

Puppet Masters /24" x 24" / Acrylic On Board

SUZUN HUGHES

TIME·LESS·NESS

WHAT IS ABSTRACT ART?

Rather than depicting the visible world, Abstract art communicates through color, line, shape, texture, and space. Each element is carefully composed to evoke emotion, provoke reflection, and create a unique visual experience. By moving beyond realistic representation, abstract art invites viewers to engage with ideas, moods, and sensations, offering a journey into the intangible.

BIO

Philadelphia-born, long-time San Franciscan, and current Virginia resident, Suzun Hughes is an abstract painter and fine art photographer whose work meditates on what endures beyond words and time.

Hughes studied painting and printmaking at the San Francisco Art Institute after earning degrees from Villanova University and San Francisco State University's Multimedia Studies Program. She completed an artist residency at the Cité Internationale des Arts in Paris, where she lived for seven months and worked between 2011 and 2016. The residency culminated in Paris Walks, a photographic guidebook exploring the city's hidden shopping streets. Her work has been exhibited internationally and is held in private collections throughout the United States and Europe.

STATEMENT

My work begins as an intuitive act suspended between becoming and being—layering, carving, scraping, and reworking paint until the surface becomes a record of time itself. Peeling back or cutting into these layers reveals traces of earlier moments, evoking memory, erosion, and transformation—where absence and presence coexist, and meaning arises through process rather than representation.

Each painting is a meditation on what endures beyond words and time—a dialogue between consciousness and creation. Through this unfolding, I construct a visual language that embodies dreams, fears, and hopes—sensations that feel both ancient and immediate. My paintings explore the intersection of consciousness, time, and abstraction, inviting viewers into a space that transcends language and place.

SUZUN HUGHES

TIME · LESS · NESS

January 2 - February 27, 2026

Openings:

January 2, 2026

February 6, 2026

CURATORS

Suzun Hughes / Edward Hettig

GALLERY

Alexander/Heath Contemporary

109 Campbell Avenue SW

Roanoke, VA 24011

FURTHER RESOURCES

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One Path Many Roads is inspired by Hughes' month at Yogaville – Satchidananda Ashram, where she completed her yoga teacher certification. At the heart of Yogaville is the Light Of Truth Universal Shrine (LOTUS), a space devoted to world peace and interfaith harmony. Founded in 1996 by Sri Swami Satchidananda, the LOTUS Center for World Faiths (LCAF) shares the guiding principle: *"Truth is one, paths are many."* My piece reflects this vision— celebrating the diverse spiritual journeys that lead toward a shared understanding of unity and peace.



One Path Many Roads / 48" x 36" / Acrylic On Linen Over Board



Copper / 12" x 12" / Acrylic On Board



Needle / 12" x 12" / Acrylic On Canvas



Dervish / 12" x 12" / Acrylic On Linen On Canvas



Black Star / 12" x 12" / Acrylic On Linen on Board



Mouvement & Motion / 24" x 24" / Acrylic & Graphite On Board

Mouvement (translated as Motion) is a poem by the French poet Arthur Rimbaud, written around 1872 as part of Illuminations. In it, Rimbaud depicts a journey through a shifting landscape, evoking the spirit of progress and discovery characteristic of his era.

