

## DIAPHANOUS *and* STEVE SUNENBLICK: playing through

**DIAPHANOUS** Inspired by the translucent qualities and feminine connotations of tulle; Aidan Fraser, Natalie Nelson, and Quinn Evans offer a contemporary interpretation of diaphanous in their collaborative exhibition centered on transparency, selfhood, and resilience. The artists explore the visibility of vulnerability, both personal and collective, through self-portraiture across distinct mediums. Each engages with themes of the body, perception, and identity, drawing on their own experiences to examine what it means to be seen. Through their collaboration, the artists braid personal stories into a communal narrative about the female form, shared vulnerabilities and understanding, and the joyful resistance made possible through connection.

At the heart of the exhibition is a tribute to the strength found in female friendship. Through their collaboration, Fraser, Nelson, and Evans reveal how vulnerability, when shared, becomes resilience, and how mutual care gives rise to quiet empowerment. Their work speaks to the unspoken bond between women; a space where inspiration moves freely, shaped by authenticity, resistance, and the simple yet radical act of being seen together.

Utilizing a range of media from sculpture, painting, photography, film, poetry, and found objects, Fraser, Nelson, and Evans construct immersive worlds that invite viewers to engage with both the art and their own reflections. The exhibition emphasizes nontraditional experiences; where vulnerability is not merely displayed but honored, challenging viewers to consider their experiences within current cultural, political, and social systems.

**Aidan Fraser** investigates her place in the grey area between nostalgia and expectation. Through life-scale and miniature installations in ceramic and paper sculpture installations, Fraser utilizes repetition, symbolism, collage and self portraiture as a means of self understanding.

Photographer **Natalie Nelson** explores the tension between self-awareness and self-perception, delving into questions of identity, vulnerability, and intimacy. Her work captures the dichotomy of feeling both seen and misunderstood; crafting a visceral, multisensory journey into body image, identity, and the shared human experiences that weave together personal narratives.

Funded by an Artist Springboard Grant from the Maine Arts Commission, **Quinn Evans** created a series of life-sized oil-painting representations of herself. Through the universal ritual of undressing, she reflects on themes of chronic illness, control, and release, exploring the internal dialogue of multiple selves as they navigate body image, fertility, and societal expectations.

**playing through** in the Hall and Studio galleries, is a solo exhibition of works by **Steve Sunenblick**.

Describing his process as...“travail!!” and, “pushing the process relentlessly!!” Steve explains that while some artists conceptualize their work in advance, his approach is, “a give and take with color, form, space and line. Sometimes with an initial idea – but never a fixed one controlling where the painting goes.” On the other side of discomfort is where connection is made. “It takes me to a private place where I can drift, revel, and respond spontaneously, expressively, deliberately – always searching and adjusting for the feeling evoked in me.” Intense athletes could describe this as, ‘playing through pain.’ Also, ‘Playing through’ is a golfing convention where players make allowances for differing paces of play. The artist is no stranger to golf.

## **DIAPHANOUS** dim=h×w×d

**1. *If I Was Skinny, You Wouldn't call This 'Brave'***, Natalie Nelson  
digital photograph on Tyvek (1/1), 59 x 41 in, \$1800

**2. *Me, Myself, and I***, Aidan Fraser  
ceramic, 60 x 60 in, *inquire for pricing*

**3a, 3c. *When I Am Alone I Am Loud***, Quinn Evans  
oil on linen, 84 x 60 in, 84 x 44 in, \$2150 ea. (\$6450 triptych)

**4. *Gripped***, Quinn Evans  
oil on linen, 76 x 50 in, \$4800

**5. *The Punctuation Never Comes***, Quinn Evans  
oil on linen, 76 x 76 in, \$5200

**6. *All Eyes On Me***, Quinn Evans  
oil on linen, 76 x 50 in, \$4800

**7. *Magenta***, Natalie Nelson  
digital photograph on Tyvek (1/1), 59 x 41 in, \$1800

**8. *Violet***, Natalie Nelson  
digital photograph on Tyvek (1/1), 59 x 41 in, \$1800

**9. *Sienna***, Natalie Nelson  
digital photograph on Tyvek (1/1), 59 x 41 in, \$1800

**10. *Chartreuse***, Natalie Nelson  
digital photograph on Tyvek (1/1), 59 x 41 in, \$1800

**11. *Cardinal***, Natalie Nelson  
digital photograph on Tyvek (1/1), 59 x 41 in, \$1800

**12. *Fuschia***, Natalie Nelson  
digital photograph on Tyvek (1/1), 59 x 41 in, \$1800

**13. *Homesick***, Aidan Fraser  
ceramic, paper, tulle, and found objects, 96 x 84 in, *inquire for pricing*

**14. *A Ballad to My Body***, Natalie Nelson  
polypropylene (1/1), 36 x 12.5 in, \$250

**15. *Growing Pains & Possibilities***, Quinn Evans  
oil on linen, diptych, 78 x 96 in, \$5800

**3b. *When I Am Alone I Am Loud***, Quinn Evans  
oil on linen, 84 x 40.5 in, \$2150 ea. (\$6450 triptych)

**16. *I Want to Feel Pretty Without Worrying If It's Flattering***, Natalie Nelson, 2025  
digital photograph on acrylic w/ aluminum (1/1), 20 x 20 in, \$400

