



## ATRIUM ART GALLERY

Winter/Spring Invitational 2022 Exhibition

# Reimagining Resilience

**February 10 – April 11**

**FEATURING WORKS BY:**

FLOOR 2

FLOOR 3

FLOOR 4

FLOOR 5

**IBOU NDOYE   BRADLEY HAYMES   GUILLERMO BUBLIK   SEAN CARNEY**

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Dr. Lynn L. Siebert, Gallery Director • 973.285.5115 x 10 • [Lsiebert@morrisarts.org](mailto:Lsiebert@morrisarts.org)  
Administration & Records Building • 10 Court Street, PO Box 900 Morristown, NJ

Gallery managed by:



**morrisarts**



## Atrium Art Gallery Exhibition

### **Welcome from the Morris County Board of County Commissioners**

The Morris County Board of County Commissioners welcomes you to the Atrium Art Gallery and the hundreds of pieces it contains on a rotating basis.

Designed to fill the need in Morris County for a location for artists to exhibit their work, the gallery offers four floors of atrium and lobby space for exhibition in the County of Morris Administration and Records Building located on Court Street in Morristown.

The exhibitions have been viewed by thousands of residents. Indicative of the support the Gallery has received from artists in Morris County and throughout New Jersey, New York and Pennsylvania, is the long list of advance bookings and ongoing requests to exhibit.

The Art Gallery started in 1977 in a small waiting room in the former County Administration Building, now the Courthouse Annex. In this room, the Morris County Heritage Commission held numerous small exhibitions of paintings, prints and photographs by well-known New Jersey artists. The Heritage Commission continues to contribute artwork to the Atrium Art Gallery.

In January 2008, at the request of the County, Morris Arts assumed oversight for planning exhibitions at the Atrium Gallery.

As you walk through the corridors viewing the artwork, the Board of County Commissioners is certain you will enjoy the exhibition and be enriched by its contents.



Teyfun Selen,  
Commissioner/  
Director

Morris Arts, located in Morristown, NJ, is a not-for-profit organization founded in 1973 dedicated to building community through the arts. Using the arts to inspire, connect and engage, Morris Arts serves as a resource for Morris County with a special focus on arts programming in the community and in the schools, arts advocacy, creative placemaking and support of the Morris Area community of artists and arts organizations.

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*There is no charge to artists to exhibit at the Atrium Art Gallery and no commission is taken on sales of work exhibited at the gallery. Exhibits typically hang for periods of two-three months. For more information about exhibiting at or purchasing art exhibited in the Atrium Art Gallery, please contact Gallery Director Dr. Lynn L. Siebert, Director of Galleries for Morris Arts, at (973) 285-5115, ext. 10 or [LSiebert@morrisarts.org](mailto:LSiebert@morrisarts.org).*

## Atrium Gallery Exhibition: *REIMAGINING RESILIENCE*

**IBOU NDOYE, 2<sup>nd</sup> Floor**

**February 10 – April 11, 2022**



L--R: Ibou Ndoye's reverse paintings on glass: *Happy Kids*; *The Wolof Couple*; *Mother and Twins*; painting on carpet, *The Loyal Court* (Diptych).

### **IBOU NDOYE**

#### **Artist's Statement:**

I AM NOT AN ARTIST  
BY INJECTION OR  
BY CHOICE OR  
BY TRAINING  
BUT, BY BIRTH

That is why, the means of communication I use in my art is an easy-to-understand universal language. You would not need a dictionary, a large vocabulary or a translator to understand it, because it is 100% social, in the sense that it has a social function which allows it to deal with all the social ethics of modern and traditional life.

It is the short story from an oral tradition that teaches, informs, awakens, communicates and commits you to the cause of answering the unasked questions of people with facial expressions. My art can also be regarded as the channel through which people watch themselves acting alive or pre-recorded.

My inspirations come from the unseen, neglected or discarded things from our social and daily life. My duty as an artist is to communicate and to open people's eyes to realities. The oral tradition of my homeland, Senegal, has also had a great impact on my work. Being a storyteller, I sometimes represent African short stories with images. It is another means of expressing myself through painting.

