URBAN ARTIST®

YOGA FOR THE MIND™

ANETTE POWER:
A LOVE LETTER TO LIVING

MIKE FARRELL:
The Discipline of Attention

CHRISTINE BEIRNE:
The Shape of Light, the Weight of Time

JULY 2026 • ISSUE 11

CREATIVITY SHOULD BE ACCESSIBLE.
Subscribe to Urban Artist Magazine.
Scan the QR code to join our community.

Cover
"Wander and Find"
Oil 12 x 12
Original painting by Artist **Anette Power**

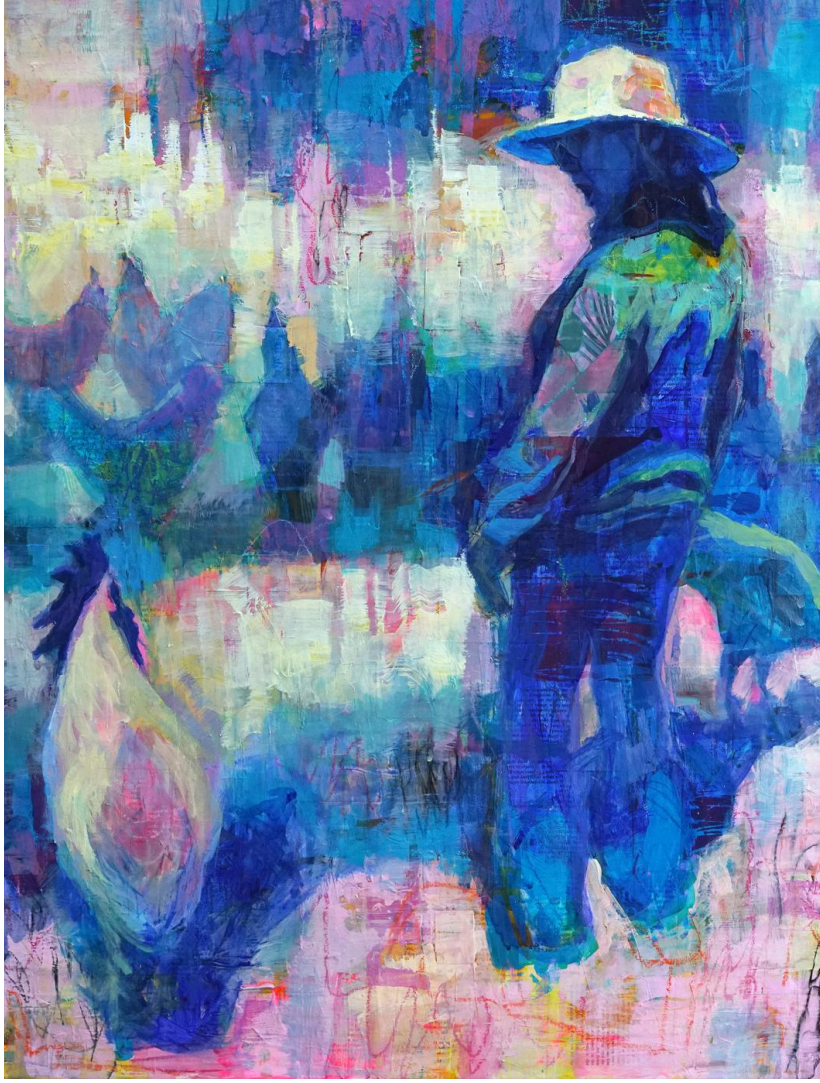
Permission requests should be directed to:
info@urbanartistdesigns.com
www.urbanartistdesigns.com

Visit us

urbanartistdesigns.com

SUPPORT URBAN ARTIST MAGAZINE

If you enjoy Urban Artist Magazine and would like to help keep it free, please consider making a contribution.



Contents

Left: "*I Dreamt of Floating through The Air"* Pen & Ink, Colored Pencil,19.5 x 19.5 Artist Mike Farrell
Upper Right: "*Tell Me All About It"*, Oil, 36x36, Artist Anette Power
Lower Right: "*San Miguel de Allende Zona Centro A Buen Viaje"- México* drawing 5x7 Artist Christine Beirne

Issue 11

JULY-OCT 2026

EDITOR'S LETTER

From the Editor

There is a moment in every creative practice when the outside world falls away.

For some, it arrives with the first cup of coffee in the morning. For others, it appears late at night when the house is quiet, and distractions have faded into the background. It is a moment of attention, reflection, and presence—a space where creativity has room to breathe.

As I spoke with the artists featured in this issue, I found myself drawn not only to their finished work but also to the processes that bring it to life. Whether through the luminous paintings of Anette Power, the thoughtful landscapes of Christine Beirne, or the meticulously crafted drawings of Mike Farrell, a common thread emerged: creativity is as much about observation and emotional connection as it is about technique.

In a world that often feels noisy and demanding, creative practice can become a refuge. It gives us a way to slow down, make meaning, and remain connected to ourselves and the world around us. The artists in this issue remind us that the creative journey is not always about finding answers. Sometimes it is about learning to pay attention.

I hope these conversations encourage you to reflect on your own creative rituals, wherever they may be found, and inspire you to make space for curiosity, imagination, and quiet moments of wonder. Thank you for being part of the Urban Artist community.

Warmly,

Kathy Gonzales
Editor & Publisher
Urban Artist Magazine
Yoga for the Mind

"Goldberg Variations"
36 x36 x 1, Oil on Canvas
Christine Beirne

ARTLens

The Space Between

"Between stimulus and response, there is a space. In that space is our power to choose our response." – Viktor Frankl

Whether you are an early riser or a late-night creator, there are moments when silence calls us inward. Moments when we turn off the news, step away from the distractions of daily life, and spend time with ourselves. Some of us write. Some draw. Some paint. Some simply sit and reflect.

In those quiet moments, creativity becomes more than making something. It becomes a way of processing our worries, joys, grief, and hopes.

An expression of self can be therapeutic and even freeing. I have always admired artists who cultivate a ritual around their creative practice.

In this issue, Christine Beirne describes beginning each morning with a drawing and a cup of coffee. What she calls her morning practice serves as both meditation and laboratory, a daily exercise in observation, sensitivity, composition, and tone.

As a creative soul, I have searched for that same stillness. I recall being so absorbed in drawing that hours passed unnoticed until I looked up and saw it was well past two in the morning. Everything else had disappeared; only the work remained.

Perhaps that is why so many artists return to practices that encourage quiet attention. Creativity asks us to notice what others overlook, to remain open to ideas, emotions, and possibilities as they move through us. And lately, that has not always been easy.

Many creatives I have spoken with have shared that the constant stream of news and current events has made it difficult to focus, create, and find inspiration. It made me wonder whether meditation might offer a way back—not away from the world, but toward a calmer relationship with it.

In speaking with the artists featured in this issue, I was reminded that creativity often begins in these quiet moments of attention and reflection.

That question led me to Jill Badonsky, M.Ed., a nationally recognized creativity coach, workshop leader, speaker, artist, and author of *The Nine Modern Day Muses (and a Bodyguard)*, *The Awe-manac,* and *The Muse is In*. For decades, Jill has helped artists reconnect with creativity through mindfulness, play, and self-compassion. She is also the creator of the podcast *A Muse's Daydream: Creative Journeys to the Present Moment*, where I discovered her meditation, "Meditation for Living in a Broken World, Part 2"

It seemed to speak directly to what so many creatives have been expressing: a need for stillness amid noise, a place to breathe, reflect, and reconnect with the part of ourselves that creates.

It felt especially relevant at a time when many creatives have shared how difficult it can be to focus amid the constant noise of current events. When I reached out and asked if I could share the meditation with Urban Artist Magazine readers as part of ARTLens, she graciously said yes.

So wherever you are, take a moment. Pause. Breathe.
Allow yourself a little space between stimulus and response.

Let this calm settle into your day, inspiring you to return to your creativity, refreshed.

Click on the box below: Guided Meditation for a Broken World 2, and sit quietly and listen. Let this be the start of the day. I encourage you to follow Jill Badonsky, M.Ed., for more guided meditations.

Explore More from Jill Badonsky, M.Ed.
The Muse Is In: www.themuseisin.com

Substack: The Muse Is In on Substack

Podcast: A Muse's Daydream on Spotify, Apple Podcasts, and on The Muse is In.

“Illuminated Women”

Jane Mick
ARTIST

The MAIN Theater
2466 Main St. Newhall, CA 91321

On View from
August 5th to September 2nd

Artist Reception
Thursday August 20th
During Senses Block Party
7pm to 10pm

Jane Mick is a full-time, award-winning artist whose creative journey began long before she dedicated herself entirely to art. With a background in fashion design and graphic art, Jane developed a deep appreciation for detail, elegance, and texture—qualities that continue to define her distinctive style today. After retiring from her previous careers, she embraced her lifelong passion for art, bringing with her a unique ability to blend sophistication and fun into every piece she creates.

A lover of mixed media, Jane often begins her artistic process by texturing her canvas before applying acrylic paint. Drawing from her fashion design experience, she enjoys adding layers of detail and embellishment, such as Swarovski crystals and gold leaf, to enhance the interest and elegance of her work. These elements bring a touch of “bling” that reflects her fondness for glamour and creates a rich sensory experience for the viewer.

Sweet Nectar 48" x 36" by Artist Jane Mick

Visit: www.janemick.com

“A LOVE LETTER TO LIVING”

THE LIGHT, MEMORY, AND MOVEMENT OF ANETTE POWER

“Painting is my love letter to living, embracing the light and shadow of what it means to be human.”
- Anette Power

Left: “*Wander and Find”,* Oil,12 x 12

Some artists paint only what they see. And then there are artists who paint what slips through us— light upon water, the hush before evening, the feeling of something already becoming memory.

Anette Power is one of those artists.

Her work is an invitation to be present—focusing our attention on how light falls, the softness of passing moments, and the beauty of being alive.

Shaped by her upbringing on an island off the coast of Sweden and by years working in animation as a background artist, Power brings both observation and imagination to her work. As a result, her paintings inhabit that delicate in-between space—where realism begins to loosen and something more intuitive takes over. She paints familiar things — a chair, architecture, fleeting light — and somehow reveals the emotional remnants they carry.

She describes her paintings as a 'love letter to living'—an idea you understand instantly when you experience her work. In conversation, Power is thoughtful, attuned to nuance, and deeply aware of time and memory. Her knowledge of art is inspiring and instructive.