**17. *Low Tide***, Quinn Evans  
oil on panel, 10 x 18 in, \$225

**18. *You Look Just Like Your...***, Aidan Fraser  
ceramic, plaster, 8 x 10 in, \$200



**19. *What I Got and What I Give*, Aidan Fraser**

ceramic, paper, tulle, and found objects, 96 x 60 in, *inquire for pricing*

**20. *What Will People Say About Me at My Funeral*, Natalie Nelson**

digital photograph on acrylic w/ aluminum (1/1), 30 x 40 in, \$800

**21. *Modern Venus (Death Of)*, Quinn Evans**

oil on stretched linen w/ sculptural, found object frame, 90 x 70 in, \$6800 framed

**22. *I Could Lose Another 100lbs & People Would Still Have Something to Say*, Natalie Nelson**

digital photograph on acrylic w/ aluminum (1/1), 30 x 40 in, \$800

**23. *Panic Attacks Feel Like Drowning in Your Own Mind*, Natalie Nelson**

digital photograph on acrylic w/ aluminum (1/1), 30 x 40 in, \$800

**STEVE SUNENBLICK: playing through** dim=hxwx d

**1. *Maria de Luz No. 11***

pastel, 40 x 32, \$2500 framed

**2. *figurative triptych***

oil and oil mono print, (3) 33 x 25 in, \$8,000 framed

**5. *Evocation***

oil on paper, diptych, (2) 30 x 22.5 in, \$3400 framed

**6. *Harbor Lights (series)***

oil on paper, 31.5 x 24 in, \$2500 framed

**7. *Harbor Lights (series)***

oil on paper, 31.5 x 24 in, \$2500 framed

**8. *Harbor Lights (series)***

oil on paper, 31.5 x 24 in, \$2500 framed

**9. *Evocation II***

oil over acrylic on canvas, 34.5 x 41.5 in, \$3300 framed

**10. *Dusk***

gouache on paper, 27 x 22 in, \$2500 (triptych \$6500) framed

**11. *Day***

gouache on paper, 27 x 22 in, \$2500 (triptych \$6500) framed

**12. *Morning***

gouache on paper, 27 x 22 in, \$2500 (triptych \$6500) framed

**13. *Bouquet***

oil over acrylic on canvas, 41.5 x 34.5 in, \$3,000 framed

**14. *Harmony***

acrylic on canvas, 48 x 38 in, \$3500 framed

**15. *Convergence***

acrylic on canvas, 41.5 x 34.5 in, \$3,000 framed

**16. *untitled***

oil over acrylic on canvas, 46 x 40 in, \$3500 framed

**17. Harbor Lights (series)**

oil on paper, 31.5 x 24 in, \$2500 framed

**18. Harbor Lights (series)**

oil on paper, 31.5 x 24 in, \$2500 framed

**19. Harbor Lights (series)**

oil on paper, 31.5 x 24 in, \$2500 framed

**20. Harbor Lights (series)**

oil on paper, 31.5 x 24 in, \$2500 framed

**21. Harbor Lights (series)**

oil on paper, 31.5 x 24 in, \$2500 framed

## **OUTDOOR SCULPTURE:**



**Melita Westerlund, *Haystacks***

oxidized steel, 72 x 36 x 36, \$15,000 (set of 3)



**David Allen, *FISSURE* 2024**

Chelmsford grey granite, 71 x 39 x 13, \$7500



**David Allen, *HORIZON* 2018**

soapstone, 14.5 x 14.5, \$1200



**David Allen, (*remnants & unfinished pieces*)**  
*please inquire*



**David Allen, *RIBBON/SPARK with base* 2024**

salvaged granite, 59 x 43 x 32, \$34,000/\$18,000 ea.



