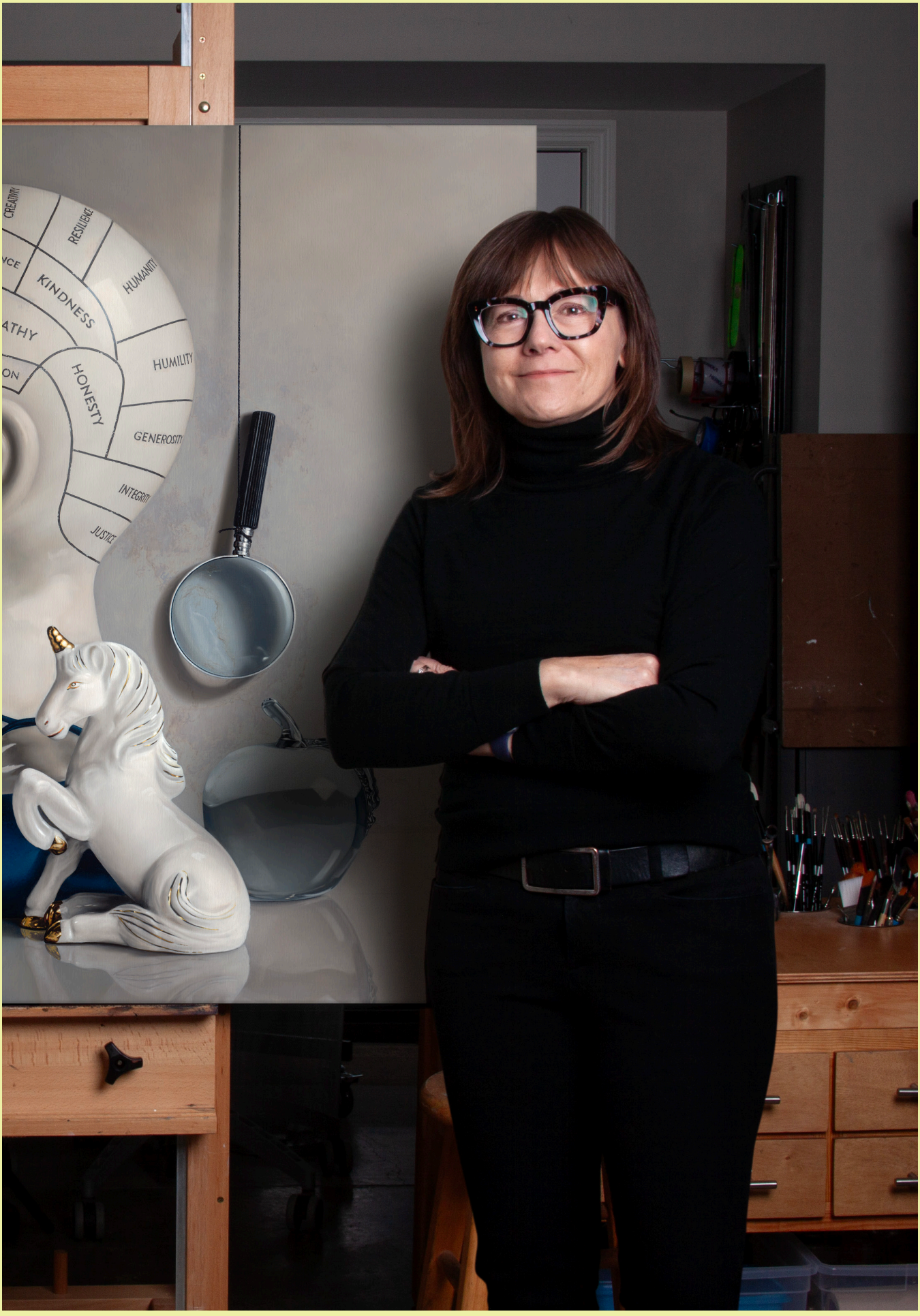
SHARON HARMS

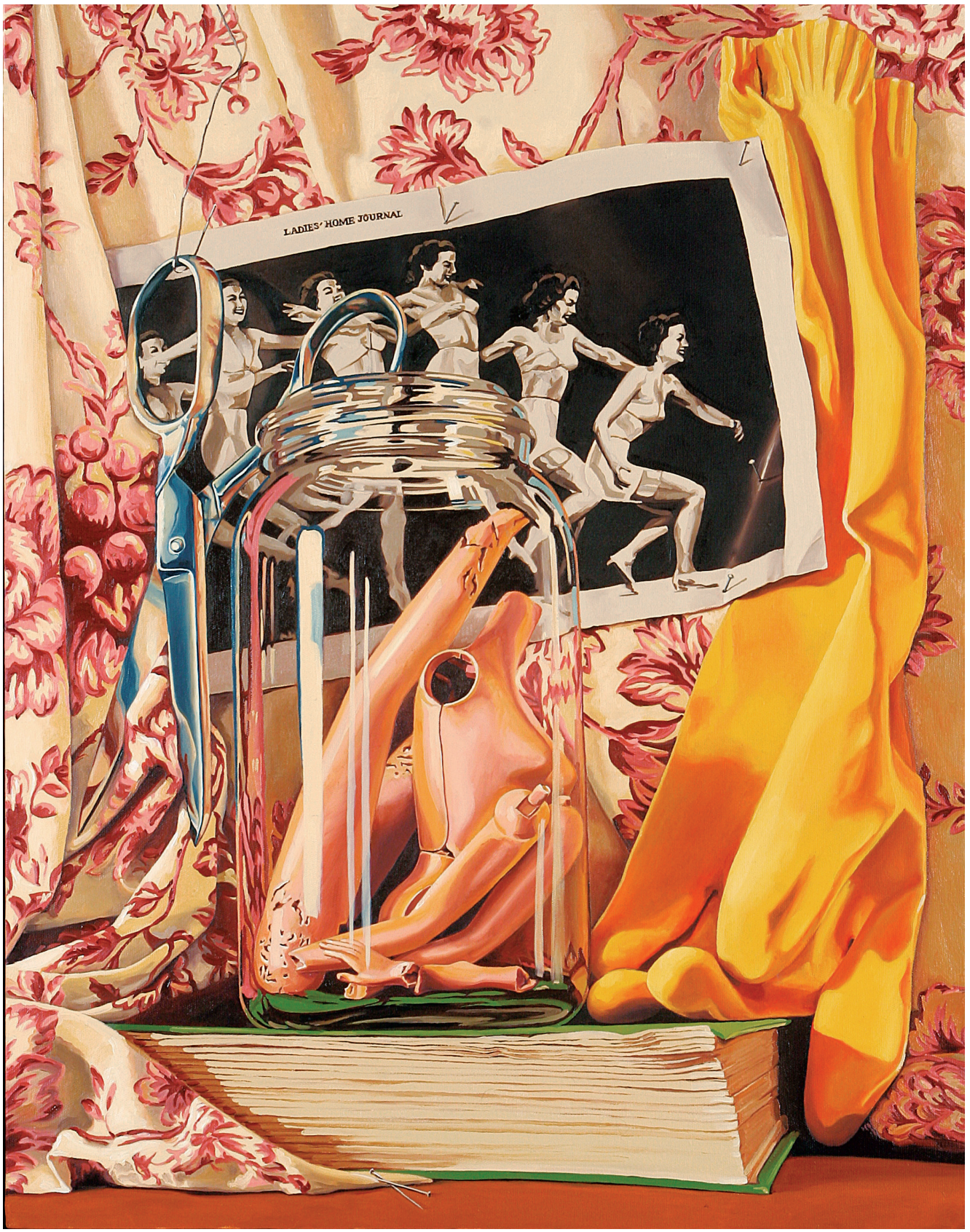
painting

Sharon Harms is a hyperrealist oil painter based in Nashville, Tennessee. She began painting full-time in 2020 after a decades-long career in advertising and graphic design. Aside from an introductory painting class, she is largely self-taught. Harms explores the storytelling potential of ordinary objects—anatomical models, vintage toys, typewriters, glass figurines, and advertising ephemera—assembling compositions intuitively and letting narratives emerge. Emphasizing surface, light, and texture through disciplined hyperrealist technique, she draws on the photorealist tradition of Audrey Flack and Ralph Goings and the narrative sensibility of contemporary painter Scott Fraser. Her paintings have been exhibited in juried and gallery shows including the Museum of Contemporary Art Nashville, Manifest Gallery, Blue Spiral 1, Customs House Art Museum, Butler Institute of American Art, and Brookgreen Gardens Museum. Her work and career have been featured in Artists Magazine, Create! Magazine, Studio Visit Magazine, ArtFluent, and Visual Art Journal. She has received placements in international competitions, and her work is held in several private collections. Harms is currently developing a series of narrative still life paintings that treat objects as artifacts of human activity to explore memory, cultural meaning, and subjective experience.