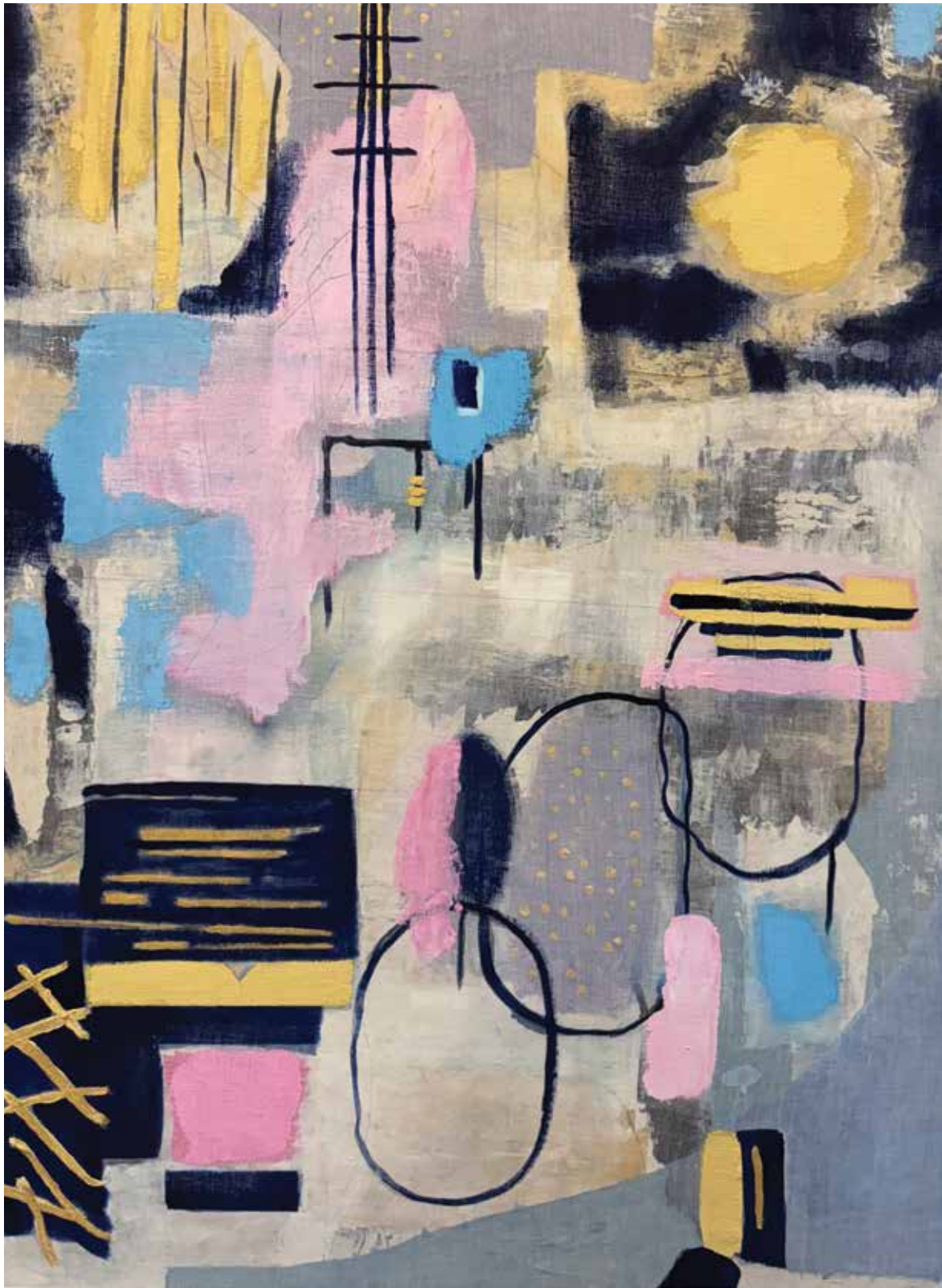
Hughes has inscribed this poem on the canvas to express heroism and daring inherent in exploration.



Leaves Of Grass /30" x 24" / Acrylic On Linen Over Board

Leaves of Grass is a landmark poetry collection by the American poet Walt Whitman. First self-published in 1855, Whitman devoted most of his life to revising and expanding it until his death in 1892. The collection celebrates individuality and the freedom of personal perception, as reflected in Whitman's assertion: "You shall not look through my eyes either, nor take things from me, You shall listen to all sides and filter them from your self."

Hughes incorporates this poem into the canvas to invite viewers into a dialogue that transcends language, geography, and place.



Immaterial Souls / 48" x 36" / Acrylic On Linen Over Board



Naturally Imperfect / 48" x 36" / Acrylic On Linen Over Board



Rite Of Spring / 24" x 24" / Acrylic On Board

Rite of Spring evokes the energy, renewal, and transformative power of the changing seasons. Through color, form, and gesture, Hughes captures the vitality of nature in motion. The work celebrates cycles of growth, awakening, and rebirth, inviting viewers to feel the pulse of life and the exuberance of springtime unfolding.



daVinci Legacy / 24" x 24" / Acrylic On Board

daVinci Legacy celebrates the curiosity, innovation, and creative mastery that defines Leonardo da Vinci's work. Hughes invites viewers to explore the intersection of art, science, and imagination. The painting reflects creativity, discovery, and the enduring influence of one of history's greatest visionaries.



