

POWER TO THE PAPER: JAILBREAKING DISCLOSURE

ARTIST BIOS AND COMMENTARY



Exhibit and Event, June 27, 2026, at The Crooked Path Apothecary, Burbank, CA

Art and the Encounter Experience

By Greg Bishop

The language of the Arts exists to allow us to communicate that which cannot be expressed in mere words. Many witnesses of the paranormal, and the category of UFOs in particular, are left speechless and permanently changed by their experience. The word “of” (rather than “to”) is carefully chosen, since the act of seeing involves not just a witnessing of events, but memory and interpretation, which are always affected by psychological makeup, questioning from various non-witnesses, and the greater culture. While many would assert that human perception and memory are subservient to the tools of science, and that the UFO enigma is a materialistic issue, best assaulted with instruments and data concerning apparent physical manifestations, this ignores the sometimes devastating effects of encounters on the witness.

A few years ago, I wondered what could affect someone as deeply as a close encounter with the unknown or more directly, an apparent non-human intelligence. What can change a person in the same way in just a few minutes? The only answer I could think of was an encounter with a great artist’s work, be it through paint, stone, sound, film and video, or even poetry, which attempts to say what cannot be normally conveyed in words. Everyone can recall a movie, song, or painting that is their favorite, even if they can’t exactly say why. The work speaks to the person on a deep level, often connecting with something that the artist didn’t consciously intend to communicate.



This painting, entitled “Orbits,” was completed in 1934 by Agnes Pelton, one of the foremost members of the Transcendentalist group of artists that flourished from 1938 to 1945, and was centered in New Mexico, although Pelton resided in the Mojave desert

of Southern California, a little over 100 miles from Los Angeles. The composition is like an act of theater, with the entire sky as the stage. The scene stretches from a heavenly source that appears as a glowing floral shape at the top of the composition to a sunset and landscape at the bottom. In between, celestial objects dance in various “orbits.” It can be interpreted as a prayer and appreciation of the heavens and the Earth, and the sublime experience of realizing the beauty and unrehearsed order of Nature. Different viewers will extract varying meanings - all equally valid.

In 2023, James Pike, one of the artists featured in this program, generously gifted me one of his creations. I asked why he produced these beautiful images, and he told me, “If I didn’t, I’d have to be in therapy.” Much artistic output arises from an expressive need that cannot be “talked out”: it comes directly from the subconscious. This is why art can affect us on deep levels that communicate directly with the viewer, bypassing the filters of language. This is why it is a valuable tool for exploring the source of the UFO mystery, while acknowledging that the “audience” is an intimate part of the process.

Dr. Kimberly Engels, Associate Professor of Philosophy at Molloy University, has written extensively on the subject of UFOs and “Phenomenology,” which regards lived experience as valued data. Starting with the work of early 20th century philosopher Edmund Husserl, she wrote that this method restores “the lived world as the foundation of knowledge, moving beyond the extraterrestrial hypothesis, the exploration of absences, the discrimination between sensory perception and non-ordinary perception, exploring UAP as intersubjective experiences, and drawing similarities between UAP and other anomalous phenomena... through careful examination of the experiences of witnesses of various types of UAP accounts, we identify core aspects of these experiences that make them what they are.” This is an important step in understanding, and the information gained from direct witness descriptions can now be entered in a qualitative database, allowing research to focus on an almost infinite trove of human-derived information. A more direct connection can be viewed in the record of encounters presented by the 10 artists included in this exhibit. I maintain that criticism and interpretation of experiencer-produced material can also be used in UFO/ UAP research to enlarge and enrich the human aspect of this subject.

The hope of this exhibit is that the artistic/ right brain aspect of the UFO encounter experience will begin to be recognized as an integral part of the conversation about the source of the enigma. Only by engaging both the analytical and the intuitive parts of the human mind, can we begin to penetrate this amazing subject, which has fascinated humanity for decades, if not millennia.

Susan Demeter

Susan Demeter is a writer, artist, UFO witness and magical practitioner. She is the author of *Cosmic Witch*, founder of Paranormal Studies and Intuition, and a co-creator of the UFOlogy Tarot. Susan has conducted scholarly research on behalf of the Defence Studies Department of the Canadian Armed Forces College in Toronto, Canada on the topic of UFOs and for the Koestler Parapsychology Unit at the University of Edinburgh – EUROPSI and contributed to numerous publications on the topics of Parapsychology, UFOs, Occult, Folklore, Consciousness, Other Realities, Tricksters, Cosmic Magic, Time Travel and the Impossible. The themes of her art, writing, research and spirituality are informed by her direct and lifelong experiences with the Otherworldly Visitors, Explorations of the Astral Plane and Nature. Susan can be found online at <https://susandemeter.wordpress.com/> and her Substack newsletter Out of my Mind's Eye: <https://susandemeter.substack.com/>

Otherworld Punk

2017

Acrylic paint on canvas

8 x 10 inches



Otherworld punk represents integration of experiencer with the numinous. The non-reality conforming phenomenon unabashedly slams into us with a profound truth that once experienced cannot be denied. She is my most authentic self after UFO initiation and cosmic baptism. The Cosmic Witch. I also see the irony in the word punk or punk'd being trickstery or deceiving in a mischievous way as it relates to the UFO otherworld. The inspiration for this painting came after a chat with my good friend Greg Bishop and it is therefore very fitting she went to live at his house.

