



this issue:

front cover artist: Siavash Golkar, "Silent" Oil on canvas, 24in x 24in x 1.5in, 2023, \$6750

back cover artist: Cher Pruys, "Catching Snowflakes" Acrylic on 300LB Hot Press, 12in x 10in, 2020, \$7000

inside front: Edward Smith III, "Three Friends" Digital, 27in x 25.3in x 0.1in, 2024, \$375

inside back: Jenifer Follman, "Hurricane Revolution" Oil on wood panel, 48in x 36in, 2023, \$6400

artist of merit: Candace Pratt | artist of merit: Suzanne Hetzel

artist of merit: Charles Chao Wang | artist of merit: Weiye Xu

NOVUM ARTIS

the new artistic

issue 007

NOVUM ARTIS ISSUE 007 ARTIST LIST

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Detail from "Objective Duality" by Alexander Johns, Photo, 17in x 22in, 2024, Inquire with artist for pricing on prints or series

editor's letter

Our Policy On A.I.

Welcome to Issue 007 of Novum Artis, the first issue of our second year! We are extremely excited about this issue, which contains an absolute wealth of great art from artists around the world. So much, we had to designate not one, not two, but FOUR Artists Of Merit – we just couldn't narrow it down!

I do want to take a moment to address easily the most controversial topic in the art world today: A.I. The past two years have brought with them an explosion of A.I. art. The quality generated by A.I. apps has improved exponentially. Gone are the days of blobby cartoonish pictures of a 14-fingered Will Smith eating spaghetti. Now, we have masterful output that has become almost indistinguishable to the human eye from true human-created art.

Opinions on A.I. generated art run the entire gamut from "it is not art unless a human created every aspect" – which could make photography and digital art into NOT art – all the way to "everything is art, even if it's 100% A.I. generated" – which takes human creativity entirely out of the mix. As far as the opinion that A.I. is theft because it was trained using other artist's work... we feel that is no different than what any of us do with our eyes and mind. We all view the work of other artists, which informs and shapes our own future works.

Our standard as to what we would or would not accept regarding A.I. generated art was easy to decide.

It's no secret that I create digital art that includes A.I. generated elements. My philosophy is that, like Photoshop or

any other software, A.I. generation is a tool. I choose to use A.I. to generate elements, which I then manipulate and composite myself into collages – most of which don't appear to be collages in the traditional sense.

But collages, by definition, are found materials assembled together to form a new work. That fits with this usage of A.I.

So that's where we draw the line. As long as there is SIGNIFICANT human interaction BETWEEN the moment(s) of A.I. generation and the finished artwork, we find it acceptable. We also will not knowingly accept artwork that appears to have used "in the style of (artist name)" in the prompt. In our opinion, THAT is uncool.

So there you are. I welcome discussion on the issue. My email is below, for that or any other questions or comments you may have. Enjoy this issue!

PAT FLANAGAN

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NOVUM ARTIS – THE NEW ARTISTIC ISSUE 007

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THIS ISSUE'S COLOR INSPIRATION

Limpet Shell CMYK 32% 1% 0% 13%, one of Pantone's 10 trending colors for 2025.

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artist of merit:



biography

Candace began a second career in architectural glass in 2000, after 25 years in new products marketing in Fortune 500 companies. Working with interior designers, she manufactured large-scale glass installations for residential and commercial applications. In 2015 Candace decided to explore her own work and was selected for a Pilchuck Glass School residency. She was given permission to breathe, reflect, fail, and observe. She told friends it was the greatest artistic gift ever given to her. From that opportunity came clarity, and slowly she has woven a story about social justice issues through her mixed media visual arts. For Candace, the basket and vessel sculptures that she creates symbolize a common tool for all

cultures. They serve to unite, protect, and gather into one place the goods for all individuals from across the globe to better daily life. Each art piece tells a story of fusing cultural, societal and equality issues into an exploration by the viewer.

artistic statement

For more than two decades I have enjoyed Navajo-style weaving while running a small business in architectural kilnformed glass. These two artforms were worlds apart until 5 years ago when I combined my love of fiber and glass to become a maker of baskets and vessels. Being able to link these two media to bridge traditional techniques with contemporary materials has given me a sense of cultural and historical balance. I often muse comparing my eclectic basketry with my diverse heritage of German/Shawnee and English/French. From my early years in the grasslands of the Midwest to my adulthood in the Pacific Northwest, I have drawn on these gifts of bounty in designing my baskets and vessels. By utilizing the most common of nature's offerings, and combining them with contemporary materials, I have advanced a new mixed media visual artform encompassing baskets and vessels. During these few years I have developed 3 unique techniques for manipulating glass and fiber into vessel sculptures. Drawing on my background in architectural glass, my initial form includes waterjet cutting technology to transform a glass disk into a base with basketry spokes ready for slump-firing and weaving. The second technique uses dovetail joint construction, where the glass base and spokes are waterjet cut separately to achieve the male/female joints. These elements are joined and woven using a variety of weft materials such as reed, fabric, yarn, and embellishments. An adaptation of basket 'coiling' is the most recently developed technique I have created. Instead of incorporating pine needles or grass, I am using glass threads, called stringer, which are bundled and shaped in a kiln. Wax linen thread is used for joining each layer. The color palette I have chosen has developed gradually over many years. I thrive on vibrant colors and have relied on nature to help me in this quest to define it. I will forever be a student of nature's unmatched perfection. My hobbies of scuba diving, amateur astronomy, and gardening have provided the laboratories for creating my palette. For more than 25 years I have dived the coral reefs of the Indo-Pacific region; while with my trusty telescope, I have studied the structure of galaxies and nebula to observe their immeasurable array of colors and beauty. And, finally, I have immersed myself, on a macroscale, to explore the rainbow of life blooming in my backyard garden. These hobbies are the foundation for my interpretation of nature's magnificence in my contemporary visual art forms. Baskets and vessels are an unequalled tool for conversation, understanding and equality. How rich we are when we meld and blend for the betterment of all.

