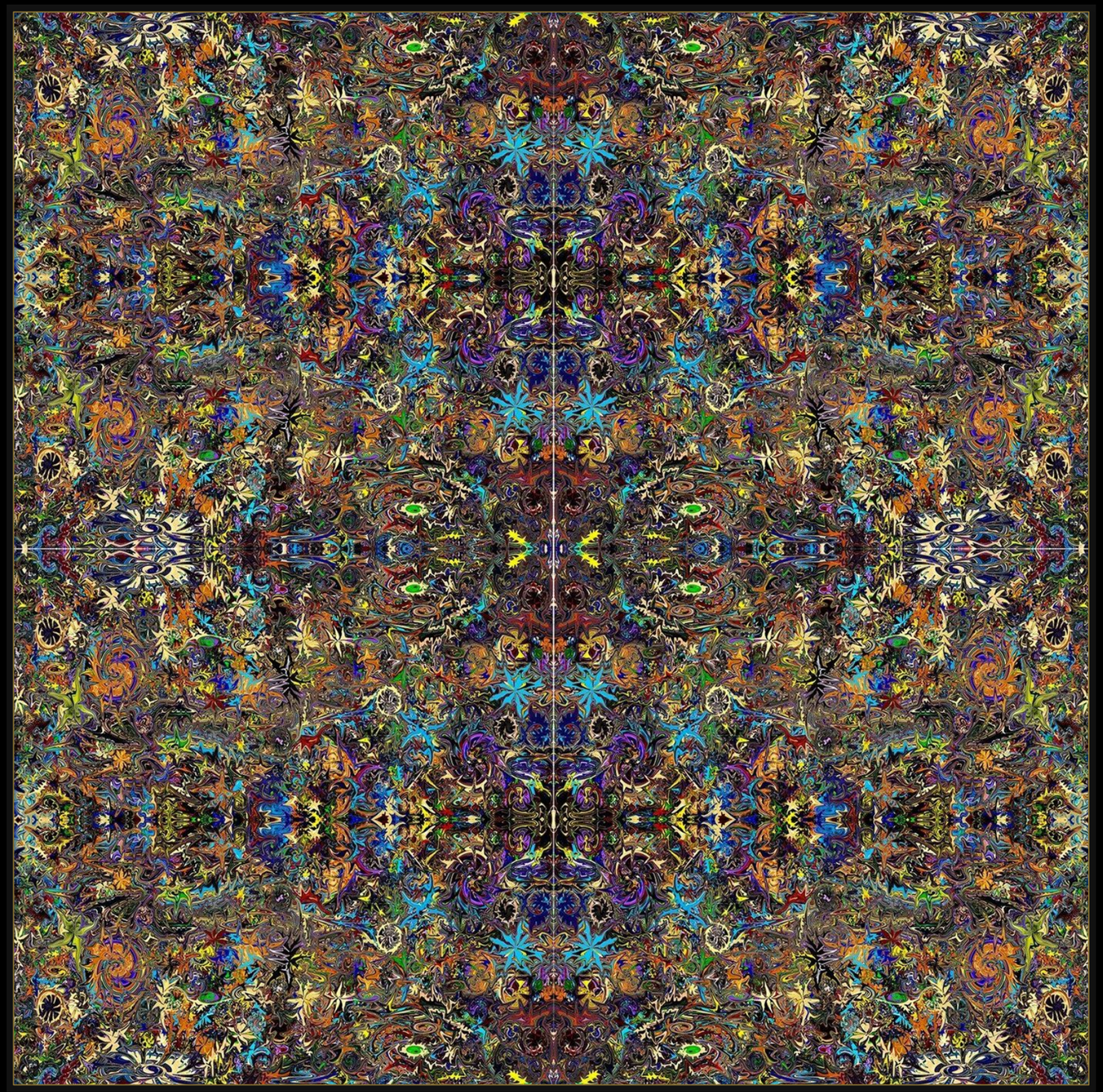
DESCRIPTION

A balanced ground carries orange, gold, and crimson through Orange Fault Line at Golden Midnight. Granular constellations gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of meditative drift. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The work holds electric insistence long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-132.jpg - preserved from edited proof slide 156



Orange Signal at Golden Midnight

DESCRIPTION

Orange Signal at Golden Midnight compresses orange, gold, and crimson into a field of nested emblems. The eye travels in diagonal sweeps that refuse a single horizon, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between orange and gold.

SOURCE • American GraffitiContactSheet-133.jpg - preserved from edited proof slide 157



The Golden Labyrinth Crossing

DESCRIPTION

The visual energy of The Golden Labyrinth Crossing begins with orange and is sharpened by accents of gold and crimson. Across its near-square format, repeating glyphs generate ceremonial intensity. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The composition is strongest where crimson interrupts the larger orange atmosphere.

SOURCE • American GraffitiContactSheet-134.jpg - preserved from edited proof slide 158



Orange Engine: Collision

DESCRIPTION

Orange Engine: Collision treats color as architecture: orange forms the atmosphere, gold marks the transitions, and crimson punctuates the deepest passages. Woven traces move through layered crossings that reward sustained looking. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-135.jpg - preserved from edited proof slide 159

Afterimage of a Golden City



DESCRIPTION

Within Afterimage of a Golden City, an intricate network of granular constellations carries gold, orange, and yellow across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates improvised momentum and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • American GraffitiContactSheet-136.jpg - preserved from edited proof slide 160



Cobalt Circuit, Crimson Pulse

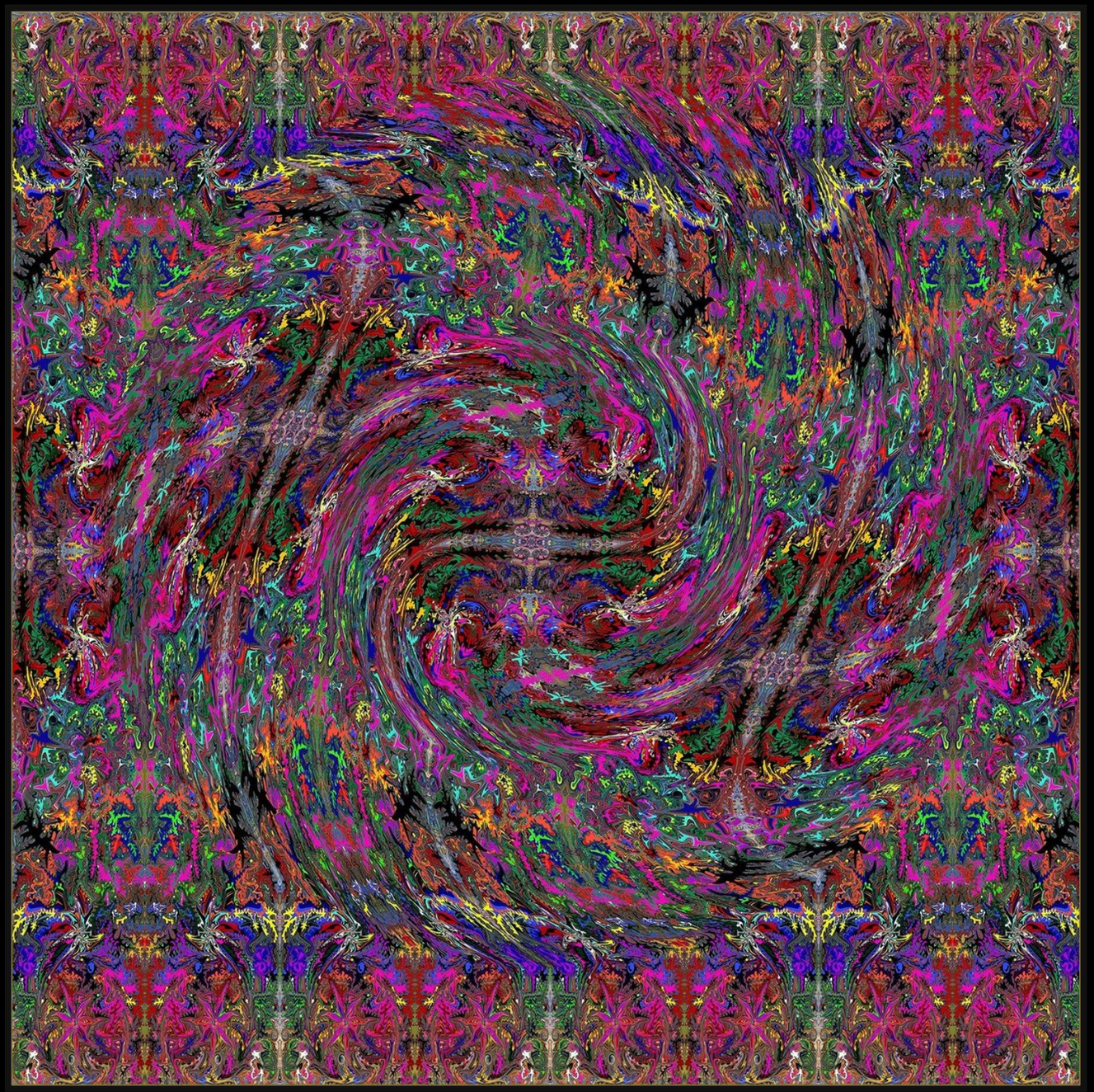
DESCRIPTION

Cobalt Circuit, Crimson Pulse unfolds through chromatic layers of blue, crimson, and rose. The near-square field is threaded with woven traces, which pull attention in alternating bursts of compression and release. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

Color functions here as both material and memory, with blue setting the emotional key.

SOURCE • American GraffitiContactSheet-137.jpg - preserved from edited proof slide 161



Crimson Frequency of Interruptions

DESCRIPTION

In Crimson Frequency of Interruptions, crimson and rose establish a charged dialogue, while magenta appears as a shifting accent. The mirrored arrangement of echoing arcs produces restless acceleration. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-138.jpg - preserved from edited proof slide 162

Crimson Frequency of Collision



DESCRIPTION

Crimson Frequency of Collision combines a shadowed tonal register with intricate passages of interlocking ribbons. crimson, rose, and magenta circulate across the frame like a visual current, producing a visual experience of slow revelation. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

A mirrored structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-139.jpg - preserved from edited proof slide 163



A Crimson Broadcast of Passages

DESCRIPTION

The surface of A Crimson Broadcast of Passages behaves like an active memory field. crimson, rose, and magenta pass through woven traces, alternately revealing and concealing their underlying structure. Its mirrored balance and shadowed light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The piece transforms electric insistence into a stable visual language.

SOURCE • American GraffitiContactSheet-140.jpg - preserved from edited proof slide 164



A Crimson Broadcast of Transit

DESCRIPTION

A Crimson Broadcast of Transit organizes crimson, rose, and magenta into a intricate near-square field. Echoing arcs move along a broken rhythm of expansion and return, causing the eye to alternate between immediate color and delayed recognition. The shadowed tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

A crimson signal survives the noise, turning calligraphic marks into a record of movement.

A crimson signal survives the noise, turning calligraphic marks into a record of movement.

SOURCE • American GraffitiContactSheet-141.jpg - preserved from edited proof slide 165



A Crimson Broadcast of Echoes

DESCRIPTION

In A Crimson Broadcast of Echoes, crimson establishes the dominant atmosphere while orange and blue arrive as countercurrents. The mirrored composition is animated by liquid seams, producing a sense of ceremonial intensity. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The work holds contained turbulence long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-142.jpg - preserved from edited proof slide 166



Cobalt Fault Line at Crimson Midnight

DESCRIPTION

Cobalt Fault Line at Crimson Midnight is built as a layered exchange between blue, crimson, and gold. Its repeating glyphs create ceremonial intensity, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between blue and crimson.

What appears chaotic at first becomes a disciplined exchange between blue and crimson.

SOURCE • American GraffitiContactSheet-143.jpg - preserved from edited proof slide 167



A Cobalt Broadcast of Frequencies

DESCRIPTION

A balanced ground carries blue, crimson, and gold through A Cobalt Broadcast of Frequencies. Tangled pathways gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of electric insistence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The composition is strongest where gold interrupts the larger blue atmosphere.

SOURCE • American GraffitiContactSheet-144.jpg - preserved from edited proof slide 168

Crimson Mural at Orange Midnight



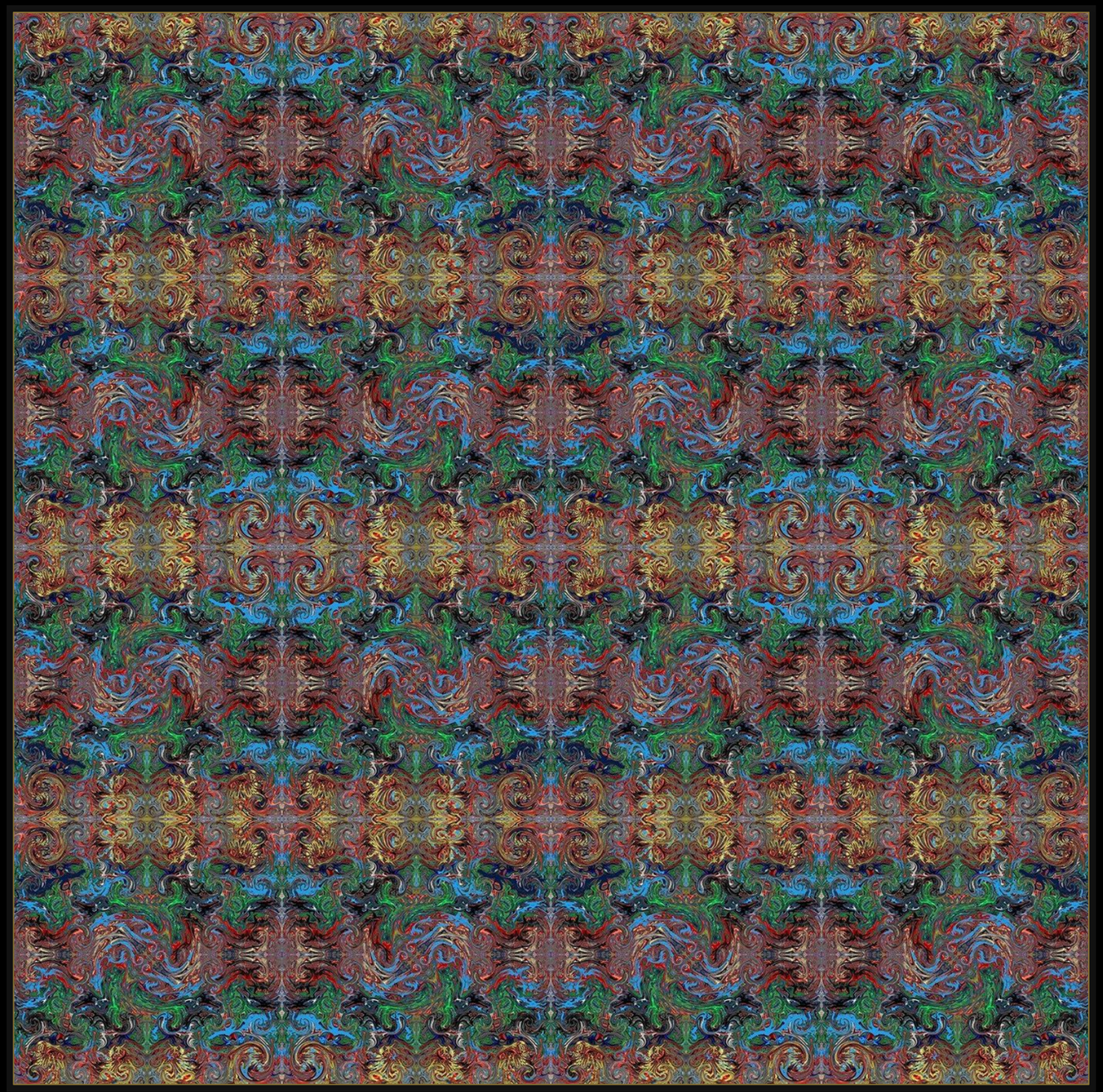
DESCRIPTION

Crimson Mural at Orange Midnight compresses crimson, orange, and green into a field of interlocking ribbons. The eye travels in alternating bursts of compression and release, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-145.jpg - preserved from edited proof slide 169



The Orange Constellation Crossing

DESCRIPTION

The visual energy of The Orange Constellation Crossing begins with crimson and is sharpened by accents of orange and blue. Across its near-square format, woven traces generate improvised momentum. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • American GraffitiContactSheet-146.jpg - preserved from edited proof slide 170



Crimson Chorus: Thresholds

DESCRIPTION

Crimson Chorus: Thresholds treats color as architecture: crimson forms the atmosphere, blue marks the transitions, and orange punctuates the deepest passages. Painted fault lines move through recursive turns and sudden interruptions. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

Color functions here as both material and memory, with crimson setting the emotional key.

SOURCE • American GraffitiContactSheet-147.jpg - preserved from edited proof slide 171

Crimson Frieze, Viridian Pulse



DESCRIPTION

Within Crimson Frieze, Viridian Pulse, an intricate network of staccato strokes carries crimson, green, and orange across the surface. The frame is darkening toward the center, yet no single area dominates for long. This mobility creates improvised momentum and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-148.jpg - preserved from edited proof slide 172



Crimson Constellation, Viridian Pulse

DESCRIPTION

Crimson Constellation, Viridian Pulse unfolds through chromatic layers of crimson, green, and orange. The near-square field is threaded with fractured planes, which pull attention from a quiet ground into sharper chromatic events. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

A mirrored structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-149.jpg - preserved from edited proof slide 173

Crimson Frequency of Orbits



DESCRIPTION

In Crimson Frequency of Orbits, crimson and orange establish a charged dialogue, while blue appears as a shifting accent. The asymmetrical arrangement of woven traces produces contained turbulence. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The piece transforms contained turbulence into a stable visual language.

SOURCE • American GraffitiContactSheet-150.jpg - preserved from edited proof slide 174



Crimson Frequency of Crossings

DESCRIPTION

Crimson Frequency of Crossings combines a balanced tonal register with intricate passages of tangled pathways. crimson, orange, and blue circulate through recursive turns and sudden interruptions, producing a visual experience of electric insistence. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

A crimson signal survives the noise, turning granular constellations into a record of movement.

SOURCE • American GraffitiContactSheet-151.jpg - preserved from edited proof slide 175



A Crimson Broadcast of Drift

DESCRIPTION

The surface of A Crimson Broadcast of Drift behaves like an active memory field. crimson, orange, and rose pass through fractured planes, alternately revealing and concealing their underlying structure. Its mirrored balance and balanced light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The work holds ceremonial intensity long enough for hidden pathways to become visible.

SOURCE • American GraffitiContactSheet-152.jpg - preserved from edited proof slide 176



Crimson Script at Orange Midnight

DESCRIPTION

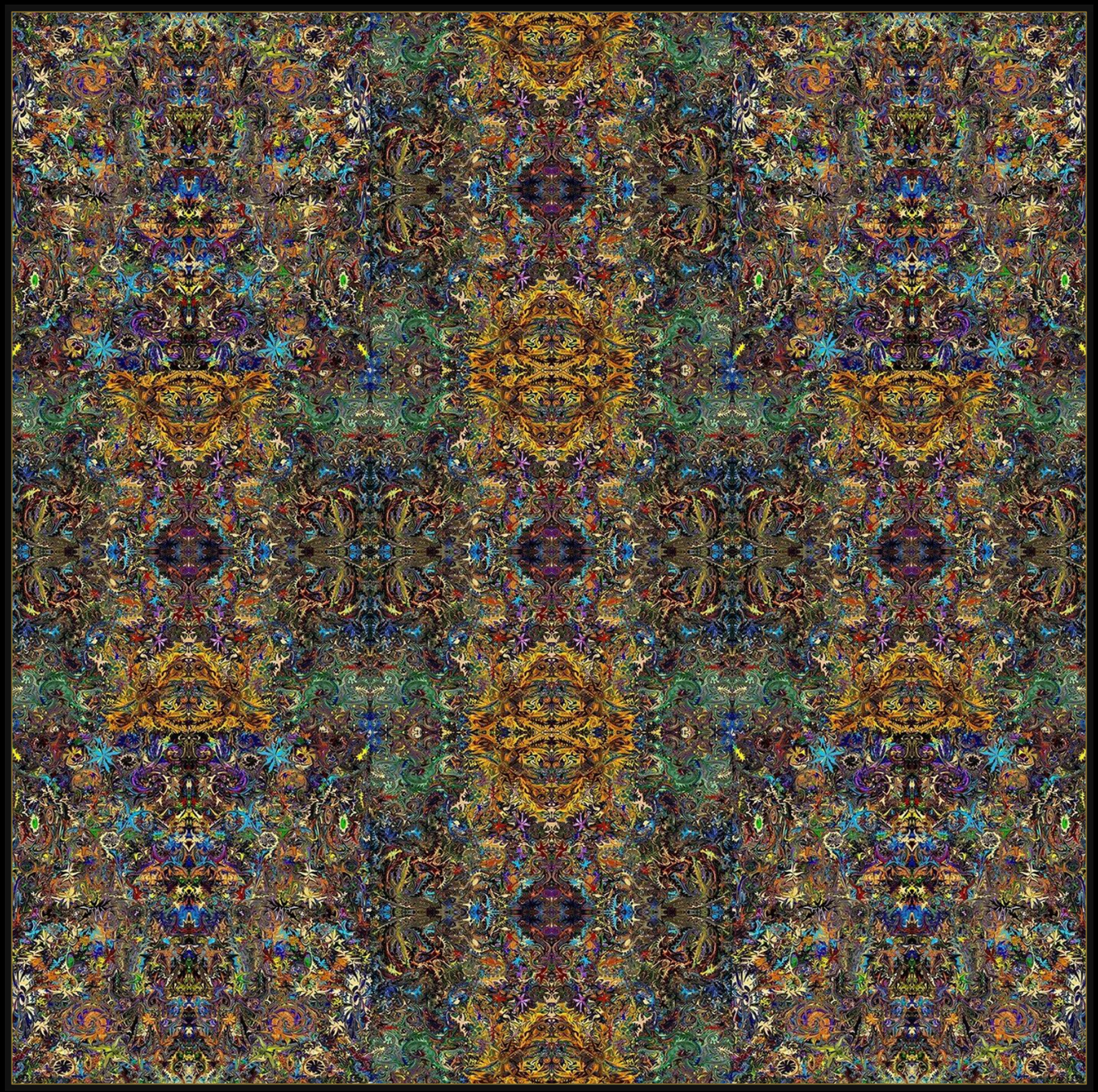
Crimson Script at Orange Midnight organizes crimson, orange, and blue into a intricate near-square field. Layered veils move through layered crossings that reward sustained looking, causing the eye to alternate between immediate color and delayed recognition. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between crimson and orange.

SOURCE • American GraffitiContactSheet-153.jpg - preserved from edited proof slide 177

The Golden Cipher Crossing



DESCRIPTION

In The Golden Cipher Crossing, orange establishes the dominant atmosphere while gold and crimson arrive as countercurrents. The mirrored composition is animated by circular currents, producing a sense of electric insistence. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The composition is strongest where crimson interrupts the larger orange atmosphere.

SOURCE • American GraffitiContactSheet-154.jpg - preserved from edited proof slide 178



Golden Static / Orange Transit

DESCRIPTION

Golden Static / Orange Transit is built as a layered exchange between gold, orange, and crimson. Its compressed waves create improvised momentum, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • American GraffitiContactSheet-155.jpg - preserved from edited proof slide 179



A Viridian Broadcast of Thresholds

DESCRIPTION

A shadowed ground carries green, teal, and blue through A Viridian Broadcast of Thresholds. Repeating glyphs gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of electric insistence. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • American GraffitiContactSheet-156.jpg - preserved from edited proof slide 180



Viridian Current at Teal Midnight

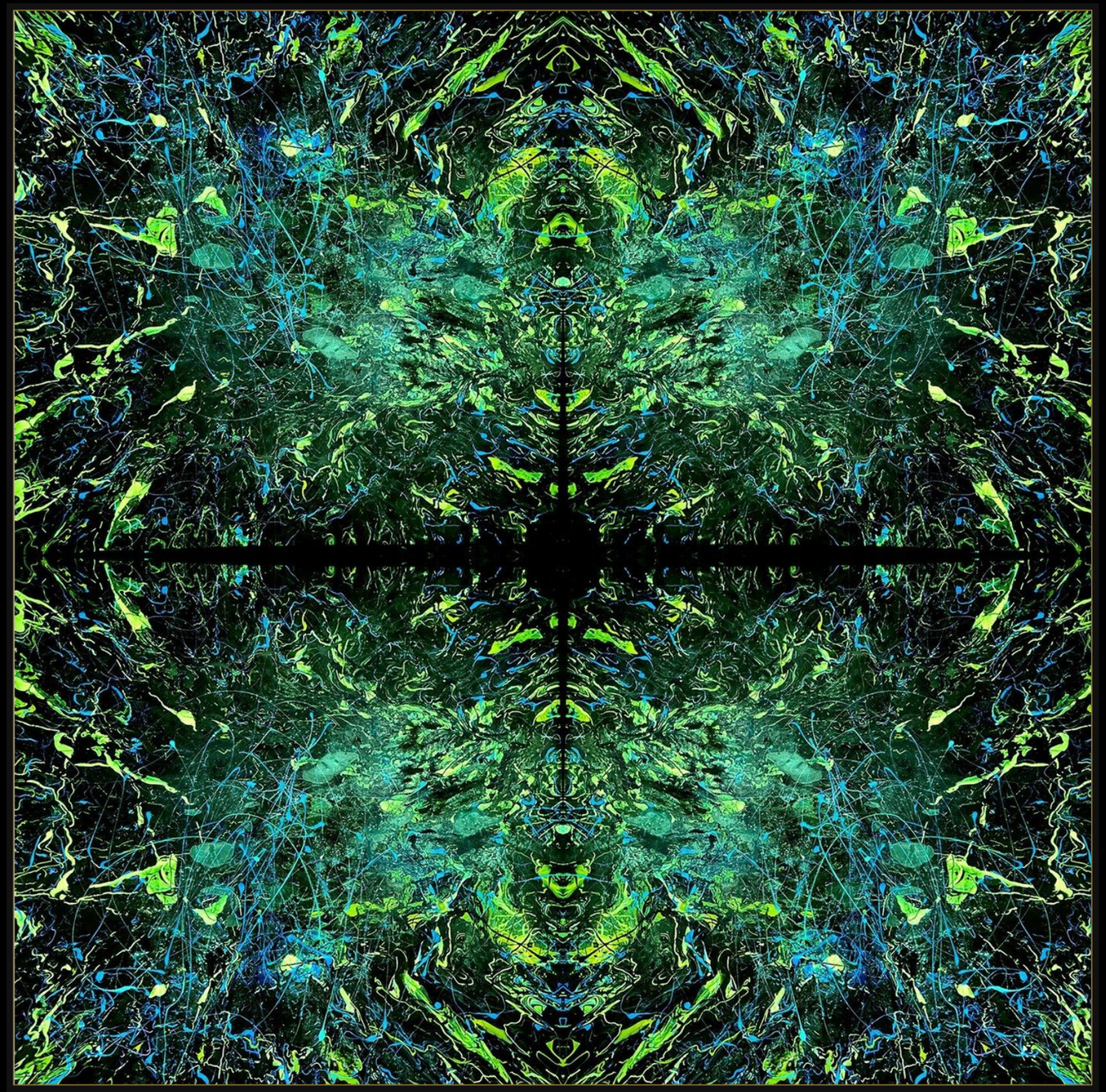
DESCRIPTION

Viridian Current at Teal Midnight compresses green, teal, and blue into a field of repeating glyphs. The eye travels through layered crossings that reward sustained looking, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

Color functions here as both material and memory, with green setting the emotional key.