I spoke with her about process, place, and the continuous search for meaning within the act of painting.

Right page: Artist Anette Power

You have described your work as “A love letter to living.”

What does that mean to you right now?

Power: *“Life changes your perspective when you face its fragility. Painting and creating art are my way of processing life, and what happens to me, so I put that on the canvas. I get to highlight what I think is beautiful, and I want to celebrate my time here and highlight the everyday living and what it looks like to be on this earth right now.*

To capture everyday moments, a building or architecture that will be changing, moments that visually capture me, sometimes it's the actual visual aspects, as I said, the high horizon line, or the colors, or the light.

The reason I focus on light in my paintings is that it helps me stay focused on hope as an antidote to despair, and we all need more hope.” Light has long fascinated me - the drama it creates in a painting, how it reminds me that there is hope even through darkness. It’s joyful, like a childhood memory of diving through seaweed in the Baltic Sea, with rays of sun piercing through the water, and visually impossible without a dark counterpart. Light and dark are our companions on life’s journey and are important elements in my work.”

Artists, Power suggests, live in close relationship with the emotional spectrum of being human, because emotion itself becomes part of the material we work from.

Power’s path toward an independent creative identity came gradually, shaped as much by circumstance as instinct.

Power: *“Growing up, I applied to both an upper secondary theatre program and the art program. I got into my first passion, theatre. I came to the United States for the first time as an exchange student to gain experience seeing the world, and ended up at a high school in Ohio. Here is where I thought I would explore other avenues and take a break from theatre.”*

Though theatre was her first creative love, the skills it provided her, storytelling, observation, and understanding how mood shapes an experience, would later prove valuable in an unexpected way.

After returning to the United States for a second time, this time to California, Power entered the animation industry without a formal art degree. She began in a non-artist entry-level position at an animation studio while attending Pasadena City College and taking in every learning opportunity she could find.

Power: *“I observed the artists, had access to the archives, and learned about their backgrounds,” she recalls. “I would arrive early to work or stay late just to study the backgrounds.”*

For nearly a year and a half, Power steadily built her portfolio while continuing to learn on the job. Her dedication eventually earned her a position as a background artist at top animation studios, including Warner Bros. Animation and Cartoon Network. Background painting proved to be a natural fit. Drawn to environmental painting and color, she helped create the mood and atmosphere that supported the characters and story.

Power: *"Background fit because it's all about the colors that support the character. The characters pop against the background you create, and you set the mood and lighting. I got to do a lot of learning on the job, and how colors work."*

While working as a background painter, Power married, had children, and eventually moved farther from the studios, which affected her ability to continue in the field.

Power: *"Moving further from studios and wanting to spend more time with my kids led me to transition to freelance and then fine art. This shift let me choose what to paint for myself, rather than for others."*

It was this decision that opened the door to Power's creative path, allowing her to follow her own interests and artistic instincts. It was here that she began her personal voice.

ABSTRACTION & PROCESS

You've spoken about searching for the "sweet spot" between realism and abstraction. How do you recognize when you've found it?

Power: *"When I think of a spot between abstract and realism. It's kind of melding the flat graphics of abstract by pulling something out of it that has form. Kind of being half in, half out. I love seeing the hand of the artist, you know, some paintings you can see the under painting, the layers, and you go in and it gets more and more detailed. I love that too because it breaks the illusion, so you see something real, like the layers and mark-making."*

So this is where the term "Abstract Realism" comes in for you?

Power : *"Abstract realism, to me, is the place where abstraction and representation meet. I explored pure abstraction to better understand what drew me to it, but I discovered that I work best when I can include something recognizable. While I love the freedom, texture, layering, and design elements of abstraction, creating form and realistic subjects comes more naturally to me. By combining the two, I can use abstract color, pattern, and movement to guide the viewer's eye while grounding the work with realistic elements.*

The best process I've found to arrive there is when I start with abstraction, and play with mark making, using acrylics and inks, pastels and pens, moving paint freely or carefully using stencils on top of bits of collage papers and fabric as a base layer before I work to find something, a recognizable subject through the shapes and colors. Some pieces where I feel this works are ***Travel Light****,* ***Hint of a House****, and* ***Tell me all about it****."*

The space between abstraction and form draws Power in. She notes that seeing shapes emerge in her abstracts creates movement and life—the 'sweet spot' where her approach comes most alive and aligns with her broader artistic philosophy.

Such as the chickens in her painting, "Tell me about it."

Power: *"With abstraction, the hardest part is taking it to the end. Because you just don't know where to stop, and it has to be in a place where I like it. And I often don't like my own stuff. I want to move the viewer's eye around. I can do that through the use of contrast, light and dark, or do it with color, and use pops of color and repeating elements."*

“WITH ABSTRACTION, THE HARDEST PART IS TAKING IT TO THE END.”

Anette Power

“Tell me all about it” Oil, 36 x 36

"Travel Light" Mixed Media, 12 x 12

Practice and Creative Philosophy

“Sometimes you have to sacrifice accuracy for freshness.”
– Anette Power

Your work moves between plein air and studio practice. What does each environment give you that the other cannot?

Power: *“Nature puts things in perspective - It’s a constant that will endure with or without my presence, and there’s a comfort and reality check in that.”*

For Power, plein air painting is fundamental to her practice, and painting on location demands a sense of presence—it’s an experience where she says, *“I need to tame the panic that comes from the surroundings being visually overwhelming, the light keeps changing, and you only have a short time to capture that visual moment. What helps me slow down, have a plan, and stay both calm and alert at the same time.”*

This is the method she describes as a way to ‘tame the panic.’ This approach connects her to nature a and grounds her process, tying back to how she observes fleeting moments in her art.

She calls plein air painting a process that feels like home, one that demands alertness, instinct, and surrender.

Power: *“When you’re outside painting, there’s an element of panic because the light is changing constantly, and you know you only have a limited amount of time. You see so much at once that it can feel overwhelming.”*

In time, she learned to quiet that panic.

“You slow down and ask yourself: What am I actually drawn to? What do I want to say about this moment?”

That process is as emotional as it is technical for her.

Power: *“The art journey is really two parts. One is learning the mechanics—composition, drawing, mixing paint, and laying paint down. But the other part is discovering what personally lights you up. What you’re emotionally drawn to. Finding your voice is getting closer and closer to your own way of seeing.”*

This ongoing search brings her closer to focusing on essence and emotion above detailed precision.

Power: *“Sometimes you have to sacrifice accuracy for freshness.”*

In the studio, Power continues to

"Crowley House", Oil 12 x 16

experiment with abstraction, especially through layered acrylic work. She notes, *"I haven't quite figured out how to bring that out in plein air—there I'm more representational and design-driven,"* linking back to her continuous inquiry between form and abstraction, influenced by artists such as Zoey Frank and Mark Daniel Nelson.

She admires how Mark Daniel Nelson simplifies a subject to its essence, a goal she pursues in both abstract and plein-air painting. That process is as emotional as it is technical for her.

When it comes to creative blocks, I asked: What do you do when you don't know what to paint?

She refers me back to her earlier statement: sometimes you have to sacrifice accuracy for freshness.

Power: *"If I don't know what to paint, I'll look at other artists— to fire me up, and it reminds me of what excites me visually.*

I often get ideas for challenging myself with a different approach, solving a problem, and using colors I hadn't considered. Power says she always has a list of painting subjects or references waiting to be painted. She says, "I probably struggle more with focus than not knowing what to paint."

What makes a painting work? How has your understanding of that evolved over time?

Power points to a painting on the wall, saying it is what she is trying to get to. She feels this painting is a visual description of that abstract realism she is trying to convey.

Power: *"It used to be that a painting worked when it was technically correct and finished. Today, it's more important to me to find my own way of interpreting a subject. That I lean into having fun in the process. Not trying to get it right but staying in that nonjudgmental flow and seeing how little I need today to say enough/what's necessary."*

“This painting, 'Hint of a House,' feels more successful to me because it’s not fully fleshed out. It gives enough information to provide an idea of what it is. It’s a quick peek, not a whole book.”

“Hint of a House”, Oil 6 x 8

Next, I wanted to explore her views on the audience: How do you think about the viewer's role in completing a painting?

Power: *"I feel that the viewer's role in completing the painting is pivotal. I do like to think of ways to use contrast, color, positive on negative, or negative on positive (basically light shapes intersecting darker areas and the opposite) to lead the viewer's eye around the painting."*

"Soliloquy In Blue", Oil , 16 x 20

Curious about her personal connection, I asked: Is there a piece you've created that feels especially personal or transformative?

Power: *"Truxploration was a first in experimenting with color and having a positive reaction to taking some risks."*
She was inspired by Bernie Fuchs' work. As Power stated, she paints from what is going on in her life.

The use of so many colors unconsciously made its way to the canvas; it was her way of making sense of a difficult transition (a different kind of chaos) in her life.

Power: *"I put it in a local show and was blown away when it won best of show. I think it's important for us as artists to trust our instincts and lean into work where we trust our gut."*

Teaching, for Power, carries the same emotional generosity as painting.

Power: *"What I hope students come away with is not just new knowledge of the technical aspects of artmaking, but also an understanding of the importance of finding what uniquely speaks to them on their individual art journey.*

For viewers, I hope to impart a sense of hope, joy, and a little mystery. Every person has a unique story, and each person is important and part of the bigger whole. If I can impart a little sense of our universal connectedness by sharing my personal perspective, that would be wonderful."

Finally, I inquired about upcoming opportunities: Are there any upcoming classes?

Power: *"Yes, interested students can sign up for my mailing list on my website. I'm planning some in-person workshops and classes in the fall on seeing COLOR. Observing colors in all their nuances, affected by light, atmosphere, and other surfaces."*

"Truxploration", Oil 16 x 20

“An ongoing challenge for myself as an artist is learning to lean into more self-acceptance.”

What continues to challenge you in your work right now?

For Power, the challenge isn’t mastering a particular technique or subject. It's learning to trust yourself.

Power: *“I think an ongoing challenge for myself as an artist is learning to lean into more self-acceptance, embracing what I want to do with less worry about what I “should” do. I like seeing the artist's hand on the canvas from the earliest stages to higher resolution. Is it OK for me to leave my painting with “unfinished” areas? I tell myself yes, but I don’t always believe it.”*

Like many artists, Power finds herself moving between confidence and uncertainty, balancing the comfort of familiar territory with the risks of growth.