Umami / 30" x 70" / Acrylic On Board

Hate Crimes Flag

A distress flag is traditionally used to signal acute danger, most notably at sea, where the inverted U.S. flag communicates “dire distress” and “extreme danger to life or property,” as defined by the U.S. Flag Code. In contemporary contexts, the upside-down flag has also been adopted as a charged political symbol, invoked to express a sense of national crisis or a perceived departure from foundational values.

In *Hate Crimes Flag*, Hughes engages this visual language of emergency. The work incorporates text addressing the rise of Islamophobia and the intensified climate of surveillance and fear following 9/11. Overlaid in Morse code is the title itself—Hate Crimes Flag—a coded signal that underscores the urgency of the issues at stake and the often obscured forms of harm experienced by targeted communities.



Hate Crimes Flag / 24” x 30” / Acrylic & Graphite Over Scrim On Board



Civil Peace Flag / 24" x30" / Acrylic & Graphite Over Scrim On Board

Civil Peace Flag

The opening passage of the Declaration of Independence (July 4, 1776) begins, “When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another...”—a statement marking the moment a people chose to sever old bonds and claim an equal place among nations. This declaration asserts the right to articulate their cause, guided by reason, dignity, and the pursuit of self-determination.

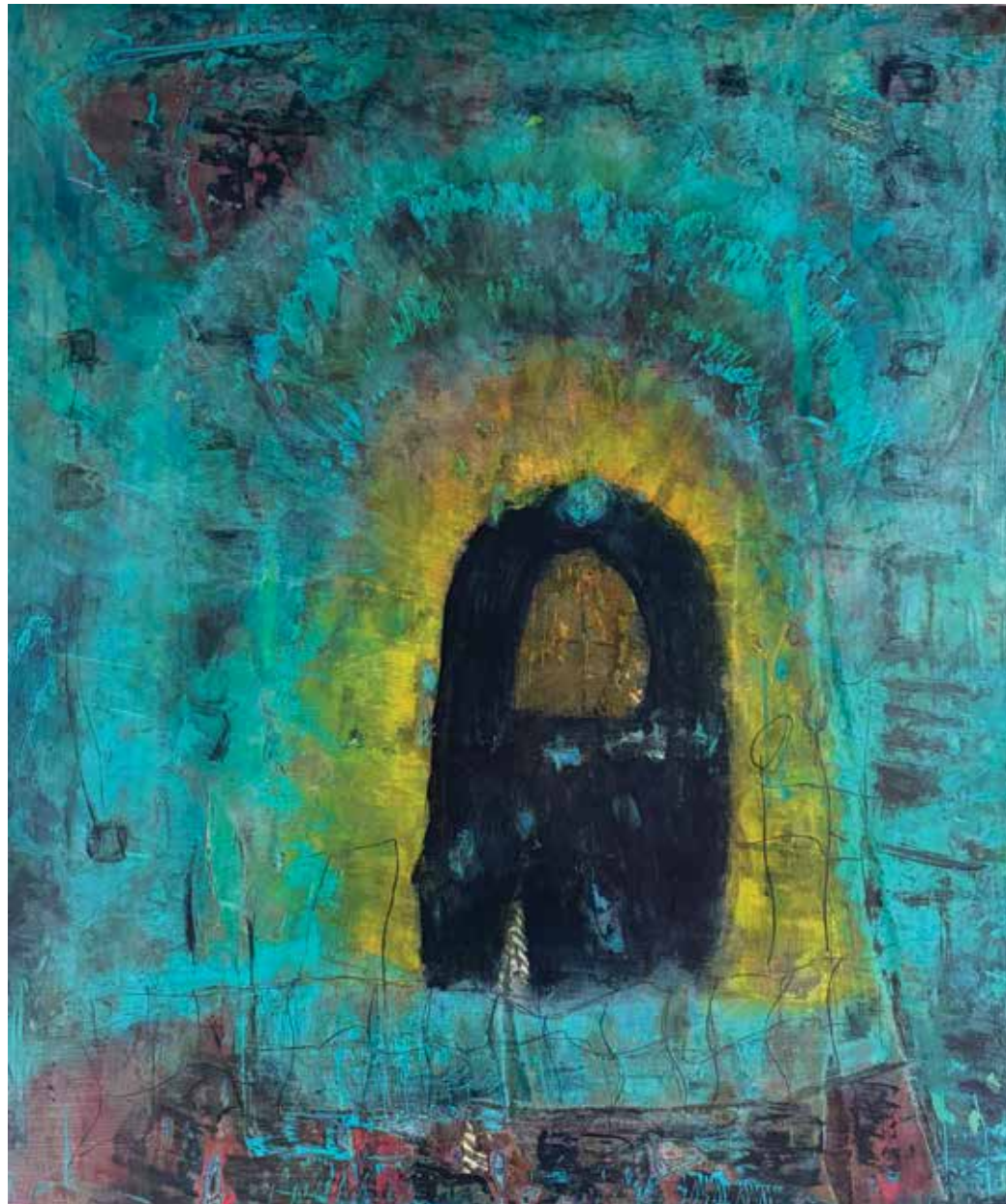
In *Civil Peace Flag*, Hughes draws upon this historical language of agency and revolt. She inscribes text that echoes these themes and overlays the work with the title Civil Peace Flag, rendered in Morse code. The result is a layered meditation on freedom, communication, and the enduring struggle to give collective voice to the quest for justice and autonomy.