SOURCE • American GraffitiContactSheet-157.jpg - preserved from edited proof slide 181



The Teal Engine Crossing

DESCRIPTION

The visual energy of The Teal Engine Crossing begins with green and is sharpened by accents of teal and blue. Across its near-square format, calligraphic marks generate meditative drift. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • American GraffitiContactSheet-158.jpg - preserved from edited proof slide 182

Violet Signal: Echoes



DESCRIPTION

Violet Signal: Echoes treats color as architecture: violet forms the atmosphere, blue marks the transitions, and crimson punctuates the deepest passages. Interlocking ribbons move through a field that seems to reorganize itself in real time. Its mirrored order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

A mirrored structure keeps the field open even at its most intricate.

SOURCE • American GraffitiContactSheet-159.jpg - preserved from edited proof slide 183

Afterimage of a Cyan City



DESCRIPTION

Within Afterimage of a Cyan City, an intricate network of calligraphic marks carries cyan, blue, and orange across the surface. The frame is brightening at the center, yet no single area dominates for long. This mobility creates meditative drift and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The piece transforms ceremonial intensity into a stable visual language.

SOURCE • American GraffitiContactSheet-089.jpg - preserved from edited proof slide 184

SECTION

Dreams and Wonders

55 works

Works 1382-1436

Acrylic pours, material currents, figurative interruptions, and dream-state landscapes. Titles and descriptions were edited through direct visual review.





City of Electric Fragments

DESCRIPTION

City of Electric Fragments is built as a layered exchange between orange, blue, and crimson. Its woven traces create electric insistence, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

Color functions here as both material and memory, with orange setting the emotional key.

SOURCE • User-corrected edited proof slide 186; source file ContactSheet-047.jpg

Verdant Current



DESCRIPTION

A balanced ground carries yellow-green, yellow, and green through Verdant Current. Etched filaments gather, divide, and rejoin in a mirrored structure, giving the surface an atmosphere of ceremonial intensity. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • User-corrected edited proof slide 187; source file ContactSheet-043.jpg



Figures Beneath a Turquoise Sky

DESCRIPTION

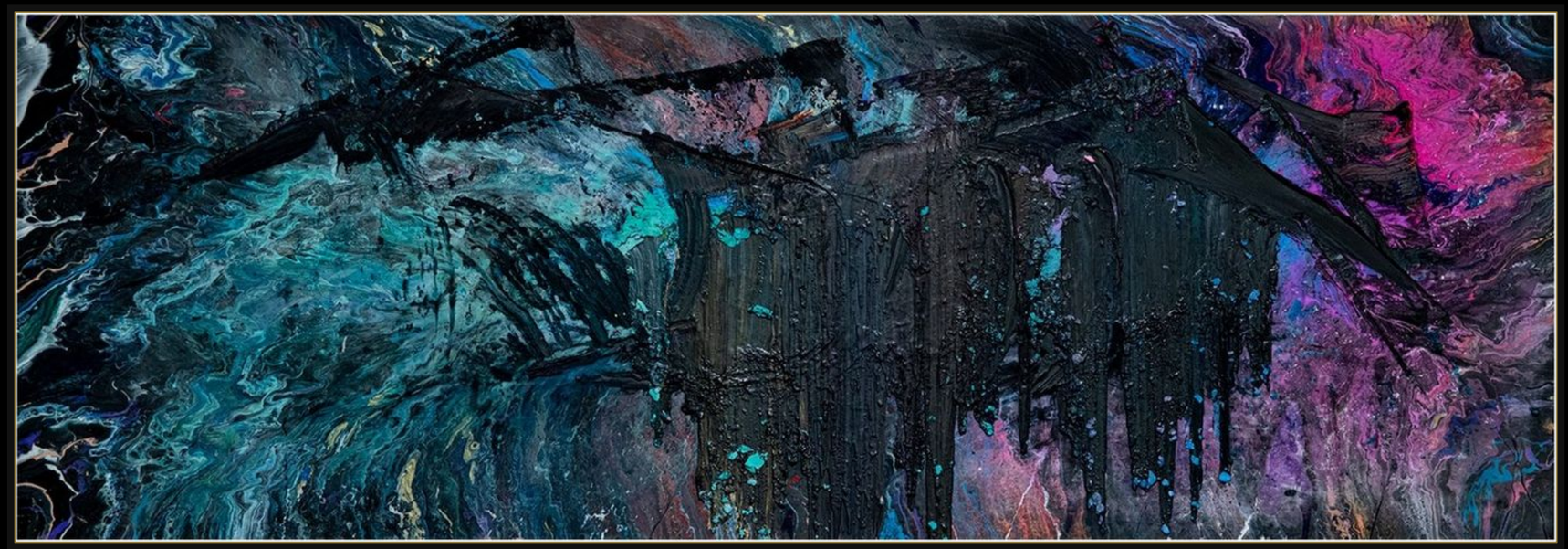
Figures Beneath a Turquoise Sky compresses cyan, orange, and blue into a field of radiating cells. The eye travels through recursive turns and sudden interruptions, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

A loosely balanced structure keeps the field open even at its most intricate.

SOURCE • User-corrected edited proof slide 188; source file ContactSheet-046.jpg

Night Water Before the Storm



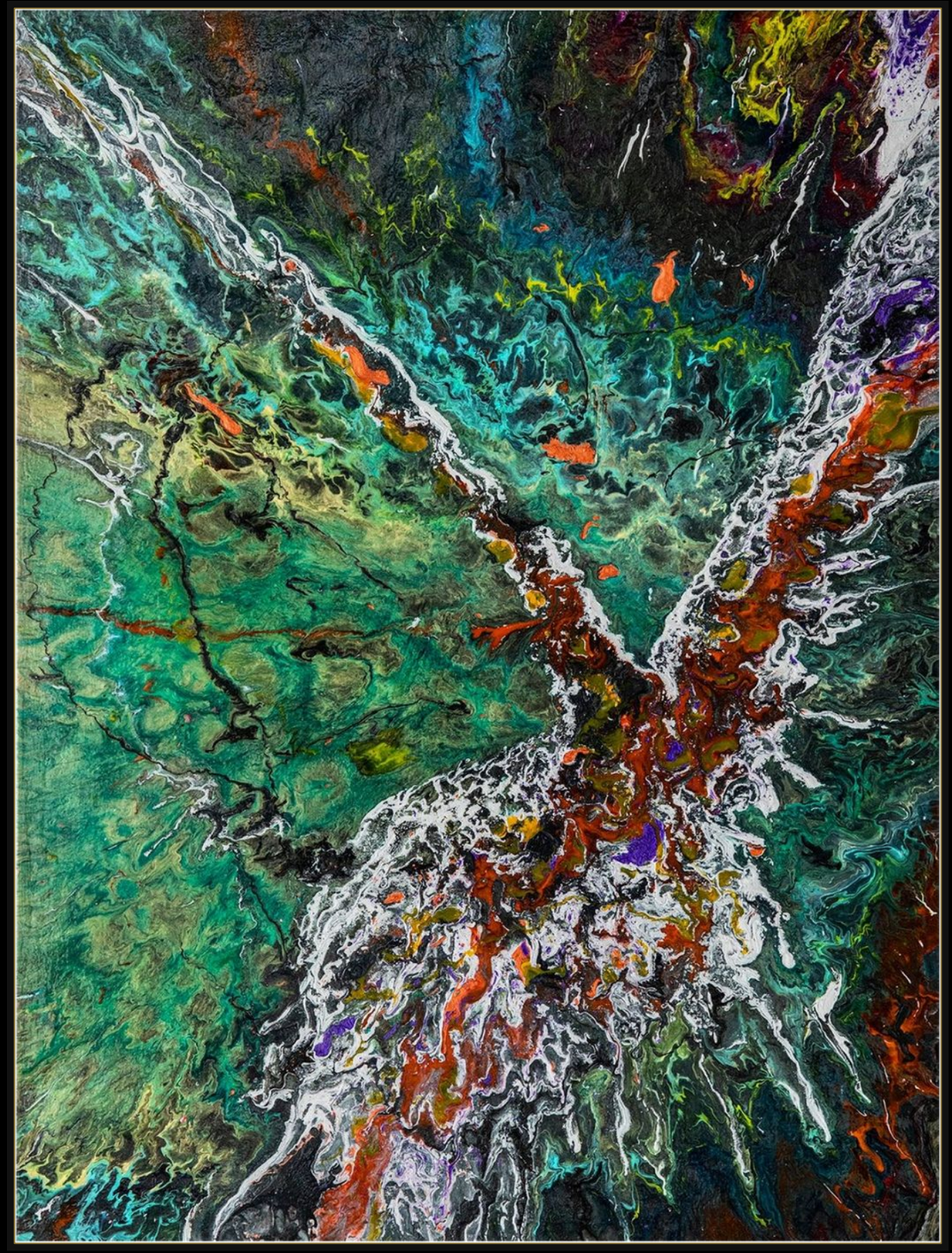
DESCRIPTION

In Night Water Before the Storm, blue establishes the dominant atmosphere while cyan and magenta arrive as countercurrents. The loosely balanced composition is animated by circular currents, producing a sense of slow revelation. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The work holds restless acceleration long enough for hidden pathways to become visible.

SOURCE • ContactSheet-037.jpg - preserved from edited proof slide 189



The River Cuts Through Emerald Stone

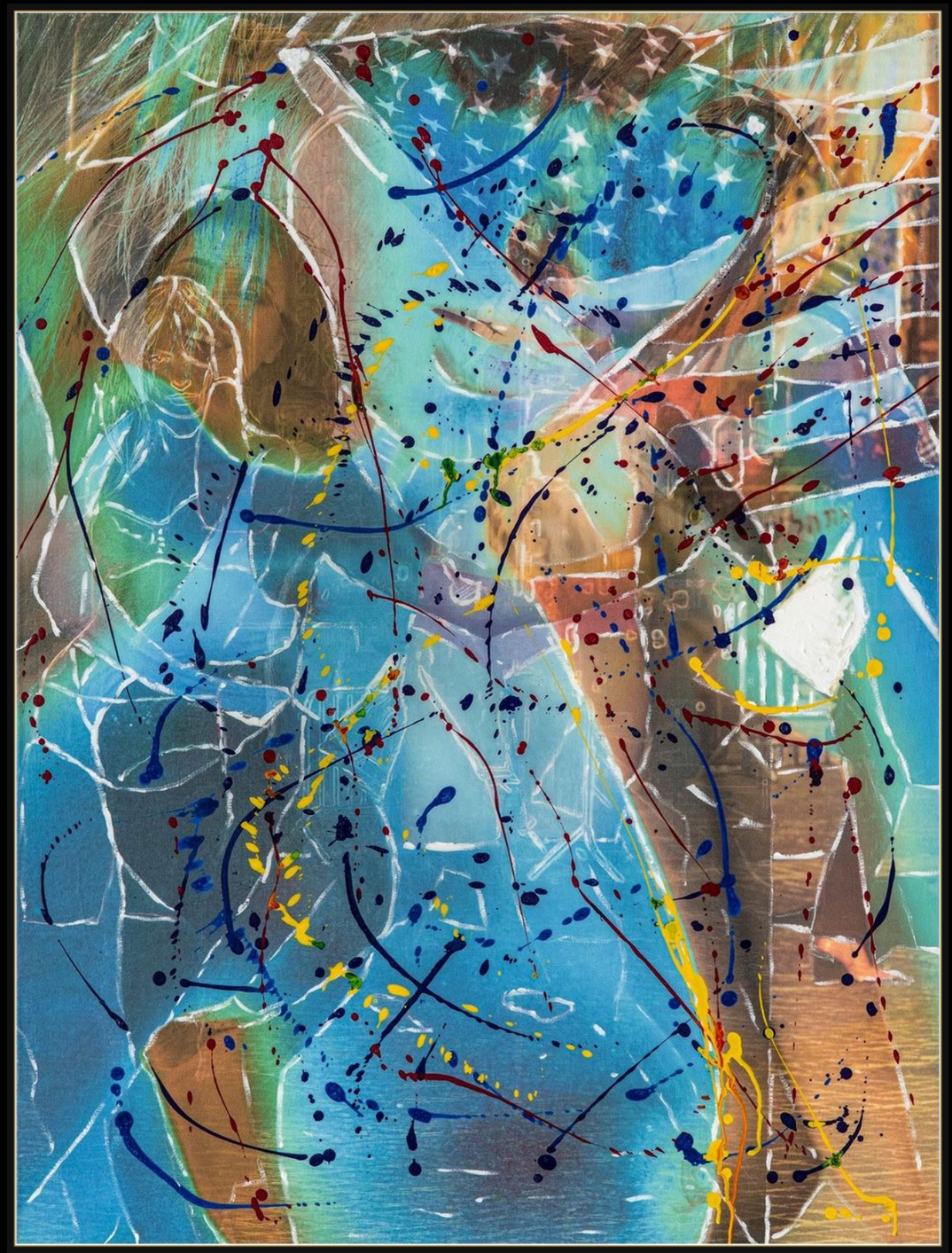
DESCRIPTION

The River Cuts Through Emerald Stone is built as a layered exchange between teal, green, and blue. Its angular passages create improvised momentum, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between teal and green.

SOURCE • ContactSheet-013.jpg - preserved from edited proof slide 190



The Blue Messenger

DESCRIPTION

A balanced ground carries cyan, orange, and blue through The Blue Messenger. Compressed waves gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of meditative drift. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The composition is strongest where blue interrupts the larger cyan atmosphere.

SOURCE • ContactSheet-019.jpg - preserved from edited proof slide 191



The Yellow Forest Awakens

DESCRIPTION

The visual energy of The Yellow Forest Awakens begins with yellow and is sharpened by accents of gold and yellow-green. Across its vertical format, branching signals generate electric insistence. The composition remains brightening at the center, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The piece transforms restless acceleration into a stable visual language.

SOURCE • User-corrected edited proof slide 192; source file ContactSheet-040.jpg

Night Traffic in the Painted Field



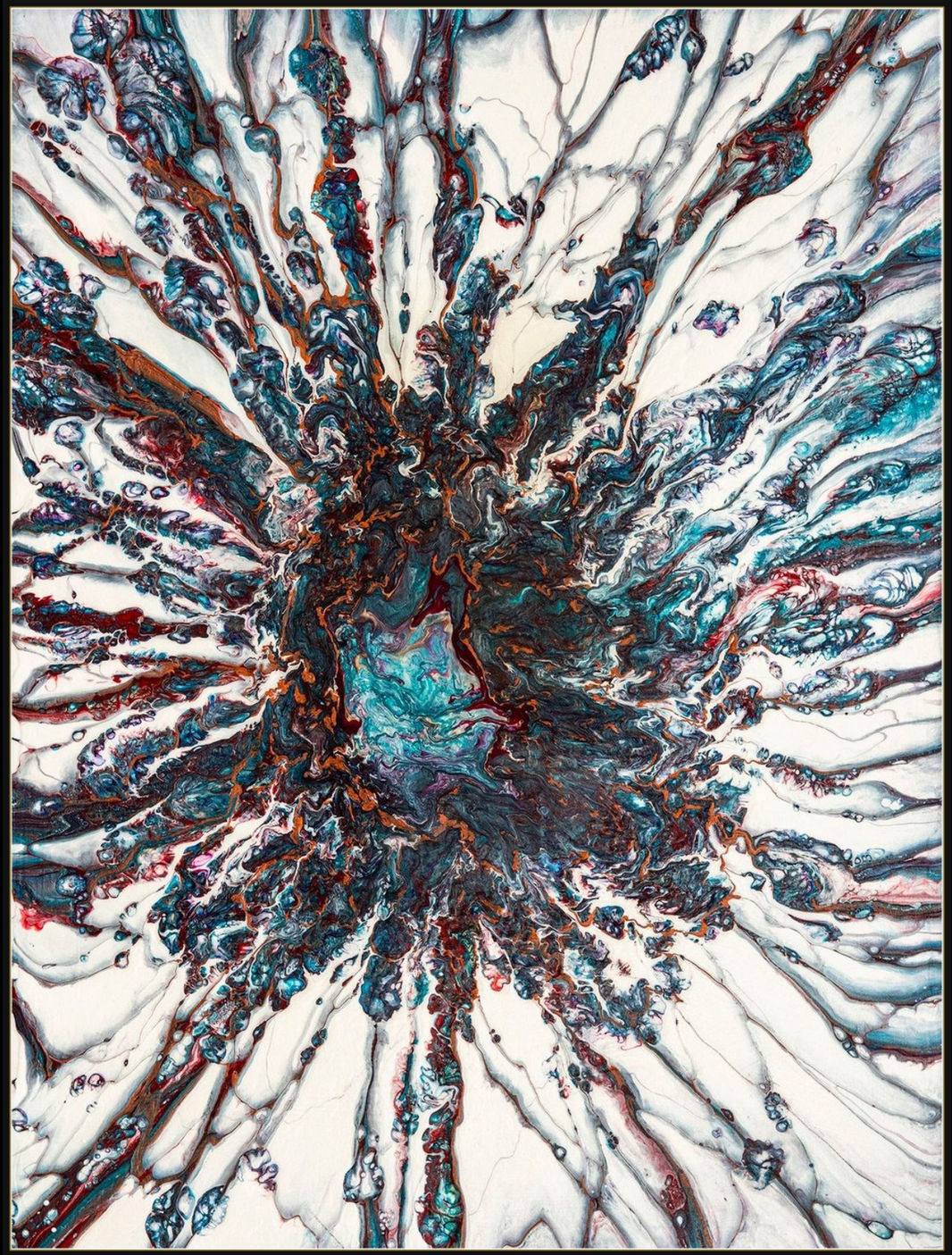
DESCRIPTION

Night Traffic in the Painted Field treats color as architecture: blue forms the atmosphere, cyan marks the transitions, and crimson punctuates the deepest passages. Etched filaments move through recursive turns and sudden interruptions. Its loosely balanced order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

A blue signal survives the noise, turning granular constellations into a record of movement.

SOURCE • User-corrected edited proof slide 193; source file ContactSheet-049.jpg



The First Impact

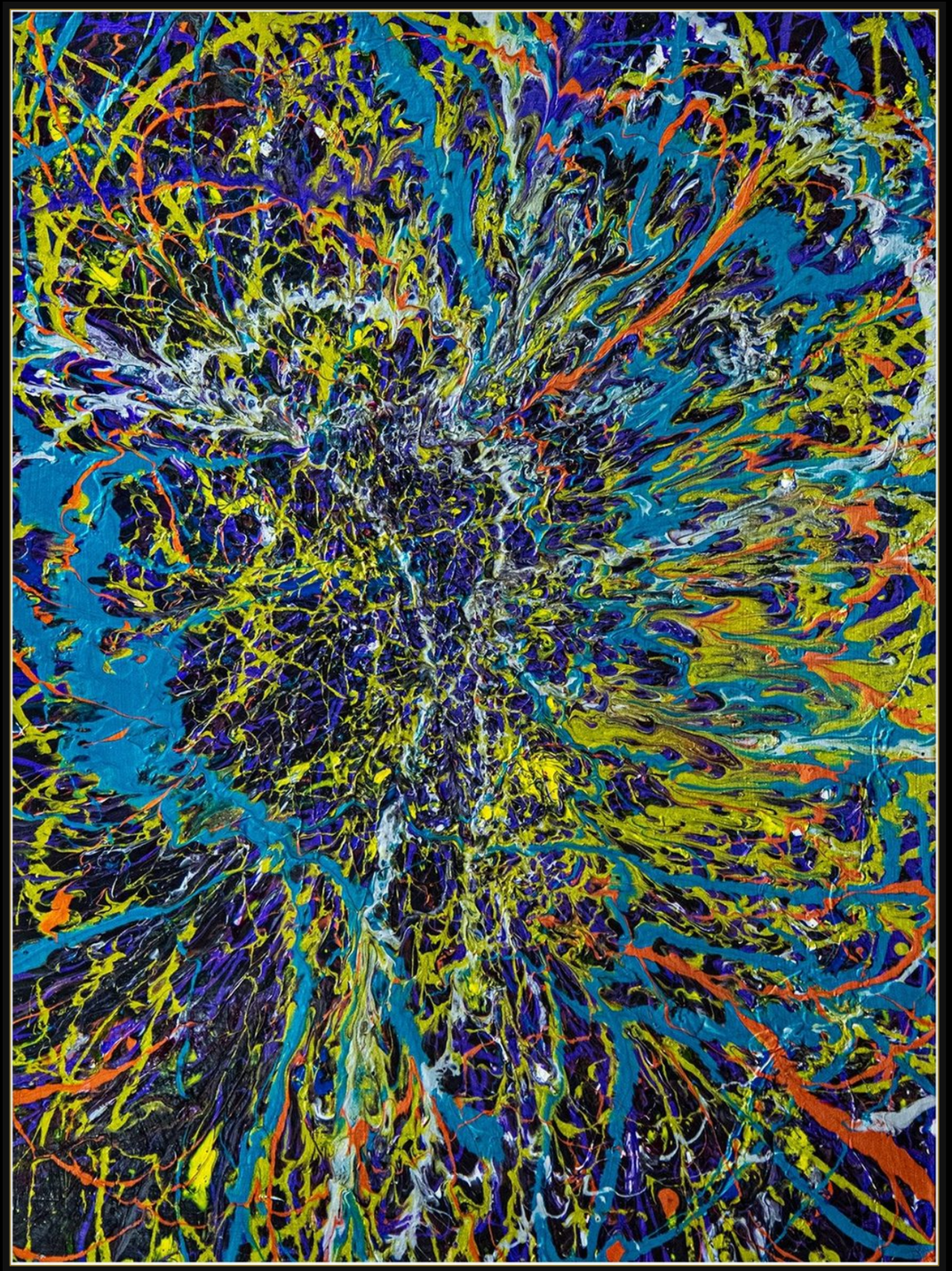
DESCRIPTION

Within The First Impact, an intricate network of granular constellations carries cyan, crimson, and blue across the surface. The frame is darkening toward the center, yet no single area dominates for long. This mobility creates slow revelation and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The work holds electric insistence long enough for hidden pathways to become visible.

SOURCE • User-corrected edited proof slide 194; source file ContactSheet-041.jpg



Blue Voltage

DESCRIPTION

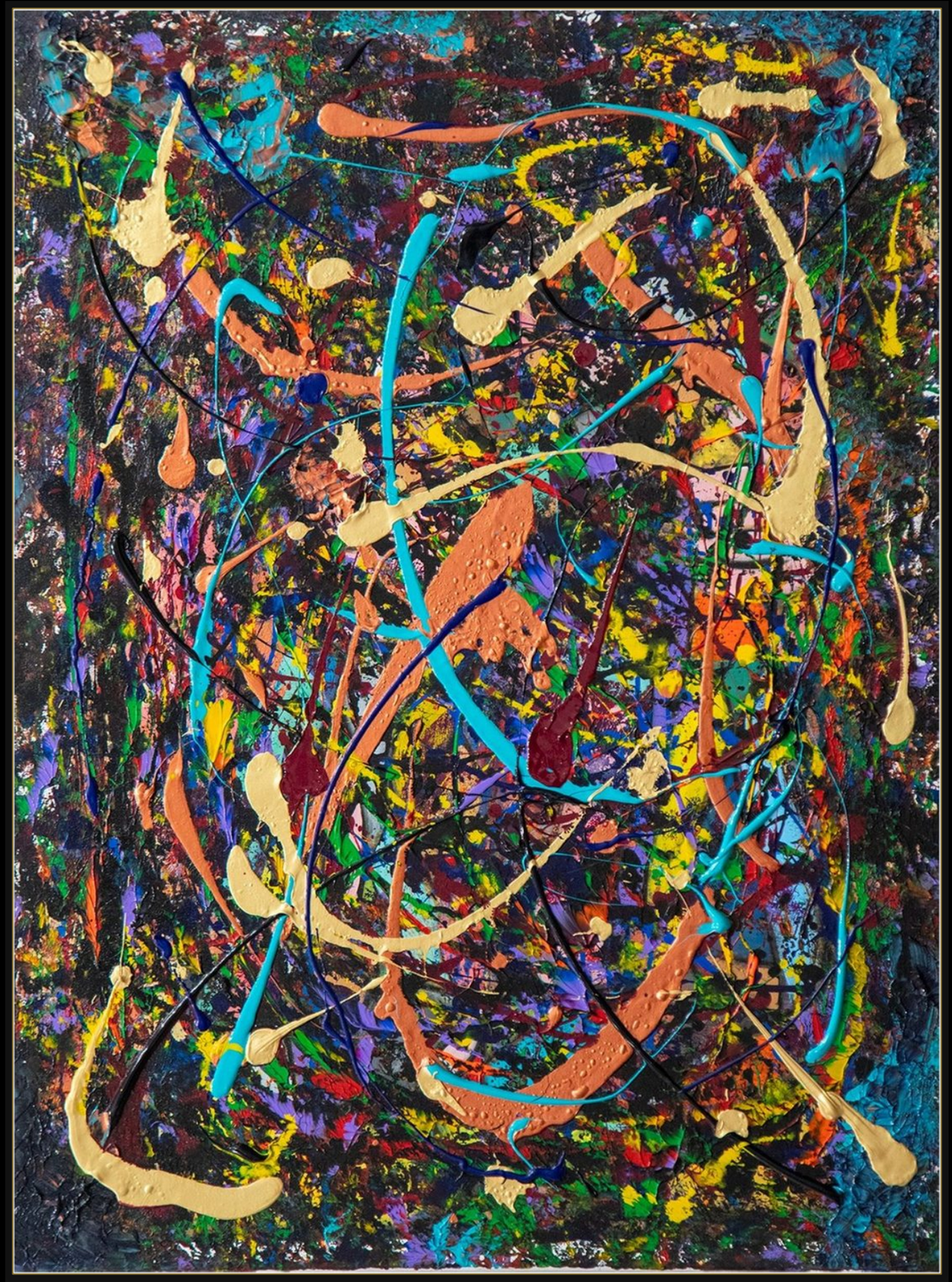
Blue Voltage unfolds through chromatic layers of blue, yellow, and cyan. The vertical field is threaded with layered veils, which pull attention in alternating bursts of compression and release. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between blue and yellow.