#### **Biography:**

Born in West Africa's most progressive capital city, Dakar, Senegal, glass-painting artist Ibrahima Ndoye has combined modernism and traditionalism to create a style unique to himself. Ibrahima, commonly known as "Ibou," grew up as the oldest child of a family of four boys in the suburbs of Dakar. Ibou's mother made her living as a dressmaker while his grandmother worked as a tie-dye artist. Regularly surrounded by colorful African textiles and fabrics, it is not surprising that Ibou says he "socialized with art and cohabited with colors" from a very young age.

Ibou began his career as a painter in the late 1980s during a period in Senegal called the "Set Setal," or clean-up movement. The movement encouraged artists to embellish the environment by expressing themselves through murals on buildings and walls. It was during this time that Ibou painted several murals in the suburban city of Pikine. Some of Ibou's murals were selected to appear in a French-produced documentary in 1990.

Eventually Ibou's interests changed. Following a tradition brought from the Middle East to Senegal one hundred years prior, Ibou entered and



renovated the world of glass painting. When the technique was first introduced to the Senegalese, the subject matter was predominated by religious scenes- i.e. Abraham's sacrifice, Noah's Ark, Mary and Jesus. It wasn't until after Senegal gained its independence from its French colonizers (1960) that glass painting expanded in new directions. However, through the 1980s only those holding degrees in fine art dared to play with the century-old tradition. These initial innovators tended to create images in such a way that the traditional style was barely recognizable through their abstractions.

It was in the early 90s that a third wave of glass painters surfaced in Dakar. People like Ibou began to look back at the traditional style of their predecessors with a new inspiration. Instead of painting traditional African scenes on clean sheets of regularly shaped glass, Ibou started breaking and layering the glass to create new textures and effects. The incorporation of various other materials including copper wire, broken bottles, wood, bone, and animal skin began to appear in Ibou's work as well. Later in his life, upon relocating to America, Ibou took one step further by mixing glass with plastics and other materials common to our modern environment. It is not unusual to find Ibou stapling scraps of soda cans and detergent boxes onto vibrantly painted CD cases portraying images of African women carrying jugs of water above their heads. As the times changed, so did Ibou's work, creating a new style from an old tradition.

In the late 90s Ibou began exhibiting his work around Africa and Europe in local and internationally touring shows. The Biannual of African Art hosted in Dakar regularly accepts Ibou's work for exhibition in a show titled "The Salon of Glass Painting." In 1999 Ibou expanded his involvement in Senegal's art scene when he started running glass painting workshops at the El Hadji Doudou Mbath Primary School, and later at the Dakar YMCA.

In 2001 Ibou found himself on his way to join a friend in New England. For several months Ibou taught painting classes at Allen Special Needs Camp for the disabled in Bedford, New Hampshire. Later that year Ibou moved to Rhode Island where he acted as an art instructor for a program entitled "Kids at Risk" run by the Urban Collaborative Accelerated Program (UCAP). Ibou also appeared as a guest speaker on the Cox Television production "Cultural Tapestry."

Now Ibou resides in Jersey City, New Jersey, and regularly exhibits his art both locally and internationally in addition to holding glass painting workshops at libraries and schools. Ibou intends to continue promoting and expanding his artistic vision through exhibition, education and cultural exchange.

Ibou's website: [www.iboundoye.com](http://www.iboundoye.com)

Facebook: [www.facebook.com/ibou.ndoye](https://www.facebook.com/ibou.ndoye)

Instagram: [www.instagram.com/iboundoyeart](https://www.instagram.com/iboundoyeart)

To purchase artworks, contact Gallery Director, Dr. Lynn L. Siebert, at [Lsiebert@morrisarts.org](mailto:Lsiebert@morrisarts.org).