Power: *“I go from what feels easy and more natural, to braving the discomfort of not knowing what I’m doing, back and forth in my work. I need a little familiarity in between taking on those challenges.”*

That tension, she suggests, may never fully disappear. Instead, it becomes part of the creative life itself.

She quotes Winston Churchill, who famously said, *’In order to be happy, you need to find a task that requires perfection, is impossible to achieve, and spend the rest of your life trying to achieve it.’ ”*

Yet Power offers an important caveat. In an age increasingly shaped by artificial intelligence, she believes it is not perfection that gives art its value, but humanity. The visible hand of the artist, the uncertainty, the imperfections, and the willingness to keep exploring are what make creative work meaningful.

What are you currently exploring that feels new or unresolved?

Power: *"I've been exploring letting go of some accuracy to further abstract my subject matter and give design a higher priority. Looking at some old masters to see how they handled this challenge.*

I'm also looking at my place in my family's lineage and ancestors. It's a rich subject, along with figuring out how to capture dance as a subject. How can I bring this lost-and-found feeling to a subject that is all about movement?

There's not a shortage of subject matters to explore. Sometimes it just takes more percolating to figure out how I will approach it."

If your work is a "love letter to living," what would you say the current chapter is about?

Power: *"People...in my work and in life. Enjoying the journey. Painting in new places. In July, I will be participating in Plein Air Easton, and I look forward to discovering that area and painting with other artists from across the nation."*

To spend time with Anette Power's work is to be reminded that art is not simply about what we see, but about what we feel.

Throughout our conversation, she returned to themes of curiosity, self-acceptance, and openness to uncertainty. Whether painting a landscape, building atmosphere through color, or allowing traces of the artist's hand to remain visible on the canvas, Power embraces the imperfect, truly human process of discovery.

In an age increasingly defined by technology and artificial intelligence, her work offers something distinctly human: attention, sensitivity, and presence. It reminds us that creativity isn't about perfection, but about engaging fully with life as it unfolds.

As Power reflects, *"As artists, I believe we have an openness and sensitivity to the full spectrum of emotions that come with being human. Those emotions inevitably find their way into the work we create."*

Perhaps that is why her paintings connect so deeply. They are not just images of the world around us, but are reflections of the emotional landscape we all share.
In the end, her work feels exactly as she describes it—a love letter to living.

"Reflecting On Stonington", Oil 16 x 20

"As artists, I believe we have an openness and sensitivity to the full spectrum of emotions that come with being human. Those emotions inevitably find their way into the work we create."
— Anette Power.

www.anettepower.com

Follow along on Instagram @anettepower

Upcoming Exhibitions & Workshops

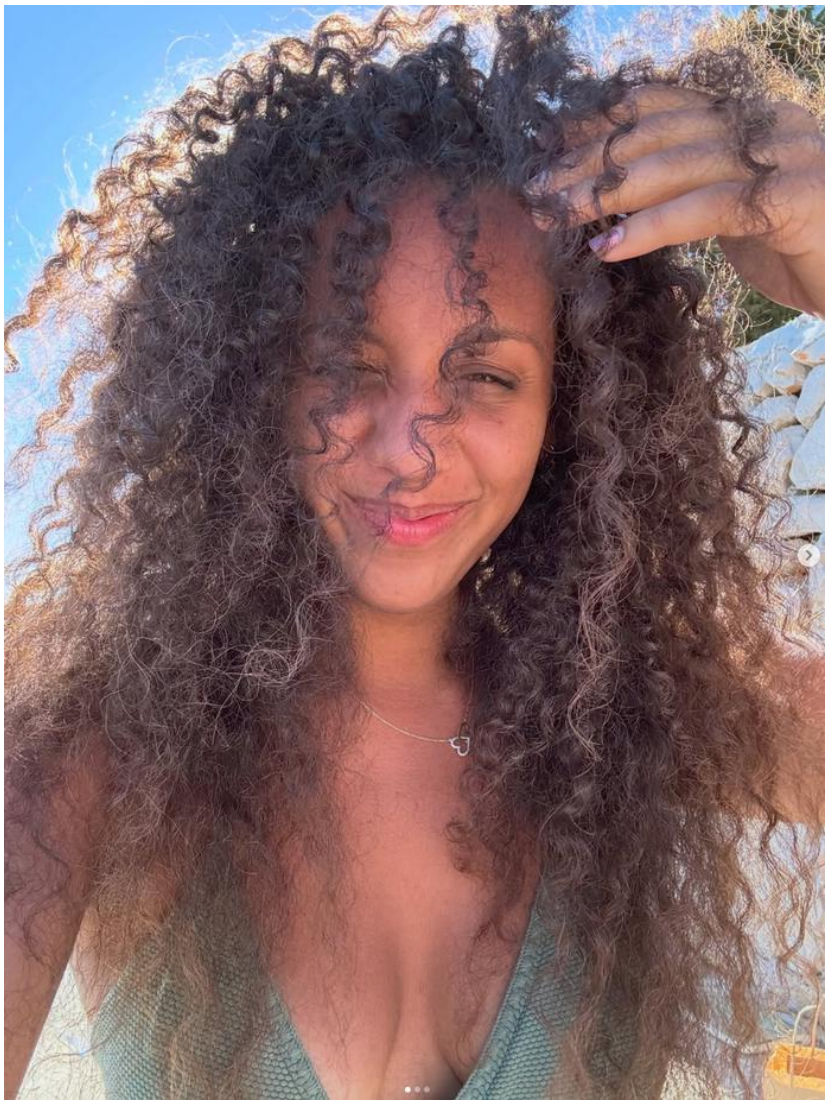
Power will also be having an exhibit at **Gallery 839 at the Animation Guild, 1105 North Hollywood Way, Burbank, CA,** that she curated - **Beyond the Backgrounds**, with two other women artists, *Maryann Thomas* and *Cristy Maltese* - this exhibit explores how three women went from building worlds for others to interpreting the real world and beyond. **The reception will be on August 6th, 2026, 6-8 pm.**

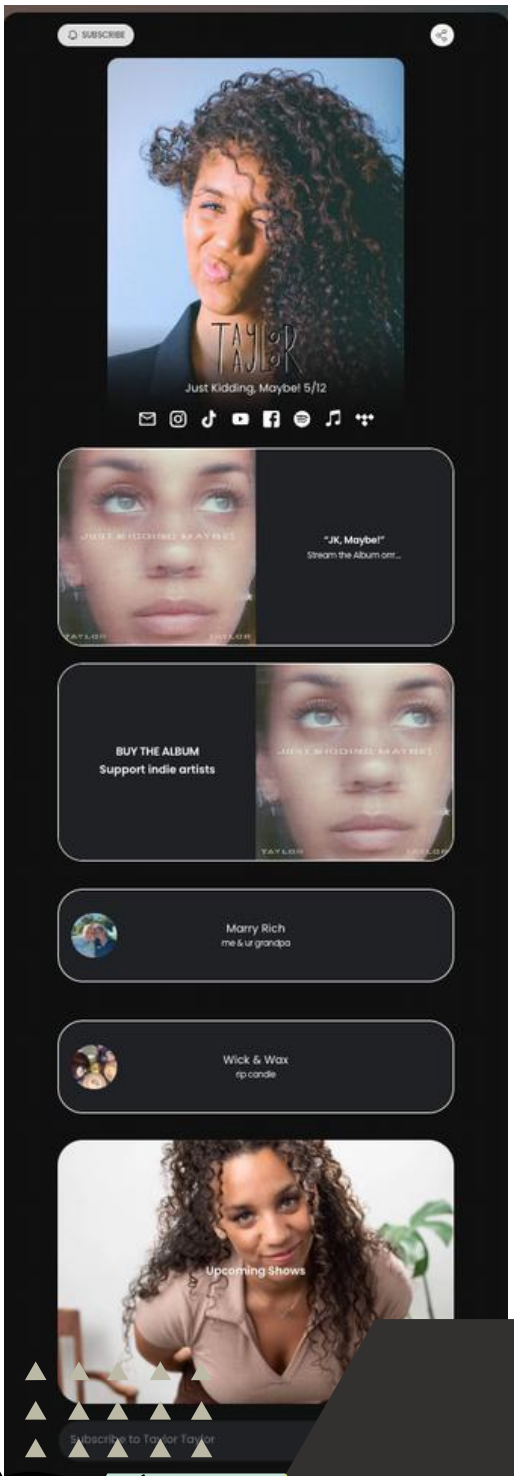
Taylor

Latest Album Release

Listen to it now on :
TayTimesTwo

Listen here





Follow on:

Taylor

The Discipline of Attention

Creativity begins with Listening.

Mike Farrell
On instinct, patience, and the long practice of seeing.


FARRELL 2026

Getting to know Artist Mike Farrell

"Art feels like a part of me. I don't think about needing. I don't think about breathing either."

Above: Artist *Mike Farrel*l

Title page: "*Regent",* graphite, colored pencil, 16 x 20

Mike Farrell on instinct, patience, and the long practice of seeing.

Mike Farrell's drawings emerge slowly. Each mark builds over hours. Before pencil touches paper, the image has often already formed in his mind. These arrive during quiet moments, sometimes late at night. The process is not improvisational, but one of patient devotion: attentive work that brings an idea to life.

Farrell mainly uses colored pencils. His images balance technical detail with emotional effect. He might show a child surrounded by birds or a ship on a dreamlike horizon. Each piece welcomes viewers into stories that feel personal and strangely familiar.

For Farrell, creativity isn't something to be forced. It is something to listen for.

After decades of making art, he has learned to trust what arrives.

Listening to Mike Farrell talk about art, one begins to understand that creativity isn't always about expression. Sometimes it is about attention. For Mike, creativity is not a sudden flash of inspiration so much as a long conversation between imagination and attention—one built through years of showing up, paying attention, and believing in the process.

I asked Farrell about his process, persistence, inspiration, and the role art plays in guiding us to navigate our increasingly noisy world.

"Chippie", colored pencils, 9x12

Was there a moment in your life when you realized art was not just something you enjoyed, but something you needed?

Farrell: *I only notice I need art when I'm not working on something. Jill says I seem different when I'm not creating. Art feels like a part of me I don't think about needing. I don't think about breathing either; it is just a basic function. Drawing has come naturally to me since childhood. It's simply part of who I am."*

Weren't you a graphic designer?

"I worked in the garment industry as a draftsman and graphic designer. I stopped working in 2010 and began drawing. Around then, I joined the Santa Clarita Artist Association. I needed to stretch. Your tagline, 'Yoga for the Mind', fits."