Susan Demeter (continued)

#4 Her Light I've Met Before

2015

Edition of 3 prints signed & numbered

Paper: 16 x 20 inches

Image: 15.5 x 12 inches



From a spirit flight I took to the Otherworld she is the essence of a much greater light being I've encountered both there and occasionally here in the mountains too. She is a spirit who is always with me in the night sky and in the sparkles dancing a top the waves of our little lake, made more visible in paint and canvas.

Susan Demeter (continued)

#9 the Sacred Mysteries

2015

Edition of 3 prints signed & numbered

Paper: 11 x 17 inches

Image: 6.5 x 15.75 inches



The Hierophant is riding towards us atop a fiery ball; ushering the experiencers into the presence of that which can be deemed holy. Will the sacred fires of the UFO experience consume the witness or does it illuminate? Both.

Barbara Fisher

Barbara Fisher is an experimenter of a wide variety of highly strange phenomena. She is also a mixed media artist, freelance editor, writer and the host of *6 Degrees of John Keel* podcast. The pieces in this show are all mixed media collages which are built with a variety of papers and other materials. Barbara hand makes, paints, prints and alters various papers in the creation of her pieces. Vintage photographs are often scanned, printed and altered as well, Vintage illustrations are also scanned and used. Scanned book pages or quotes from favorite authors are also layered into her works, and various paints, inks and mark making tools are utilized to create these pieces which illustrate her and her podcast guest's experiences of the strange and unusual.

Do You See It

2026

Mixed media collage

8 x 10 inches



This composition is the second copy I have made of the first art journal page I made back in 2014. The first copy was destroyed in a hurricane. Made of a variety of papers altered through physical and chemical means, this piece depicts my first experience of seeing a seemingly solid

Barbara Fisher (continued)

craft in broad daylight. Her mother was with her, but did not see the craft. She saw a bird, red as a cardinal, and big as a pigeon. There is no such bird in nature. She pointed up in a tree so that I could see it, but I saw no bird. Instead, through the branches of the tree I saw. what looked like a brushed silver upside down bowl in the azure sky. Later, I wondered if I could see the UFO, could it see me? I was 12 years old.

Drew's Waking Dreams

2026

Mixed media collage

8 x 10 inches



Many experiencers have a variety of strange visions or interactions with the UFO phenomenon. According to old-school UFO researchers this makes them unreliable witnesses who are likely mentally unwell. John Keel and Jacques Vallee disagreed with this assessment, both postulating that a UFO sighting can become an "inciting event" to the witnesses. Alan Hynek agreed, saying that repeated encounters of high strangeness indicate that the experiences changed the lives of the witnesses. This piece depicts a variety of experiences with many facets of the UFO phenomenon, all from the point of view of one witness, although several of his stories include others who witnessed the high strangeness along with him.

Barbara Fisher (continued)

Messages for Suzanne

2026

Mixed media collage

8 x 10 inches



This piece is made once again of various papers, including a vintage photograph of a dancer from the early 20th century. It illustrates a number of experiences with the numinous beings that bring messages to humans both individually and collectively. Each image in this collage represents a facet of Suzanne's experiences over time. The orange orb seems to be particularly important universally, as countless witnesses have described such orbs appearing to them in various sizes and environments all over the world.

Erica Lukes

Erica Lukes is an experienced podcaster and longtime host of *UFO Classified*. As executive director of Expanding Frontiers Research, Erica conducts engaging interviews with journalists, researchers and experts on a variety of social and technical issues, including cults, cybersecurity, the environment, and the overlapping of the intelligence and UFO communities. Erica previously served as the Utah State Director for MUFON. Erica studied music and voice at the University of Utah, is a talented singer and artist, and a longtime successful Salt Lake City business owner in the health and wellness industry. She can be seen on The History Channel's *Ancient Aliens*, NASA's *Unexplained Files*, and *UFOs: The Lost Evidence*.