#	Artist	Year	Title	Medium	Dimensions	Price
1	Ibou Ndoye	2017	Happy Kids	Reverse Glass Painting	26 x 24	\$1,200
2	Ibou Ndoye	2012	Living Mask II	Reverse Glass Painting	21 x 20	\$700
3	Ibou Ndoye	2017	Faces With Questions	Reverse Glass Painting	26 x 24	\$1,200
4	Ibou Ndoye	2017	I have Eyes for You	Reverse Glass Painting	24 x 20	\$1,000
5	Ibou Ndoye	2007	The Travelers	Reverse Glass Painting	21 x 20	\$700
6	Ibou Ndoye	2017	Happiness in The Family	Reverse Glass Painting	26 x 24	\$1,200
7	Ibou Ndoye	2012	Living Mask I	Reverse Glass Painting	21 x 20	\$700
8	Ibou Ndoye	2007	Flower Seller	Reverse Glass Painting	21 x 20	\$600
9	Ibou Ndoye	2011	The Loyal Court	Acrylic & House Paint on carpet	9' x 3'	\$4,000
10	Ibou Ndoye	2011	The Loyal Courts	Acrylic & House Paint on carpet	9' x 3'	\$4,000 or \$8,000 for the entire diptych 6' x 9'
11	Ibou Ndoye	2016	Playfully Child	Reverse Glass Painting	35 x 32	\$1,600
12	Ibou Ndoye	2017	The Family	Reverse Glass Painting	35 x 32	\$1,650
13	Ibou Ndoye	2007	Car Rapid	Reverse Glass Painting	25 x 24	\$1,000
14	Ibou Ndoye	2012	Signs and Patterns	Acrylic & House Paint on carpet	58 x 36	\$2,700
15	Ibou Ndoye	2011	Human Nature	Acrylic & House Paint on carpet	70 x 31	\$3,000
16	Ibou Ndoye	2002	The Fulani Couple	Reverse Glass Painting	28 x 27	\$1,600
17	Ibou Ndoye	2018	The Wolof Couple	Reverse Glass Painting	34 x 29	\$1,500
18	Ibou Ndoye	2016	Mother and Twins	Reverse Glass Painting	35 x 32	\$1,650

Atrium Gallery Exhibition: *REIMAGINING RESILIENCE*

**IBOU NDOYE, 2<sup>nd</sup> Floor**

**February 10 – April 11, 2022**



L-R: Ibou Ndoye's Reverse Paintings on Glass: *Happy Kids*; *Living Mask II*; *Faces with Questions*; *I have Eyes for You*; *The Travelers*



L-R: Ibou Ndoye's Reverse Paintings on Glass: *Happiness in The Family*; *Living Mask 1*; *Flower Seller*; *Acrylic/House Paint on Carpet: The Loyal Courts (Diptych)*



L-R: Ibou Ndoye's Reverse Paintings on Glass: *Playfully Child*; *The Family*; *Car Rapid*; *Acrylic/House Paint on Carpet: Signs and Patterns*; *Human Nature*



L-R: Ibou Ndoye's Reverse Paintings on Glass: *The Fulani Couple*; *The Wolof Couple*; *Mother and Twins*



**BRADLEY HAYMES, 3<sup>rd</sup> Floor**

**February 10 – April 11, 2022**



L-R: Bradley Haymes' acrylics: *Saber-Toothed Cat*; *African Wild Dog*; *Hyenas*; *Sloth*; *Dire Wolf*; *Camelops*

## **BRADLEY HAYMES**

### **Artist's Statement / Bio:**

The earliest known artwork is of animals. Every early culture used animals in their mythology and art. My work continues this tradition in a modern context. While early artists painted creatures they would've directly encountered, technology allows us to capture animals from around the world, including the deep sea, as well as unlock a vast array of extinct species.

I've always had an interest in the primal, direct nature of wildlife. I think the further we get from the natural world, the more we lose some connection we inherently need. Perhaps portraying wild beasts has also always been a way to acknowledge a range of instincts we largely subdue.

I prefer to present wildlife in a neo-expressionist style to let the audience experience nature in a new light. This often includes use of layering, juxtaposing color schemes and styles to create a strong emotional response. I enjoy merging science, art and, at times, even comedy together in my work. My North American megafauna series is part cautionary tale and part fascination with anatomy.

I graduated from Montclair State University in 2011 with a B.A. in art education and from Cardozo School of Law in 2021 where I earned a Juris Doctor. I currently work in Landlord Tenant Court in Morris County.

To learn more about Bradley Haymes, visit

<https://www.facebook.com/groups/38790823491/posts/10155730875533492/>;

And <https://kalajerzy.wordpress.com/category/art-nyc/>

To purchase artworks, contact Gallery Director, Dr. Lynn L. Siebert, at [Lsiebert@morrisarts.org](mailto:Lsiebert@morrisarts.org).