**David Allen, *ECLIPSE* 2025**

Bradbury Creek granite, 24 x 16 x 2.5, \$2800



**Melita Westerlund, *Screen, No Place to Hide***

oxidized steel, 66 x 54 x 44, \$10,000



**Charlie Nordstrom, *Physeter* 2023**

ceramic, 23 x 11 x 11, \$4000



**Charlie Nordstrom, *Joan* 2022**  
ceramic, 32 x 10 x 10, \$2000



**Charlie Nordstrom, *Parallax #1* 2025**  
ceramic, 24 x 24 x 3, \$2500 **SOLD**



**David Allen, *SPHERE* 2024**  
salvaged countertop material, 20 x 30 x 40, \$9500

## **ARTISTS:**

**DAVID ALLEN** (*outdoor sculpture*) creates public art installations for all to enjoy. Over 20 years of creative trade and art experience have contributed to his distinctive style that combines naturally occurring medium with various shapes, geometric patterns and forms. This unique blend of technical skill and artistic vision come together to produce artwork that celebrates the beauty of natural medium in both an artistically creative and visually accurate form.

**QUINN EVANS** (*Diaphanous*) (she/her) uses portraiture to dissect the fragile relationship between body and self. Layering oils with a balance of technique and intuition, she builds figures that exist in liminal spaces—caught between vulnerability and defiance, reality and dream. Her compositions grapple with chronic illness, gender, and identity, framing the body as both celebrated subject and site of tension. Often referencing and challenging the Canon of Art History, her work reimagines the figure as a vessel for psychological weight, inviting viewers into spaces where intimacy and estrangement exist hand in hand.

Quinn's work has been exhibited throughout Portland and southern Maine, is held in the permanent collections of several institutions along the East Coast, and most recently, she was awarded a 2024 Artist Springboard Grant from the Maine Arts Commission.

**AIDAN FRASER** (*Diaphanous*) Born, raised and residing in midcoast Maine, Aidan Fraser has held an affinity for clay and craft since a child. Her ceramic work explores self identity and understanding by means of self portraiture and figurative sculpture. Currently working at Watershed Center for the Ceramic Arts, Fraser has been active in the Maine ceramics community her entire career. She participated in the Maine Crafts Association Apprenticeship program, served as a Teaching Assistant at Haystack Mountain School of Crafts, a studio assistant for production potters, a wheel throwing instructor, has shown her artwork nationally and operated an active full-time studio practice for 3 years. Fraser graduated with her Bachelor of Liberal Arts Studies from the University of Southern Maine.

**NATALIE NELSON** (*Diaphanous*) is a fine art photographer whose work focuses on body inclusivity and the celebration of the human form in all its diversity. With a BFA in Photography and a minor in Printmaking from the Savannah College of Art and Design, Nelson has developed a practice grounded in both technical precision and a deep sensitivity to the emotional and physical nuances of her subjects.

Her work has been exhibited nationally, including shows in Texas, Maine, Oregon, Georgia, and Florida. Notable exhibitions include the SCAD Permanent Collection, Art in the Maine State Capitol, The Elizabeth Jones Art Center for Social & Environmental Justice Gallery, and the Union of Maine Visual Artists Gallery,

among others. She has also been published in Inspirations Magazine and has taught photography at the University of Texas at Dallas, where she shared her passion for visual storytelling and conceptual exploration. Through her lens, Nelson invites viewers to see the body not as an idealized form, but as a powerful site of presence, vulnerability, and connection.

**CHARLIE NORDSTROM** (*outdoor sculpture*) is an artist and filmmaker living in Portland, Maine. His art explores the tension between order and chaos, and the human tendency to use systems - scientific, spiritual, cultural, and artistic - to make sense of a world that is often unpredictable and unknowable. His works echo patterns in nature but distort them through form, texture, or orientation to create uncanny experiences. These objects become difficult to identify - as either sculpture, fossil, sacred object, or archeological artifact.

**STEVE SUNENBLICK** (*playing through*) Prior to Sunenblick's well-known, often whimsical 'Art of Golf' prints and original works (now in collections and on display around the world); his achievements included completing Peace Corp service, law school and practice, a BFA in painting, residencies at the Vermont Studio Center, and being involved in the artist community at Portland's Bakery Studio building. Today, Steve paints in Mexico and in his Maine studio.

**MELITA WESTERLUND** (*outdoor sculpture*) is an internationally known artist who has lived and created art on three continents. Currently residing on an island off the coast of Maine, she regularly exhibits across New England and in her native Finland. *"I am interested in conveying strength through simple shapes yet maintaining a sufficient complexity to bring one's eye back to the pieces many times, each time finding something new. My selection of medium supports this dialectic of simple strength and complexity. My exploration of materials and techniques and my desire to fabricate most of my art has led me on journeys that included bronze casting, welding steel and aluminum, woodworking, papermaking. Most recently I am exploring a recycled product that has been essential to my development of environmental art."*

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