I Kept Looking, But All I Found Was Myself

2026

Watercolor and ink pen with assemblage

9 x 12 inches



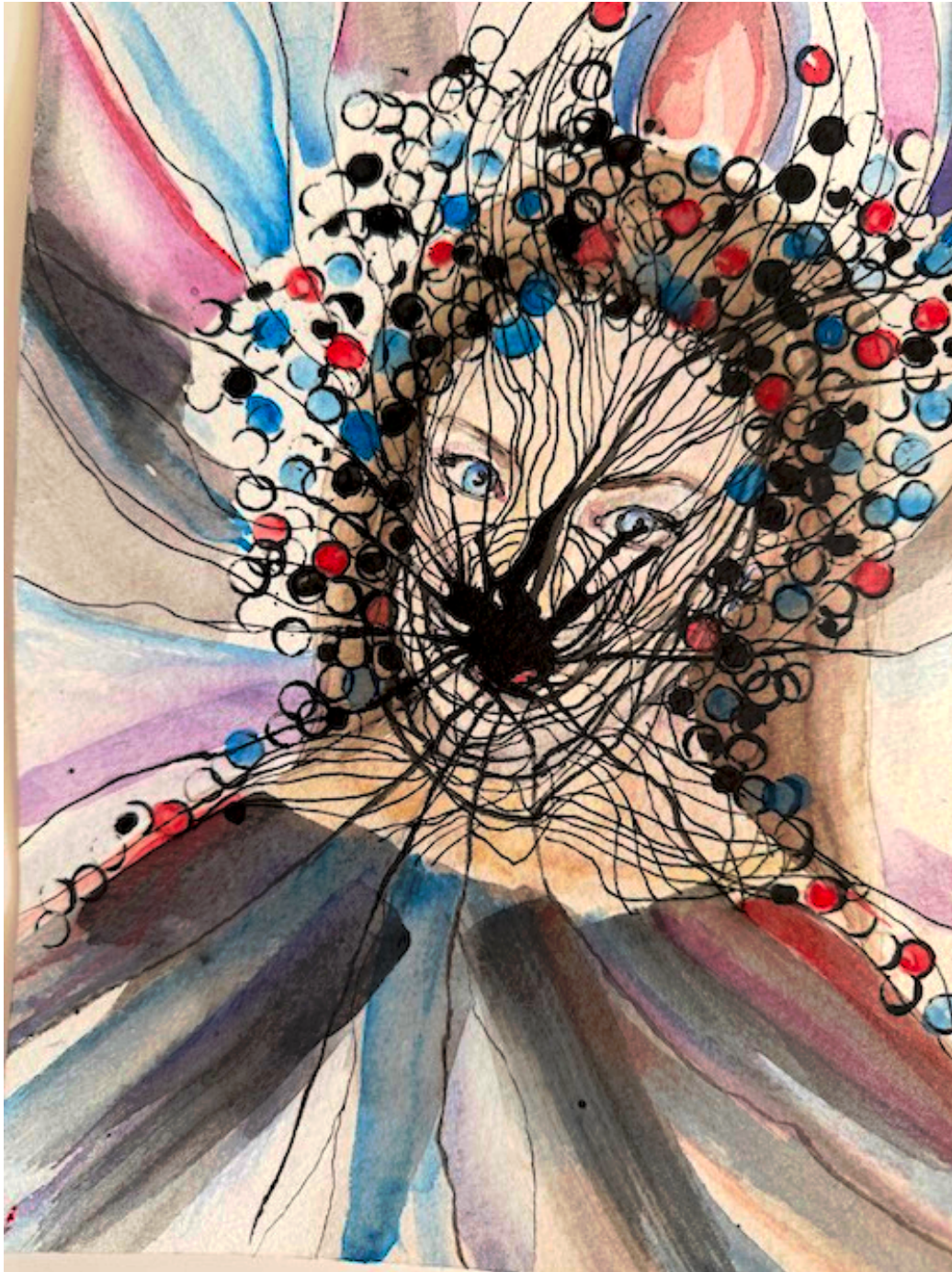
Erica Lukes (continued)

You Almost Had Me

2026

Watercolor and ink pen

7 x 10 inches



Erica Lukes (continued)

What Are You Looking At?

2026

Watercolor and ink pen with assemblage

12 x 9 inches



David Metcalfe

David Metcalfe is a researcher, writer, and transmedia artist exploring the intersection of anomalous experience, consciousness studies, religion, media culture, and mythology. He is currently a Scholar in Virtual Residence with the Windbridge Institute and Editor-in-Chief of *Threshold: Journal of Interdisciplinary Consciousness Studies*.

He is the founder of Liminal Analytics, an applied research collaborative focused on interdisciplinary communication, culture, and emerging narratives. His visual and graphic work includes collage illustrations for Dr. Stephen Finley's (Louisiana State University) *In and Out of This World: Material and Extraterrestrial Bodies in the Nation of Islam* (Duke University Press, 2022), as well as graphic design work for Dr. Jeffrey Kripal (Rice University). His published work includes collaborations with Dr. Diana Pasulka (University of North Carolina - Wilmington) in the Oxford University Press anthology *Believing in Bits: Digital Media and the Supernatural*, and with Dr. Hussein Ali Agrama (University of Chicago) and Greg Bishop in *Correspondences: Journal for the Study of Esotericism*. His writing has also appeared in *World Futures Journal*, *The Revealer*, and other interdisciplinary publications examining consciousness, technology, religion, and anomalous phenomena.

His work examines how human beings construct meaning around encounters with the unknown through symbolism, image-making, folklore, technology, and evolving systems of belief. Drawing from media archaeology, religious studies, cultural theory, and the study of extraordinary experiences, Metcalfe approaches UFO and contact phenomena as living mythologies shaped by history, psycho-physiology, experience, and media — a cultural and symbolic process unfolding through the persistent human attempt to give form to mystery.