Atrium Gallery Exhibition: *REIMAGINING RESILIENCE*

**BRADLEY HAYMES, 3<sup>rd</sup> Floor**

**February 10 – April 11, 2022**

#	Artist	Title	Dimensions	Year	Medium	Price
1	Bradley Haymes	Laughing Hyena	16 x 16	2011	Acrylic	\$300
2	Bradley Haymes	Wolf	18 x 16	2012	Acrylic	\$200
3	Bradley Haymes	Sloth	20 x 24	2012	Acrylic	\$300
4	Bradley Haymes	Porcupine	16 x 16	2011	Acrylic	\$150
5	Bradley Haymes	African Wild Dog	16 x 16	2020	Acrylic	\$100
6	Bradley Haymes	Black-Backed Jackal	16 x 16	2011	Oil and Acrylic	\$100
7	Bradley Haymes	Critters	36 x 48	2017	Acrylic	\$450
8	Bradley Haymes	Deep Sea Creatures	36 x 48	2012	Oil	\$600
9	Bradley Haymes	Serval	24 x 36	2012	Acrylic	\$250
10	Bradley Haymes	Civet	24 x 36	2013	Acrylic	\$150
11	Bradley Haymes	Anteater	24 x 48	2012	Acrylic	\$200
12	Bradley Haymes	Mandrill	20 x 24	2011	Acrylic	\$125
13	Bradley Haymes	Pangolin	18 x 36	2012	Acrylic	\$350
14	Bradley Haymes	Jackal	30 x 40	2013	Acrylic	\$700
15	Bradley Haymes	Bristlemouth	12 x 36	2013	Acrylic	\$200
16	Bradley Haymes	Tree Kangaroo	24 x 30	2012	Acrylic	\$150
17	Bradley Haymes	Fossa	24 x 48	2013	Acrylic	\$400
18	Bradley Haymes	African Wild Dogs	36 x 60	2013	Acrylic	\$500
19	Bradley Haymes	Blue-Ringed Octopus	18 x 24	2015	Acrylic	\$100
20	Bradley Haymes	Three-Toed Sloth	16 x 20	2018	Acrylic	\$100
21	Bradley Haymes	Hyenas	46 x 60	2013	Acrylic	\$1,300
22	Bradley Haymes	Tasmanian Wolf	36 x 48	2013	Acrylic	\$500
23	Bradley Haymes	Marsupial Lion	60 x 36	2013	Acrylic	\$700
24	Bradley Haymes	Glyptodon	36 x 48	2014	Acrylic	\$600
25	Bradley Haymes	Western Horse	36 x 48	2014	Acrylic	\$600
26	Bradley Haymes	Saber-Toothed Cat	36 x 48	2014	Acrylic	\$600
27	Bradley Haymes	Stag-Moose	36 x 48	2014	Acrylic	\$500
28	Bradley Haymes	Dire Wolf	40 x 60	2014	Acrylic	\$750
29	Bradley Haymes	Short-Faced Bear	40 x 60	2014	Acrylic	\$900
30	Bradley Haymes	American Cheetah	36 x 48	2014	Acrylic	\$600
31	Bradley Haymes	Teratorn	40 x 60	2015	Acrylic	\$500
32	Bradley Haymes	Stockoceros	36 x 48	2015	Acrylic	\$500
33	Bradley Haymes	Camelops	36 x 48	2014	Acrylic	\$600
34	Bradley Haymes	Extinct Megafauna	30 x 40	2013	Oil and Acrylic	\$400
35	Bradley Haymes	Rattlesnake 2	60 x 36	2014	Acrylic	\$600



Atrium Gallery Exhibition: *REIMAGINING RESILIENCE*

**BRADLEY HAYMES, 3<sup>rd</sup> Floor**

**February 10 – April 11, 2022**



L-R: Bradley Haymes' acrylic paintings *Laughing Hyena*; *Wolf*; *Sloth*; *Porcupine*; *African Wild Dog*



L-R: Bradley Haymes' *Black-Backed Jackal* (acrylic); *Critters* (acrylic); *Deep Sea Creatures* (oil); *Serval* (acrylic); *Civet* (acrylic)