SOURCE • User-corrected edited proof slide 195; source file ContactSheet-042.jpg

Orbit of Unruly Signals



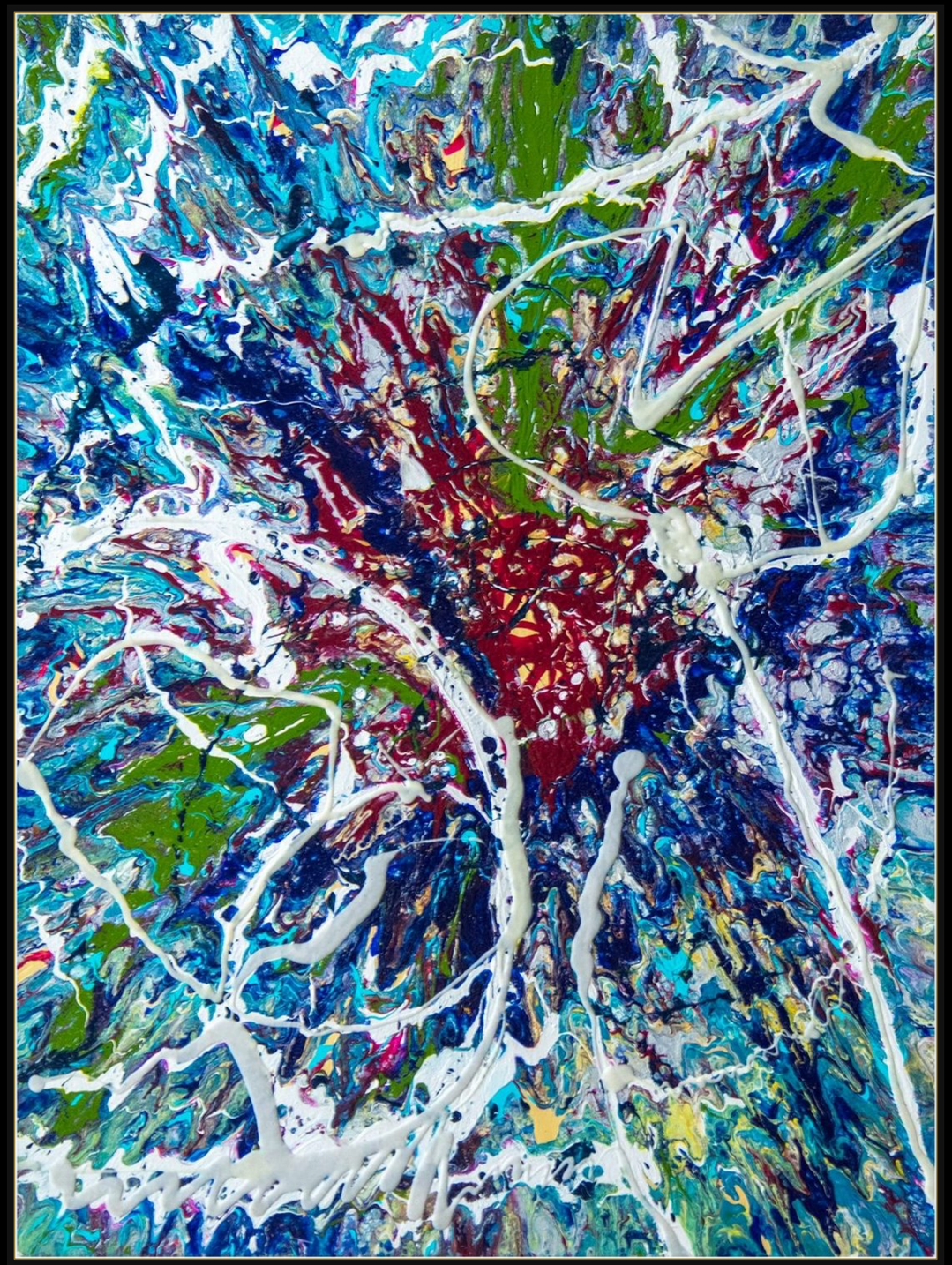
DESCRIPTION

In Orbit of Unruly Signals, orange and blue establish a charged dialogue, while gold appears as a shifting accent. The asymmetrical arrangement of radiating cells produces measured suspension. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The composition is strongest where gold interrupts the larger orange atmosphere.

SOURCE • User-corrected edited proof slide 196; source file ContactSheet-044.jpg



Anatomy of a Blue Storm

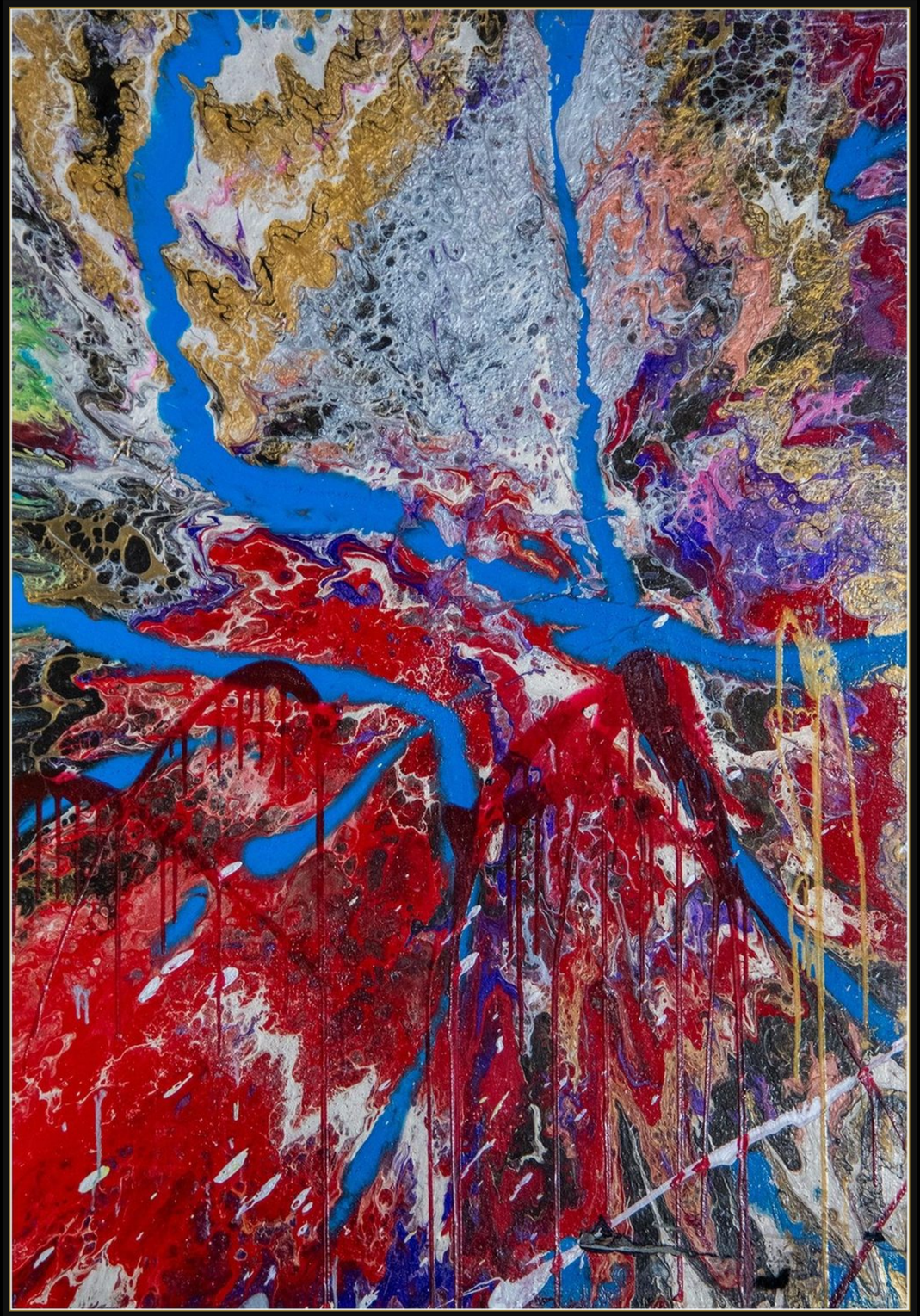
DESCRIPTION

Anatomy of a Blue Storm combines a balanced tonal register with intricate passages of branching signals. blue, cyan, and rose circulate through recursive turns and sudden interruptions, producing a visual experience of improvised momentum. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • User-corrected edited proof slide 197; source file ContactSheet-045.jpg



Red River Through Stone

DESCRIPTION

The surface of Red River Through Stone behaves like an active memory field. crimson, blue, and rose pass through interlocking ribbons, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • User-corrected edited proof slide 198; source file ContactSheet-048.jpg



Signals Across the Turquoise Night

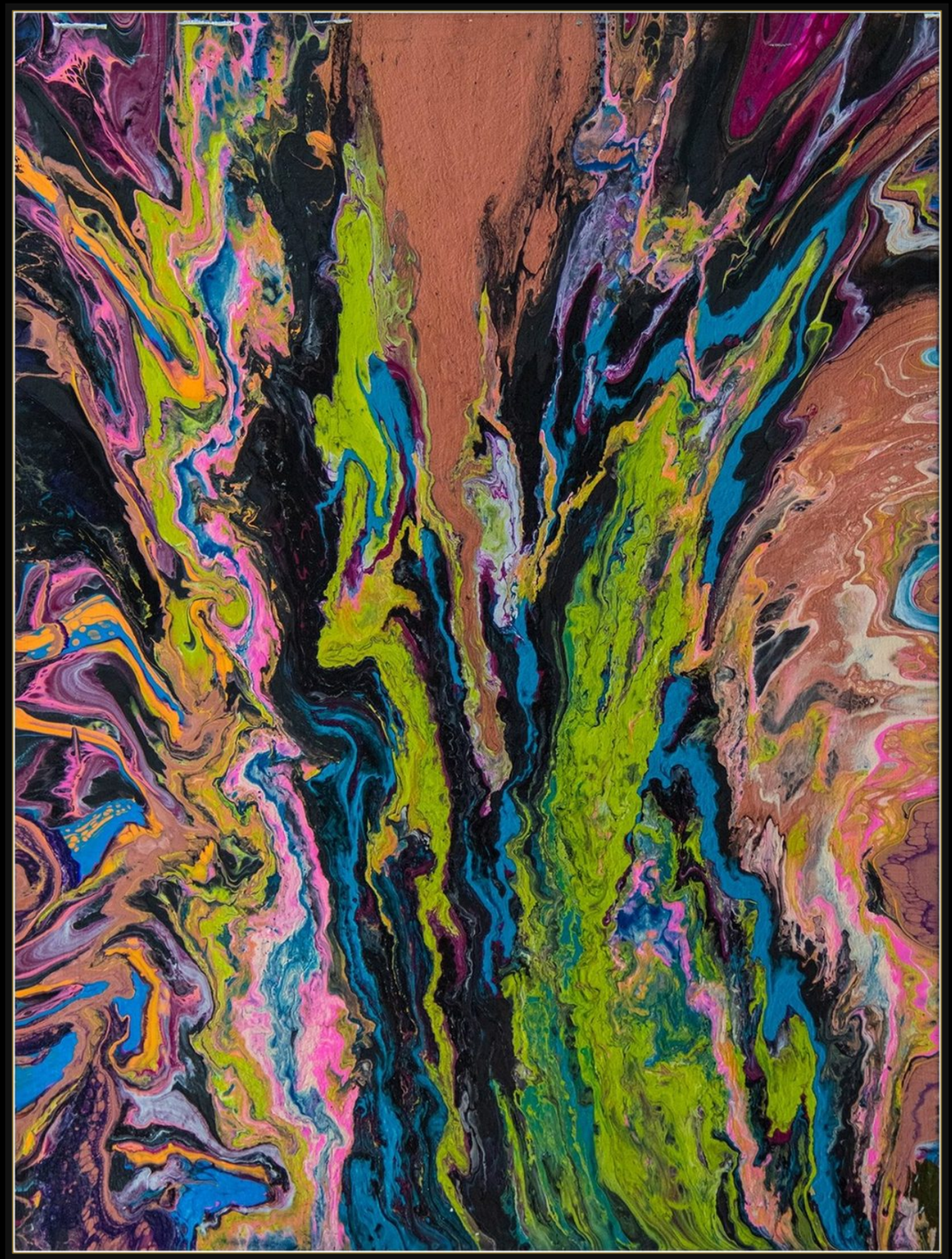
DESCRIPTION

Signals Across the Turquoise Night organizes teal, orange, and cyan into a intricate vertical field. Circular currents move across the frame like a visual current, causing the eye to alternate between dense incident and open breathing room. The shadowed tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

Color functions here as both material and memory, with teal setting the emotional key.

SOURCE • User-corrected edited proof slide 199; source file ContactSheet-050.jpg



A River Splits the Mountain

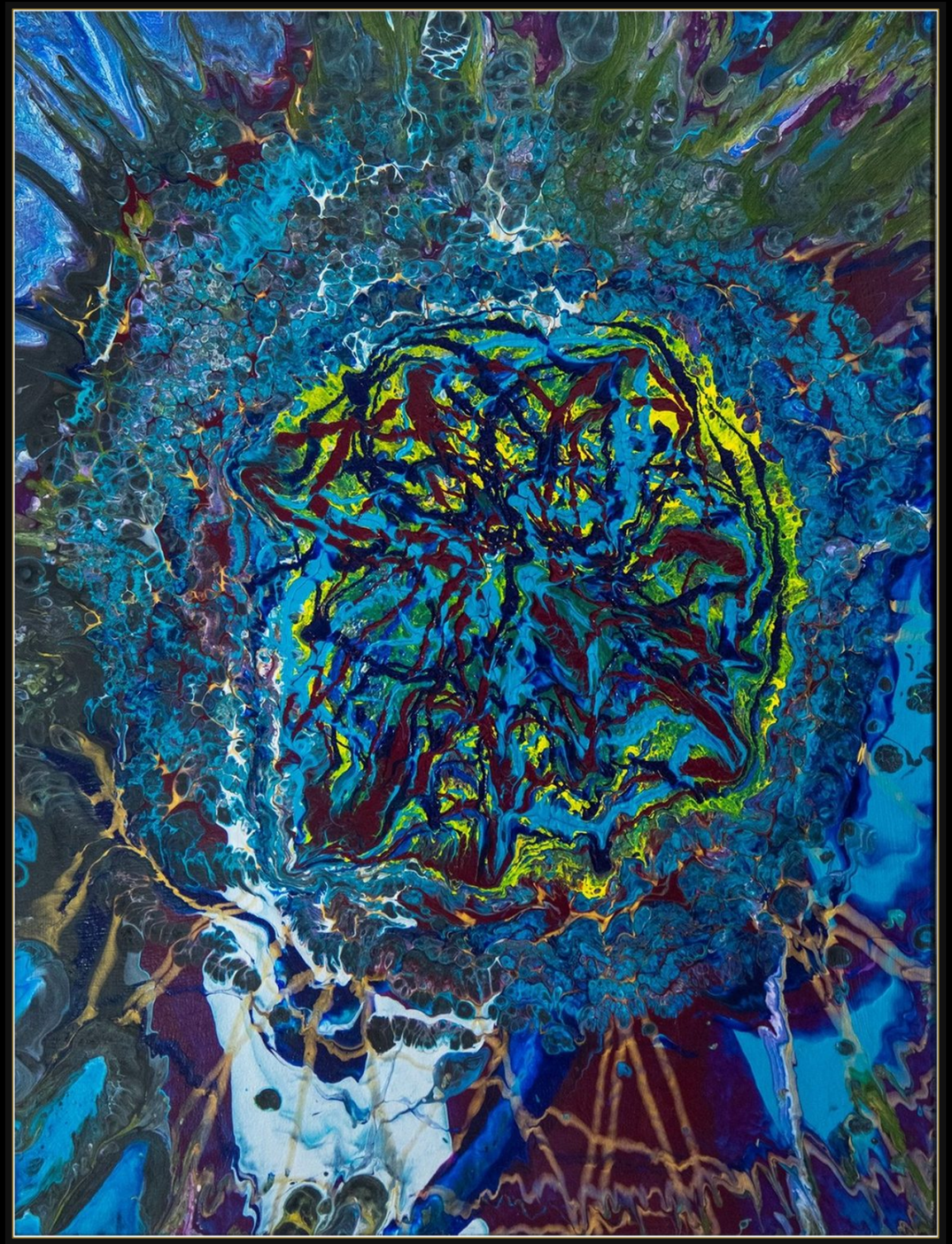
DESCRIPTION

In A River Splits the Mountain, blue establishes the dominant atmosphere while orange and crimson arrive as countercurrents. The asymmetrical composition is animated by staccato strokes, producing a sense of slow revelation. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • User-corrected edited proof slide 200; source file ContactSheet-051.jpg



The Blue Mind Takes Root

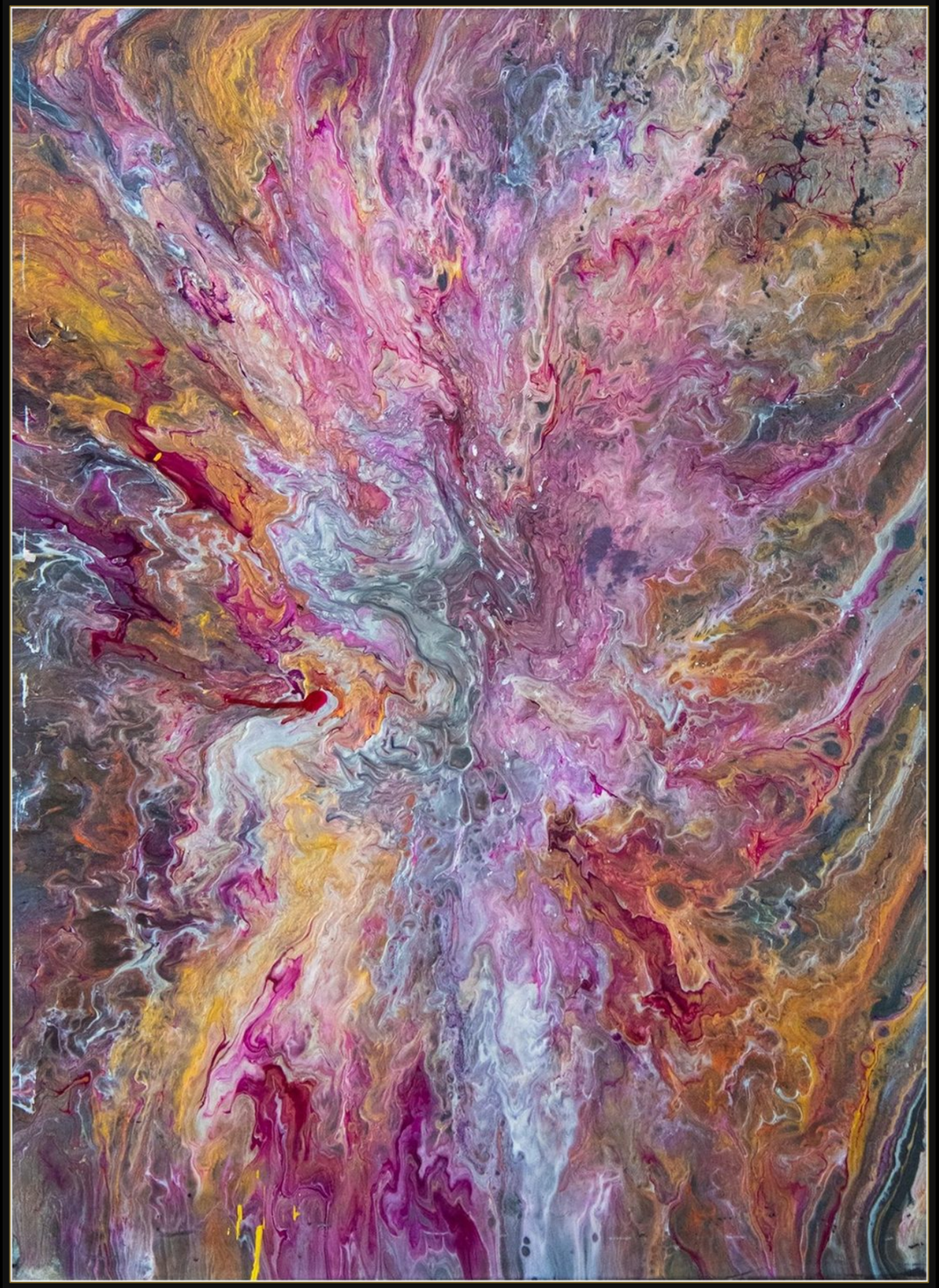
DESCRIPTION

The Blue Mind Takes Root is built as a layered exchange between cyan, blue, and green. Its radiating cells create electric insistence, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

A loosely balanced structure keeps the field open even at its most intricate.

SOURCE • User-corrected edited proof slide 201; source file ContactSheet-052.jpg



The Altar of Dissolving Light

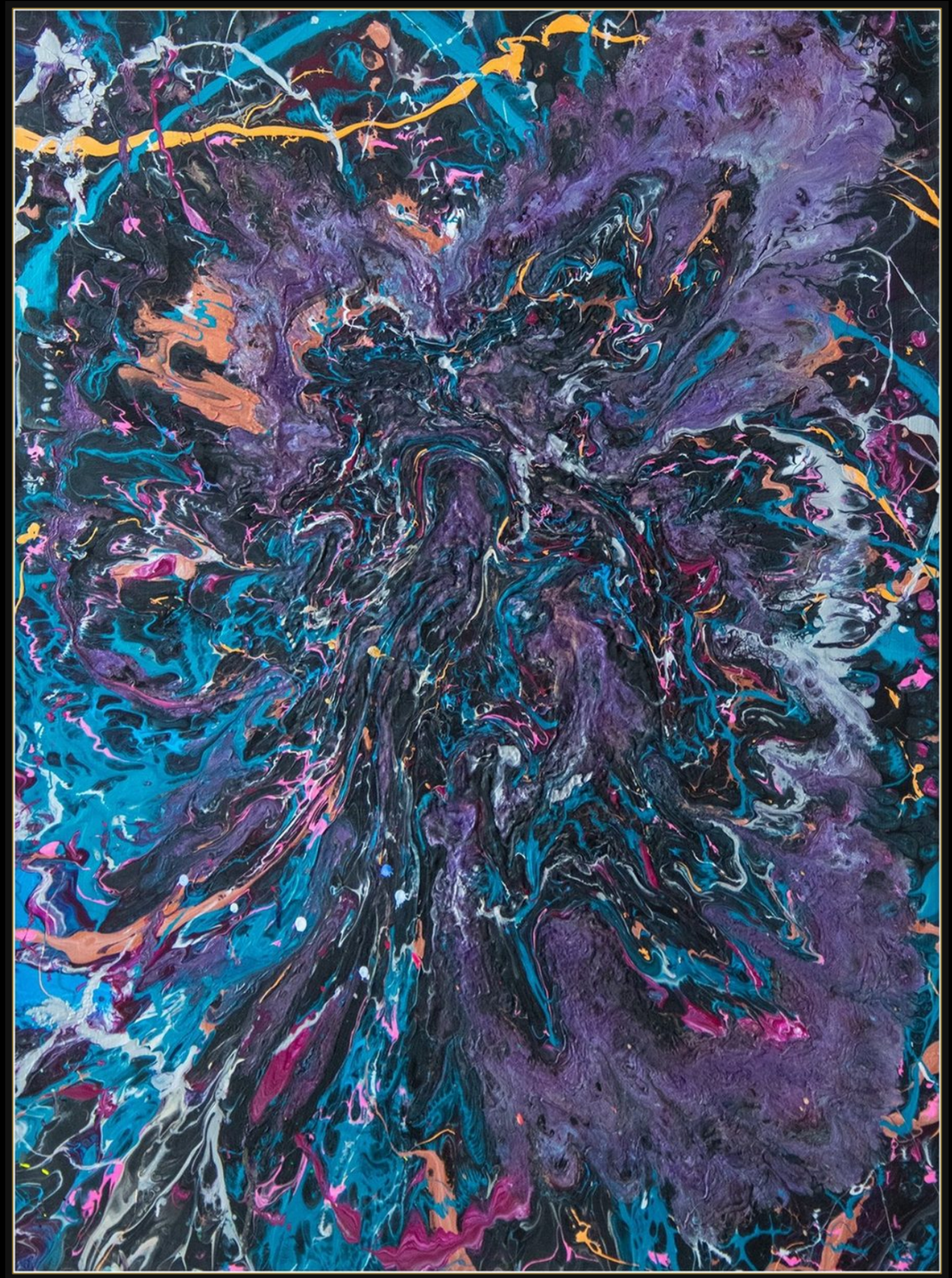
DESCRIPTION

A balanced ground carries rose, crimson, and orange through The Altar of Dissolving Light. Branching signals gather, divide, and rejoin in a loosely balanced structure, giving the surface an atmosphere of restless acceleration. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The piece transforms electric insistence into a stable visual language.