David Metcalfe (continued)

Saucerian Eschatology Study 1

2026

Sharpie marker, color pencil, and paint pen on paper

6 x 8 inches



Created during research for the *World Futures Journal* article *Evolution, Apocalypse, and Flying Saucers: Seeking the Phenomena Outside Secular and Religious Eschatologies—Toward a Cultural Epistemology of UAP in the Age of Information War*, this piece explores themes of psychic inundation, mortality, revelation, and the unstable boundary between consciousness and cosmic projection. A human head emerges within a red liquid field surrounded by skulls, flying saucers, and a black star-filled void. The surrounding saucers function less as technological objects than as symbolic intrusions into the landscape of human perception — manifestations of mystery entering the emotional and mythological architecture of modern life.

David Metcalfe (continued)

David Metcalfe (continued)

Saucerian Signals Over the Eschatological City

2026

Sharpie marker, color pencil, and paint pen on paper

6 x 8 inches



Created while researching the cultural and symbolic dimensions of UAP narratives for *Evolution, Apocalypse, and Flying Saucers*, this piece examines the intrusion of anomalous imagery into familiar human environments.

A solitary skull rests within a green landscape beneath a stylized city skyline and star-filled sky occupied by hovering saucers. The simplified forms evoke visionary diagrams and outsider art traditions, reflecting the persistent human impulse to visualize contact with forces that remain unresolved, distant, and strangely familiar.

David Metcalfe (continued)

Saucerian Eschatology Study 2

2026

Sharpie marker, color pencil, and paint pen on paper

6 x 8 inches



Also produced during research connected to *Evolution, Apocalypse, and Flying Saucers*, this work reflects on collective memory, extinction, repetition, and the persistence of the unknown across generations. An accumulation of skulls drifts beneath a dark sky filled with flying saucers. Removed of direct human presence, the image becomes a meditation on how UFO imagery operates as a form of contemporary folklore — recurring symbols moving through cultural consciousness like archetypes, warnings, or eschatological visions emerging from the anxieties of the information age.

Lucinda Morel

Today, Lucinda Morel is an intuitive medium, shamanic healer, and 3rd generation contact experiencer. In the 1990s, however, she was a starving twenty-something student living alone in pre-gentrified Echo Park, trying to navigate supporting herself through school and secretly dealing with her contact experiences. What resulted were pilfered advertising postcards and acrylic paint. These small, seemingly insignificant canvases provided a great deal of relief for a psyche in turmoil.

The Little Things That Fly Through the Air

n.d.

Acrylic on postcard paper

4 x 6 inches



I'd see them all the time. I assumed they were my imagination, or protein "floaters" in my vision. Twenty years after this painting, I would come to learn they are not imaginary or a trick of the eye.

Lucinda Morel (continued)

When They Take You

n.d.

Acrylic on cardboard

8.25 x 5.5 inches



Sometimes they can make you follow them. There's nothing you can do but follow. It is a manipulation. Yet, there is an awareness that you are being led. It is in this fleeting, liminal moment, that the most sacred of secrets is revealed.

Lucinda Morel (continued)

The Unit

n.d.

Acrylic on cardboard

4 x 6 inches



I often sensed a collection of beings with me. There but not there. Not like the "imaginary friends" that never left me from childhood. This group was different. They were there, but not. They were mine, but not. Today, thirty years later, I don't know if I was referring to some sort of star family, or if this was precognition of me with my husband and three children.

Steve Neill

Steve Neill is an artist, visual effects creator, and filmmaker with over 40 years of experience in the film and television industry. In 1971 he interned at the American Zoetrope in San Francisco with Francis Ford Coppola and received much of his filmmaking education there. He moved to Hollywood to pursue his career in 1974. He has since worked on movies such as "Star Trek the Motion Picture," "Ghost Busters," "Fright Night" and more. He has appeared as a creature suit actor in many films, commercials and TV shows.

Steve and his wife Mary own and operate their artist studio in Ventura CA. There they make short films, and take on art and modeling projects for clients. They produce a line of collectable masks all sculpted and hand crafted by Steve.

Orion

2019

Acrylic on canvas

24 x 48 inches



I have always had dreams since I was little of seeing the Orion nebula dominating in the night sky as it would be seen from another solar system close to the nebula.

Steve Neill (continued)

Mantis

2026

Acrylic on canvas

16 x 20 inches



For years in my experience I have only seen and been in the company of the greys. But recently I have seen the Mantis type and made this painting to capture the feeling I got from this being as it watched me.

Steve Neill (continued)

Encounter

2019

Acrylic on canvas

18 x 24 inches



I have been in this experience of the craft and the bright light many times in my life which this painting reflects.