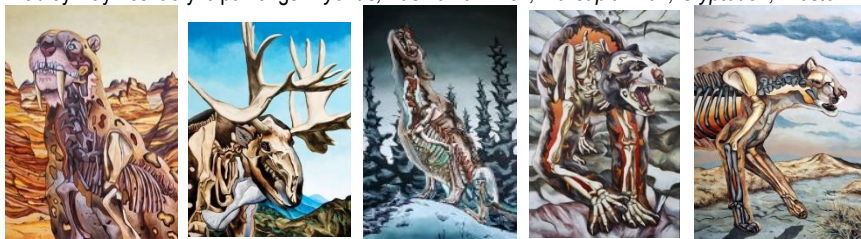
L-R: Bradley Haymes' acrylic paintings: *Anteater*; *Mandrill*; *Pangolin*; *Jackal*; *Bristlemouth*



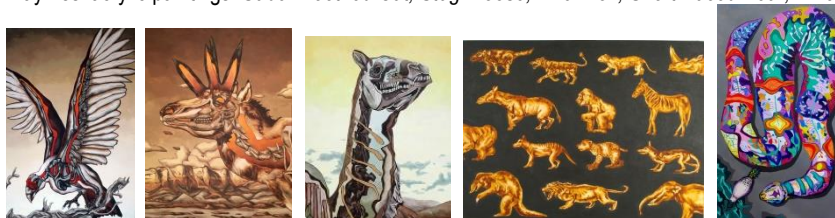
L-R: Bradley Haymes' acrylic paintings: *Tree Kangaroo*; *Fossa*; *African Wild Dogs*; *Blue-Ringed Octopus*; *Three-Toed Sloth*



L-R: Bradley Haymes' acrylic paintings: *Hyenas*; *Tasmanian Wolf*; *Marsupial Lion*; *Glyptodon*; *Western Horse*



L-R: Bradley Haymes' acrylic paintings: *Saber-Toothed Cat*; *Stag-Moose*; *Dire Wolf*; *Short-Faced Bear*; *American Cheetah*



L-R: Bradley Haymes paintings: *Teratorn* (acrylic); *Stockoceros* (acrylic); *Camelops* (acrylic); *Extinct Megafauna* (oil & acrylic); *Rattlesnake 2* (acrylic)





Works by Guillermo Bublik: *Touched*; *Nose to the glass 2*; *Don't get caught*; *I have seen them all already*; *Succulents*

**Artist Statement:**

I consider myself an abstract expressionist painter even though I occasionally play around with figurative themes.

I am fascinated by the interplay between chance and purpose and believe that the most vibrant art is created when the conscious brain and the hand that facilitates the unconscious are a single step out of phase. If one is way ahead or behind the other, the painting is either stilted or chaotic.

I think that an unplanned brush stroke at times leads to especially strong works of art, as the unexpected deviation forces the artist to improvise, to stretch his or her resources in order to incorporate the new feature into the whole.

I explicitly expose myself to these oops moments at multiple stages of my work.

**Biography:**

Guillermo Bublik grew up in Buenos Aires, Argentina, and came to the U.S.A. to pursue a graduate degree in Physics. He saw beauty in the symmetrical arrangement of Maxwell's equations of electro-magnetism and in Einstein's General Relativity formulation to describe gravitation. He found it fascinating that a set of equations could describe real life processes.

He is awed by every form of human ingenuity. Witnessing what is made possible by the spark of creativity makes him feel blessed to have been born. He has always been especially attracted to the visual arts, to works that deliver strong emotions all at once, whether it takes a few seconds or a lifetime for a full digestion of their message.

He believes that a unified source of scientific, technical, and artistic creativity lies in the thirst to find underlying patterns, forms, structures, and beauty in the world we inhabit.

He retired from a long technical career in late 2018 and started painting right away. Even though this path was serendipitous, it now feels very logical, as it provides a way to continue to tend to this thirst.

He is thrilled that painting provides him a vehicle to connect with other people on both an emotional and an intellectual level.

After living in Chicago for 31 years, Guillermo and his wife recently moved to Jersey City.

Visit his Website: <https://guillermobublikartist.com/>; his Instagram: <https://www.instagram.com/guillermobublik/> to learn more about his work and to contact him directly.

To purchase artwork, please contact Gallery Director, Dr. Lynn L. Siebert, at [Lsiebert@morrisarts.org](mailto:Lsiebert@morrisarts.org).