SOURCE • User-corrected edited proof slide 202; source file ContactSheet-053.jpg



Midnight Bloom

DESCRIPTION

Midnight Bloom compresses blue, cyan, and violet into a field of compressed waves. The eye travels from the margins toward a concentrated core, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

A blue signal survives the noise, turning calligraphic marks into a record of movement.

SOURCE • User-corrected edited proof slide 203; source file ContactSheet-054.jpg



The Garden of Electric Threads

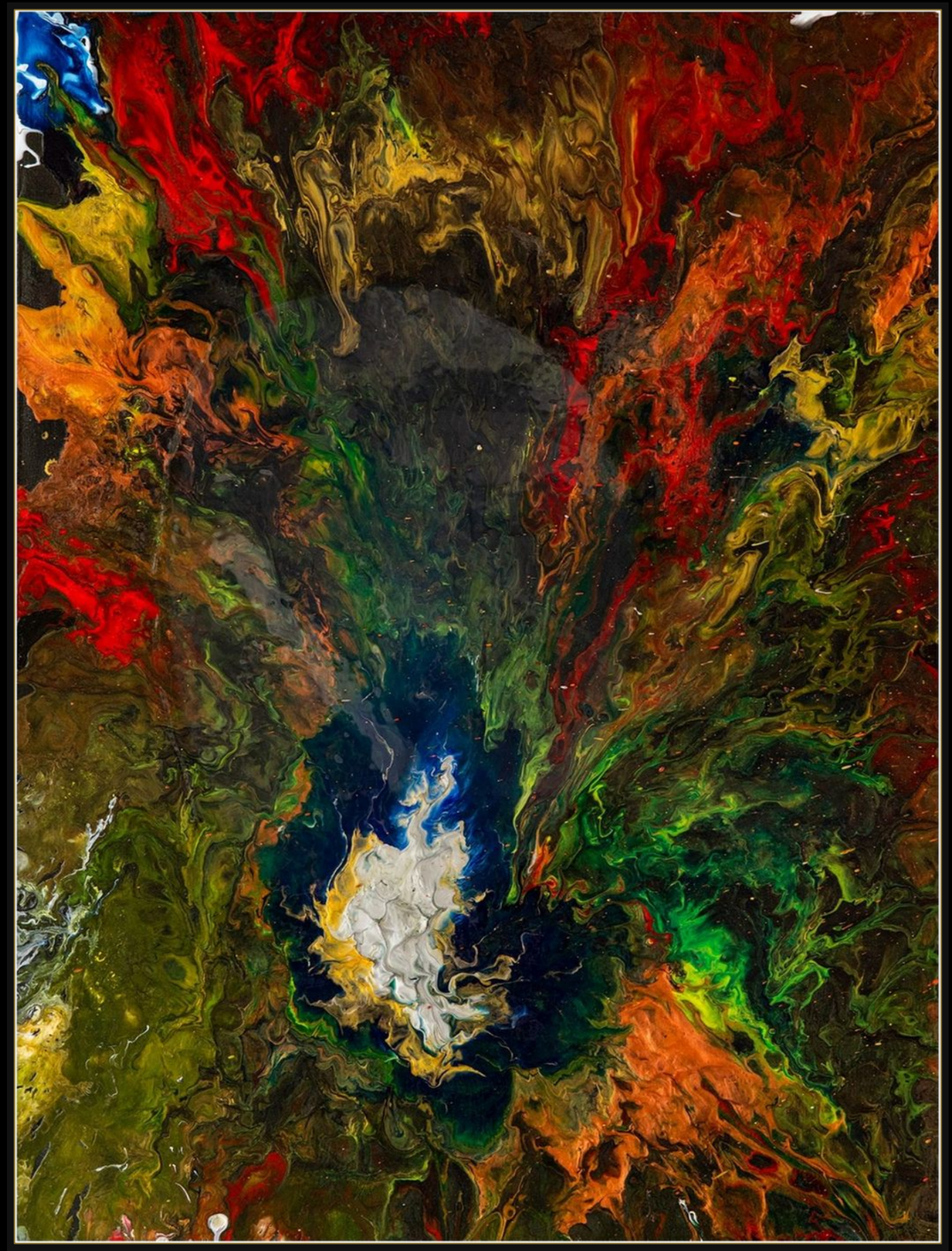
DESCRIPTION

The visual energy of The Garden of Electric Threads begins with crimson and is sharpened by accents of orange and gold. Across its vertical format, angular passages generate improvised momentum. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The work holds contained turbulence long enough for hidden pathways to become visible.

SOURCE • User-corrected edited proof slide 204; source file ContactSheet-055.jpg



Birthplace of the Hidden Flame

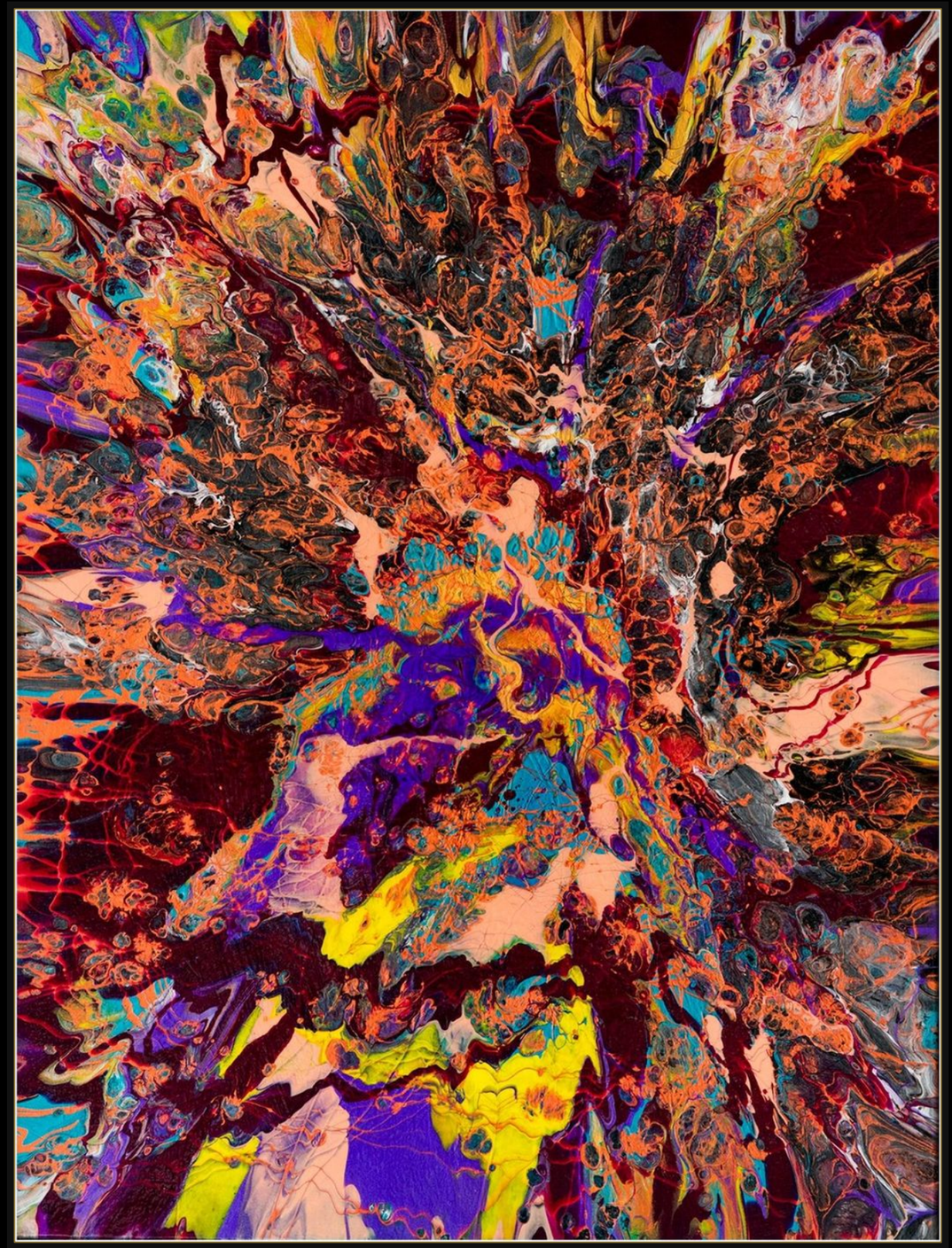
DESCRIPTION

Birthplace of the Hidden Flame compresses orange, gold, and crimson into a field of tangled pathways. The eye travels through recursive turns and sudden interruptions, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • ContactSheet-001.jpg - preserved from edited proof slide 205



The Painted Star Breaks Open

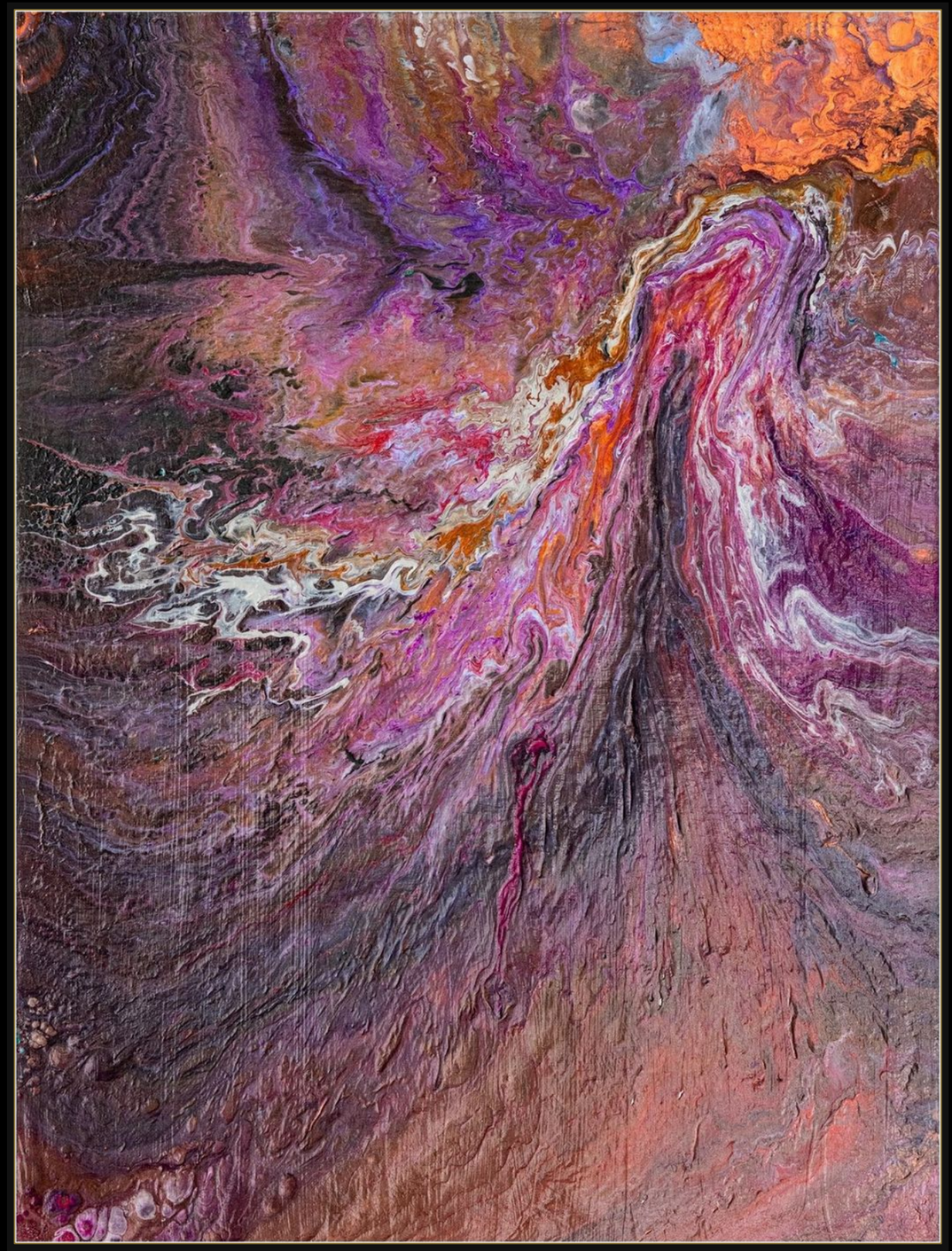
DESCRIPTION

The visual energy of The Painted Star Breaks Open begins with crimson and is sharpened by accents of orange and umber. Across its vertical format, radiating cells generate ceremonial intensity. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • ContactSheet-002.jpg - preserved from edited proof slide 206



Violet Weather over the Gorge

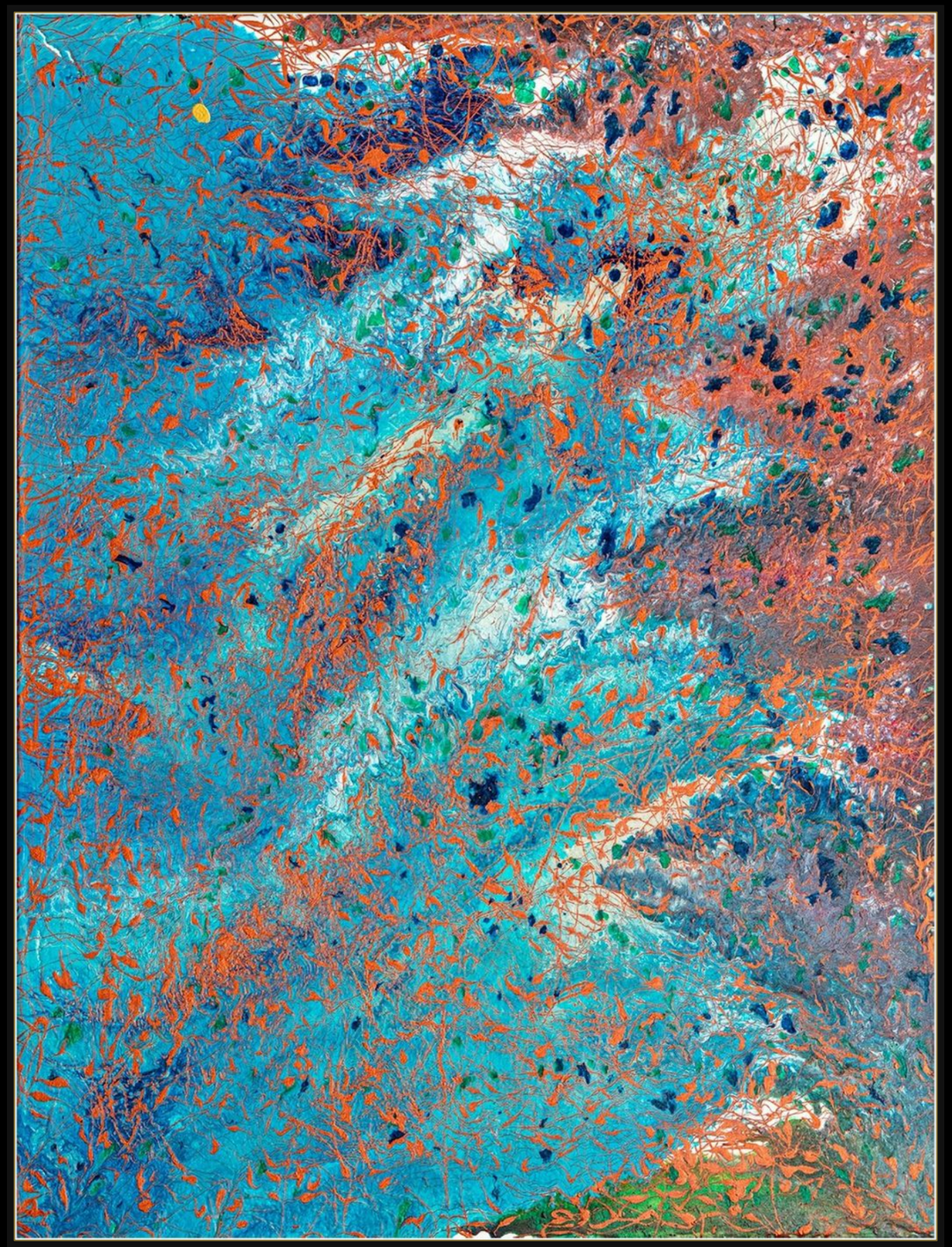
DESCRIPTION

Violet Weather over the Gorge treats color as architecture: crimson forms the atmosphere, rose marks the transitions, and magenta punctuates the deepest passages. Interlocking ribbons move through layered crossings that reward sustained looking. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

Color functions here as both material and memory, with crimson setting the emotional key.

SOURCE • ContactSheet-003.jpg - preserved from edited proof slide 207



Turquoise Dust of Memory

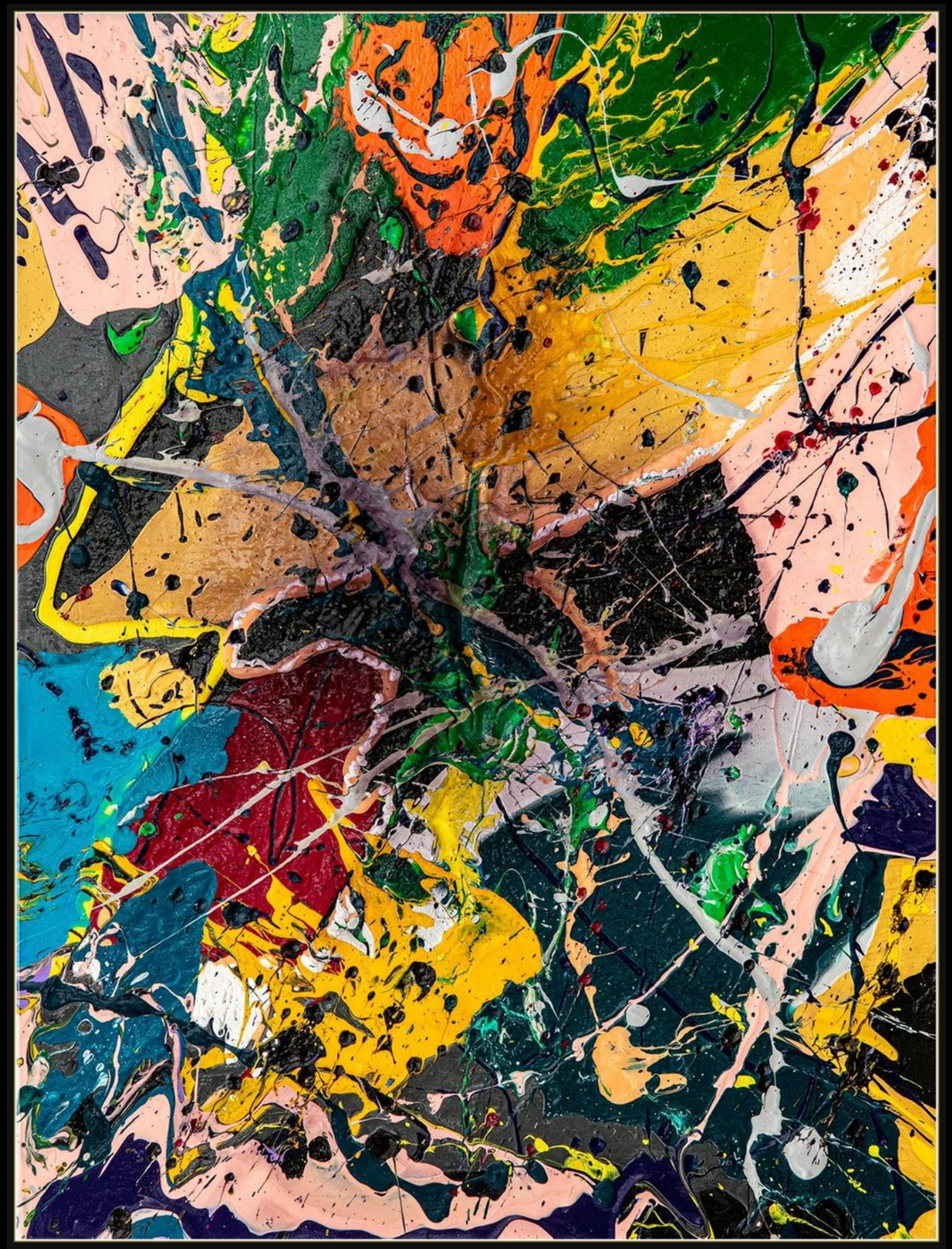
DESCRIPTION

Within Turquoise Dust of Memory, an intricate network of granular constellations carries cyan, orange, and teal across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates measured suspension and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • ContactSheet-004.jpg - preserved from edited proof slide 208



Signals Across a Pale Sky

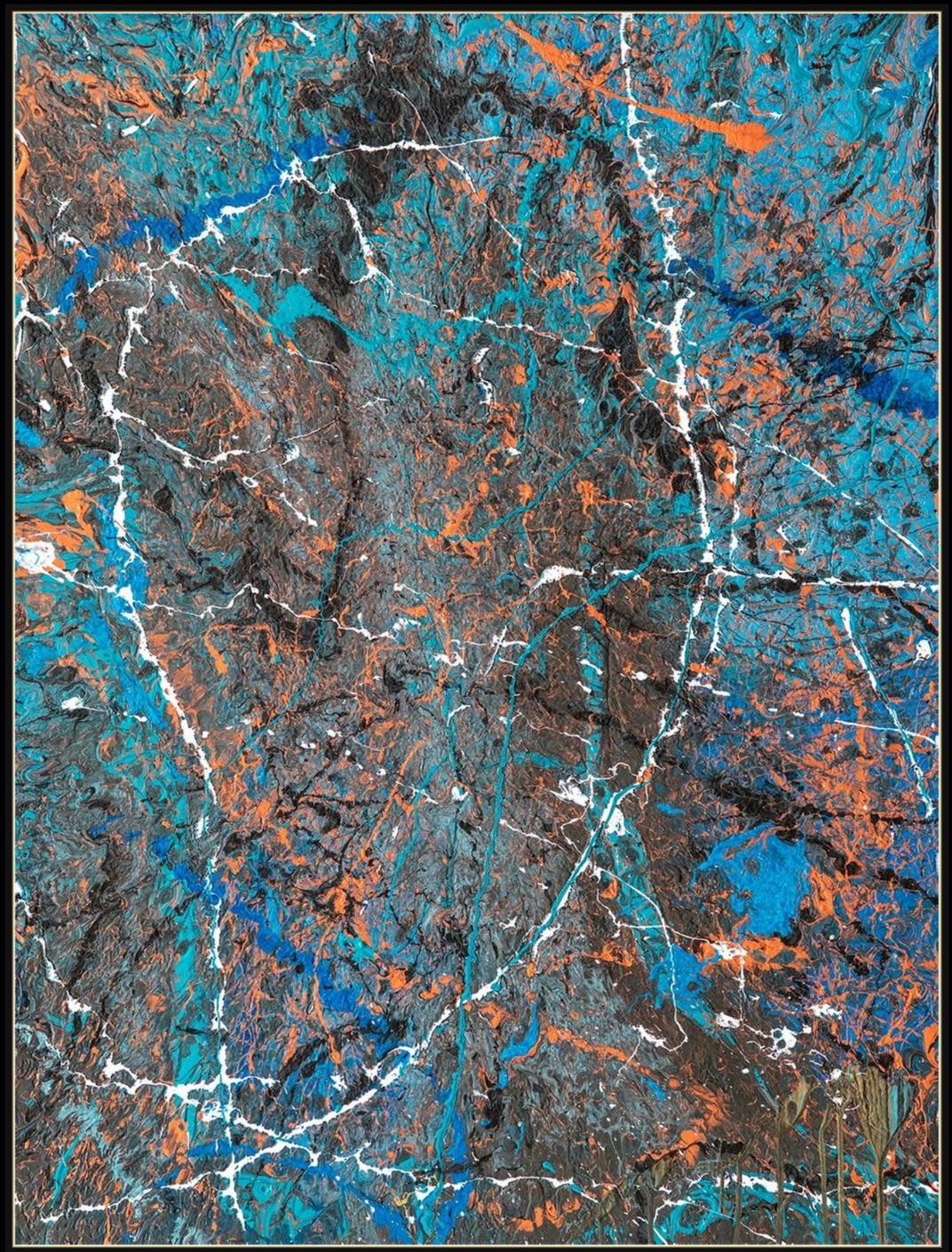
DESCRIPTION

Signals Across a Pale Sky unfolds through chromatic layers of gold, orange, and blue. The vertical field is threaded with circular currents, which pull attention through layered crossings that reward sustained looking. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

A asymmetrical structure keeps the field open even at its most intricate.