What kind of environment shaped you creatively?

Farrell: *"My mom always doodled and drew images of pretty fashion models. She also introduced me to music: she gave me my first album, the Beatles' Revolver, and the Beach Boys, and introduced me to jazz, Dave Brubeck. My love for music, reading, and art came from her. I owe her so much for who I became."*

Did you always consider yourself an artist, or did that identity arrive slowly over time?

Farrell: *"Only in my later years did I start calling myself an artist. Before, it seemed presumptuous. Now that I have more feedback, I am comfortable. I am an artist."*

Top: *"Book Nook",* graphite, 16 x 20

Bottom: *"Rose Hydrangea",* Prismacolors, Polychromos pencils, 15 x 15

Creativity isn't always something we generate; it is something we learn to notice.

Listening for the Image

What kinds of experiences outside the art world have influenced your work most deeply?

Farrell: *"Jill and I met on a Sierra Club hike. For 15 years, we were avid hikers. Being in the high country is almost religious for me. I try to connect with that feeling in my work. Sometimes, I feel like I'm channeling something bigger."*

What usually arrives in your work: Image, emotion, memory, color, texture?

Farrell: *"Definitely image. One of the pieces I'm going to send you is called Away. It's an 18th-century sailing ship sailing towards a sunset with a little boy sleeping in his bed down in the right corner. That one just seems to come to me.*

I remember taking the dogs out in the middle of the night. When I came back in, lay down, and tried to settle, that design just appeared in my mind, fully formed. I didn't end up making any changes to it."

Farrell says most of his work comes to him fully formed, even before it gets to paper.

While speaking to Farrell, I heard an underlying thread. It seemed clearer as I listened to him. Farrell's view of creativity reminded me less of invention and more of listening. The images he draws arrive quietly, often at night. They come fully formed, waiting for attention. Many artists throughout history share this perspective.

Creativity isn't always something we generate; it is something we learn to notice. Whether we call it intuition, imagination, memory, or something mysterious, the common thread is trust.

What does your work teach you about attention?

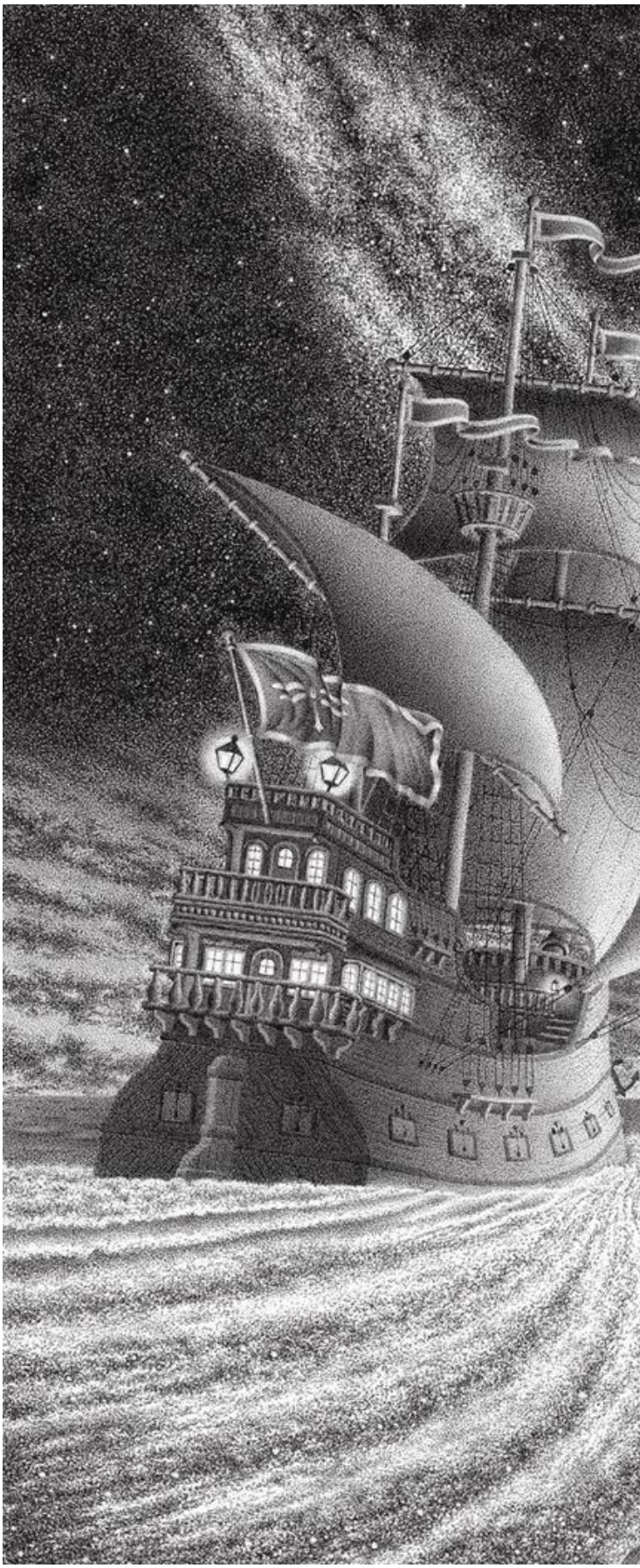
Farrell: *"Oh, that's a good question. Everybody's going to take something different from me.*

That image I spoke of, 'Away', I had on an easel at an art fair in Pasadena, California, when a gentleman approached it and told me it reminded him of his arrival in the United States from a small village in Mainland China. He said that the little boy sleeping while the ship sailed away was what he felt like when he was a kid. He was a bit emotional about it.

That has happened a few times—someone comes up, clearly moved by something I created. That feeling, knowing your work has reached someone, is powerful. Ultimately, art is communication, and you recognize when you have made an emotional connection.

And that impact is deep, and it's a wonderful surprise. That makes you feel good to know that someone is moved by your work. The first time this happened to me, I was gobsmacked; it just didn't compute."

I was struck by how often art creates connections we could never anticipate. Listening to Farrell describe this encounter was moving. The artist brings their experiences, memories, and imagination to the work. The viewer brings their own. When those two perspectives meet, something meaningful can happen. It is a reminder that art is not simply about what we see. It is about what we recognize within ourselves when we see it. Perhaps that is what Farrell means when he says, "Ultimately, art is communication."



“Away”, pen and ink, 20 x 26

THE PRACTICE OF PATIENCE

"Gyre", graphite, colored pencils, 20 x 20
Accepted in the 2025 Art Prize Art Festival, as well as for exhibition at the Grand Rapids African American Museum and Archive.

What process do you feel you trust the most? Instinct, discipline, or revision?

Farrell: *"Mostly instinct, I just go with what looks good. And of course discipline, the phrase I use is butt-in-the-chair time.*

You just gotta be there, you just have to keep plugging away at it."

Funny story: the questions also included the word 'revision'. My drawing of the little girl with hydrangeas is actually my second attempt. I got all the way down, did her hair, head, face, chest, left arm, hydrangea, and her little crown. I got it all done. Down to working on her hands—oops. I didn't like that. I erased it. I didn't like that either, and after too many tries, I ruined the paper.

I had to start over. In a classic lemon-to-lemonade story, I like to have my drawings in a 3:4 format. I can cut off the bottom, shave the sides, and end up with a separate drawing.

I've had to do that more than once. Some of my most creative work is finding ways out of a jam. As I said, art is yoga; you must be flexible. The last time it happened, I just sat back in my chair and said, Okay. I took the day off, then got back to it."

Art is all about discipline: a commitment to our ideas. Farrell talks about 'butt-in-the-chair time.' His process relies on repetition. Layer upon layer of colored pencil is applied with patience and restraint. The finished image may feel effortless, but it takes hundreds of small decisions and countless hours of attention.

Do current events in our world affect you or resonate with you in terms of doing art? Do you use art to escape that, or do you use your art to say something about it?

Farrell: *"I don't really make comments with my art, unless something slips through inadvertently. I can see that drawing could be used as an escape.*

Sometimes I'll have a project on the table, so I just put down the iPad, stop doom scrolling, and get to work. So it is an escape.

While Farrell doesn't consciously use his work as political commentary, he speaks of drawing as a refuge, a place to step away from the noise of the world and focus on something quieter.

In a culture increasingly dominated by noise, urgency, and endless streams of information, spending hours on a single drawing becomes an act of focused attention.

The drawing table offers something increasingly rare: quiet.

Confidence Through Practice

I wanted to explore the fears and doubts most artists have. No matter what creative act you are doing, it is a deeply rooted emotion for most artists. We are expressing our inner selves to others in ways that are, at times, known only to us.

What fears or doubts still accompany your process?

Like many artists, Farrell once looked at difficult work and assumed he wasn't capable of creating it himself. Experience changed that perspective.

Farrell: *"That resonates with me because, in my 20s, I would so many times look at something and say, 'I could never do that.' That meant I would never try. Eventually, I started doing… Drawings would come out one way or another, even if I only did one a year. Over time, you build your track record. You begin to learn what you are doing. I started as a black-and-white artist, then moved to colored pencils. I was new to working with color. But if you do it enough, you pick things up. Now I have no fears or doubts. Everything I tried, I worked out. My last series really helped me nail this in.*

I took a class last summer at a local art institute, drawing animal fur with a colored pencil. It's been something I've always wanted to do but never got around to, so I took the class. And after that class, I was drawing decent fur on my animal drawings."

The Emotional Life of Drawing

Farrell: *"I think the more confident you become in your abilities, the more you will try. So everything's gonna be kinda hard going forward.*

I've made work that moved me emotionally or that I got attached to. My drawing, 'Gyre', shows the little black girl with birds flying around her.

I remember working on that one and, as I saw her come to life, I started to get attached. I just loved that little girl. When I finished, I sat back and thought to myself that I would be proud to call her my daughter. That drawing was the one I had the deepest emotional connection to.

Art is my refuge. I can come into my room and forget about things for a while."

What does success mean to you at this stage of your life as an artist?

Farrell: *"The more you do, the more you can think of doing. I mean, 20, 10, 15 years ago, I would never have thought about trying something like this, but now this is what I do. I have pretty big plans. I already got a whole year and a half planned out, things to do. Coming up for me is ArtPrize in Grand Rapids, MI, in September 2026, and I plan to participate. I have no issues entering shows because the more you enter these exhibit areas, the more you gain confidence and grow."*

What I took from my conversation with Farrell was that his journey as an artist grew in confidence, so much so that he can now state without hesitation, "I am an Artist."