Atrium Gallery Exhibition: *REIMAGINING RESILIENCE*

**GUILLERMO BUBLIK, 4<sup>th</sup> Floor**

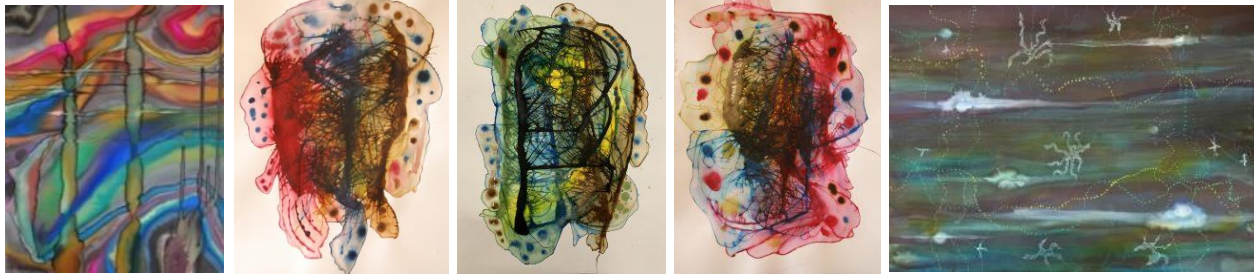
**February 10 – April 11, 2022**

#	Artist	Title	Medium	Price	Year	Dimensions
1	Guillermo Bublik	Succulents	Watercolor on panel	\$1,200	2019	40 x 30
2	Guillermo Bublik	Kaleidoscopy 2	Watercolor on paper	\$600	2019	30 x 22
3	Guillermo Bublik	Kaleidoscopy 10	Watercolor on paper	\$600	2019	30 x 22
4	Guillermo Bublik	Kaleidoscopy 4	Watercolor on paper	\$600	2019	30 x 22
5	Guillermo Bublik	Curled once about the house	Watercolor on panel	\$1,200	2019	30 x 40
6	Guillermo Bublik	I have heard the mermaids	Watercolor on panel	\$1,200	2019	30 x 40
7	Guillermo Bublik	Rayuela 1	Ink on canvas -- framed	\$6,000	2019	58 x 98
8	Guillermo Bublik	Rayuela 5	Ink on canvas -- framed	\$7,000	2019	58 x 106
9	Guillermo Bublik	With a bald spot in the middle of my hair	Markers on paper	\$9,600	2021	48 x 98
10	Guillermo Bublik	The whisperers	Markers on paper	\$9,000	2021	48 x 89
11	Guillermo Bublik	I have seen them all already	Watercolor on panel	\$1,800	2019	36 x 36
12	Guillermo Bublik	So naked and unashamed	Watercolor on panel	\$1,800	2020	30 x 40
13	Guillermo Bublik	Nomads 19	Watercolor on panel	\$430	2020	24 x 18
14	Guillermo Bublik	Tomo y obligo	Markers on paper	\$8,500	2021	48 x 87
15	Guillermo Bublik	In transit 2	Markers on paper	\$8,000	2021	48 x 78
16	Guillermo Bublik	Through the looking mask	Watercolor on panel	\$1,200	2020	30 x 40
17	Guillermo Bublik	Beneath the music from a farther room	Watercolor and enamel on panel	\$1,800	2020	40 x 30
18	Guillermo Bublik	Finish line	Ink on paper	\$320	2019	30 x 22
19	Guillermo Bublik	Don't get caught	Ink on paper	\$320	2019	30 x 22
20	Guillermo Bublik	Ask me where I have been 6	Watercolor and ink on panel	\$1,400	2020	36 x 36
21	Guillermo Bublik	Standing room only	Watercolor on panel	\$1,200	2019	30 x 40
22	Guillermo Bublik	Nose to the glass 2	Watercolor on panel	\$1,200	2020	40 x 30
23	Guillermo Bublik	Touched	Watercolor on paper	\$580	2019	30 x 22

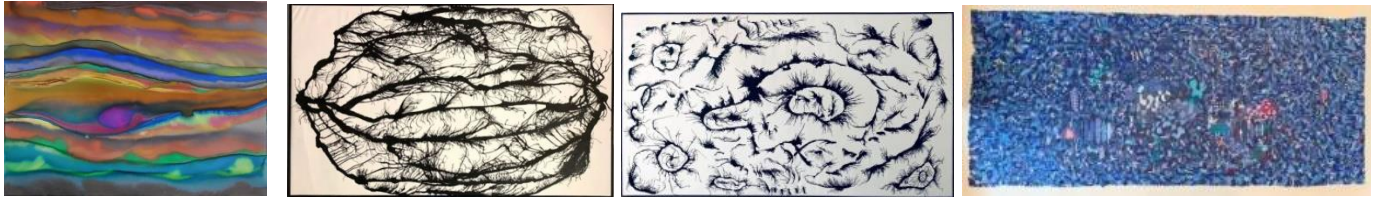


Atrium Gallery Exhibition: *REIMAGINING RESILIENCE*  
**GUILLERMO BUBLIK, 4<sup>th</sup> Floor**