SOURCE • ContactSheet-005.jpg - preserved from edited proof slide 209



Ancient Map of Blue Stone

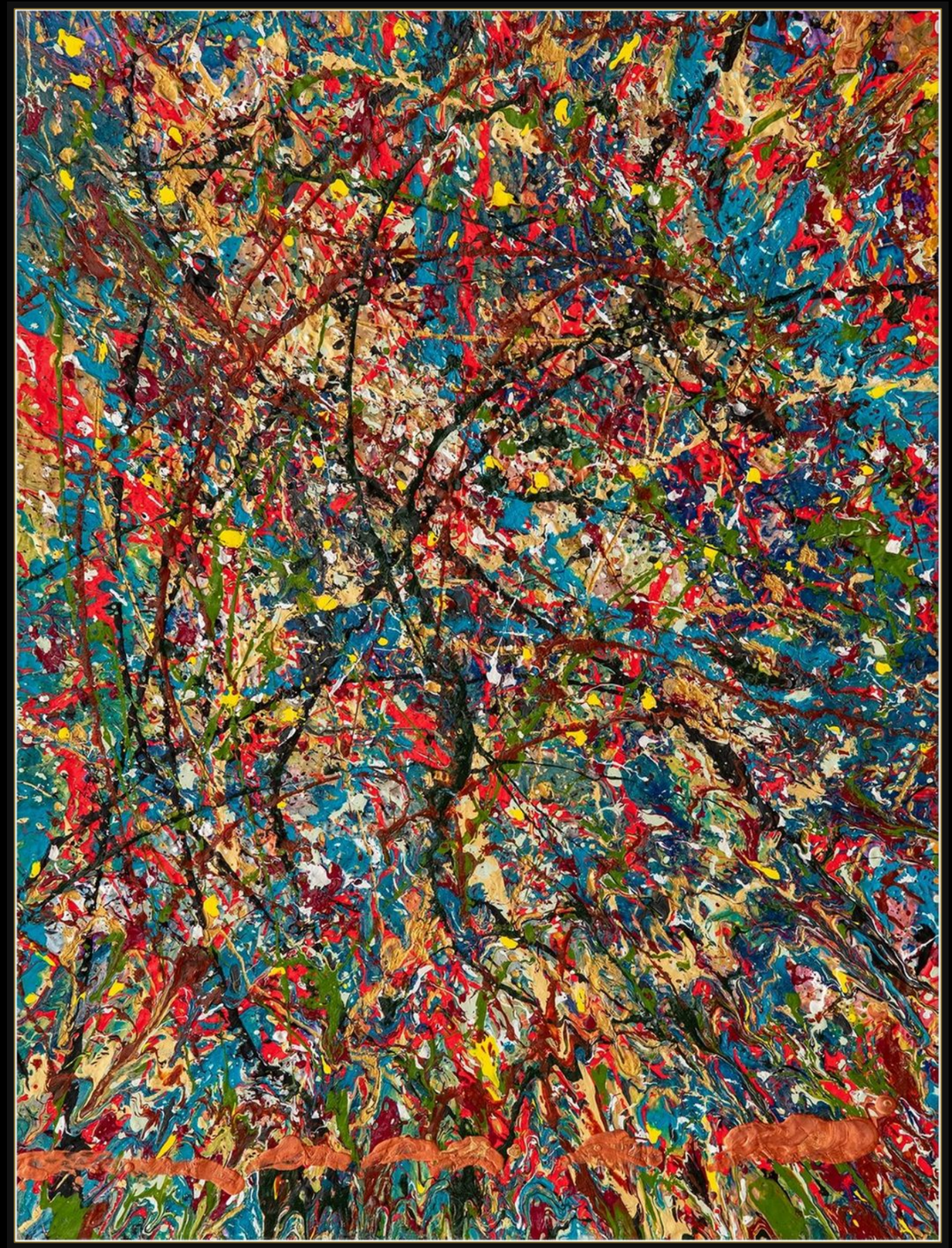
DESCRIPTION

In Ancient Map of Blue Stone, cyan and orange establish a charged dialogue, while teal appears as a shifting accent. The loosely balanced arrangement of calligraphic marks produces contained turbulence. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The piece transforms restless acceleration into a stable visual language.

SOURCE • ContactSheet-006.jpg - preserved from edited proof slide 210



The Forest of Restless Lines

DESCRIPTION

The Forest of Restless Lines combines a balanced tonal register with intricate passages of radiating cells. crimson, orange, and gold circulate between broad atmospheric zones and minute incidents, producing a visual experience of restless acceleration. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

A crimson signal survives the noise, turning granular constellations into a record of movement.

SOURCE • ContactSheet-007.jpg - preserved from edited proof slide 211



Earth Before the Rain

DESCRIPTION

The surface of Earth Before the Rain behaves like an active memory field. orange, gold, and umber pass through fractured planes, alternately revealing and concealing their underlying structure. Its loosely balanced balance and balanced light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The work holds electric insistence long enough for hidden pathways to become visible.

The work holds electric insistence long enough for hidden pathways to become visible.

SOURCE • ContactSheet-008.jpg - preserved from edited proof slide 212



The Garden Writes Itself

DESCRIPTION

The Garden Writes Itself organizes gold, orange, and crimson into a intricate vertical field. Branching signals move through layered crossings that reward sustained looking, causing the eye to alternate between material weight and optical illusion. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between gold and orange.

SOURCE • ContactSheet-009.jpg - preserved from edited proof slide 213



Roots of the Unseen River

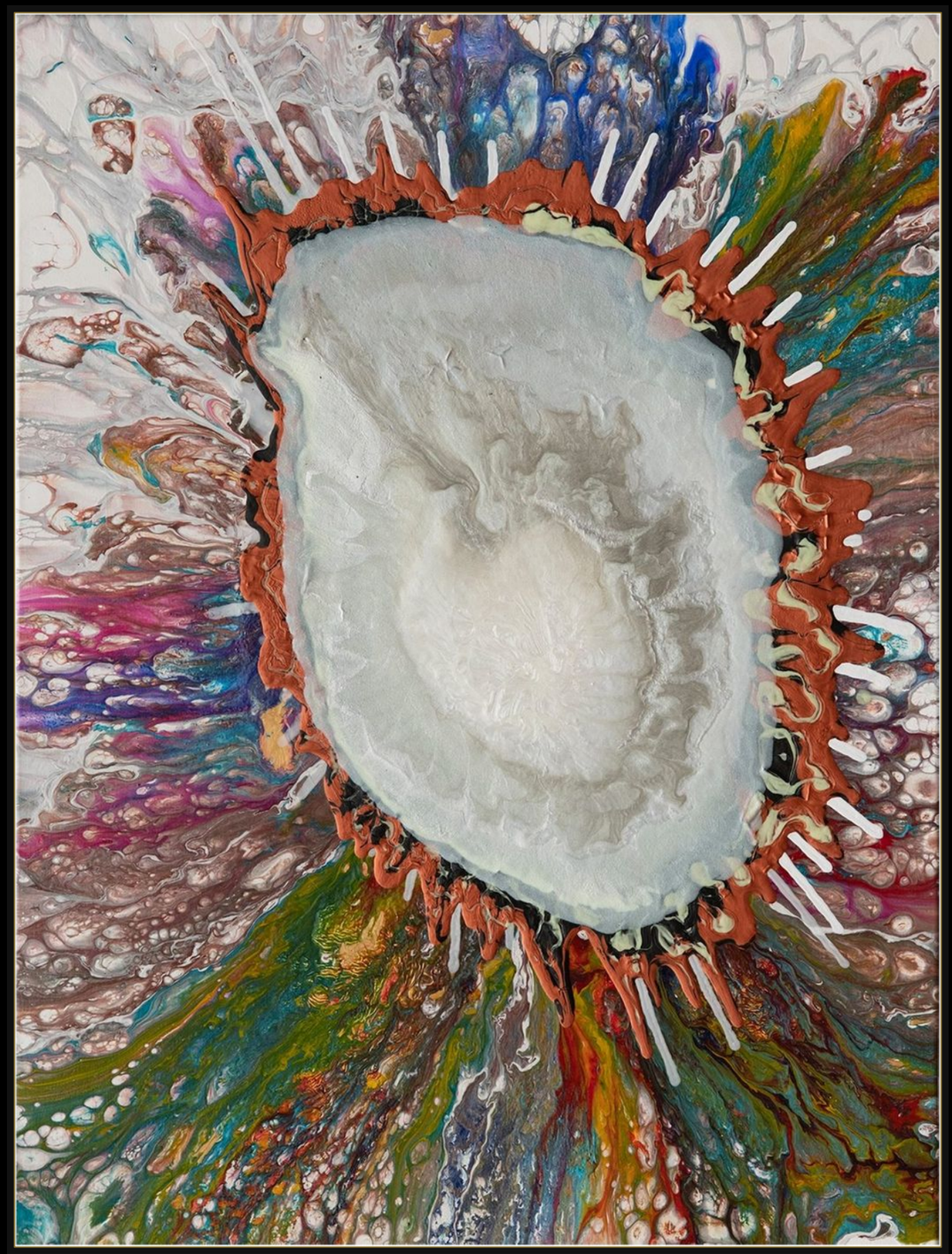
DESCRIPTION

In Roots of the Unseen River, cyan establishes the dominant atmosphere while teal and crimson arrive as countercurrents. The asymmetrical composition is animated by repeating glyphs, producing a sense of meditative drift. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The composition is strongest where crimson interrupts the larger cyan atmosphere.

SOURCE • ContactSheet-010.jpg - preserved from edited proof slide 214



The White Core

DESCRIPTION

The White Core is built as a layered exchange between orange, crimson, and gold. Its liquid seams create ceremonial intensity, while the image remains brightening at the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • ContactSheet-011.jpg - preserved from edited proof slide 215



Blue Fire, Golden Wing

DESCRIPTION

A balanced ground carries cyan, blue, and gold through Blue Fire, Golden Wing. Branching signals gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of improvised momentum. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • ContactSheet-012.jpg - preserved from edited proof slide 216



The Red Current Turns

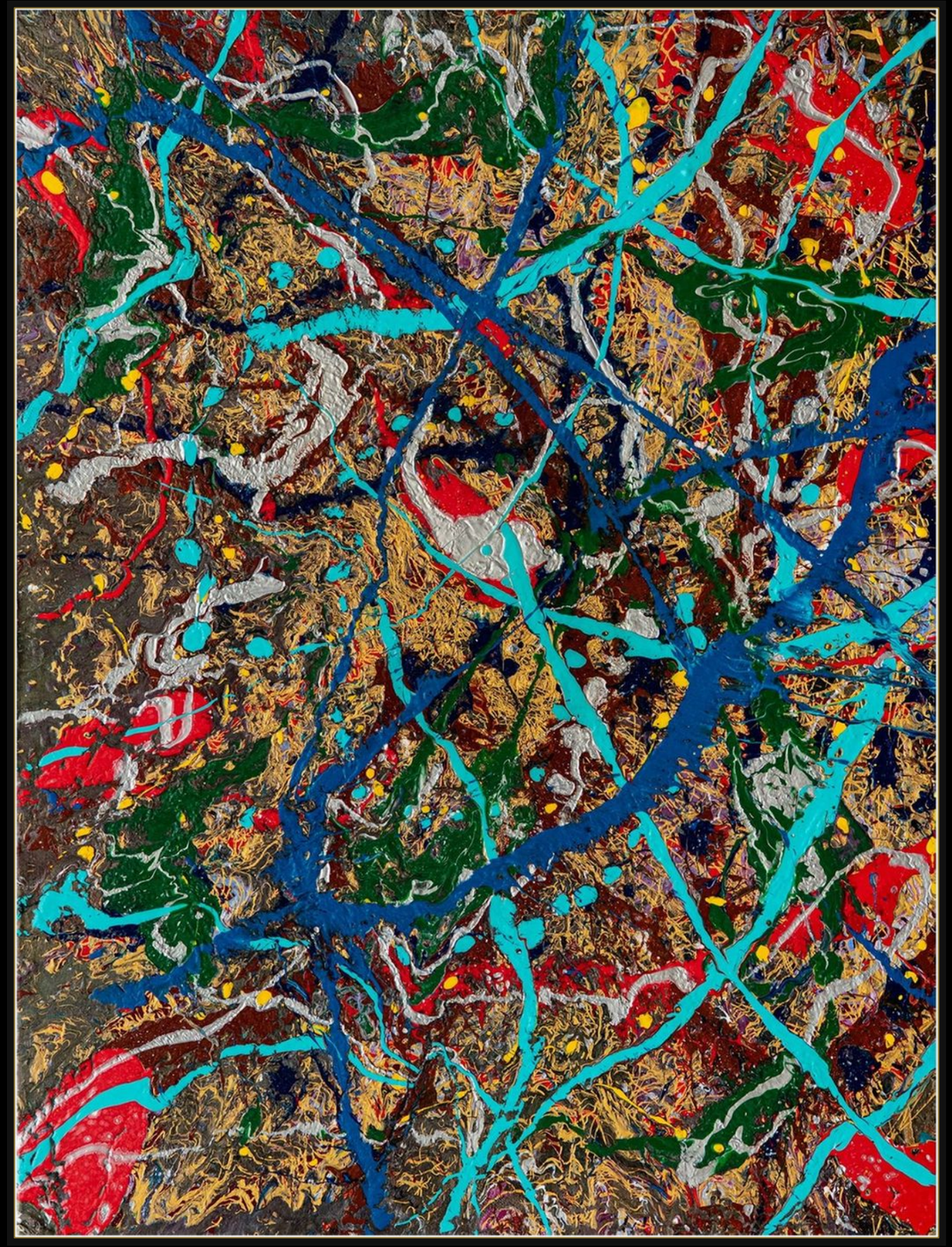
DESCRIPTION

The Red Current Turns compresses cyan, crimson, and blue into a field of echoing arcs. The eye travels along a broken rhythm of expansion and return, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

Color functions here as both material and memory, with cyan setting the emotional key.

SOURCE • ContactSheet-014.jpg - preserved from edited proof slide 217



Crossroads in the Painted Wood

DESCRIPTION

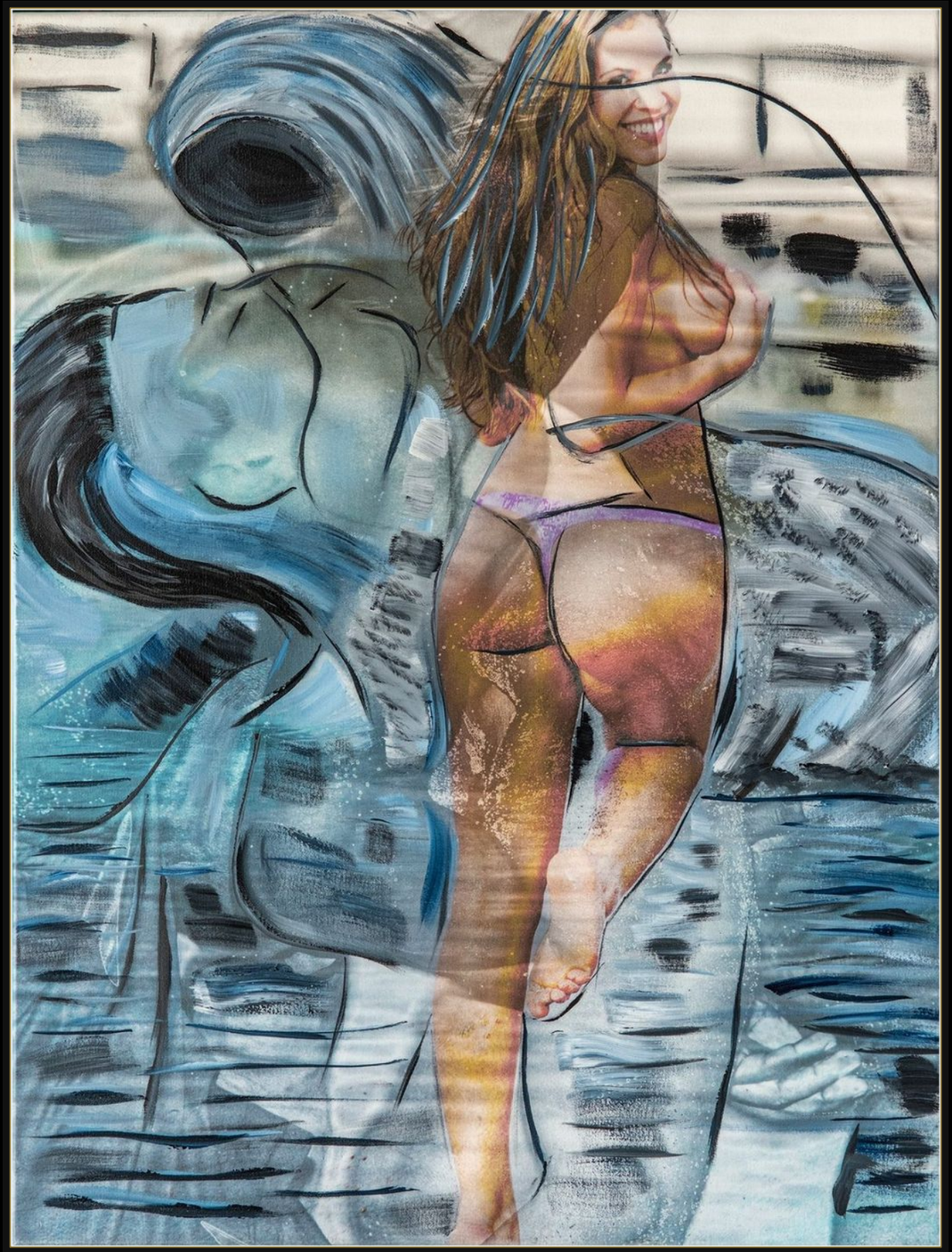
The visual energy of Crossroads in the Painted Wood begins with orange and is sharpened by accents of crimson and gold. Across its vertical format, tangled pathways generate meditative drift. The composition remains evenly distributed across the frame, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • ContactSheet-015.jpg - preserved from edited proof slide 218

A Figure Between Two Tides



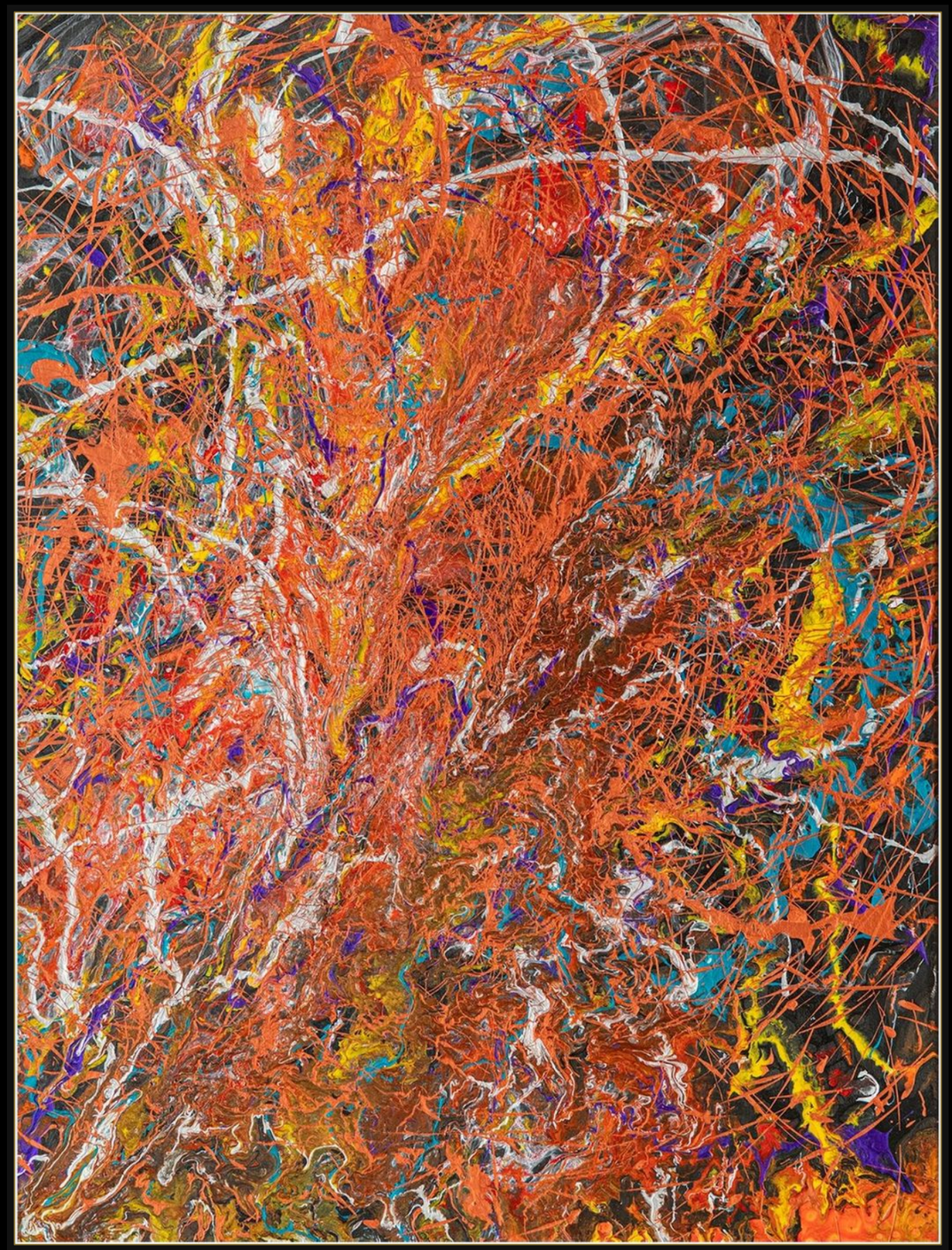
DESCRIPTION

A Figure Between Two Tides treats color as architecture: cyan forms the atmosphere, orange marks the transitions, and blue punctuates the deepest passages. Layered veils move between broad atmospheric zones and minute incidents. Its asymmetrical order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

A asymmetrical structure keeps the field open even at its most intricate.

SOURCE • ContactSheet-016.jpg - preserved from edited proof slide 219



Orange Weather, Rose Static

DESCRIPTION

Within Orange Weather, Rose Static, an intricate network of painted fault lines carries orange, crimson, and gold across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates restless acceleration and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The piece transforms electric insistence into a stable visual language.

SOURCE • ContactSheet-017.jpg - preserved from edited proof slide 220



The River Frozen in Stone

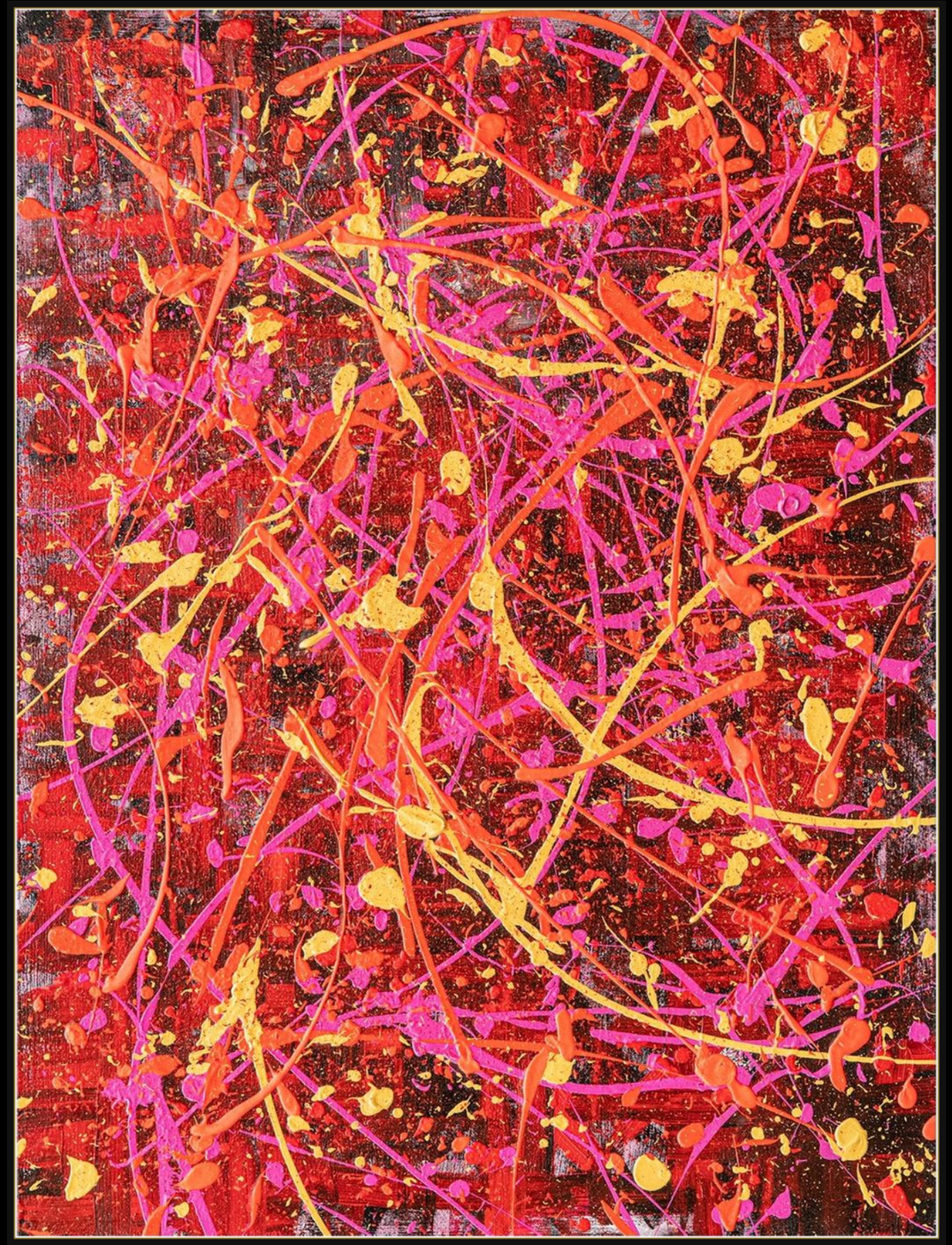
DESCRIPTION

The River Frozen in Stone unfolds through chromatic layers of cyan, blue, and crimson. The vertical field is threaded with repeating glyphs, which pull attention in alternating bursts of compression and release. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

A cyan signal survives the noise, turning calligraphic marks into a record of movement.