Creativity Belongs to Everyone

If you could leave readers one thought about creativity, what would that be?

Farrell: *"Just be aware of it, I mean, we all have it. You know, when people were kids, they loved playing with paint. They loved making a mess, and they had no boundaries or limits. They just put stuff down cause it's so much fun.*

And I think a lot of times, a lot of people lose that over the course of their lives. They get busy doing stuff. But I think we all have that within us, somewhere, you know, and whatever it is, you know? So, it's there if you can just access it somehow, something you enjoy, just why not do it? I think, overall, being creative helps make you a better person."

What are you hoping to make next, and how are people going to find your work?

Farrell: *"I'm on Fine Art America, you can find my work there, on Instagram, and on Facebook. Upcoming events, ArtPrize in Grand Rapids, as I mentioned. My drawing, Mr. Tanager, the red bird, has been juried into a regional show here at the Kalamazoo Institute of Art."*

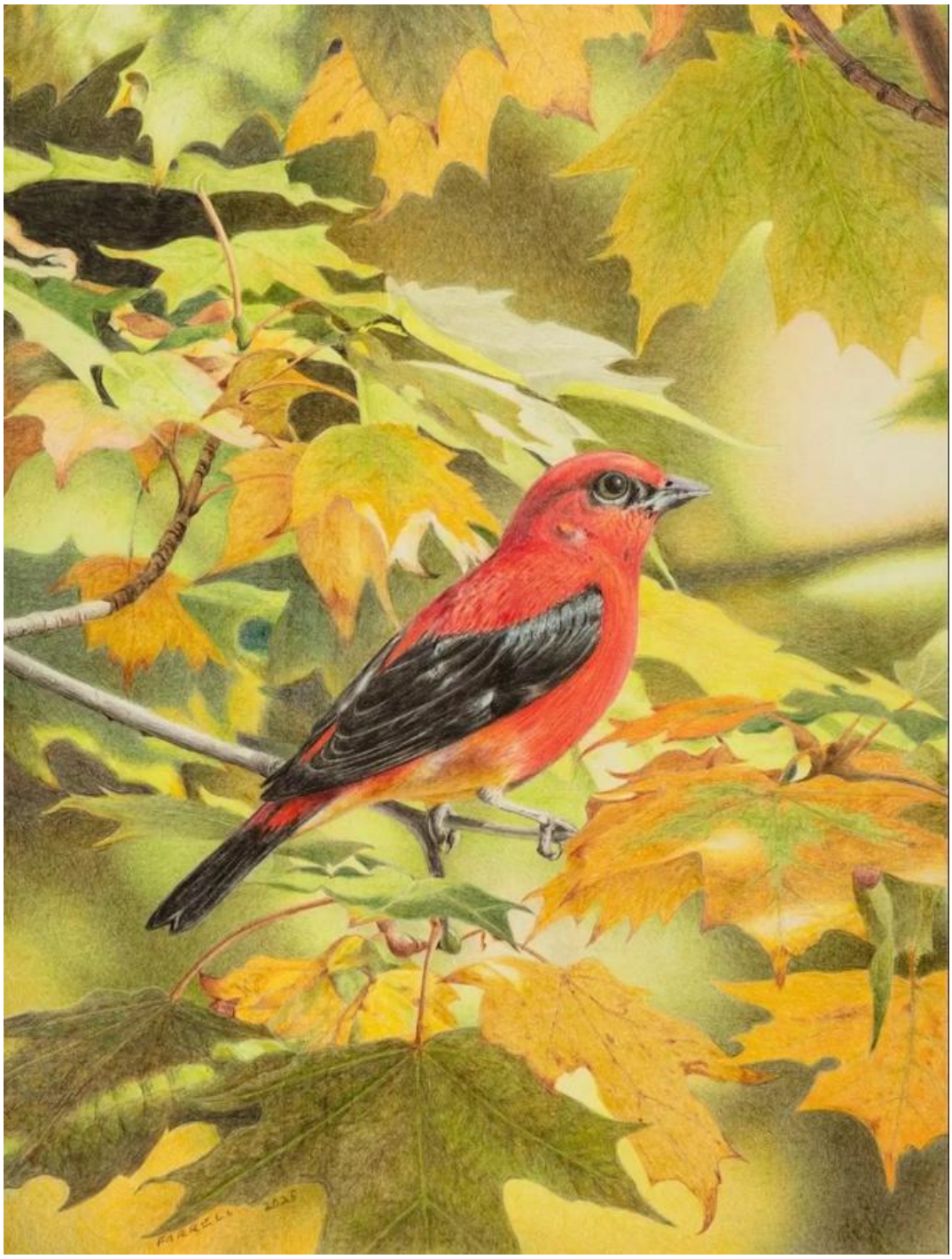
Farrell is already starting on some new work, and I can't wait to see it.

After our conversation, I thought about the one theme that recurred: Farrell returned to the same idea: attention.

Attention to the image, attention to the process, attention to the quiet voice that suggests what might come next.

His work is a reminder that creativity is not reserved for a gifted few. It is available to anyone willing to slow down, listen, and begin. Like yoga, the practice is not about perfection. It is about returning _again and again _ to the work, to the moment, and to ourselves. It was a pleasure talking with Mike Farrell; he is an inspiration, a man I'm happy to call my friend, and I'm honored to write about him.

Facing Page:
Top: "*White Knight*", 12 x9
Bottom: "*Earl, the Best Boy*",
Polychromos, Strathmore 300 12 x 9



"Mr. Tanager", Polychoromos colored pencils , 12x16

Follow along on:

Instagram
or
Mike Farrell Art

"*A Future Queen*", graphite, colored pencil 16x20

"*Ascendant*", graphite, colored pencil 16x20

"Dreamin' of No Walls", Oil 30"x 30"

The Shape of Light, THE WEIGHT OF TIME

An Urban Artist Conversation with Christine Beirne

From the coastal ranges of California to the Canadian North, Christine Beirne translates the physical and emotional terrain of the landscape into paintings shaped by memory, time and change.

There are certain things that take me back to my early days with my family: morning light filtering through the trees, the breeze against my face, the sound of wind moving through pine branches. I often think about those days camping in the wilderness with my father. He loved the outdoors — places of stillness, silence, and grandeur — and I will forever be grateful that he taught me how to notice them.

These mornings, I'm usually up early with my dog. I step out into my backyard and look toward the hillside, and if I'm lucky, I'll catch a glimpse of a doe moving quietly through the brush. There is a moment, just before a landscape becomes recognizable, when it exists only as sensation — shifting light, moving air, something felt before it is fully seen. In those moments, nature becomes a kind of remembering for me. I can breathe, slow down, and somehow feel close to my father again.

When I met Ojai artist Christine Beirne at an open house, I recognized her name but knew only fragments of her work. I had planned to visit her during Ojai Open Studios to spend more time with both her paintings and process, but as fate would have it, there she was standing right in front of me. Funny how things work out.

Christine Beirne on location at Galbraith Lake, Alaska

Reflecting on our encounter, I began to see connections between my own experiences and Beirne's approach to landscape. What struck me most was how much her work lives in that space between observation and memory. Beirne paints from direct experience — the coastal ranges of Ventura County, preserved landscapes, and the vast quiet of the Canadian North — often working en plein air with a palette knife in hand, responding instinctively to shifting atmosphere and light in real time. But her paintings do not remain fixed in representation.

In the field, there is an urgency in her mark-making, a need to capture something fleeting before it disappears. In the studio, however, the process slows and deepens. Working on rigid surfaces, she builds, scrapes, layers, and removes paint repeatedly, allowing the work to evolve like erosion or geological memory itself. What begins as observation gradually becomes something more internal — a translation of experience, sensation, and emotional terrain.

For Beirne, as for me, landscape is a form of remembering.

That remembering—of fragility, endurance, silence, and connection—is at the heart of her work.

"Galbraith Lake , Alaska" Oil on Board 10"x8"x.25

As we spoke, it became clear that Beirne's paintings are less concerned with documenting a landscape than understanding our relationship to it. Her work explores memory, attention, change, and the ways places continue to shape us long after we leave them.

Your work is deeply rooted in lived landscapes - from Ventura County to the Canadian North. How does a place begin to live inside you before it becomes a painting?

Beirne: *"My time in the Northwest Territories deepened my understanding of landscape as something far beyond scenery. There was this constant juxtaposition of fragility and strength — a vast, seemingly indestructible land that is, in reality, incredibly sensitive to change."*

That tension between endurance and vulnerability appears throughout Beirne's work. Her paintings often feel suspended between permanence and erosion, as though the land itself is holding memory.

Beirne: *"I became very aware of how closely people there live in relationship with their environment, relying on it not just for beauty or recreation, but for sustenance, travel, tradition, and daily life."*

What emerges in her work is not simply landscape as image, but landscapes as relationship.

Beirne: *"You can feel the effects of global change in very tangible ways there — shifts in ice, weather patterns, vegetation, and in the rhythms of communities that have depended on the land for generations."*

Listening to Beirne describe these experiences, it becomes clear that her paintings are less interested in documenting a place than in translating its emotional and physical reality.

Beirne: *"That experience changed how I approach landscape in my work. I became less interested in simply depicting a place and more interested in conveying its vulnerability, resilience, and the tension between permanence and change."*

Her answer lingered with me because it echoed something already present in her paintings: the feeling that landscape is never static but is living, shaped by time, memory, and change.

"I became less interested in simply depicting a place and more interested in conveying its vulnerability, resilience, and the tension between permanence and change."

