



Laurie VAUGHN
(Transition to Interpressionism)

"I joined the Interpressionists group because Master Daniel Austin opened my eyes to my inner-self creativity."

A diverse range of personal life experiences has provided the essential source of my creative inspiration as an African American abstract expressionist artist from New York City. Arriving in South Florida in the late 1990s, I was so mesmerized by the burgeoning art movement that I put aside my Public Relations practice—whose clientele included more than 50 colleges and universities.

Through a series of serendipitous events, I soon found myself spending the next decade selling artwork via the Internet.

During that time, I came upon a large collection of modern and contemporary paintings that sold with great success. As the inventory from that acquisition became depleted, I began my transformation from art dealer to artist. In embarking upon my own visual creations, I relied on those paintings I had acquired to study and experiment with various techniques and styles. My interests soon focused on abstract expressionism, with particular emphasis on the New York School. The specific characteristics of Joan Mitchell, Pollock, de Kooning, Motherwell, Kline, and Hofmann had the greatest impact upon the development of my unique idiom.

Through rigorous academic research, I was able to reinterpret and combine nuances from the works I had studied and sold. Expanding my concept of painting, I began to employ "channeling" techniques—meditative exercises that heightened my aesthetic perceptions. It was as if the spirit of the artist guided the creation of my paintings. With routine application of this process, I built an audience, and in time nearly 50% of my art patrons were located in Europe. This led me to an in-depth exploration of the CoBrA movement, a uniquely European abstract art style popularized by Karel Appel, Corneille, Lucebert, and Asger Jorn—each of whom left a direct imprint on my evolving repertoire.

In 2006, I met with Interpressionist Master Daniel Austin at his Sir Austin's Art Gallery in Hollywood, Florida. After numerous talks and debates, Master Austin—with the commanding voice of a university professor—explained to me the difference between true creativity and mere imitation. For him, copying and imitating others' styles and techniques is not art, but plagiarism. His words opened my vision to a new horizon: "the search for my inner-self creativity."

Only later did I realize that, following those conversations, I had been working within an "Interpressionist mode." The philosophy of the movement encompassed my personal realizations about art, allowing me to produce a more definitive representation of the visual imagery I had long sought. As Master Austin, founder of the Interpressionism movement and owner of the Sir Austin Interpressionism Art Gallery, teaches:

"We need always to close our eyes to the déjà-vu, letting our mind travel back to the source of our artistic creativity—our child roots, our childlike mentality—to rediscover the innocence of ourselves."

Summing up my journey, I can say that Interpressionism as a philosophy was clearly evident in my work. By embracing the movement, I freed myself and found my idiom simultaneously. Today, my paintings appear in the private collections of many art collectors—thanks to the Interpressionism movement and the vision of Master Daniel Austin.

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