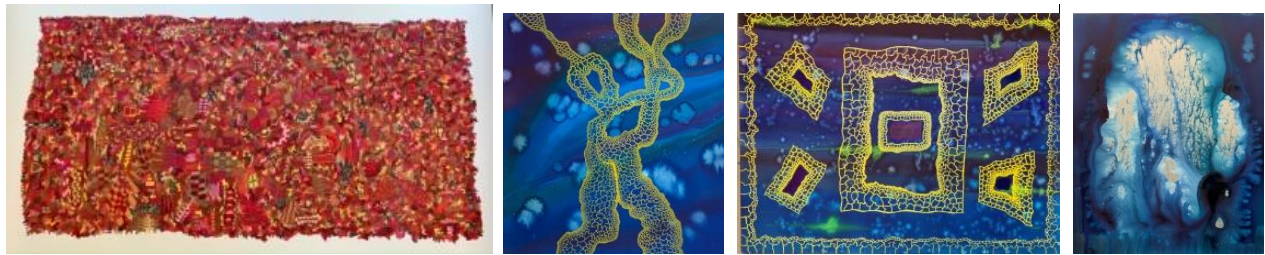
**February 10 – April 11, 2022**



L-R: Artworks by Guillermo Bublik: *Succulents*; *Kaleidoscopy 2*; *Kaleidoscopy 10*; *Kaleidoscopy 4*; *Curled once about the house and fell asleep*



L-R: Artworks by Guillermo Bublik: *I have heard the mermaids singing to one another*; *Rayuela 1*, *Rayuela 5*; *With a bald spot in the middle of my hair*



L-R: Artworks by Guillermo Bublik: *The whisperers*; *I have seen them all already*; *So naked and unashamed*; *Nomads 19*



L-R: Artworks by Guillermo Bublik: *Tomo y Obligo*; *In transit 2*; *Through the looking mask*; *Beneath the music from a farther room*



L-R: Artworks by Guillermo Bublik: *Finish line*; *Don't get caught*; *Ask me where I have been 6*; *Standing room only*; *Nose to the glass 2*; *Touched*



L-R: Sean Carney's works in wood: *Sometimes I Soar*; *The Song of the Longshoremen*; *Night Moves*; *Beneath the Trees without a Care*; *19<sup>th</sup> Street Tap Room*; *The Pride of Passyunk*.

## **SEAN CARNEY**

### **Artist Statement:**

I paint places I love. The buildings, the boats and shorelines are just place markers for memories that I share with special people in my life. I enjoy taking in my surroundings and imagine painting them. These paintings are my connections to the past and an unbreakable bond to my work.

I paint with Minwax wood stain and a Dremel. It is a process that is mine and mine alone. My paintings look like traditional paintings from a distance, but upon closer inspection you gain a realization that they are not traditional at all. It is that moment of contemplation that drives me to continue my growth and development.

For more information on Sean Carney and his work, visit him at

Website: <http://www.carneystudios.net>;

Facebook: [Seancarneynj@facebook.com](mailto:Seancarneynj@facebook.com)

Instagram: [Carneystudios@instagram.com](mailto:Carneystudios@instagram.com)

Or

Phone: at 732-757-6108

To purchase art, please contact Gallery Director, Dr. Lynn L. Siebert at [Lsiebert@morrisarts.org](mailto:Lsiebert@morrisarts.org)