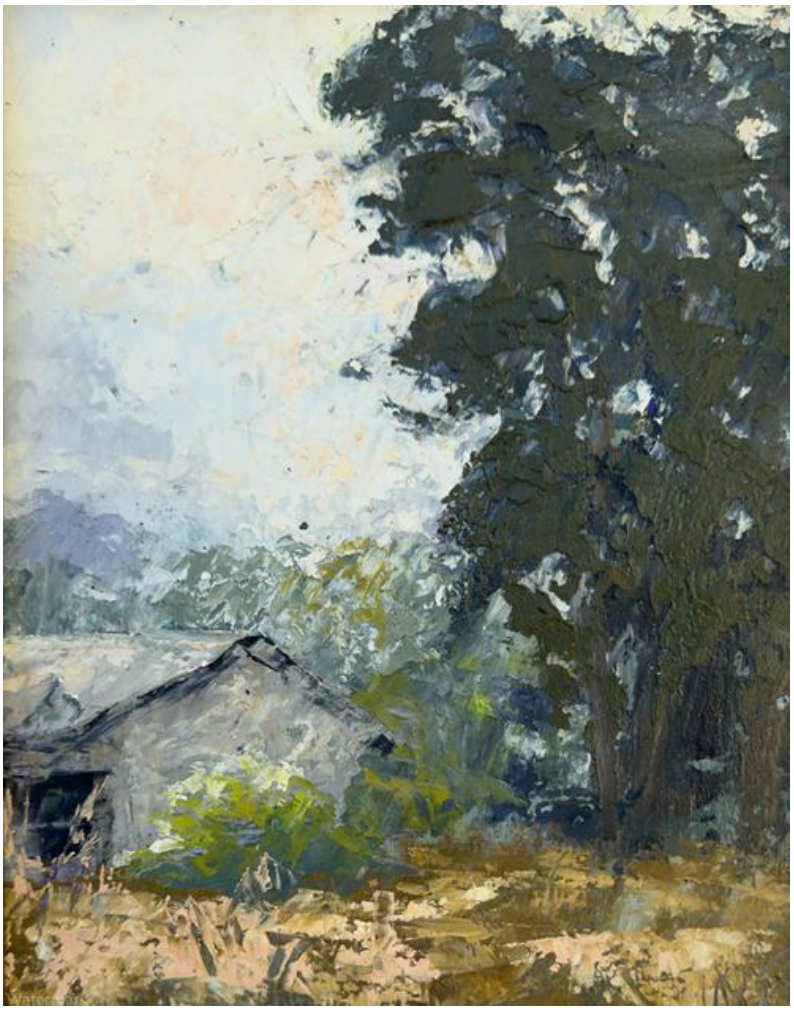
Beirne: *"A series I'm currently working on grows directly out of that experience — exploring those ideas of fragility, endurance, and the evolving relationship between people and the environments they depend upon."*

"Later Morning "at Carrizo National Monument, Oil 8"x10"

Plein Air Vs. Studio _ two ways of knowing

You describe plein air painting as immediate and decisive, while the studio is a place of excavation. Do these two modes ever challenge or contradict each other?

Beirne: *"At times, those approaches do challenge each other. Plein air work pushes me toward clarity and resolution, while the studio often asks for uncertainty and openness. But I think the two ultimately strengthen one another. The immediacy of working outside keeps the studio work grounded in lived experience, while the studio allows me to move beyond observation into something more layered, emotional, and reflective."*



"Ojai Meadow Mist , California" Oil on Board 10"x8"

What does the palette knife allow you to access in the field that a brush cannot?

Beirne: *"The palette knife initially became a practical solution for me while working outdoors. I didn't want to constantly stop and clean brushes or fight muddy color in the field. With a knife, I can keep colors cleaner and move more directly through a painting.*

But over time, it became much more than practicality. I had reached a point where I felt my work was becoming too tight and overly controlled. The palette knife disrupted that. It's very difficult to paint with excessive precision using a knife, so it forced me to loosen up and respond more instinctively to the landscape.

What I love about it is that it creates a physicality and immediacy that feels connected to being outside. The marks are decisive, layered, and often slightly unpredictable — more like fragments of experience than careful description. Instead of trying to render every detail, I'm able to focus on atmosphere, structure, movement, and the emotional weight of a place."

Surface, Material, and Memory

"Rising Through The Garden" Oil with cold wax medium on Cradled Board 10"x10"x.2

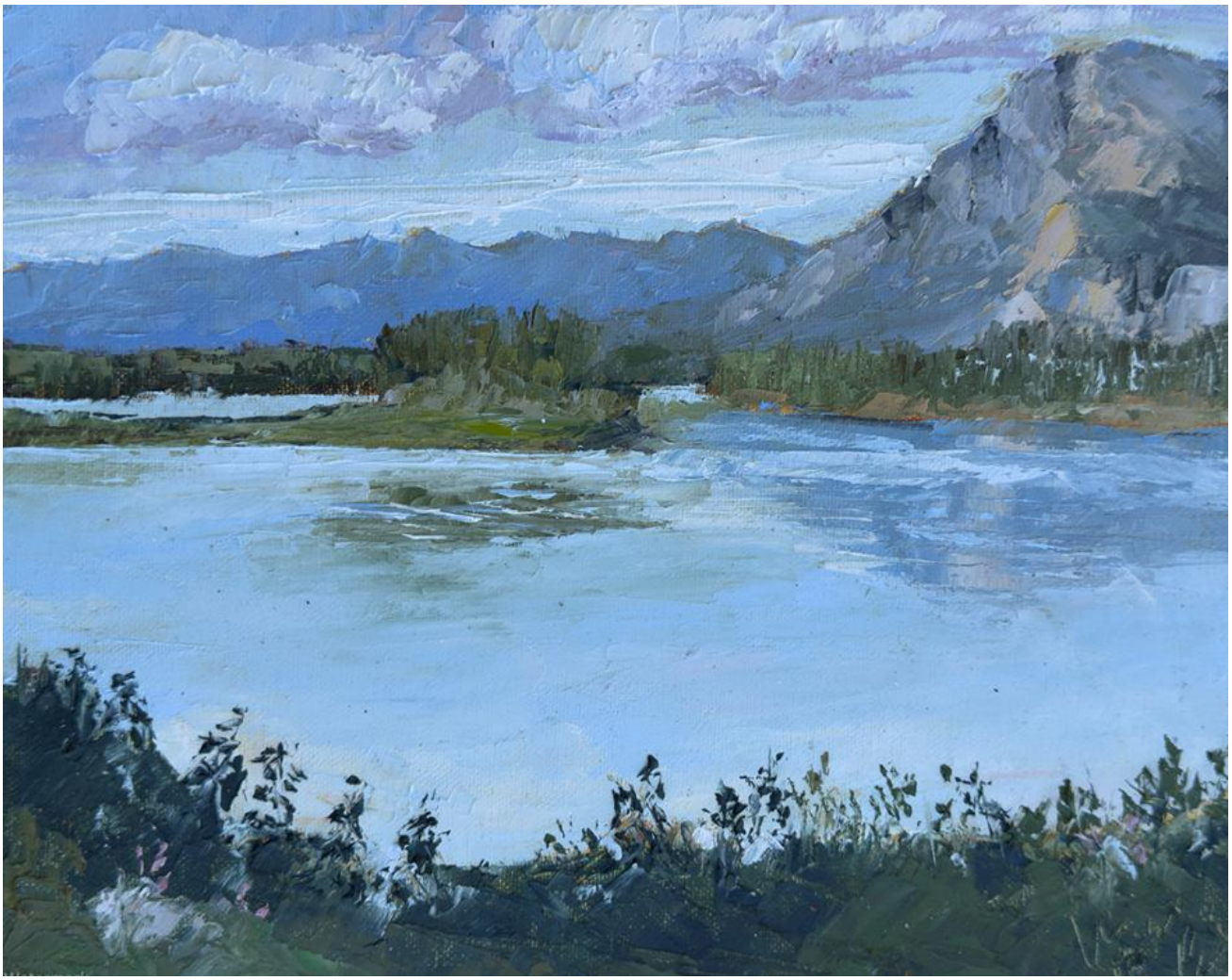
You work on rigid surfaces, building and removing in cycles. At what point does a painting start to feel like it has a memory of its own?

Beirne: *A painting begins to feel like it has a memory of its own when traces of earlier decisions continue to exist beneath the surface — even if they're partially obscured or removed. I rarely work in a completely linear way.*

I build layers, scrape them back, repaint, sand, and sometimes leave fragments exposed. Over time, the surface starts to hold evidence of its own history."

I couldn't help but think of the landscapes that inspire her work. Beirne moves beyond technique and into something deeper. The paintings are no longer simply representations of landscape; they begin to operate like landscapes themselves, layered with memory and evidence of what came before.

Like the land she studies, her surfaces bear the marks of time, weather, and change. What remains visible is only part of the story. Beneath it are earlier decisions, hidden histories, and traces of what came before. There is a quiet respect in that process — a willingness to let the painting reveal itself rather than force it into being.



"Nahanni National Park Preserve and Liard River NW Territories" Oil on Board 8"x10"

Beirne: *"That process feels very connected to how we experience landscape and memory itself. Places carry marks of weather, erosion, time, and human presence, and I think my paintings begin to echo that accumulation. At a certain point, the work stops feeling like something I'm simply constructing and starts feeling more like something I'm uncovering or collaborating with.*

I'm usually paying attention to the moment when the painting develops a kind of internal tension and resonance — when the visible surface and the buried layers begin to speak to one another.

That's often when it starts to feel alive to me, as though it contains its own memory rather than just an image of a place."

How do you decide what to preserve versus what to scrape away?

"Deciding what to preserve versus what to scrape away is often one of the hardest parts of the process. Sometimes there's a passage that feels absolutely beautiful on its own, but it's interfering with the painting as a whole. I can find myself arguing internally — wanting to protect a mark or texture because I'm attached to it, even when I know it's not serving the work.

“I remember taking an in-person workshop with Rebecca Crowell, and she said something that stayed with me: ‘Sometimes you simply have to let go of what feels precious to you.’ That idea really resonated. Once you let go of that attachment, then you can decide whether the painting needs the passage scraped away, obscured, or covered entirely.

A painting ultimately has to function as a complete experience, not just a collection of beautiful parts. So much of my process involves trusting that removing or covering something isn’t necessarily destruction — often it’s what allows the work to gain depth, tension, and cohesion. And even when a passage disappears, traces of it often remain beneath the surface, continuing to influence the final painting in quieter ways.”

“Scorpian Harbor” Oil on Board 8"x10"

Her answer reminded me that editing is not always an act of subtraction. Sometimes it is an act of clarity. Whether in painting, writing, or life, letting go of what no longer serves the whole can reveal something deeper beneath the surface.

“Sometimes you simply have to let go of what feels precious to you.”

- Rebecca Crowell

“Hood Canal Morning At Belfair State Park” Oil on Panel 8"x10"

Abstraction & Translation

When a viewer stands in front of your work, what kind of recognition do you hope they feel—visual, emotional, or something less defined?