James Pike

James Benjamin Pike is a contemporary artist and lifelong UFO experimenter whose work explores the intersection of consciousness, trauma, spirituality, and the unknown. His encounters began in childhood, starting with a premonition at age 4 that he believed saved him from the 1989 Bay Area earthquake. Years later, on July 15, 2006, Pike had a life-changing UFO encounter on a California freeway, involving a horseshoe-shaped craft with three glowing lights and a long, bubble-like structure hovering above it. The object followed him backward at nearly 65 miles per hour, less than ten feet from his windshield.

For years, Pike struggled with whether to speak publicly about his experiences, fearing ridicule and disbelief. After repeated encounters, he eventually found healing through art, using painting and mixed media to process the emotional weight of what he had witnessed. His work became a visual language for experiences that were often impossible to explain with words alone.

A major influence on Pike's journey was Earl Grey-Anderson, former Southern California Director of MUFON, whose encouragement helped inspire him to share his story more openly through art and public speaking. Through that support, Pike connected with a larger community of experiencers and found a sense of purpose in creatively documenting the phenomenon. Today, Pike continues to create deeply personal artwork inspired by his encounters, hoping to give a voice to others who have remained silent about their own experiences with the unknown.

Ontological Shock

2026

Marker and pen on paper

8 x 11 inches



James Pike (continued)

Ontological Shock is my interpretation of Pablo Picasso's *The Weeping Woman*, reimagined through the lens of the UFO experiencer phenomenon. Inspired by seeing the original painting in person at the Los Angeles County Museum of Art with UFO historian Greg Bishop, I wanted to capture the emotional disorientation that can occur when extraordinary experiences challenge one's understanding of reality. The piece also reflects themes explored in Steven Spielberg's *Disclosure Day*, but instead of science fiction, it approaches these ideas through lived experience. The fragmented face represents the struggle of reconciling everyday reality with encounters that defy conventional explanation. Inside the eyes are hundreds of tiny alien faces. One eye contains traditional Grey-shaped beings, while the other is filled with heart-shaped entities. Together they symbolize two sides of the phenomenon: fear and wonder.

For many experiencers, ontological shock is not a single event but an ongoing process. Like sinking into quicksand, familiar assumptions slowly dissolve as deeper questions emerge. This artwork captures that tension between certainty and mystery, and the challenge of finding meaning in a reality that feels far stranger than expected. Part of an ongoing 2026 series exploring the emotional and psychological dimensions of the experiencer journey.

The Mantis

2025

Paint pen on black canvas

16 x 20 inches



James Pike (continued)

The Mantis is inspired by a vivid dream I had in 2018 in which I found myself aboard a massive mothership surrounded by a council of eight-foot-tall praying mantis beings. Dressed in blue and silver robes, they stood around a giant globe that seemed capable of revealing the past, present, and future.

What stayed with me most were their enormous eyes and the feeling they left behind. While the dream was initially unsettling, my perspective has changed over time. Rather than fear, I now feel a strange familiarity with these beings, as if they are distant relatives or ancient teachers.

Infinity Alien Heads

2024

Marker, pen, colored pencil, and sharpie on paper

18 x 23.5 inches



Infinity Alien Heads took approximately a year and a half to complete. Built one small section at a time, the piece contains thousands of individual alien faces, each with its own subtle expression and personality. Rather than following traditional color theory, I allowed the colors to emerge intuitively, guided by feeling, mood, and whatever I was experiencing during the long hours spent creating it.

James Pike (continued)

While working on the piece, I became fascinated by the images being released by the James Webb Space Telescope. The warped and stretched alien faces throughout the composition were inspired by gravitational lensing, where distant galaxies appear distorted by the curvature of space-time. I wanted the artwork to feel alive, as if it were expanding endlessly beyond the edges of the paper. The longer I worked on it, the more it felt less like a drawing and more like a universe unfolding one face at a time.

Creating this work became a meditative process. Night after night, often while listening to electronic music, I found myself entering a state of deep focus as thousands of beings emerged from the page. At times, I wished I could use a microscope simply to continue adding more details, extending the drawing infinitely. Even now, I enjoy revisiting the piece and discovering faces I had forgotten were there.

On a personal level, the work explores my relationship with the UFO phenomenon and my own fears surrounding it. One of the most powerful aspects of my experiences has been the image of the Grey alien and, specifically, its eyes. Looking into the eyes of a Grey has always represented both fascination and fear. As someone who has spent much of his life studying people, reading palms, and searching for deeper meaning in human connection, eye contact has always felt significant to me. In a strange way, this piece became an exercise in confronting that fear and transforming it into something colorful, playful, and contemplative.

I often feel that if you truly look into the eyes of one being, you are also looking into the eyes of all beings. Whether these entities are individual intelligences, manifestations of a collective consciousness, programmable life forms, or something else entirely, *Infinity Alien Heads* explores the possibility that countless forms may ultimately be connected through a larger whole.

A particularly meaningful moment came after the piece was completed when experiencer and author Suzy Hansen, author of *The Dual Soul Connection*, saw the artwork. Hansen's book explores her lifelong contact experiences and the interconnected nature of consciousness and non-human intelligence. After viewing *Infinity Alien Heads*, she wrote:

"Your artwork is amazing, and the image containing all the ETs could certainly be an artistic representation of my Chapter 26. Really love your artwork."