SOURCE • ContactSheet-018.jpg - preserved from edited proof slide 221



Rose Circuitry

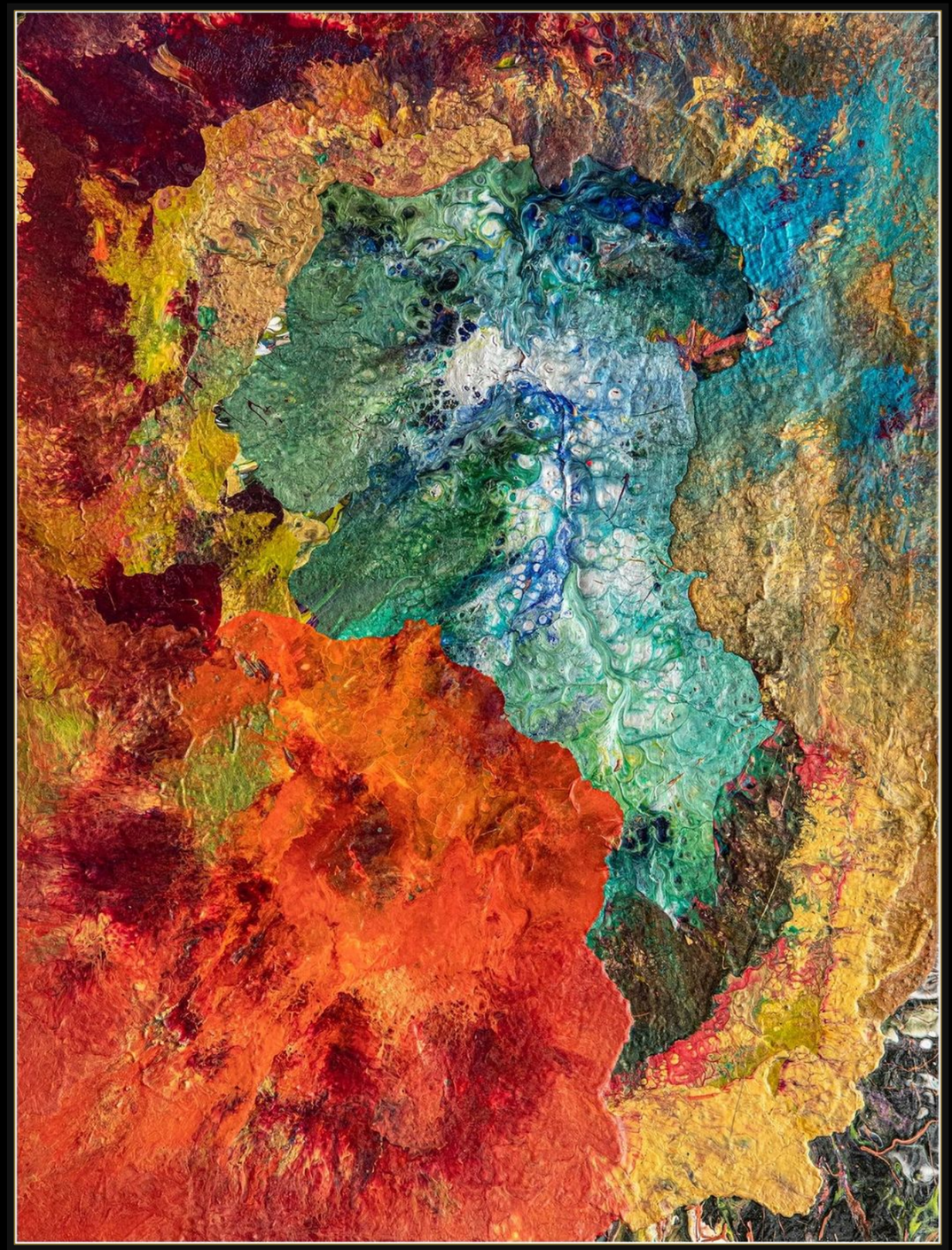
DESCRIPTION

In Rose Circuitry, crimson and rose establish a charged dialogue, while orange appears as a shifting accent. The asymmetrical arrangement of etched filaments produces measured suspension. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The work holds contained turbulence long enough for hidden pathways to become visible.

SOURCE • ContactSheet-020.jpg - preserved from edited proof slide 222



The Earth Opens in Color

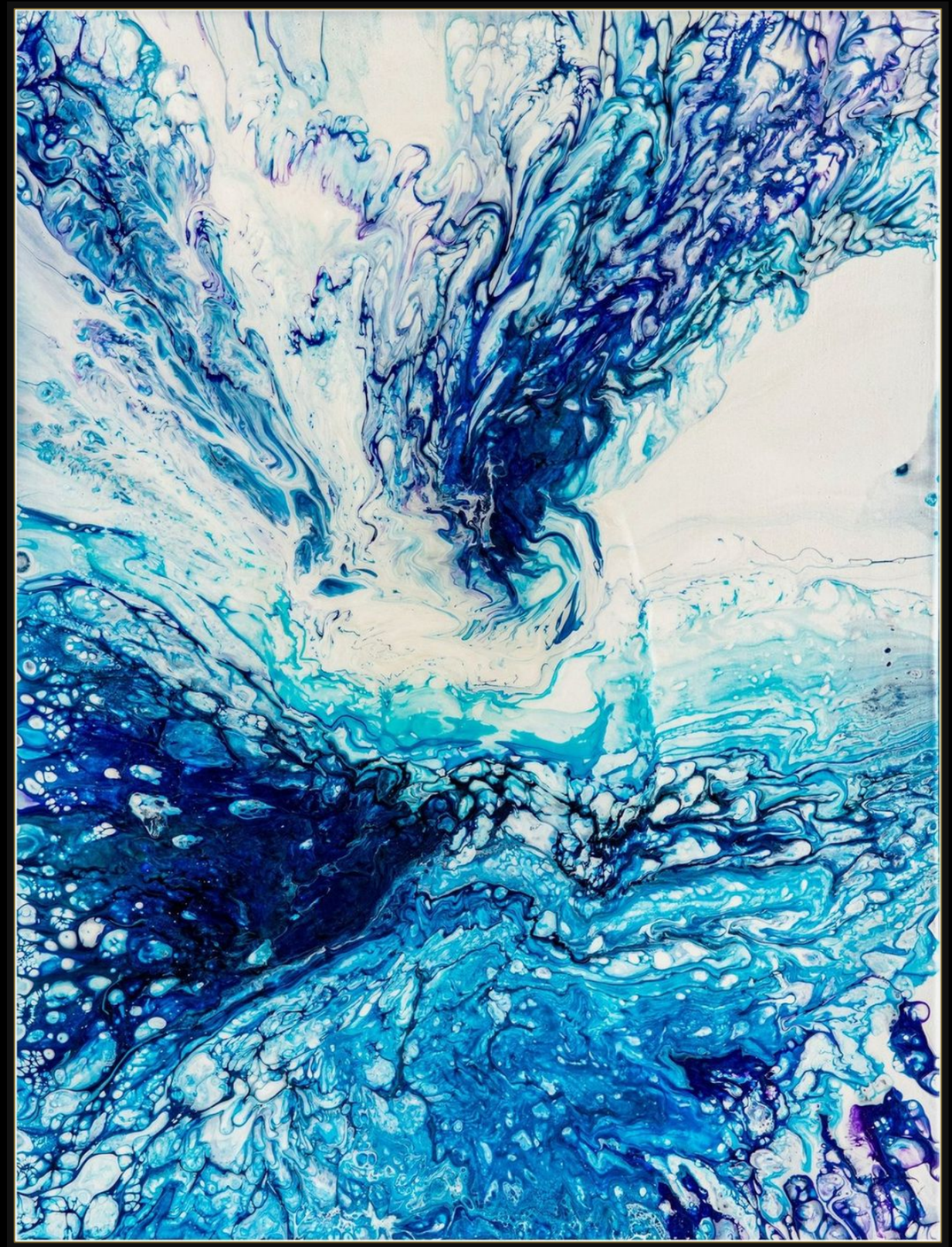
DESCRIPTION

The Earth Opens in Color combines a balanced tonal register with intricate passages of angular passages. crimson, orange, and gold circulate in alternating bursts of compression and release, producing a visual experience of contained turbulence. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between crimson and orange.

SOURCE • ContactSheet-021.jpg - preserved from edited proof slide 223



The Blue Wave Remembers

DESCRIPTION

The surface of The Blue Wave Remembers behaves like an active memory field. cyan, blue, and teal pass through circular currents, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The composition is strongest where teal interrupts the larger cyan atmosphere.

SOURCE • ContactSheet-022.jpg - preserved from edited proof slide 224



Violet Fountain

DESCRIPTION

Violet Fountain organizes blue, rose, and violet into a intricate vertical field. Interlocking ribbons move in alternating bursts of compression and release, causing the eye to alternate between foreground gesture and hidden depth. The balanced tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • ContactSheet-023.jpg - preserved from edited proof slide 225



Turquoise Street of Sparks

DESCRIPTION

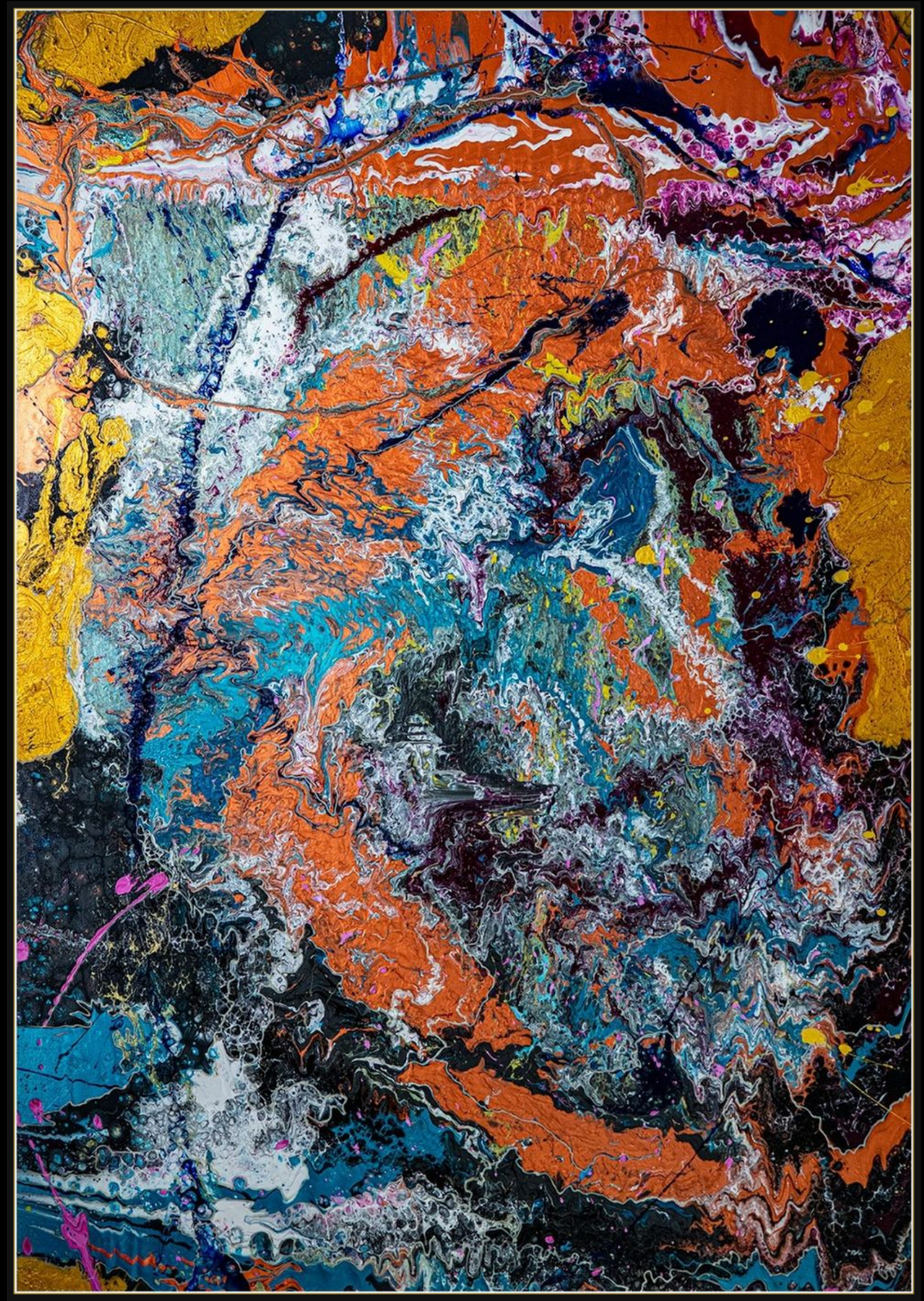
In Turquoise Street of Sparks, teal establishes the dominant atmosphere while blue and cyan arrive as countercurrents. The asymmetrical composition is animated by liquid seams, producing a sense of meditative drift. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The eye is never parked; it is carried through repeating glyphs and returned to the whole.

SOURCE • ContactSheet-024.jpg - preserved from edited proof slide 226

The Copper Orbit



DESCRIPTION

The Copper Orbit is built as a layered exchange between orange, cyan, and blue. Its angular passages create contained turbulence, while the image remains brightening at the center. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

Color functions here as both material and memory, with orange setting the emotional key.

SOURCE • ContactSheet-025.jpg - preserved from edited proof slide 227



Night Bloom with Broken Stars

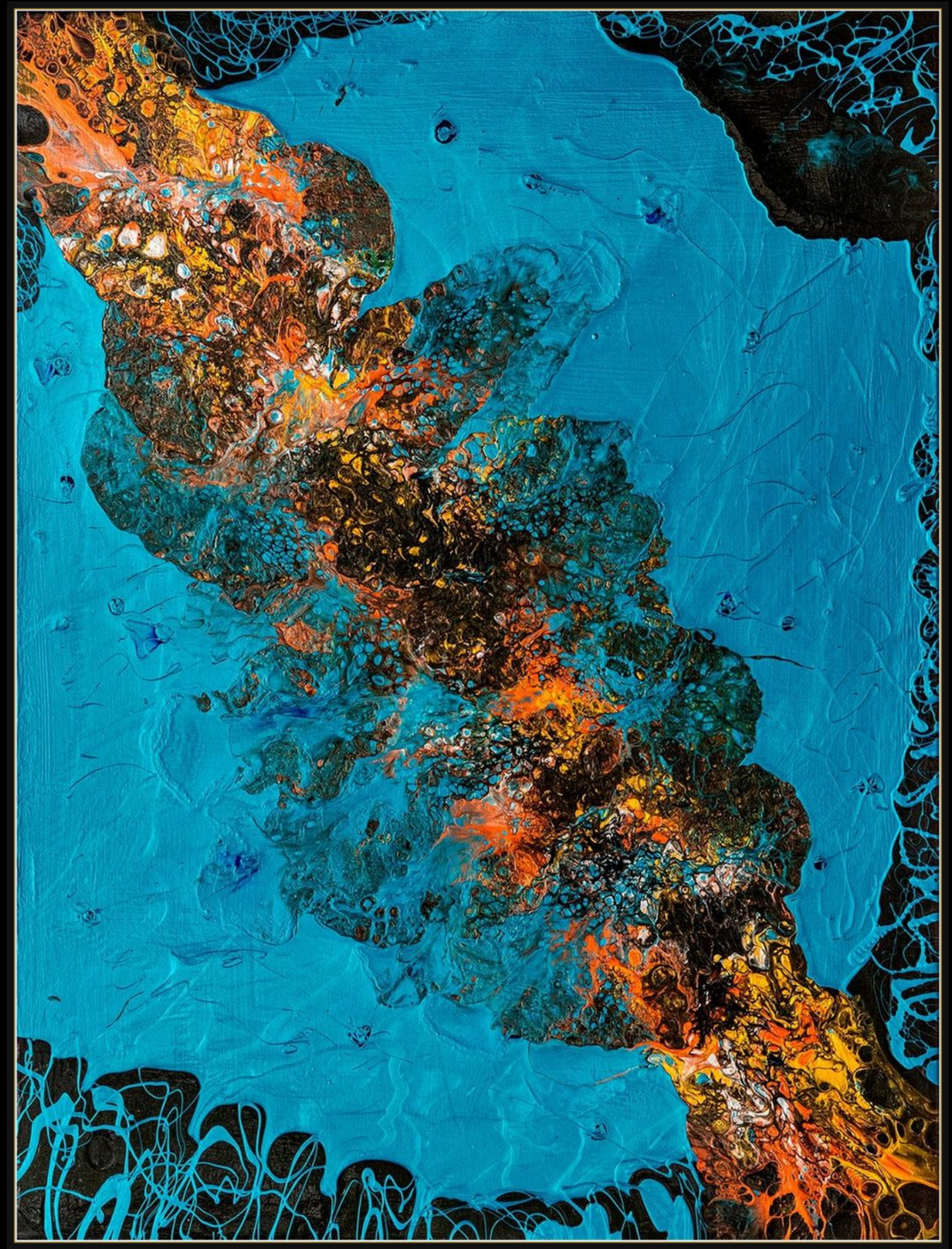
DESCRIPTION

A shadowed ground carries blue, crimson, and cyan through Night Bloom with Broken Stars. Tangled pathways gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of improvised momentum. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • ContactSheet-026.jpg - preserved from edited proof slide 228



The Long Blue Passage

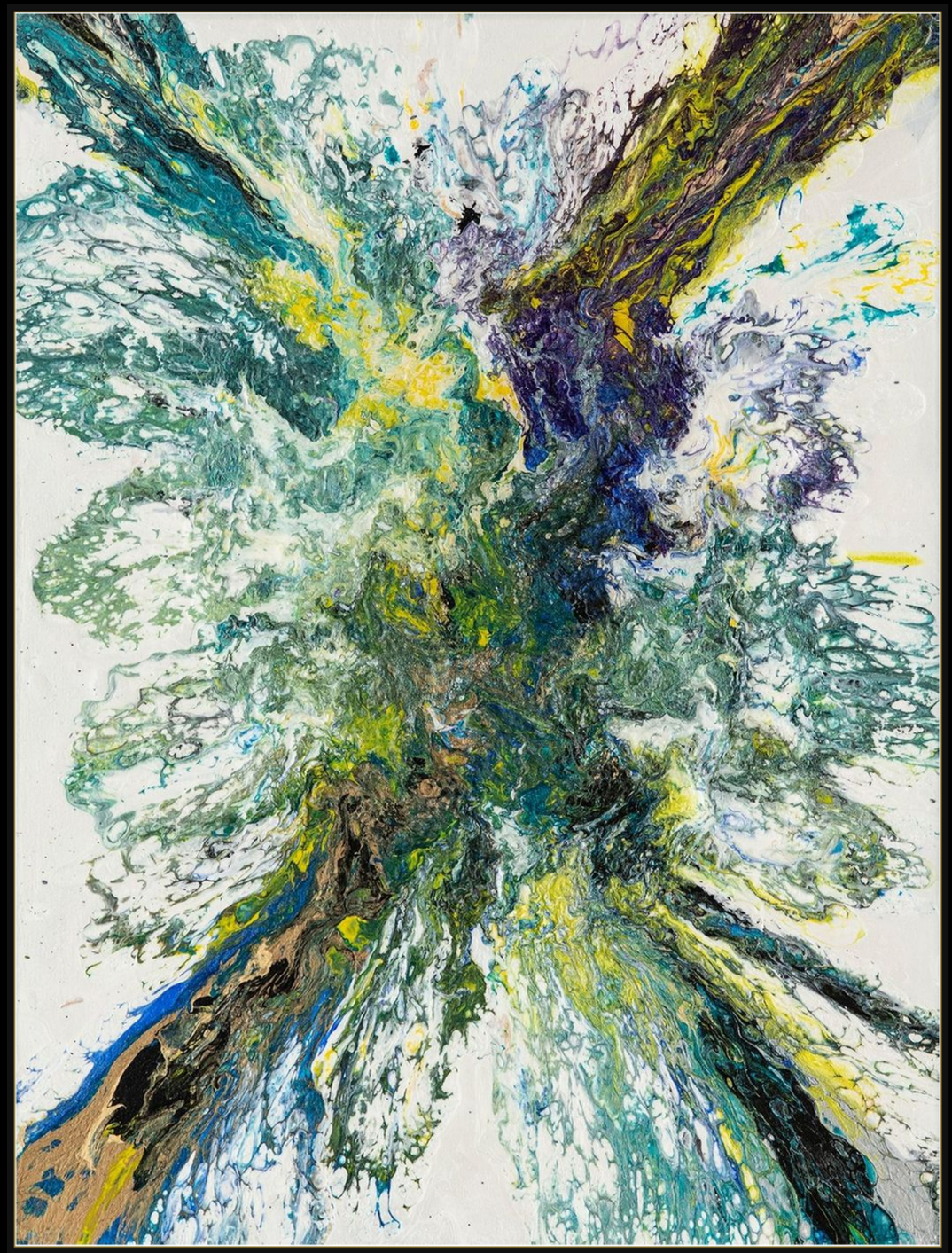
DESCRIPTION

The Long Blue Passage compresses cyan, orange, and teal into a field of circular currents. The eye travels from a quiet ground into sharper chromatic events, encountering repeated changes in scale and direction. What initially reads as spontaneous motion resolves into a carefully balanced system of pressure, pause, and return.

CURATORIAL NOTE

A loosely balanced structure keeps the field open even at its most intricate.

SOURCE • ContactSheet-027.jpg - preserved from edited proof slide 229



Winged Current

DESCRIPTION

The visual energy of Winged Current begins with teal and is sharpened by accents of green and yellow. Across its vertical format, compressed waves generate ceremonial intensity. The composition remains darkening toward the center, making each viewing reveal a different route through the same image.

CURATORIAL NOTE

The piece transforms contained turbulence into a stable visual language.

SOURCE • ContactSheet-028.jpg - preserved from edited proof slide 230

The Butterfly Who Carried Night



DESCRIPTION

The Butterfly Who Carried Night treats color as architecture: gold forms the atmosphere, yellow marks the transitions, and orange punctuates the deepest passages. Etched filaments move through recursive turns and sudden interruptions. Its loosely balanced order keeps the work poised between intuitive gesture and constructed design.

CURATORIAL NOTE

A gold signal survives the noise, turning granular constellations into a record of movement.

SOURCE • ContactSheet-029.jpg - preserved from edited proof slide 231



Copper Signals at Dusk

DESCRIPTION

Within Copper Signals at Dusk, an intricate network of branching signals carries cyan, blue, and orange across the surface. The frame is evenly distributed across the frame, yet no single area dominates for long. This mobility creates contained turbulence and allows the image to feel both immediate and inexhaustible.

CURATORIAL NOTE

The work holds ceremonial intensity long enough for hidden pathways to become visible.

SOURCE • ContactSheet-030.jpg - preserved from edited proof slide 232



The Sky Splintered into Flowers

DESCRIPTION

The Sky Splintered into Flowers unfolds through chromatic layers of cyan, orange, and teal. The vertical field is threaded with etched filaments, which pull attention through layered crossings that reward sustained looking. The work converts repetition into variation, using subtle changes of density and light to sustain its internal motion.

CURATORIAL NOTE

What appears chaotic at first becomes a disciplined exchange between cyan and orange.

SOURCE • ContactSheet-031.jpg - preserved from edited proof slide 233



Harvest of Fire

DESCRIPTION

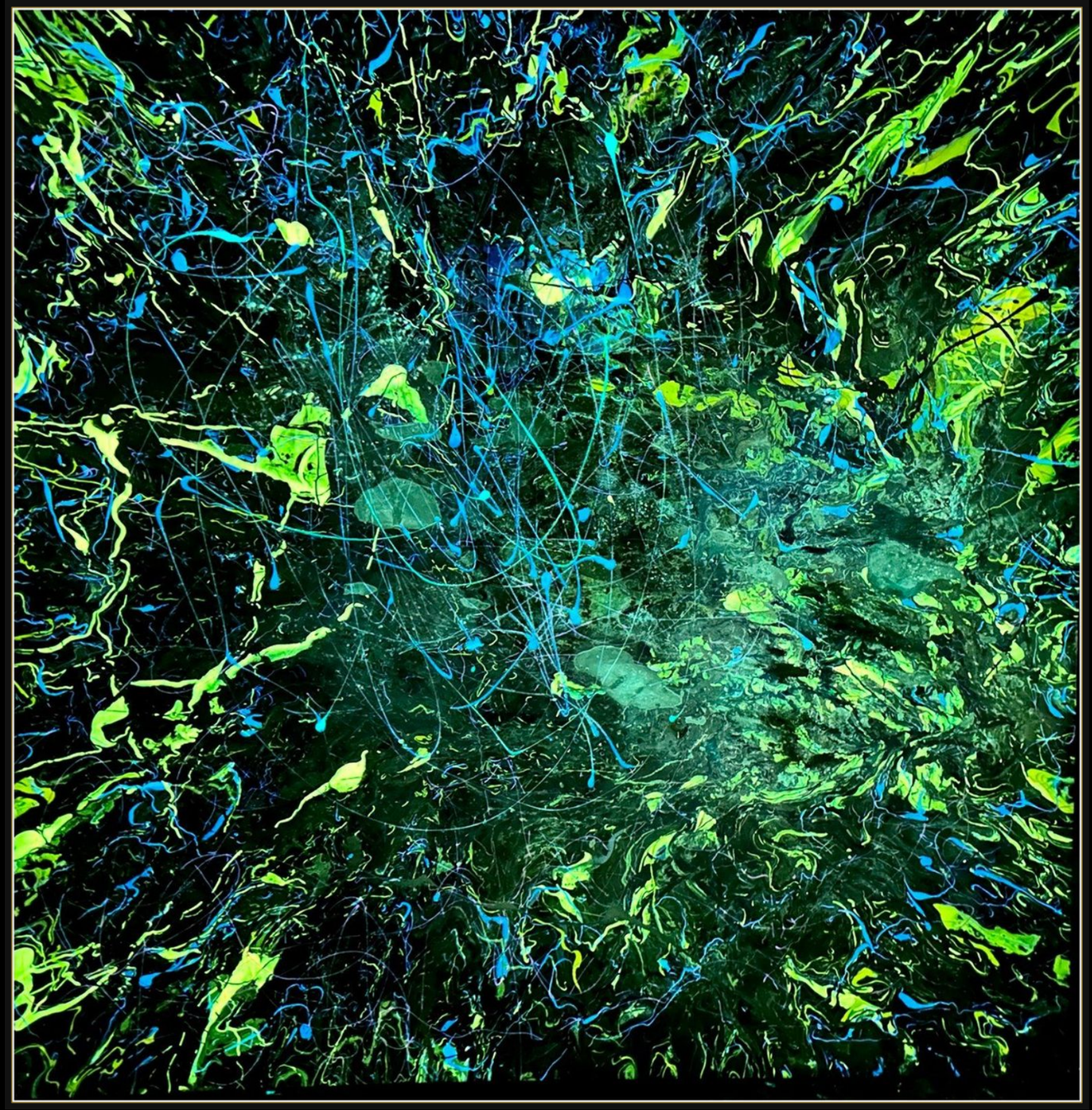
In Harvest of Fire, orange and crimson establish a charged dialogue, while gold appears as a shifting accent. The asymmetrical arrangement of tangled pathways produces electric insistence. A viewer can read the image as one atmosphere from afar or as a map of separate discoveries at close range.