Beirne: *"When someone stands in front of my work, I hope there's a kind of recognition that goes beyond simply identifying a landscape or understanding the process. I'm interested in those moments when a painting connects to something emotional or intuitive that's difficult to fully explain.*

I experienced that very early on with one of my first abstract pieces. I painted it while listening repeatedly to Disturbed's "Down with the Sickness" because the song had become a persistent earworm I couldn't shake. I finally just gave in and painted while playing it over and over. Later, the gallery director at the Ojai Valley Museum visited our studios to select work for a show. I told her I couldn't think of a title and described the music I'd been listening to while painting it. She suggested the title Tribal.

What was remarkable was that the piece eventually sold to a guitar teacher who had spent the entire summer teaching that exact song to students. He had no idea about the connection until after he purchased the painting. It honestly startled both of us a little.

That experience stayed with me because it reinforced the idea that paintings can carry emotional or sensory information in ways we don't entirely understand. So while visual recognition matters to me, I think I'm even more interested in that less-defined response — when someone feels something familiar, resonant, or remembered without immediately knowing why."

“Tribal” Oil on Board 10"x8"x.25

Perhaps that is part of art’s mystery: sometimes we recognize something long before we understand why.

Morning Practice & Discipline

Your Morning Practice drawings feel like a quiet counterpoint to your larger works. What does that daily ritual give you that painting does not?

Beirne: *"One of the things I value most about the Morning Practice drawings is their portability — they can be done almost anywhere. Whether I'm traveling, camping, sitting outside, or at home with limited time, I can still maintain a creative practice and a direct connection to observation.*

The drawings also give me a different kind of immediacy and intimacy than painting. They're quieter, more contained, and less physically demanding than working on larger paintings. Because I do them regularly, they become less about producing a finished piece and more about paying attention — noticing atmosphere, structure, light, memory, or simply responding to a place in that moment.

In many ways, the drawings act as both a counterpoint and a companion to the larger work. The paintings often involve excavation, revision, and long periods of uncertainty, while the Morning Practice asks for consistency and presence. There's something grounding about returning to that ritual each day. It keeps me connected to looking closely and responding honestly, without overcomplicating the process."

"Creativity is not always about expression. Sometimes it's about alignment." - Christine Beirne

Working in grayscale strips away color entirely - what has that taught you about seeing?

Beirne: *"Working in grayscale has taught me to pay much closer attention to value, structure, atmosphere, and subtle relationships within a landscape. Without color carrying part of the experience, I have to rely on light, contrast, edges, and shape to create depth and emotion. I think it's also changed the way I observe the world. I notice tonal shifts, patterns, and spatial relationships much more acutely now. Sometimes color can almost become a distraction, while grayscale distills an image down to its essentials.*

There's also something quieter and more contemplative about working this way. The limited palette slows me down and asks me to really study what I'm seeing rather than react emotionally to color. In some ways, grayscale feels closer to memory for me — less literal and more atmospheric, where mood and sensation become more important than exact description."

Does doing a drawing a day ever feel difficult, and if it does, what do you do to move past that?

Beirne: *"I've actually been thinking about those questions ever since I received them. People often assume that maintaining a daily practice requires constant discipline or inspiration, but for me, it has become more like a rhythm or a form of grounding.*

Some days, I'll choose a subject simply because it seems manageable — maybe just a few shapes or a quieter composition when I'm tired or distracted. But once I begin, I almost always find myself becoming engaged and curious about what's in front of me. The act of drawing shifts my attention.

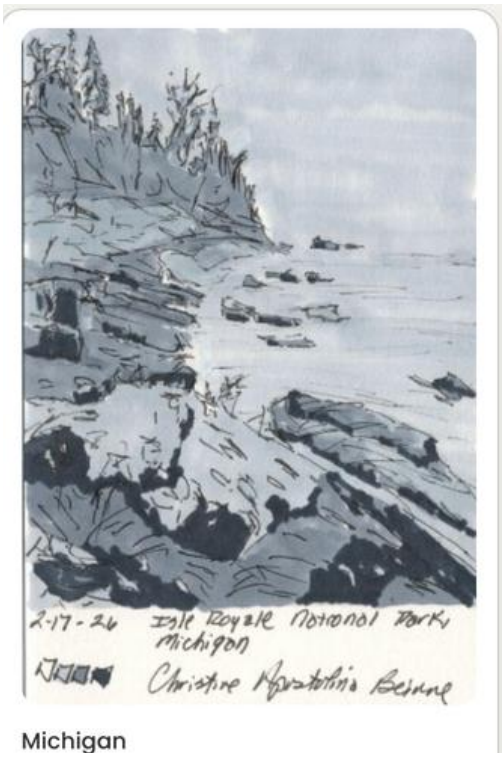
“There are certainly days when it feels difficult. Life gets busy, energy is low, or I think about skipping it altogether. I remember one particular day when there was so much going on that I nearly didn’t do a drawing. Instead of feeling relieved, I felt anxious and strangely bereft, as though something important was missing from the day. I ended up doing the drawing later that day, and almost immediately, I felt more settled.

At this point, the practice is less about productivity and more about maintaining a connection — to observation, to memory, to place, and to myself. I don’t always overthink how I keep it going. In many ways, I simply do it because my days feel incomplete without it.

Creativity is not always about expression. Sometimes it’s about alignment. The daily act of drawing becomes a way to quiet the noise, notice what is present, and reconnect with oneself. Much like meditation, slowing down and finding value in the outcome, not necessarily the practice. It's a way of returning to the center. “

“7.15.25 Tyhee Lake Provincial Park - BC from site 22 - pleinair” copic markers 5"x7"

“3.22.26 Bottom of Mountain View Ave - copic markers 5"x7"



“02.17.26 Isle Royale - National Park, MI.” copic markers 5"x7"

When you are alone in a landscape, what are you most aware of —light, sound, movement, or something harder to name?

Beirne: *"When I'm alone in a landscape, I think I'm often most aware of sound — or sometimes the absence of it. I lived in Northern Quebec when I was young and spent my summers in Ontario, and I think those experiences shaped me deeply. There's a quality of silence in the north that feels very different from Southern California. It's expansive, almost physical, and it changes the way you experience space and distance.*

I remember traveling the Dalton Highway toward the Arctic Ocean and being struck by the sound of the Arctic itself. You could hear the wind moving across the tundra, and somehow that sound seemed to echo the vastness of the landscape. It wasn't just background noise — it felt inseparable from the place.

I think that awareness still influences my work. Even though painting and drawing are visual media, I'm often trying to convey something atmospheric and sensory that goes beyond what's seen. Sometimes it's the feeling of stillness, exposure, isolation, or the subtle movement of air through a landscape — things that are difficult to name directly but are deeply felt when you're there."

A portion of your work supports land conservation in the Ojai Valley. How does that relationship between art and stewardship shape your practice?

Beirne: *"Supporting land conservation through my work has made me more conscious of the relationship between observation and responsibility. Many of the places that inspire me — particularly in and around the Ojai Valley — are landscapes I return to again and again. Over time, they stop feeling like subjects and begin to feel more like relationships.*

Contributing a portion of sales to conservation efforts feels like a way of acknowledging that connection and giving something back to the places that continue to sustain and inspire me creatively. It also reinforces the idea that landscapes are not static or guaranteed. They are vulnerable to development, climate change, fire, and shifts in how we value open space.

I think that awareness shapes my practice in subtle ways. My work is not overtly political, but there is an underlying desire to pay attention to these places and preserve some record of their atmosphere, presence, and emotional resonance. In that sense, stewardship becomes intertwined with the act of observing — slowing down enough to really see a landscape, value it, and recognize its fragility as well as its endurance."

You've studied with a wide range of painters, from representational to abstract. How have those influences stayed with you—or fallen away—over time?

Beirne: *"Every artist I've studied with has contributed something meaningful to the way I work. Even when their approaches were very different from one another — representational or abstract — I think all of those influences continue to exist somewhere in the work.*

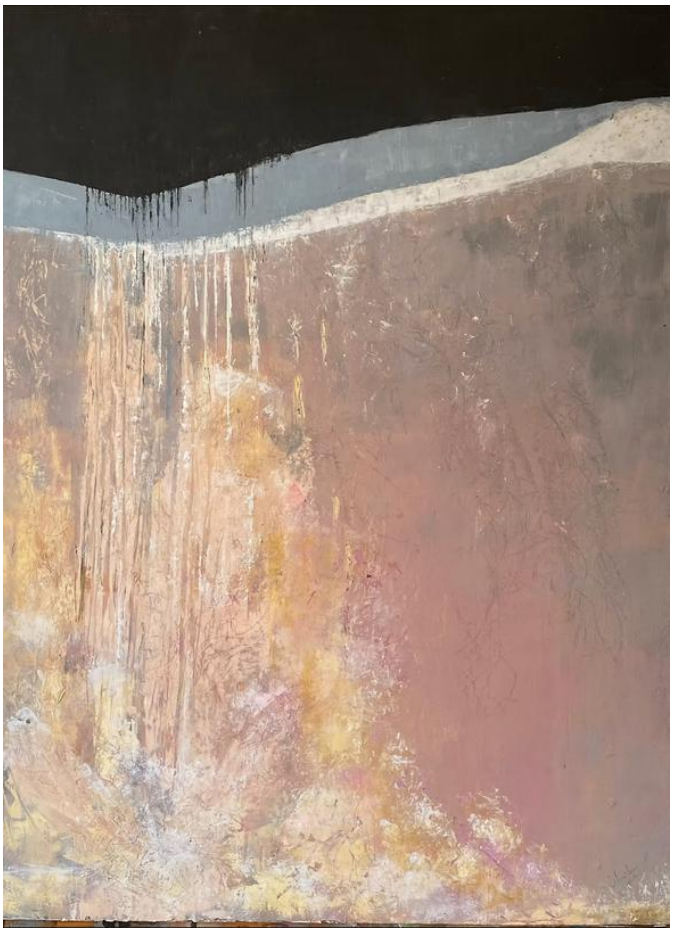
One comment that stayed with me came from Jack Reilly, who said, 'Artists are a product of their time.' That really resonated with me. We have access to materials, tools, and ways of working that artists before us could only have imagined, and I think it's important to remain open to that evolution while still understanding the foundations.

Carlisle Cooper worked very hard to teach me about value — constantly saying, 'Squint and compare.' I understood the concept intellectually, but it didn't fully click until Jennifer McChristian

showed us how to simplify landscapes into grayscale using Copic markers during a plein air class. That was a turning point for me. It made me realize how much stronger my understanding of value needed to become, and completely changed the way I observe landscape.