I was deeply honored by her response. While creating this piece, I often felt as though I was witnessing something rather than inventing it. Night after night, immersed in the process, the image seemed to reveal itself one face at a time. Her observation resonated with me because it reflected the same sense of vast interconnectedness that I felt while making the work.

For me, *Infinity Alien Heads* is both a meditation on the unknown and an invitation to explore it. From a distance, it appears as a field of color and energy. Up close, it reveals thousands of unique beings staring back. The piece asks a simple question: if we are willing to look beyond our fear and into the eyes of the Other, what might we discover about ourselves?

James Pike (continued)

My UFO Abduction Story

2022

Markers and pencil on marker paper

17 x 23 inches



Sam Shearon

Mister Sam Shearon is a British born 'dark-artist' based in Los Angeles.

Specialising in cryptozoology and the supernatural, the paranormal and the unexplained, horror and science-fiction. His work often includes elements inspired by ancient cultures, folklore, legend and the occult. Sam has created artwork for a variety of clients in both the rock and metal music scene and the world of the comic book and graphic novel.

Creating album covers, merchandise and comic-book, graphic novel and book covers, as well as interior illustration, for a variety of clients including: Jason Charles Miller, Rob Zombie, Slayer, Ministry, Rammstein, Filter, Iron Maiden, KISS, Powerman 5000, American Head Charge, Clive Barker, Stan Lee, IDW publishing, Boom Studios, The X-Files and Fangoria.... to name but a few.

His artwork can also be found on the covers of various books, films and podcasts regarding cryptozoology and the paranormal. Clients include David Weatherly, Ken Gerhard, Joshua Cutchin, Joshua P. Warren, Whitley Strieber, David Hatcher Childress, Luke Philips, Shannon LeGro, Marie D. Jones, Kenney Irish, Chase Kloetzke, Loren Coleman and many more. His artwork has also appeared in the pages of Paranormal Magazine and the Fortean Times. He also publishes his own 'Creepy Christmas' colouring book which is available on Amazon. Sam produced a number of alternate promotional posters for the movie *Nandor Fodor and the Talking Mongoose*, directed by Adam Sigal. His fascination with the supernatural, the paranormal, cryptozoology and the unexplained has played a huge part in his work since his own childhood experiences growing up on the edge of a forest in England. After a nightly visitation by 'two small Victorian ghost-children and a green fireball' at age seven, shortly after being chased by a giant, seemingly prehistoric dragonfly... Sam's fascination with the unknown became an obsession. He has been searching for sasquatch in a 'boots on the ground' fashion since 2009, visiting the forests of California, Washington, Oregon, New York and Arizona... in pursuit of the hair-suited!

He currently resides in Los Angeles.

WEBSITE: <http://www.mistersamshearon.com> For ease the main important ones are below -

INSTAGRAM: <https://www.instagram.com/MisterSamShearon> PRINT STORE: ron

Sam Shearon (continued)

Whole In The Sky

2026

Oil on canvas

8 x 10 inches



An ominous portrayal of ascension representing an abduction lifting a human figure into the sky toward a dark whale-like craft... or perhaps some kind of doorway or opening. Echoing the idea of the euphoric feeling of dying, rising up to the heavens, paralysed but free. Becoming one with the greater power above. Letting go and accepting the inevitable. The soul itself being a storm in a tea-cup complete with flying saucer.

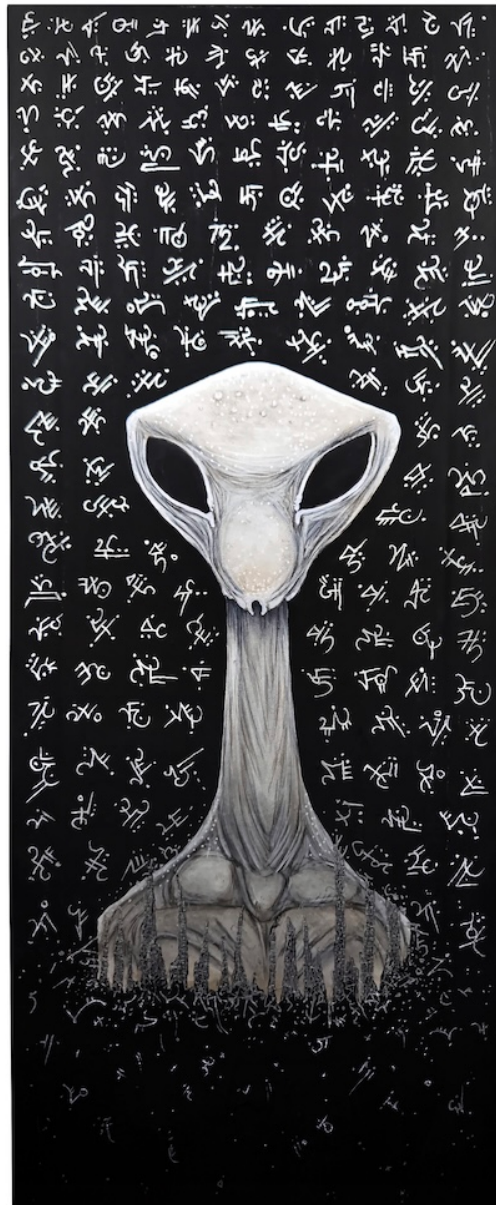
Sam Shearon (continued)