CURATORIAL NOTE

The composition is strongest where gold interrupts the larger orange atmosphere.

SOURCE • ContactSheet-032.jpg - preserved from edited proof slide 234

The Green Constellation



DESCRIPTION

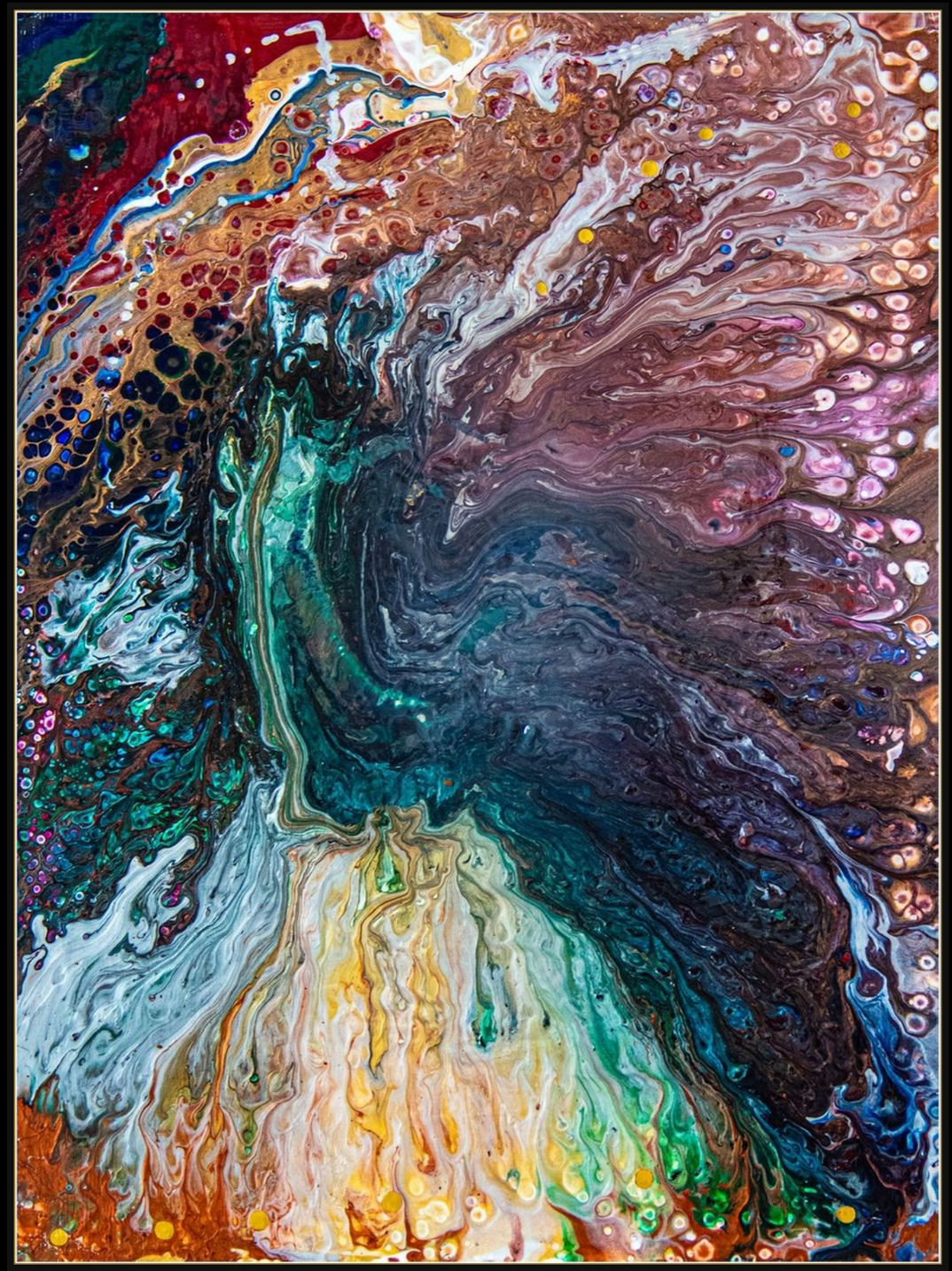
The Green Constellation combines a shadowed tonal register with intricate passages of layered veils. green, teal, and blue circulate from a quiet ground into sharper chromatic events, producing a visual experience of measured suspension. The image refuses a fixed focal point and instead asks the eye to keep moving.

CURATORIAL NOTE

Its deepest illusion comes from the tension between immediate color and delayed recognition.

SOURCE • ContactSheet-033.jpg - preserved from edited proof slide 235

The Indigo Descent



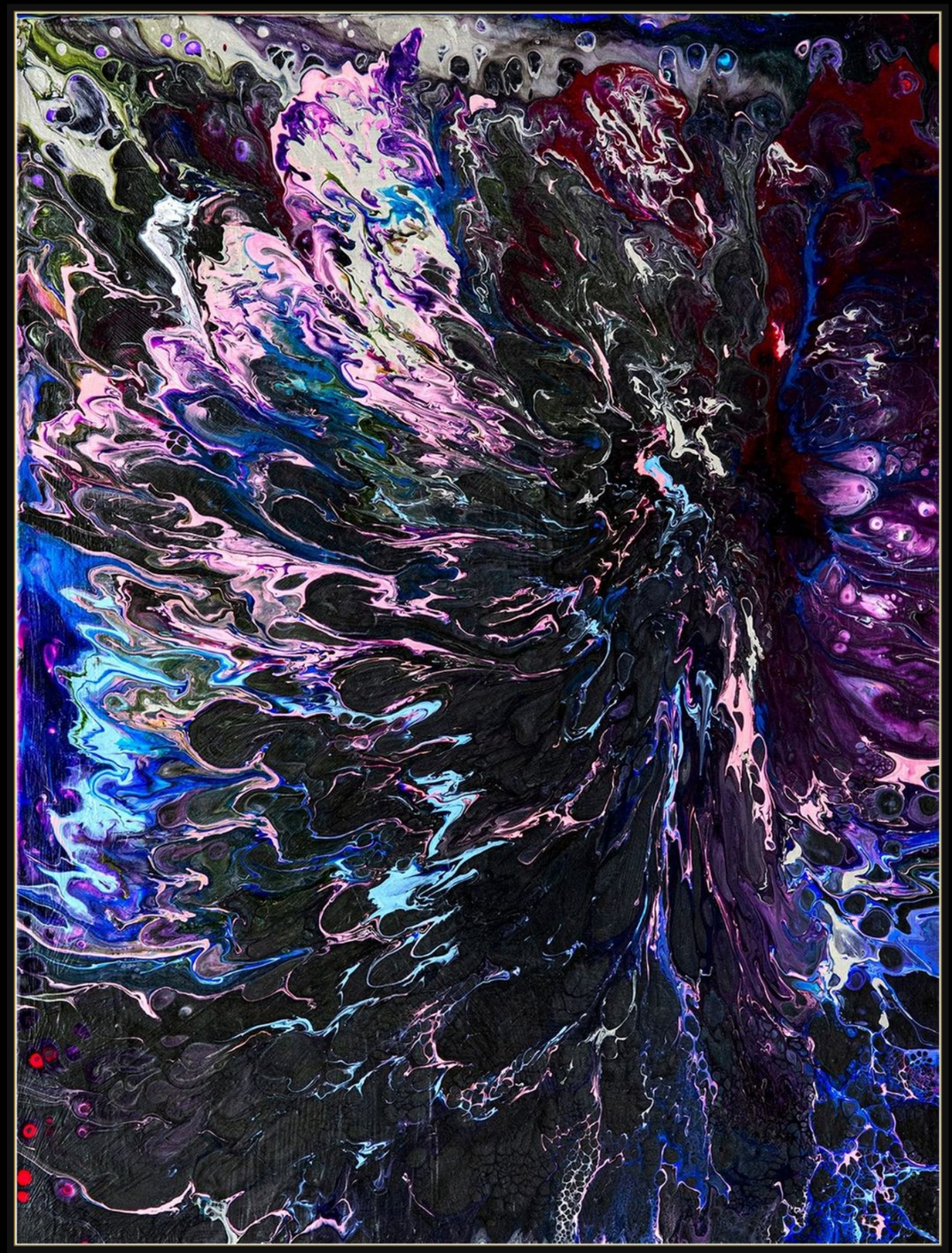
DESCRIPTION

The surface of The Indigo Descent behaves like an active memory field. blue, crimson, and cyan pass through painted fault lines, alternately revealing and concealing their underlying structure. Its asymmetrical balance and balanced light create a sustained tension between recognition and abstraction.

CURATORIAL NOTE

The eye is never parked; it is carried through nested emblems and returned to the whole.

SOURCE • ContactSheet-034.jpg - preserved from edited proof slide 236



Midnight Undertow

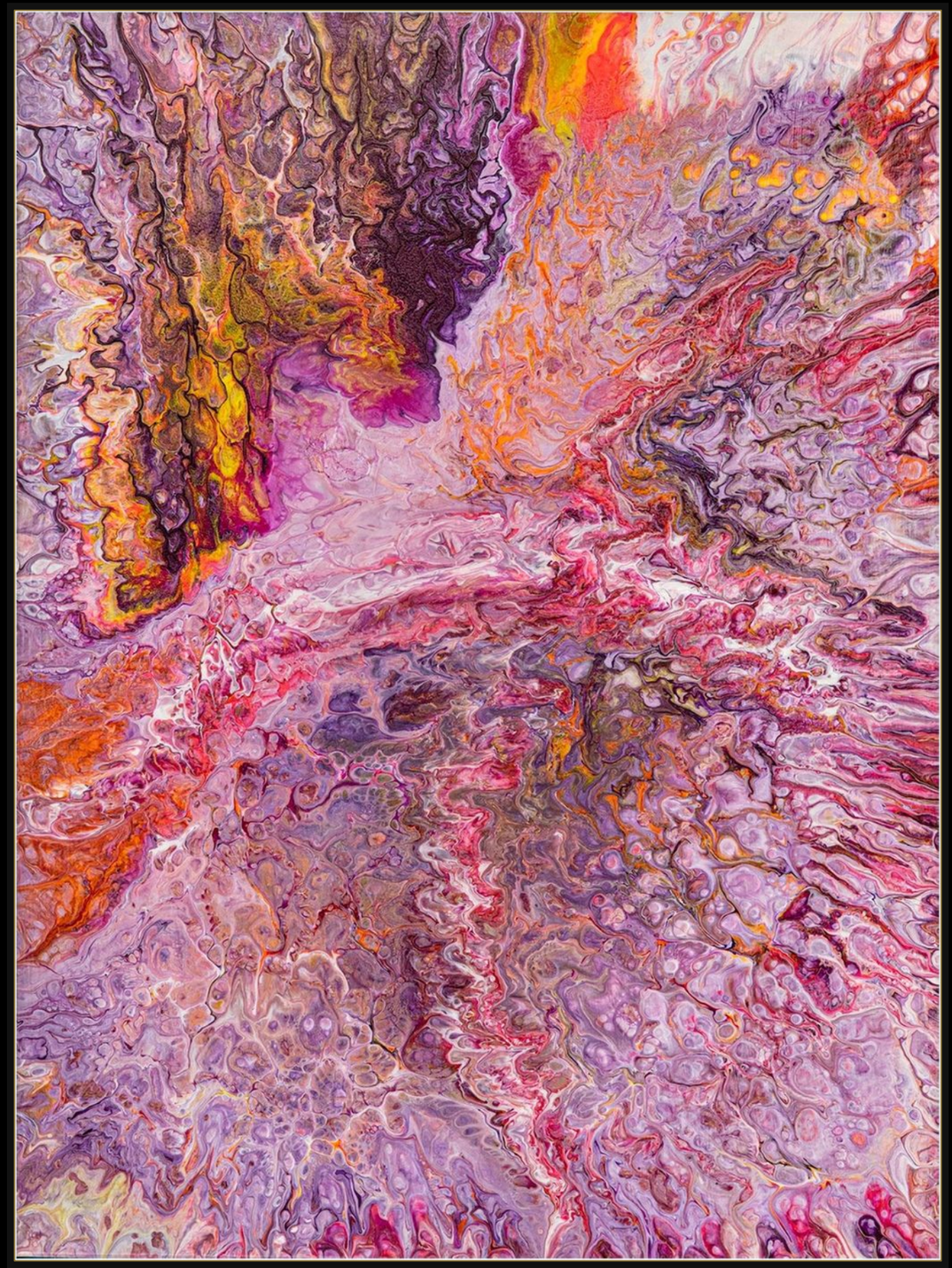
DESCRIPTION

Midnight Undertow organizes blue, violet, and magenta into a intricate vertical field. Angular passages move along a broken rhythm of expansion and return, causing the eye to alternate between surface pattern and receding space. The shadowed tonal structure turns apparent disorder into a deliberate visual rhythm.

CURATORIAL NOTE

Color functions here as both material and memory, with blue setting the emotional key.

SOURCE • ContactSheet-035.jpg - preserved from edited proof slide 237



Rose Canyon

DESCRIPTION

In Rose Canyon, rose establishes the dominant atmosphere while crimson and magenta arrive as countercurrents. The loosely balanced composition is animated by circular currents, producing a sense of measured suspension. At full scale, smaller routes and concealed intersections emerge inside the larger sweep.

CURATORIAL NOTE

The image gains authority through scale, where its smallest marks begin to act independently.

SOURCE • ContactSheet-036.jpg - preserved from edited proof slide 238



The Black Garden Ignites

DESCRIPTION

The Black Garden Ignites is built as a layered exchange between crimson, orange, and rose. Its woven traces create slow revelation, while the image remains evenly distributed across the frame. The result is an artwork that shifts continuously between a single emblematic field and hundreds of independent visual events.

CURATORIAL NOTE

A asymmetrical structure keeps the field open even at its most intricate.

SOURCE • ContactSheet-038.jpg - preserved from edited proof slide 239



River of Ash and Ochre

DESCRIPTION

A balanced ground carries orange, gold, and crimson through River of Ash and Ochre. Angular passages gather, divide, and rejoin in a asymmetrical structure, giving the surface an atmosphere of improvised momentum. The work rewards distance first, then close inspection, where its finer marks become a second composition.

CURATORIAL NOTE

The piece transforms ceremonial intensity into a stable visual language.

SOURCE • ContactSheet-039.jpg - preserved from edited proof slide 240

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1001	**The Kiss That Broke My Ribs**	A Miracle in the Making	Catalogue p. 2
1002	**The Sub and the Dom**	A Miracle in the Making	Catalogue p. 3
1003	**Quantum Matrix**	A Miracle in the Making	Catalogue p. 4
1004	**The Last to Know**	A Miracle in the Making	Catalogue p. 5
1005	**Alternative Frequency**	A Miracle in the Making	Catalogue p. 6
1006	**Top Guns**	A Miracle in the Making	Catalogue p. 7
1007	**Abstract Dimensions**	A Miracle in the Making	Catalogue p. 8
1008	**Please Release Me**	A Miracle in the Making	Catalogue p. 9
1009	**Swiss Chocolate**	A Miracle in the Making	Catalogue p. 10
1010	**Abstract Desire**	A Miracle in the Making	Catalogue p. 11
1011	**Butterfly Kisses**	A Miracle in the Making	Catalogue p. 12
1012	**The Last Goodbye**	A Miracle in the Making	Catalogue p. 13
1013	**Abstract Masquerade**	A Miracle in the Making	Catalogue p. 14
1014	**She Once Was a True Love of Mine**	A Miracle in the Making	Catalogue p. 15
1015	**The Crack in My Heart**	A Miracle in the Making	Catalogue p. 16
1016	**Hopeful Spirit**	A Miracle in the Making	Catalogue p. 17
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1018	**Quantum Reflections**	A Miracle in the Making	Catalogue p. 19
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1022	**My Lips Are Sealed**	A Miracle in the Making	Catalogue p. 23
1023	**Gravitational Wave**	A Miracle in the Making	Catalogue p. 24
1024	**Tripped Out Love**	A Miracle in the Making	Catalogue p. 25
1025	**Ménage à Trois**	A Miracle in the Making	Catalogue p. 26
1026	**Eternity of Despair**	A Miracle in the Making	Catalogue p. 27
1027	**Abstract Natasha**	A Miracle in the Making	Catalogue p. 28
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1030	**Golden Showers**	A Miracle in the Making	Catalogue p. 31
1031	**My Co-pilot**	A Miracle in the Making	Catalogue p. 32
1032	**Water World**	A Miracle in the Making	Catalogue p. 33
1033	**Big Eyes**	A Miracle in the Making	Catalogue p. 34
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1038	**Love Matrix**	A Miracle in the Making	Catalogue p. 39
1039	**Just a Splash**	A Miracle in the Making	Catalogue p. 40
1040	**Abstract Alison**	A Miracle in the Making	Catalogue p. 41
1041	**Decent Proposal**	A Miracle in the Making	Catalogue p. 42
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1125	**Wave Walkers**	A Miracle in the Making	Catalogue p. 126
1126	**Blue Lives Matter**	A Miracle in the Making	Catalogue p. 127
1127	**Abstract Bobcat**	A Miracle in the Making	Catalogue p. 128
1128	**The Spy Who Loved**	A Miracle in the Making	Catalogue p. 129
1129	**Abstract Alisa**	A Miracle in the Making	Catalogue p. 130
1130	**Abstract Nudist**	A Miracle in the Making	Catalogue p. 131
1131	**Fickle Friend**	A Miracle in the Making	Catalogue p. 132
1132	**Betty Boots**	A Miracle in the Making	Catalogue p. 133
1133	**Accidental Mirage**	A Miracle in the Making	Catalogue p. 134
1134	**Trigger Happy**	A Miracle in the Making	Catalogue p. 135
1135	**Joel Alt First Kiss**	A Miracle in the Making	Catalogue p. 136
1136	**The Sands of Time**	A Miracle in the Making	Catalogue p. 137

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1137	In God's Country	A Miracle in the Making	Catalogue p. 138
1138	Abstract Patriot	A Miracle in the Making	Catalogue p. 139
1139	Vagina Monologue	A Miracle in the Making	Catalogue p. 140
1140	Pleasure from Watching	A Miracle in the Making	Catalogue p. 141
1141	Abstract Development	A Miracle in the Making	Catalogue p. 142
1142	Abstract Breslin	A Miracle in the Making	Catalogue p. 143
1143	Garden of Treasures	A Miracle in the Making	Catalogue p. 144
1144	愛してる (I Love You)	A Miracle in the Making	Catalogue p. 145
1145	Abstract Son	A Miracle in the Making	Catalogue p. 146
1146	Abstract Dream	A Miracle in the Making	Catalogue p. 147
1147	Private Prancer	A Miracle in the Making	Catalogue p. 148
1148	Quantum Entanglement	A Miracle in the Making	Catalogue p. 149
1149	Quantum Swissonian	A Miracle in the Making	Catalogue p. 150
1150	Man's Best Friend	A Miracle in the Making	Catalogue p. 151
1151	Venice Spacetime	A Miracle in the Making	Catalogue p. 152
1152	Abstract Swift	A Miracle in the Making	Catalogue p. 153
1153	Abstract Charlie	A Miracle in the Making	Catalogue p. 154

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1154	**Sorrowful Soulmate**	A Miracle in the Making	Catalogue p. 155
1155	**Abstract Atlas**	A Miracle in the Making	Catalogue p. 156
1156	**Abstract Liberty**	A Miracle in the Making	Catalogue p. 157
1157	**This Magic Moment**	A Miracle in the Making	Catalogue p. 158
1158	**Homeless Reflections**	A Miracle in the Making	Catalogue p. 159
1159	**Shark Bait**	A Miracle in the Making	Catalogue p. 160
1160	**Ti Amo**	A Miracle in the Making	Catalogue p. 161
1161	**Abstract Butterfly**	A Miracle in the Making	Catalogue p. 162
1162	**The Very Heart of It**	A Miracle in the Making	Catalogue p. 163
1163	**Untamed**	A Miracle in the Making	Catalogue p. 164
1164	**Adam's Apple**	A Miracle in the Making	Catalogue p. 165
1165	**Must Love Joel Dogs**	A Miracle in the Making	Catalogue p. 166
1166	**Abstract Alec**	A Miracle in the Making	Catalogue p. 167
1167	**The Tracks of My Tears**	A Miracle in the Making	Catalogue p. 168
1168	**Silent Serenade**	A Miracle in the Making	Catalogue p. 169
1169	**Dream Chaser**	A Miracle in the Making	Catalogue p. 170
1170	**Kiss Me at Midnight**	A Miracle in the Making	Catalogue p. 171

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1172	**Can't Touch This**	A Miracle in the Making	Catalogue p. 173
1173	**Mountain Lion King**	A Miracle in the Making	Catalogue p. 174
1174	**Seacrest Out**	A Miracle in the Making	Catalogue p. 175
1175	**Abstract Taylor**	A Miracle in the Making	Catalogue p. 176
1176	**The Talented Mr. Schwam**	A Miracle in the Making	Catalogue p. 177
1177	**Jungle Jane**	A Miracle in the Making	Catalogue p. 178
1178	**Lunatic Hitchhiker**	A Miracle in the Making	Catalogue p. 179
1179	**Enchanting Glances**	A Miracle in the Making	Catalogue p. 180
1180	**Stays in Vegas**	A Miracle in the Making	Catalogue p. 181
1181	**Midlife Crisis**	A Miracle in the Making	Catalogue p. 182
1182	**Wink Pink**	A Miracle in the Making	Catalogue p. 183
1183	**Rebel with a Cause**	A Miracle in the Making	Catalogue p. 184
1184	**Abstract Punk**	A Miracle in the Making	Catalogue p. 185
1185	**Neanderthalic**	A Miracle in the Making	Catalogue p. 186
1186	**Candice Wang Smile Train**	A Miracle in the Making	Catalogue p. 187
1187	**Casey Kasem**	A Miracle in the Making	Catalogue p. 188

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1190	**Dances with Loves**	A Miracle in the Making	Catalogue p. 191
1191	**Abstract Jungle Bunny**	A Miracle in the Making	Catalogue p. 192
1192	**A Star Is Born**	A Miracle in the Making	Catalogue p. 193
1193	**Before My Time**	A Miracle in the Making	Catalogue p. 194
1194	**The Greatest**	A Miracle in the Making	Catalogue p. 195
1195	**Crystal Reflections**	A Miracle in the Making	Catalogue p. 196
1196	**Abstract Seduction**	A Miracle in the Making	Catalogue p. 197
1197	**Love Island**	A Miracle in the Making	Catalogue p. 198
1198	**Too Sexy for Myself**	A Miracle in the Making	Catalogue p. 199
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1200	**Swedish Fish**	A Miracle in the Making	Catalogue p. 201
1201	**Michael Michele**	A Miracle in the Making	Catalogue p. 202
1202	**Barefoot Hiker**	A Miracle in the Making	Catalogue p. 203
1203	**The Old Bamboo**	A Miracle in the Making	Catalogue p. 204
1204	**The Dom and the Sub**	A Miracle in the Making	Catalogue p. 205

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1206	**No Parking**	A Miracle in the Making	Catalogue p. 207
1207	**The Songbirds Are Singing**	A Miracle in the Making	Catalogue p. 208
1208	**Abstract Co-Pilot**	A Miracle in the Making	Catalogue p. 209
1209	**Abstract Harvest**	A Miracle in the Making	Catalogue p. 210
1210	**The Silvery Moon**	A Miracle in the Making	Catalogue p. 211
1211	**Abstract Hulk Hogan**	A Miracle in the Making	Catalogue p. 212
1212	**Abstract Orgasm**	A Miracle in the Making	Catalogue p. 213
1213	**Intensive Care**	A Miracle in the Making	Catalogue p. 214
1214	**Abstract Artist**	A Miracle in the Making	Catalogue p. 215
1215	**Abstract Sassoon**	A Miracle in the Making	Catalogue p. 216
1216	**Abstract Breadon**	A Miracle in the Making	Catalogue p. 217
1217	**Little Things I Should Have Said and Done**	A Miracle in the Making	Catalogue p. 218
1218	**Crossing the Chromatic Lattice**	A Miracle in the Making	User-corrected edited proof slide 6; source file ContactSheet-016(1).jpg
1219	**Witnesses in the Blue Mesh**	A Miracle in the Making	User-corrected edited proof slide 9; source file ContactSheet-096.jpg
1220	**The Face Beneath the Ember Veil**	A Miracle in the Making	User-corrected edited proof slide 12; source file ContactSheet-162.jpg
1221	**Portrait Inside the Civic Ledger**	A Miracle in the Making	User-corrected edited proof slide 13; source file ContactSheet-163.jpg

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1222	**The Prismatic Man**	A Miracle in the Making	User-corrected edited proof slide 15; source file ContactSheet-183.jpg
1223	**The Magenta Signal Crossing**	American Graffiti	American GraffitiContactSheet-001.jpg - preserved from edited proof slide 26
1224	**Orange Current: Drift**	American Graffiti	American GraffitiContactSheet-002.jpg - preserved from edited proof slide 27
1225	**Afterimage of a Cobalt City**	American Graffiti	American GraffitiContactSheet-003.jpg - preserved from edited proof slide 28
1226	**Crimson Glyph, Cobalt Pulse**	American Graffiti	American GraffitiContactSheet-004.jpg - preserved from edited proof slide 29
1227	**The Cobalt Wall Remembers**	American Graffiti	American GraffitiContactSheet-005.jpg - preserved from edited proof slide 30
1228	**Cobalt Frequency of Radiance**	American Graffiti	American GraffitiContactSheet-006.jpg - preserved from edited proof slide 31
1229	**Cobalt Civic Constellation**	American Graffiti	American GraffitiContactSheet-007.jpg - preserved from edited proof slide 32
1230	**Cobalt Vortex with Umber Edges**	American Graffiti	American GraffitiContactSheet-008.jpg - preserved from edited proof slide 33
1231	**Cobalt Script in a Crimson Field**	American Graffiti	American GraffitiContactSheet-009.jpg - preserved from edited proof slide 34
1232	**Crimson Static / Orange Transit**	American Graffiti	American GraffitiContactSheet-010.jpg - preserved from edited proof slide 35
1233	**A Cobalt Broadcast of Riot**	American Graffiti	American GraffitiContactSheet-011.jpg - preserved from edited proof slide 36
1234	**Umber Fault Line at Crimson Midnight**	American Graffiti	American GraffitiContactSheet-012.jpg - preserved from edited proof slide 37
1235	**The Viridian Static Crossing**	American Graffiti	American GraffitiContactSheet-013.jpg - preserved from edited proof slide 38
1236	**Crimson Engine: Transit**	American Graffiti	American GraffitiContactSheet-014.jpg - preserved from edited proof slide 39
1237	**Afterimage of a Teal City**	American Graffiti	American GraffitiContactSheet-015.jpg - preserved from edited proof slide 40
1238	**Teal Frieze, Viridian Pulse**	American Graffiti	American GraffitiContactSheet-016.jpg - preserved from edited proof slide 41