social/web contacts

See more of Candace's art at: Instagram [candacegpratt](#) | Web www.candaceprattfineart.com

Candace Pratt

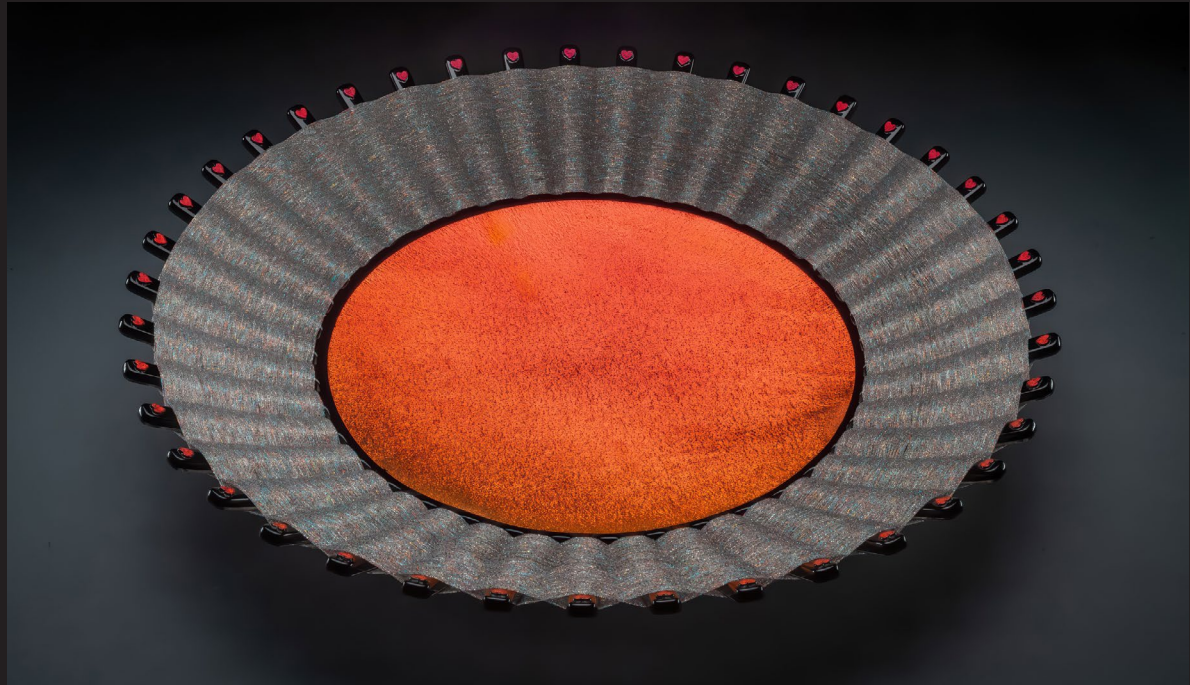


"Cinnamon Dolce Latte with Sprinkles" Kiln-formed glass threads and 7-ply waxed linen., 14in x 6.5in x 6.5in, 2023, \$4200
This vessel is an adaptation of traditional pine needle construction, where glass threads are fired in a kiln to form the shape. Waxed linen is woven in a diamond pattern. The vessel base is 1.5' thick cast glass.

artist of merit:



"For the Love of Color" Fabric, flat reed, 1/8" cording, and kiln-formed glass, 13.25in x 14in x 14in, 2023, \$1800
The vessel base and spokes are kiln-formed glass, which are waterjet cut as separate dovetail construction. The weft base of cording is woven 3-rod wale followed by alternating flat reed and fabric in an over/under pattern.



"Forty-One Hearts" Mixed Media Iridescent Thread & Dichroic Glass, 4.25in x 26in x 26in, 2020, \$8500
Creating Forty-One helped me speak to the systemic racism in our country. It is a tribute to Amadou Diallo, an unarmed Guinean immigrant who was shot at 41 times and killed by four NYPD officers in 1999. Now in the 21st century we repeat our unsustainable path; may we unite to heal a broken planet.

Candace Pratt



"Indonesian Mie Goreng Cuisine" Kiln-formed glass, jelly yarn and beads, 2in x 14in x 9in, 2023, \$1200
Indonesian Mie Goreng Cuisine is a blending of my love of glass and fiber into baskets and vessels.
It is part of a series titled 'Melting Pot', where fusing these two media together has allowed me to bring attention to a common purpose for unity.



"Winter" Kiln-formed glass, jelly yarn, cotton yarn, and beads., 5in x 11.5in x 11.5in, 2023, \$1200
'Winter' is a glass and fiber vessel in my series 'Melting Pot'. I have combined my love of fiber and glass to highlight the richness and beauty of our natural world. This vessel is made by waterjet cutting a glass disk to create basketry spokes. The vessel is shaped in a kiln and woven.