Bug In The Code

2026

Pencil, ink, and gouache on paper

8 x 20 inches



An unknown language through automatic writing. I've written various lines like these since my teens... Not sure what it means. Not sure where it comes from - but it just feels right when I write. Hidden messages in the code - or just mind bugs.

Sam Shearon (continued)

The Grey's Anatomy

2026

Oil on canvas

12 x 15 inches



A portrait of an unknown being, an alien of sorts at first glance. Looking closer, the oddly familiar aspects of the male human form appear in place and out of place. A dominant figure with piercing eyes. A determined glare withholding words. The very edge of speech yet none with come. Defiant undefined. See what you want to see. The mind will converse in good time.

Peter Stichbury

Peter Stichbury (born 1969 in Auckland) is a New Zealand artist. Stichbury graduated from the Elam School of Fine Arts, University of Auckland, in 1997. He won New Zealand's prestigious Wallace Art Awards the same year. Stichbury is primarily a painter but his body of work also spans the mediums of drawing, watercolor, sculpture and sound-based work. Stichbury is most renowned for his intricate portraits sourced from contemporary media images. Stichbury is influenced by modern psychology and sociology, UFOs and ideas of alien life, popular culture, and historical painters including Jean Auguste_Dominique Ingres and Lucian Freud.

'A Entidade Não é Humana' (The Entity is Not Human)

2026

AI-assisted digital image

Poster/postcard

Open edition



This work draws upon the extraordinary events reported during the 1977 Colares wave in the Brazilian state of Pará. Throughout that period, hundreds of residents described encounters with luminous aerial phenomena that appeared over rivers, beaches, and villages surrounding the island of Colares. Contemporary newspapers documented accounts of strange lights,

Peter Stichbury (continued)

unexplained injuries, burns, puncture marks, temporary paralysis, and symptoms reportedly experienced after close encounters with the objects. The events became the subject of military and civilian investigations, most notably the Brazilian Air Force inquiry known as Operação Prato, and generated some of the most extensive UFO reporting in Brazilian history.

Presented as a fictional archival newspaper from that era, the work imagines an alternative historical moment in which the mystery reached an unprecedented conclusion: the identification of a non-human biological entity. By adopting the visual language of 1970s Brazilian journalism, the piece occupies the space between historical record, collective memory, speculation, and belief. It reflects on how societies construct meaning around the unknown, and how extraordinary events move from eyewitness testimony to media narrative, cultural mythology, and historical imagination.

Renee Lynn Reeser Zelnick
aka Renee Lynn

For more than three decades, my professional life has been devoted to visual storytelling—helping filmmakers, studios, and creators translate imagination into images. As a Hollywood storyboard artist, concept illustrator, creative producer, and key art designer, I've spent my career visualizing worlds that don't yet exist.

Ironically, some of the most profound images I've been called to create weren't fictional at all. Growing up near Gettysburg, PA, among my earliest memories were that of spirits surrounding me in Civil War era garb, and my father, a local magistrate and mason, bringing home "ectoplasm" from a nearby spiritualist retreat for examination.

As a lifelong experiencer—and what I affectionately call a "High Strangeness Attractor"—my artwork explores the liminal space where consciousness, symbolism, spirituality, and non-human contact converge. My creative practice is informed as much by direct experience as it is by decades immersed in mythology, psychology, esoteric traditions, altered states of consciousness, and the evolving disclosure movement. I don't see art simply as illustration; I see it as a language capable of communicating experiences that often resist conventional words. Professionally, I've collaborated with major studios, production companies, publishers, and global brands across film, television, advertising, and gaming. My work includes storyboards and visual development for paranormal and consciousness-themed television series such as *Expedition Bigfoot*, *The Holzer Files*, *Portals to Hell*, *Ghost Adventures*, *Ghost Nation*, *The Dead Files*, and *Mysteries at the Museum*. One of my favorite creative milestones was storyboarding *Strange Angel*, the CBS series inspired by the remarkable life of rocket pioneer and occultist Jack Parsons. I also contributed cinematic storyboards for Electronic Arts on a confidential alien-themed project directed by Steven Spielberg.

My fascination with consciousness extends beyond Hollywood. I hold a Master's degree in Transpersonal Psychology and Consciousness Studies from the Philosophical Research Society's university, founded by Manly P. Hall. Under the guidance of Dr. Jeffrey Mishlove—America's only Ph.D. in Parapsychology—and mythologist Dr. Jonathan Young, I explored the intersections of archetype, mythology, shamanism, plant medicine, and expanded states of awareness, culminating in a thesis on altered states of consciousness.