Seeker / 36" x 72" / Acrylic On Board

Seeker is an homage to Gerhard Richter. It uses Richter's squeegee technique—it's one of his most distinctive methods and central to understanding his abstract works. He is regarded as one of the most important contemporary German artists. Here is a quote "You can only express in words what words are capable of expressing-- what language can communicate. Painting has nothing to do with that. Art is the highest form of hope. It makes no sense to expect or claim to 'make the invisible visible', or the unknown known, or the unthinkable thinkable." Richter starts by acknowledging the

limits of language. Words are precise but limited; they can describe or narrate but cannot fully capture visual, emotional, or sensory experience. Painting, unlike language, doesn't need to be literal or fully explainable. It operates on intuition, sensation, and experience. Richter elevates art as a form of optimism or potential. Through art, humans can engage with the world creatively, emotionally, and reflectively. He rejects the idea that art should be a vehicle for revealing hidden truths or solving mysteries. Art isn't a scientific or literal revelation; it's experiential and interpretive.



Doors Of Perception / 30" x 24" / Acrylic On Board

Doors of Perception

Drawing inspiration from Aldous Huxley's explorations of consciousness, *Doors of Perception* invites viewers to traverse the thresholds between reality and imagination. Through layered forms, shifting colors, and abstract gestures, Hughes invites viewers to step beyond the visible, to awaken introspection, and to experience the subtle, unseen dimensions of perception and thought.

Reflection explores the interplay between perception and introspection. Through layered forms, subtle shifts in color, and fluid textures, Hughes captures the quiet tension between surface and depth, between what is seen and what is felt. The work invites viewers to linger, to consider not only the visual patterns but the emotions and thoughts they evoke, creating a space where observation becomes contemplation.



Reflection / 48" x 30" / Acrylic On Board



Blue Bell / 30" x 70" / Acrylic On Board

Cascade evokes movement, flow, and transformation. Like a waterfall tumbling from one level to the next, the work unfolds in layers of color, form, and light. Each brushstroke is a step in a visual journey, a rhythm of energy and motion. Hughes asks viewers to immerse themselves in abstraction as a cascade of color, texture, and emotion. Each mark, each brushstroke, is a movement; each composition, a flow. Together, they form a visual journey, capturing the continuous unfolding of moments, the resonance of energy, and the luminous beauty of things in motion.



Cascade / 48" x 36" / Acrylic On Canvas

Road Map of Past and Future Events navigates the fluid terrain between memory and possibility. Through abstract forms, layered textures, and dynamic lines, the work charts a journey across time — tracing echoes of the past while hinting at the potential of what is yet to come. Colors shift and intersect like markers on a map, guiding the eye along pathways of reflection, anticipation, and emotional resonance. Hughes invites viewers to traverse this visual roadmap, engaging with the unfolding interplay of moments, the rhythms of experience, and the interconnectedness of what has been and what may be. Each element — shape, line, color, and space — contributes to a narrative that is both personal and universal, abstract yet profoundly familiar.



Road Map of Past and Future Events / 48" x 36" / Acrylic On Canvas



Contemplation / 12" x 12" / Acrylic On Linen On Canvas



Translucence / 18" x 18" / Acrylic On Canvas



Purple Rain / 12" x 12" / Acrylic On Linen On Canvas



Unity / 12" x 12" / Acrylic On Linen On Canvas



Heartfelt / 36" x 36" / Acrylic On Board



Wordy Woman / 24" x 24" / Acrylic & Graphite On Board