SHARONHARMSART.COM
INSTAGRAM: @SHARONHARMSART


RESILIENCE
KINDNESS
HUMILITY
HONESTY
GENEROSITY




LADIES' HOME JOURNAL



WHY IS IT IMPORTANT TO YOU TO PURSUE AN ARTFUL LIFE?

Pursuing an artful life is a commitment to presence. The practice steadies me and quiets external chaos through sustained, meditative focus. Painting allows me to remain curious and grounded, transforming the act of looking into an act of being.

TELL US ABOUT THE WORK YOU ARE SUBMITTING. WHAT HAVE YOU BEEN EXPLORING IN YOUR ART?

My work explores the narrative potential of ordinary objects. By intuitively assembling still life compositions, I allow a story to emerge rather than forcing one. These objects serve as both personal relics and cultural artifacts, holding individual memory and shared experience simultaneously. I want the results to feel psychologically loaded and open-ended, inviting the viewer into a space that is deliberately unresolved.



WHICH ISSUE OF CREATE! MAGAZINE WERE YOU PUBLISHED IN?

Issues 33 and 52

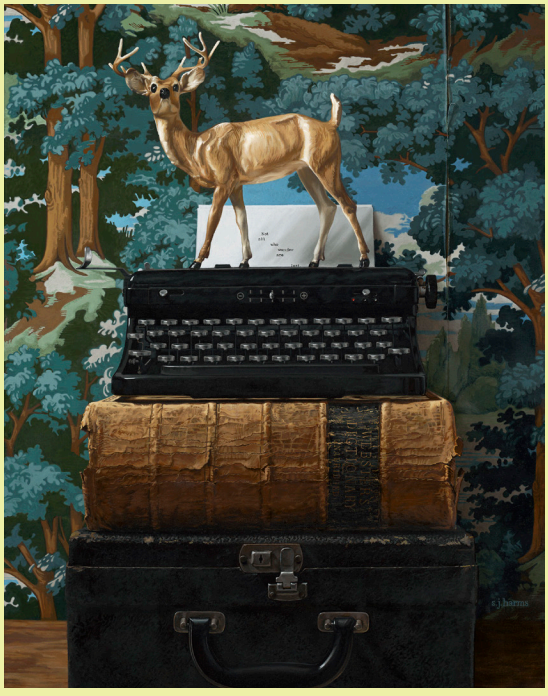
SHARE HIGHLIGHTS FROM YOUR CAREER SINCE BEING PUBLISHED IN CREATE! MAGAZINE.

Since my first feature in 2022, my work has gained significant momentum. The most exciting highlights have been my transition into museum settings, including three group shows and a solo exhibition, as well as being profiled in several art publications. These platforms have been vital in gaining exposure and have allowed me to share the 'why' behind my hyperrealistic process and the stories my work seeks to tell.

"

MY WORK EXPLORES THE NARRATIVE POTENTIAL OF ORDINARY OBJECTS.









WHAT DO YOU HOPE THE VIEWER TAKES AWAY FROM EXPERIENCING YOUR WORK?

I hope my paintings draw viewers in and invite personal connections, reflection, and consideration of memory and cultural meaning.

SHARE A QUOTE OR MANTRA THAT ANCHORS YOU IN THE STUDIO.

Every hour in the studio is a gift I've given myself after a long career of helping others tell their stories. Now, I finally get to tell mine.

“

I HOPE MY PAINTINGS DRAW VIEWERS IN AND INVITE PERSONAL CONNECTIONS, REFLECTION, AND CONSIDERATION OF MEMORY AND CULTURAL MEANING