As a professional tarot reader, sound healer, and death doula, I have come to recognize that many of life's greatest transformations unfold at thresholds—between certainty and mystery, life and death, the known and the unknowable. These practices have profoundly shaped my relationship with symbolism, intuition, ritual, and the invisible dimensions of human experience. They have taught me that some truths are not meant to be explained as much as witnessed.

Renee Lynn Reeser Zelnick (continued)

Whether working with graphite, paint, digital media, sacred geometry, tarot archetypes, sound frequencies, or visual narrative, I find myself returning to the same question:

How do we give form to experiences that forever change who we are?

The works in this exhibition are less about proving a phenomenon than honoring the people who have lived it. They exist in the space between evidence and mystery, psychology and spirit, memory and vision. They invite viewers to contemplate the possibility that disclosure is not merely a geopolitical event or scientific revelation, but a deeply personal unfolding of consciousness.

Art has always been humanity's oldest method of recording encounters with the unknown—from ancient cave paintings and sacred symbols to witness sketches, visionary art, and modern contact narratives. I simply consider myself another witness, adding a few more pages to that ever-expanding archive of mystery.

Approximately Ten Hours Later

2026

Mixed Media, Hand-painted Mexican Nicho Shadow Box

5.25" x 5.5 x 1 inches



Inspired by a shared encounter experience that began with the appearance of a silent, semi-transparent object in a Southern California backyard and culminated hours later in a series of

Renee Lynn Reeser Zelnick (continued)

unexplained, mysterious nocturnal events, *Approximately Ten Hours Later* explores the strange elasticity of time, memory, and meaning. Borrowing its title from the familiar *Spongebob Squarepants* cartoon trope used to signify the passage of time, the piece juxtaposes humor and high strangeness while inviting viewers to consider the connective threads between seemingly separate moments. Through the intimate scale and devotional form of the Mexican *nicho*, the work transforms a personal anomalous experience into a modern reliquary dedicated to mystery and the unknown.

El Bizarro

2026

Mixed Media, Hand-painted Mexican *Nicho* Shadow Box

5.25" x 5.5 x 1 inches



Presented in homage to the visual language of traditional Lotería cards, *El Bizarro* depicts an encounter with an object as peculiar as its title suggests. While walking alone through a hotel parking garage during the Contact in the Desert UFO conference, the artist became aware of a strange scuttling sound. Emerging from behind and circling into view was a tiny matte-black metallic form—part pyramid, part creature—with numerous biomechanical legs propelling it across the concrete. After making several turns in front of the artist, the bizarre object disappeared beneath a parked car.

Only the following morning did the artist learn that, at the exact same time, nearby conference attendees participating in a contact exercise with UFO personality Chris Bledsoe had reported witnessing an aerial phenomenon described as possessing tentacles. Whether coincidence, synchronicity, or something stranger, *El Bizarro* preserves a moment where the boundaries between machine, organism, and mystery became delightfully blurred.

Renee Lynn Reeser Zelnick (continued)

The Birthday Gift

2026

Mixed Media, Hand-painted Mexican Nicho Shadow Box

5.25" x 5.5 x 1 inches



Created from a birthday UFO sighting experience shared on the Ventura County coast, *The Birthday Gift* commemorates an unexpected convergence of the natural and the anomalous. While camping beside the ocean, the artist and her husband spent the day accompanied by a playful pod of dolphins. In a fleeting moment, a brilliant metallic orb appeared above a mother dolphin and her calf, mirroring their movements as they leapt through the waves below. Hovering exclusively above the pair before suddenly vanishing toward the horizon, the luminous visitor transformed an ordinary celebration into something altogether more mysterious. Presented as a miniature Mexican nicho, the work honors the sense of wonder inspired by encounters that resist explanation and feel, perhaps, like gifts.

Renee Lynn Reeser Zelnick (continued)
Sound Mind and Body
2026
Mixed Media, Hand-painted Mexican Nicho Shadow Box
5.25" x 5.5 x 1 inches



Inspired by a contact experience during a sound bath meditation at The Integration, *Sound Mind and Body* explores the intersection of altered consciousness, healing, and the unknown. Immersed in dissonant binaural frequencies, the artist entered a profound meditative state and experienced an out-of-body journey in which she observed herself lying upon an operating table while three mantis-like intelligences conducted what appeared to be a healing procedure. Communicating directly with her psyche, the beings conveyed that they were addressing ailments of the gastrointestinal system.

Upon returning to ordinary awareness at the conclusion of the session, the artist felt deeply refreshed. Coincidentally, longstanding symptoms associated with acid reflux had noticeably diminished. Neither dream nor diagnosis, *Sound Mind and Body* occupies the liminal territory between vision and reality, transforming a deeply personal experience into a modern ex-voto devoted to healing, consciousness, and the enduring mystery of what—or who—may exist just beyond ordinary perception.

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