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1239	**The Viridian Wall Remembers**	American Graffiti	American GraffitiContactSheet-017.jpg - preserved from edited proof slide 42
1240	**Crimson Frequency of Echoes**	American Graffiti	American GraffitiContactSheet-018.jpg - preserved from edited proof slide 43
1241	**Silver Civic Constellation**	American Graffiti	American GraffitiContactSheet-019.jpg - preserved from edited proof slide 44
1242	**Viridian Vortex with Cyan Edges**	American Graffiti	American GraffitiContactSheet-020.jpg - preserved from edited proof slide 45
1243	**Golden Script in a Orange Field**	American Graffiti	American GraffitiContactSheet-021.jpg - preserved from edited proof slide 46
1244	**Crimson Static / Cobalt Transit**	American Graffiti	American GraffitiContactSheet-022.jpg - preserved from edited proof slide 47
1245	**A Orange Broadcast of Velocity**	American Graffiti	American GraffitiContactSheet-023.jpg - preserved from edited proof slide 48
1246	**Cobalt Static at Crimson Midnight**	American Graffiti	American GraffitiContactSheet-024.jpg - preserved from edited proof slide 49
1247	**The Crimson Labyrinth Crossing**	American Graffiti	American GraffitiContactSheet-025.jpg - preserved from edited proof slide 50
1248	**Orange Cipher: Interruptions**	American Graffiti	American GraffitiContactSheet-026.jpg - preserved from edited proof slide 51
1249	**Afterimage of a Crimson City**	American Graffiti	American GraffitiContactSheet-027.jpg - preserved from edited proof slide 52
1250	**Cobalt Constellation, Crimson Pulse**	American Graffiti	American GraffitiContactSheet-028.jpg - preserved from edited proof slide 53
1251	**Cobalt Frequency of Passages**	American Graffiti	American GraffitiContactSheet-029.jpg - preserved from edited proof slide 54
1252	**Orange Frequency of Assembly**	American Graffiti	American GraffitiContactSheet-030.jpg - preserved from edited proof slide 55
1253	**Orange Civic Constellation**	American Graffiti	American GraffitiContactSheet-031.jpg - preserved from edited proof slide 56
1254	**Orange Vortex with Crimson Edges**	American Graffiti	American GraffitiContactSheet-032.jpg - preserved from edited proof slide 57
1255	**Crimson Script in a Orange Field**	American Graffiti	American GraffitiContactSheet-033.jpg - preserved from edited proof slide 58

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1256	**Orange Static / Golden Transit**	American Graffiti	American GraffitiContactSheet-034.jpg - preserved from edited proof slide 59
1257	**A Cobalt Broadcast of Orbits**	American Graffiti	American GraffitiContactSheet-035.jpg - preserved from edited proof slide 60
1258	**Crimson Frieze at Magenta Midnight**	American Graffiti	American GraffitiContactSheet-036.jpg - preserved from edited proof slide 61
1259	**The Crimson Chorus Crossing**	American Graffiti	American GraffitiContactSheet-037.jpg - preserved from edited proof slide 62
1260	**Cobalt Signal: Echoes**	American Graffiti	American GraffitiContactSheet-038.jpg - preserved from edited proof slide 63
1261	**Afterimage of a Violet City**	American Graffiti	American GraffitiContactSheet-039.jpg - preserved from edited proof slide 64
1262	**Crimson Engine, Cobalt Pulse**	American Graffiti	American GraffitiContactSheet-040.jpg - preserved from edited proof slide 65
1263	**Cobalt Frequency of Transit**	American Graffiti	American GraffitiContactSheet-041.jpg - preserved from edited proof slide 66
1264	**Cobalt Vortex with Crimson Edges**	American Graffiti	American GraffitiContactSheet-042.jpg - preserved from edited proof slide 67
1265	**Crimson Civic Constellation**	American Graffiti	American GraffitiContactSheet-043.jpg - preserved from edited proof slide 68
1266	**Crimson Vortex with Cobalt Edges**	American Graffiti	American GraffitiContactSheet-044.jpg - preserved from edited proof slide 69
1267	**Orange Script in a Golden Field**	American Graffiti	American GraffitiContactSheet-045.jpg - preserved from edited proof slide 70
1268	**A Crimson Broadcast of Crossings**	American Graffiti	American GraffitiContactSheet-046.jpg - preserved from edited proof slide 71
1269	**A Orange Broadcast of Riot**	American Graffiti	American GraffitiContactSheet-047.jpg - preserved from edited proof slide 72
1270	**Orange Pulse at Golden Midnight**	American Graffiti	American GraffitiContactSheet-048.jpg - preserved from edited proof slide 73
1271	**The Viridian Chorus Crossing**	American Graffiti	American GraffitiContactSheet-049.jpg - preserved from edited proof slide 74
1272	**Crimson Frieze: Crossings**	American Graffiti	American GraffitiContactSheet-050.jpg - preserved from edited proof slide 75

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WORK	TITLE	SECTION	SOURCE
1273	**Crimson Pulse, Cobalt Pulse**	American Graffiti	American GraffitiContactSheet-051.jpg - preserved from edited proof slide 76
1274	**Crimson Afterimage, Cobalt Pulse**	American Graffiti	American GraffitiContactSheet-052.jpg - preserved from edited proof slide 77
1275	**Cobalt Frequency of Interruptions**	American Graffiti	American GraffitiContactSheet-053.jpg - preserved from edited proof slide 78
1276	**Cobalt Vortex with Cyan Edges**	American Graffiti	American GraffitiContactSheet-054.jpg - preserved from edited proof slide 79
1277	**Orange Static / Crimson Transit**	American Graffiti	American GraffitiContactSheet-055.jpg - preserved from edited proof slide 80
1278	**Crimson Vortex with Rose Edges**	American Graffiti	American GraffitiContactSheet-056.jpg - preserved from edited proof slide 81
1279	**Magenta Script in a Crimson Field**	American Graffiti	American GraffitiContactSheet-057.jpg - preserved from edited proof slide 82
1280	**Orange Static / Umber Transit**	American Graffiti	American GraffitiContactSheet-058.jpg - preserved from edited proof slide 83
1281	**A Crimson Broadcast of Assembly**	American Graffiti	American GraffitiContactSheet-059.jpg - preserved from edited proof slide 84
1282	**Crimson Chorus at Orange Midnight**	American Graffiti	American GraffitiContactSheet-060.jpg - preserved from edited proof slide 85
1283	**The Orange Mural Crossing**	American Graffiti	American GraffitiContactSheet-061.jpg - preserved from edited proof slide 86
1284	**Crimson Wall: Riot**	American Graffiti	American GraffitiContactSheet-062.jpg - preserved from edited proof slide 87
1285	**Afterimage of a Viridian City**	American Graffiti	American GraffitiContactSheet-063.jpg - preserved from edited proof slide 88
1286	**Crimson Glyph, Orange Pulse**	American Graffiti	American GraffitiContactSheet-064.jpg - preserved from edited proof slide 89
1287	**Cobalt Frequency of Spirals**	American Graffiti	American GraffitiContactSheet-065.jpg - preserved from edited proof slide 90
1288	**Crimson Script in a Cobalt Field**	American Graffiti	American GraffitiContactSheet-066.jpg - preserved from edited proof slide 91
1289	**Rose Script in a Crimson Field**	American Graffiti	American GraffitiContactSheet-067.jpg - preserved from edited proof slide 92

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WORK	TITLE	SECTION	SOURCE
1290	**Cobalt Vortex with Violet Edges**	American Graffiti	American GraffitiContactSheet-068.jpg - preserved from edited proof slide 93
1291	**Cobalt Static / Crimson Transit**	American Graffiti	American GraffitiContactSheet-069.jpg - preserved from edited proof slide 94
1292	**Crimson Static / Rose Transit**	American Graffiti	American GraffitiContactSheet-070.jpg - preserved from edited proof slide 95
1293	**A Cyan Broadcast of Spirals**	American Graffiti	American GraffitiContactSheet-071.jpg - preserved from edited proof slide 96
1294	**Cyan Afterimage at Teal Midnight**	American Graffiti	American GraffitiContactSheet-072.jpg - preserved from edited proof slide 97
1295	**Rose Wall: Radiance**	American Graffiti	American GraffitiContactSheet-073.jpg - preserved from edited proof slide 98
1296	**Rose Engine: Crossings**	American Graffiti	American GraffitiContactSheet-074.jpg - preserved from edited proof slide 99
1297	**Crimson Vortex, Cobalt Pulse**	American Graffiti	American GraffitiContactSheet-075.jpg - preserved from edited proof slide 100
1298	**Crimson Current, Cobalt Pulse**	American Graffiti	American GraffitiContactSheet-076.jpg - preserved from edited proof slide 101
1299	**The Crimson Wall Remembers**	American Graffiti	American GraffitiContactSheet-077.jpg - preserved from edited proof slide 102
1300	**Crimson Frequency of Riot**	American Graffiti	American GraffitiContactSheet-078.jpg - preserved from edited proof slide 103
1301	**Violet Script in a Cobalt Field**	American Graffiti	American GraffitiContactSheet-079.jpg - preserved from edited proof slide 104
1302	**Cobalt Static / Violet Transit**	American Graffiti	American GraffitiContactSheet-080.jpg - preserved from edited proof slide 105
1303	**A Cobalt Broadcast of Echoes**	American Graffiti	American GraffitiContactSheet-081.jpg - preserved from edited proof slide 106
1304	**A Orange Broadcast of Passages**	American Graffiti	American GraffitiContactSheet-082.jpg - preserved from edited proof slide 107
1305	**A Orange Broadcast of Weather**	American Graffiti	American GraffitiContactSheet-083.jpg - preserved from edited proof slide 108
1306	**Orange Static at Golden Midnight**	American Graffiti	American GraffitiContactSheet-084.jpg - preserved from edited proof slide 109

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WORK	TITLE	SECTION	SOURCE
1307	**The Golden Wall Crossing**	American Graffiti	American GraffitiContactSheet-085.jpg - preserved from edited proof slide 110
1308	**Orange Fault Line: Interruptions**	American Graffiti	American GraffitiContactSheet-086.jpg - preserved from edited proof slide 111
1309	**Afterimage of a Orange City**	American Graffiti	American GraffitiContactSheet-087.jpg - preserved from edited proof slide 112
1310	**Viridian Script, Cyan Pulse**	American Graffiti	American GraffitiContactSheet-088.jpg - preserved from edited proof slide 113
1311	**Crimson Frequency of Spirals**	American Graffiti	American GraffitiContactSheet-090.jpg - preserved from edited proof slide 114
1312	**Crimson Frequency of Memory**	American Graffiti	American GraffitiContactSheet-091.jpg - preserved from edited proof slide 115
1313	**Crimson Vortex with Orange Edges**	American Graffiti	American GraffitiContactSheet-092.jpg - preserved from edited proof slide 116
1314	**Orange Script in a Crimson Field**	American Graffiti	American GraffitiContactSheet-093.jpg - preserved from edited proof slide 117
1315	**Orange Chorus at Crimson Midnight**	American Graffiti	American GraffitiContactSheet-094.jpg - preserved from edited proof slide 118
1316	**A Orange Broadcast of Echoes**	American Graffiti	American GraffitiContactSheet-095.jpg - preserved from edited proof slide 119
1317	**A Crimson Broadcast of Radiance**	American Graffiti	American GraffitiContactSheet-096.jpg - preserved from edited proof slide 120
1318	**Crimson Current at Orange Midnight**	American Graffiti	American GraffitiContactSheet-097.jpg - preserved from edited proof slide 121
1319	**The Orange Pulse Crossing**	American Graffiti	American GraffitiContactSheet-098.jpg - preserved from edited proof slide 122
1320	**Crimson Broadcast: Frequencies**	American Graffiti	American GraffitiContactSheet-099.jpg - preserved from edited proof slide 123
1321	**Crimson Constellation, Orange Pulse**	American Graffiti	American GraffitiContactSheet-100.jpg - preserved from edited proof slide 124
1322	**Orange Circuit, Golden Pulse**	American Graffiti	American GraffitiContactSheet-101.jpg - preserved from edited proof slide 125
1323	**The Orange Wall Remembers**	American Graffiti	American GraffitiContactSheet-102.jpg - preserved from edited proof slide 126

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WORK	TITLE	SECTION	SOURCE
1324	**Charcoal Frequency of Riot**	American Graffiti	American GraffitiContactSheet-103.jpg - preserved from edited proof slide 127
1325	**Cobalt Vortex with Rose Edges**	American Graffiti	American GraffitiContactSheet-104.jpg - preserved from edited proof slide 128
1326	**A Cobalt Broadcast of Drift**	American Graffiti	American GraffitiContactSheet-105.jpg - preserved from edited proof slide 129
1327	**Cyan Script in a Cobalt Field**	American Graffiti	American GraffitiContactSheet-106.jpg - preserved from edited proof slide 130
1328	**Cobalt Static / Cyan Transit**	American Graffiti	American GraffitiContactSheet-107.jpg - preserved from edited proof slide 131
1329	**A Crimson Broadcast of Bloom**	American Graffiti	American GraffitiContactSheet-108.jpg - preserved from edited proof slide 132
1330	**Crimson Constellation at Cobalt Midnight**	American Graffiti	American GraffitiContactSheet-109.jpg - preserved from edited proof slide 133
1331	**The Cobalt Fault Line Crossing**	American Graffiti	American GraffitiContactSheet-110.jpg - preserved from edited proof slide 134
1332	**Magenta Circuit: Weather**	American Graffiti	American GraffitiContactSheet-111.jpg - preserved from edited proof slide 135
1333	**Cobalt Chorus, Rose Pulse**	American Graffiti	American GraffitiContactSheet-112.jpg - preserved from edited proof slide 136
1334	**Black Glyph, Charcoal Pulse**	American Graffiti	American GraffitiContactSheet-113.jpg - preserved from edited proof slide 137
1335	**Cobalt Frequency of Crossings**	American Graffiti	American GraffitiContactSheet-114.jpg - preserved from edited proof slide 138
1336	**Silver Frequency of Night**	American Graffiti	American GraffitiContactSheet-115.jpg - preserved from edited proof slide 139
1337	**A Cobalt Broadcast of Memory**	American Graffiti	American GraffitiContactSheet-116.jpg - preserved from edited proof slide 140
1338	**A Crimson Broadcast of Weather**	American Graffiti	American GraffitiContactSheet-117.jpg - preserved from edited proof slide 141
1339	**A Crimson Broadcast of Collision**	American Graffiti	American GraffitiContactSheet-118.jpg - preserved from edited proof slide 142
1340	**Crimson Static / Umber Transit**	American Graffiti	American GraffitiContactSheet-119.jpg - preserved from edited proof slide 143

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1341	**A Umber Broadcast of Memory**	American Graffiti	American GraffitiContactSheet-120.jpg - preserved from edited proof slide 144
1342	**Crimson Engine at Rose Midnight**	American Graffiti	American GraffitiContactSheet-121.jpg - preserved from edited proof slide 145
1343	**The Crimson Glyph Crossing**	American Graffiti	American GraffitiContactSheet-122.jpg - preserved from edited proof slide 146
1344	**Crimson Constellation: Echoes**	American Graffiti	American GraffitiContactSheet-123.jpg - preserved from edited proof slide 147
1345	**Crimson Broadcast, Cobalt Pulse**	American Graffiti	American GraffitiContactSheet-124.jpg - preserved from edited proof slide 148
1346	**Orange Vortex, Golden Pulse**	American Graffiti	American GraffitiContactSheet-125.jpg - preserved from edited proof slide 149
1347	**Orange Frequency of Echoes**	American Graffiti	American GraffitiContactSheet-126.jpg - preserved from edited proof slide 150
1348	**Orange Frequency of Orbits**	American Graffiti	American GraffitiContactSheet-127.jpg - preserved from edited proof slide 151
1349	**A Orange Broadcast of Bloom**	American Graffiti	American GraffitiContactSheet-128.jpg - preserved from edited proof slide 152
1350	**A Orange Broadcast of Refrains**	American Graffiti	American GraffitiContactSheet-129.jpg - preserved from edited proof slide 153
1351	**A Orange Broadcast of Assembly**	American Graffiti	American GraffitiContactSheet-130.jpg - preserved from edited proof slide 154
1352	**A Orange Broadcast of Frequencies**	American Graffiti	American GraffitiContactSheet-131.jpg - preserved from edited proof slide 155
1353	**Orange Fault Line at Golden Midnight**	American Graffiti	American GraffitiContactSheet-132.jpg - preserved from edited proof slide 156
1354	**Orange Signal at Golden Midnight**	American Graffiti	American GraffitiContactSheet-133.jpg - preserved from edited proof slide 157
1355	**The Golden Labyrinth Crossing**	American Graffiti	American GraffitiContactSheet-134.jpg - preserved from edited proof slide 158
1356	**Orange Engine: Collision**	American Graffiti	American GraffitiContactSheet-135.jpg - preserved from edited proof slide 159
1357	**Afterimage of a Golden City**	American Graffiti	American GraffitiContactSheet-136.jpg - preserved from edited proof slide 160

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WORK	TITLE	SECTION	SOURCE
1358	**Cobalt Circuit, Crimson Pulse**	American Graffiti	American GraffitiContactSheet-137.jpg - preserved from edited proof slide 161
1359	**Crimson Frequency of Interruptions**	American Graffiti	American GraffitiContactSheet-138.jpg - preserved from edited proof slide 162
1360	**Crimson Frequency of Collision**	American Graffiti	American GraffitiContactSheet-139.jpg - preserved from edited proof slide 163
1361	**A Crimson Broadcast of Passages**	American Graffiti	American GraffitiContactSheet-140.jpg - preserved from edited proof slide 164
1362	**A Crimson Broadcast of Transit**	American Graffiti	American GraffitiContactSheet-141.jpg - preserved from edited proof slide 165
1363	**A Crimson Broadcast of Echoes**	American Graffiti	American GraffitiContactSheet-142.jpg - preserved from edited proof slide 166
1364	**Cobalt Fault Line at Crimson Midnight**	American Graffiti	American GraffitiContactSheet-143.jpg - preserved from edited proof slide 167
1365	**A Cobalt Broadcast of Frequencies**	American Graffiti	American GraffitiContactSheet-144.jpg - preserved from edited proof slide 168
1366	**Crimson Mural at Orange Midnight**	American Graffiti	American GraffitiContactSheet-145.jpg - preserved from edited proof slide 169
1367	**The Orange Constellation Crossing**	American Graffiti	American GraffitiContactSheet-146.jpg - preserved from edited proof slide 170
1368	**Crimson Chorus: Thresholds**	American Graffiti	American GraffitiContactSheet-147.jpg - preserved from edited proof slide 171
1369	**Crimson Frieze, Viridian Pulse**	American Graffiti	American GraffitiContactSheet-148.jpg - preserved from edited proof slide 172
1370	**Crimson Constellation, Viridian Pulse**	American Graffiti	American GraffitiContactSheet-149.jpg - preserved from edited proof slide 173
1371	**Crimson Frequency of Orbits**	American Graffiti	American GraffitiContactSheet-150.jpg - preserved from edited proof slide 174
1372	**Crimson Frequency of Crossings**	American Graffiti	American GraffitiContactSheet-151.jpg - preserved from edited proof slide 175
1373	**A Crimson Broadcast of Drift**	American Graffiti	American GraffitiContactSheet-152.jpg - preserved from edited proof slide 176
1374	**Crimson Script at Orange Midnight**	American Graffiti	American GraffitiContactSheet-153.jpg - preserved from edited proof slide 177

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WORK	TITLE	SECTION	SOURCE
1375	**The Golden Cipher Crossing**	American Graffiti	American GraffitiContactSheet-154.jpg - preserved from edited proof slide 178
1376	**Golden Static / Orange Transit**	American Graffiti	American GraffitiContactSheet-155.jpg - preserved from edited proof slide 179
1377	**A Viridian Broadcast of Thresholds**	American Graffiti	American GraffitiContactSheet-156.jpg - preserved from edited proof slide 180
1378	**Viridian Current at Teal Midnight**	American Graffiti	American GraffitiContactSheet-157.jpg - preserved from edited proof slide 181
1379	**The Teal Engine Crossing**	American Graffiti	American GraffitiContactSheet-158.jpg - preserved from edited proof slide 182
1380	**Violet Signal: Echoes**	American Graffiti	American GraffitiContactSheet-159.jpg - preserved from edited proof slide 183
1381	**Afterimage of a Cyan City**	American Graffiti	American GraffitiContactSheet-089.jpg - preserved from edited proof slide 184
1382	**City of Electric Fragments**	Dreams and Wonders	User-corrected edited proof slide 186; source file ContactSheet-047.jpg
1383	**Verdant Current**	Dreams and Wonders	User-corrected edited proof slide 187; source file ContactSheet-043.jpg
1384	**Figures Beneath a Turquoise Sky**	Dreams and Wonders	User-corrected edited proof slide 188; source file ContactSheet-046.jpg
1385	**Night Water Before the Storm**	Dreams and Wonders	ContactSheet-037.jpg - preserved from edited proof slide 189
1386	**The River Cuts Through Emerald Stone**	Dreams and Wonders	ContactSheet-013.jpg - preserved from edited proof slide 190
1387	**The Blue Messenger**	Dreams and Wonders	ContactSheet-019.jpg - preserved from edited proof slide 191
1388	**The Yellow Forest Awakens**	Dreams and Wonders	User-corrected edited proof slide 192; source file ContactSheet-040.jpg
1389	**Night Traffic in the Painted Field**	Dreams and Wonders	User-corrected edited proof slide 193; source file ContactSheet-049.jpg
1390	**The First Impact**	Dreams and Wonders	User-corrected edited proof slide 194; source file ContactSheet-041.jpg
1391	**Blue Voltage**	Dreams and Wonders	User-corrected edited proof slide 195; source file ContactSheet-042.jpg

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1392	**Orbit of Unruly Signals**	Dreams and Wonders	User-corrected edited proof slide 196; source file ContactSheet-044.jpg
1393	**Anatomy of a Blue Storm**	Dreams and Wonders	User-corrected edited proof slide 197; source file ContactSheet-045.jpg
1394	**Red River Through Stone**	Dreams and Wonders	User-corrected edited proof slide 198; source file ContactSheet-048.jpg
1395	**Signals Across the Turquoise Night**	Dreams and Wonders	User-corrected edited proof slide 199; source file ContactSheet-050.jpg
1396	**A River Splits the Mountain**	Dreams and Wonders	User-corrected edited proof slide 200; source file ContactSheet-051.jpg
1397	**The Blue Mind Takes Root**	Dreams and Wonders	User-corrected edited proof slide 201; source file ContactSheet-052.jpg
1398	**The Altar of Dissolving Light**	Dreams and Wonders	User-corrected edited proof slide 202; source file ContactSheet-053.jpg
1399	**Midnight Bloom**	Dreams and Wonders	User-corrected edited proof slide 203; source file ContactSheet-054.jpg
1400	**The Garden of Electric Threads**	Dreams and Wonders	User-corrected edited proof slide 204; source file ContactSheet-055.jpg
1401	**Birthplace of the Hidden Flame**	Dreams and Wonders	ContactSheet-001.jpg - preserved from edited proof slide 205
1402	**The Painted Star Breaks Open**	Dreams and Wonders	ContactSheet-002.jpg - preserved from edited proof slide 206
1403	**Violet Weather over the Gorge**	Dreams and Wonders	ContactSheet-003.jpg - preserved from edited proof slide 207
1404	**Turquoise Dust of Memory**	Dreams and Wonders	ContactSheet-004.jpg - preserved from edited proof slide 208
1405	**Signals Across a Pale Sky**	Dreams and Wonders	ContactSheet-005.jpg - preserved from edited proof slide 209
1406	**Ancient Map of Blue Stone**	Dreams and Wonders	ContactSheet-006.jpg - preserved from edited proof slide 210
1407	**The Forest of Restless Lines**	Dreams and Wonders	ContactSheet-007.jpg - preserved from edited proof slide 211
1408	**Earth Before the Rain**	Dreams and Wonders	ContactSheet-008.jpg - preserved from edited proof slide 212

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1410	**Roots of the Unseen River**	Dreams and Wonders	ContactSheet-010.jpg - preserved from edited proof slide 214
1411	**The White Core**	Dreams and Wonders	ContactSheet-011.jpg - preserved from edited proof slide 215
1412	**Blue Fire, Golden Wing**	Dreams and Wonders	ContactSheet-012.jpg - preserved from edited proof slide 216
1413	**The Red Current Turns**	Dreams and Wonders	ContactSheet-014.jpg - preserved from edited proof slide 217
1414	**Crossroads in the Painted Wood**	Dreams and Wonders	ContactSheet-015.jpg - preserved from edited proof slide 218
1415	**A Figure Between Two Tides**	Dreams and Wonders	ContactSheet-016.jpg - preserved from edited proof slide 219
1416	**Orange Weather, Rose Static**	Dreams and Wonders	ContactSheet-017.jpg - preserved from edited proof slide 220
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1420	**The Blue Wave Remembers**	Dreams and Wonders	ContactSheet-022.jpg - preserved from edited proof slide 224
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