Hiroko Yoshimoto encouraged me not to be afraid of drawing, which was incredibly important. Ellis Jump had this remarkable understanding of composition in both representational and abstract terms, and he taught me to be exacting about structure and relationships within whatever I was creating. Jove Wang pushes students to abstract what they see rather than simply copy it, which opened up another way of thinking about landscape for me.

Over time, I think the specific stylistic influences matter less than the ways these artists changed how I observe, edit, simplify, question, and respond. Their lessons become less about imitation and more about ways of seeing."



"Finding the Light" Oil 48"x30"

Right: "Goldberg Variations" Oil on Canvas, 36x36x1

What is currently challenging you in your work—technically or emotionally?

Beirne: *"What's currently challenging for me is learning how to continue making work without becoming overly consumed by where I fit within the larger art world conversation. At one point, someone made the comment that 'no one in the art world is interested in old white women,' and honestly, that was difficult to hear. Comments like that can make you question visibility, relevance, and whether your work will be taken seriously, regardless of its substance.*

But over time, I've realized I can't make work from that place. I often picture those carriage horses in New York City wearing side blinders — just steadily moving forward despite all the surrounding noise and distraction. In some ways, that's how I try to approach my practice now. I keep working, keep observing, keep experimenting, and keep showing up, whether or not what I'm doing feels particularly fashionable or "of the moment."
I think age and experience also bring a certain freedom. You become less interested in chasing trends and more interested in making work that feels honest and deeply connected to your own way of seeing. That doesn't mean the doubts disappear, but it does mean the work itself remains the focus."

In a world where age can too often shape perception, Urban Artist celebrates artists who remain committed to their own way of seeing.

Some of the most meaningful work emerges not from chasing relevance, but from the quiet act of showing up, paying attention, and trusting the process.

What continues to call you back to the act of painting, again and again?

Beirne: *"Honestly, I don't entirely know. I just know that if I'm not painting or drawing for too long, I get crabby. There's a restlessness that starts to build, as though something essential is being neglected.*

For me, painting isn't only about producing finished work — it's a way of processing experience, paying attention, and staying connected to the world around me. It gives structure to my days and helps me make sense of things that are often difficult to articulate verbally.

I think there's also something about the act itself that keeps pulling me back: the physicality of moving paint, the unpredictability, the constant balance between control and surrender. Even after years of doing it, painting still surprises me. There's always another question to pursue, another landscape to respond to, another surface to uncover.

So while I can intellectualize it in different ways, the simplest answer is probably the truest one: I continue to paint because I feel better when I do."

For more information about Christine Beirne, visit:
Christine Beirne Fine Art

@christine_beirne_fine_Art

“Sunflower Lake, High Sierra’s” Oil on Board, 8x10

As our conversation came to a close, I found myself thinking again about those early mornings—the hillside, the shifting light, and the memories that seem to arrive unannounced when we pause long enough to notice them.

What strikes me most about Beirne's work is the emotion it evokes. Her paintings have a way of tugging at memory, recalling a time when we honored the earth and respected all living creatures. I couldn't help but return to my own memories of camping with my family. I can still feel the cool mornings, hear the wind moving through the trees, and revisit moments that continue to bring me peace.

It was those experiences that taught me to value the places my father took us and the quiet lessons he shared along the way. He taught me to observe nature, much like Beirne does in her paintings—to slow down, pay attention, and develop a lasting respect for the land.
Beirne's work does just that. Beneath the layers of paint, texture, and light is an invitation to remember our connection to the natural world—and to ourselves. In a world that often moves too quickly, her paintings encourage us to pause, look more closely, and reconnect with what has always been there.

Gouache Workshop

Sign up now / Save the Dates

When:
Friday & Saturday
August 21 st. - August 22nd

Where:
Stevenson Ranch Library
Community Room
25950 The Old Rd, Stevenson Ranch, CA 91381

To sign up: Santa Clarita Artist Association Workshops.

Follow Danny Folkman:

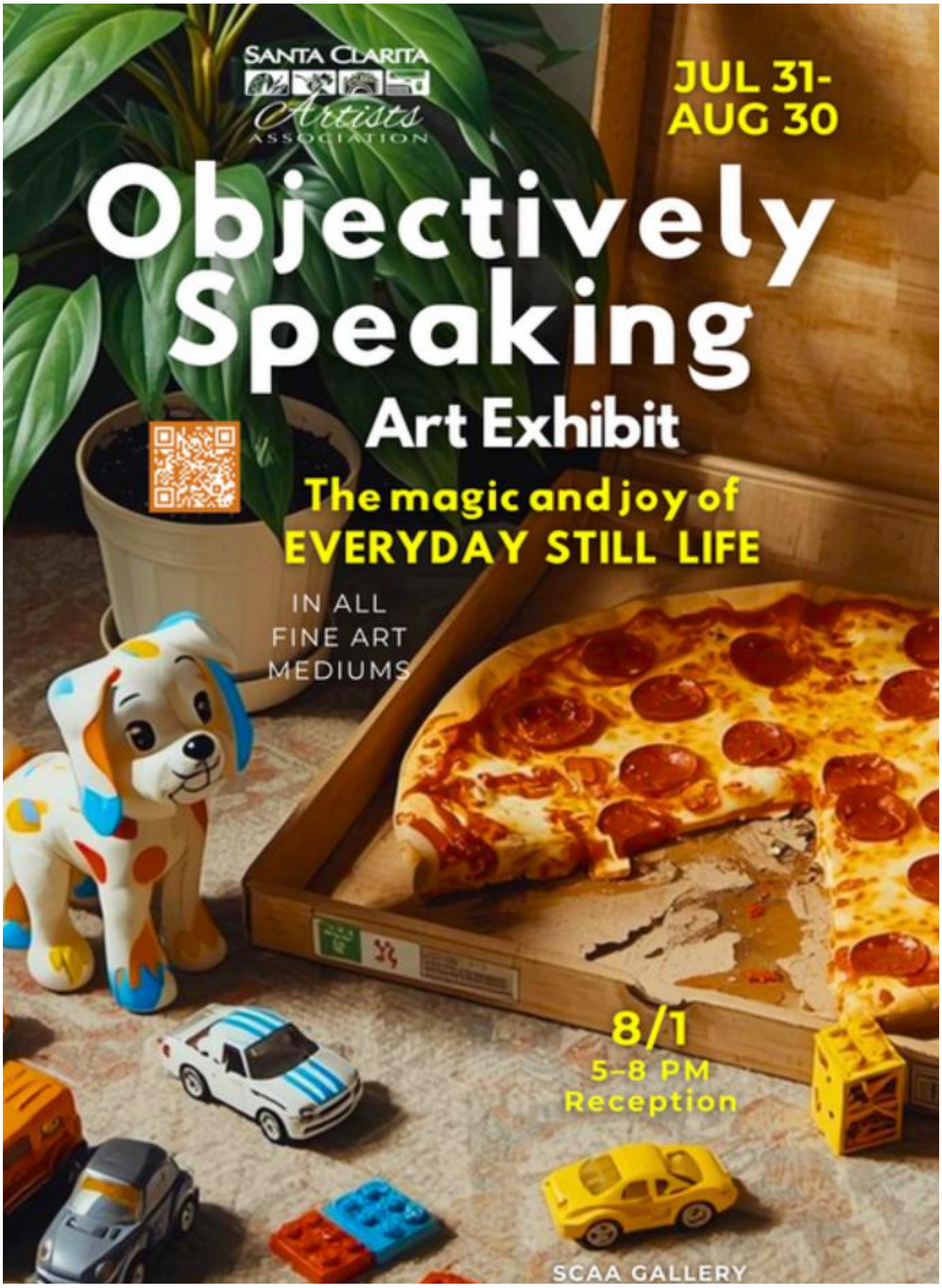
DannyFolkman YouTube

Danny Folkman

Gouache Workshop
presented by SCAA

Danny is a signature member of the Laguna Plein Air Painters Association and a mentor artist with the California Art club.

CALL TO ARTISTS



UA Magazine Selected Exhibitions

Los Angeles

The Getty

1200 Getty Center Drive
Los Angeles, CA 90049

Lost. Found. Returned.
June 23 - Oct 18, 2026
Getty Center

Odilon Redon: Otherworldly Visions
July 14- Oct 18, 2026
Getty Center

The Making of a Medieval Manuscript
Aug 4, 2026 - March 14, 2027

Instante/revelación: Moments in Mexican Photography
Sept 1, 2026 - Jan 3, 2027

Coming soon:
“Every minute is history”: Five Views of Los Angeles
Sep 1 - Jan 3 2027

Instante/revelación: Moments in Mexican Photography
Sep 1 - Jan 3, 2027

LACMA

5905 Wilshire Blvd., Los
Angeles, CA 90035

Eileen Cowin: Between Panic and Paradise
Aug 23, 2026 - Jan 3, 2027 BCAM LV 2

FÚTBOL IS LIFE Exhibition on View
Through July 12

Deep Cuts: Block Printing Across Cultures
Nov. 9, 2025 - Sept. 13, 2026

Alfonso Gonzalez Jr.: In Between Stops
Feb 22- Dec 1 2026 Kendall Concourse

The Broad

221 S. Grand Avenue
Los Angeles, CA 90012

Featured Installation of Takashi Murakami

Yoko Ono: Music of the Mind
May 23 - October 11, 2026

Santa Clarita

Santa Clarita Art Gallery

22508 6th Street
Newhall, CA
Open Fri 5-8, Sat 11-8, Sun 11-5

Freshly Squeezed
Exhibition June 18th - July 19th.
Artist Reception Saturday, June 20th, 5-8 pm

UA Magazine Selected Exhibitions

Pasadena

Norton Simon Museum

411 West Colorado Boulevard
Pasadena, CA 91105

Dear Little Friend: Impressions of Galka Scheyer
Feburary 20, 2026 - July 20, 2026

Santa Barbara

Santa Barbara Museum of ART

1130 State Street
Santa Barbara, CA
93101

For Your Reference: Mungo Thomson
through October 25, 2026

A Few of Our Favorite Things: Staff Selections from the Permanent Collections
Through September 6, 2026

Random-Access Memory: Internet Art
Through September 27. 2026

Sullivan Goss

An American Gallery
11 East Anapamu Street
Santa Barbara, CA 93101

The Art of Collecting
May 29 - July 27, 2026

The Summer Salon, 2026
May 29 - July 27, 2026