Atrium Gallery Exhibition: *REIMAGINING RESILIENCE*

**SEAN CARNEY, 5<sup>th</sup> Floor**

**February 10 – April 11, 2022**

#	Artist	Year	Title	Medium	Dimensions	Price
1	Sean Carney	2021	Railroad Street	Minwax wood stain and Dremel on wood	18" round	\$1,300
2	Sean Carney	2021	Return to Lambertville	Minwax wood stain and Dremel on wood	18" round	\$1,300
3	Sean Carney	2018	Palmer Square	Minwax wood stain on panel	12"x36"	\$3,500
4	Sean Carney	2021	The Heart of Rockport	Minwax wood stain and Dremel on wood	12" round	\$750
5	Sean Carney	2021	Rockport by the Sea	Minwax wood stain on wood	12" round	\$750
6	Sean Carney	2021	Neon Giant	Minwax wood stain and Dremel on wood	18" round	\$1,300
7	Sean Carney	2021	Night Moves	Minwax wood stain and Dremel on wood	24" round	\$2,300
8	Sean Carney	2022	We Were Born to Endure	Minwax wood stain on wood	18" round	\$1,300
9	Sean Carney	2021	I know where I need to be	Minwax wood stain and Dremel on wood	24" round	\$2,300
10	Sean Carney	2021	Beneath the Trees without a care	Minwax wood stain on wood	18" round	\$1,300
11	Sean Carney	2018	The Queens Garden	Minwax wood stain and Dremel on wood	18"x24"	\$2,000
12	Sean Carney	2018	6 Blocks to Burke	Minwax wood stain and Dremel on wood	18"x24"	\$2,000
13	Sean Carney	2017	Wait for me at Congress Hall	Minwax wood stain on panel	16"x20"	\$1,500
14	Sean Carney	2021	Stay	Minwax wood stain and Dremel on wood	24" round	\$2,300
15	Sean Carney	2021	Mystic Memories	Minwax wood stain and Dremel on wood	24"x36"	\$3,500
16	Sean Carney	2017	The Red Cottage	Minwax wood stain and Dremel on wood	24"x36"	\$3,500
17	Sean Carney	2022	Classics are Always in Style	Minwax wood stain and Dremel on wood	24" round	\$2,300
18	Sean Carney	2020	The Pride of Passyunk	Minwax wood stain and Dremel on wood	26.5"x34"	\$3,500
19	Sean Carney	2019	Room and Board	Minwax wood stain and Dremel on wood	38" round	\$4,000
20	Sean Carney	2019	The Song of the Longshormen	Minwax wood stain and Dremel on wood	18"x24"	\$2,000
21	Sean Carney	2018	By Your Side	Minwax wood stain and Dremel on wood	18"x24"	\$2,000
22	Sean Carney	2021	To the Sea	Minwax wood stain on wood	18" round	\$1,300
23	Sean Carney	2021	Sometimes I Soar	Minwax wood stain and Dremel on wood	18" round	\$1,300
24	Sean Carney	2018	The Logan House	Minwax wood stain and Dremel on wood	16"x20"	\$1,500
25	Sean Carney	2021	A Walk on the Dunes	Minwax wood stain and Dremel on wood	18" round	\$1,300
26	Sean Carney	2019	You Can't Knock the Hustle	Minwax wood stain on panel	16"x20"	\$1,500
27	Sean Carney	2019	19th Street Tap Room	Minwax wood stain and Dremel on wood	18"x24"	\$2,000

Atrium Gallery Exhibition: *REIMAGINING RESILIENCE*  
**SEAN CARNEY, 5<sup>th</sup> Floor**

**February 10 – April 11, 2022**



L-R: Sean Carney's Minwax wood stain and Dremel on wood or panel: *Railroad Street*; *Return to Lambertville*; *Palmer Square*; *The Heart of Rockport*; *Rockport by the Sea*



L-R: Sean Carney's Minwax wood stain (and Dremel) on wood: *Neon Giant*; *Night Moves*; *We Were Born to Endure*; *I know where I need to be*; *Beneath the Trees without a Care*



L-R: Sean Carney's Minwax wood stain and Dremel on wood or panel: *The Queen's Garden*; *6 Blocks to Burke*; *Wait for me at Congress Hall*; *Stay*; *Mystic Memories*; *The Red Cottage*



L-R: Sean Carney's Minwax wood stain and Dremel on wood: *Classics are Always in Style*; *The Pride of Passyunk*; *Room and Board*; *The Song of the Longshoremen*; *By Your Side*; *To the Sea*



L-R: Sean Carney's Minwax wood stain (and Dremel) on wood or panel: *Sometimes I Soar*; *The Logan House*; *A Walk on the Dunes*; *You Can't Knock the Hustle*, *19<sup>th</sup> Street Tap Room*