

REFLECTIONISM

FOUNDED 2001 / PRESENTED 2026

SLG | SAMUEL LYNNE
GALLERIES

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Reflectionism

re·flec·tion·ism / ri-'flek-fhə-,ni-zəm / noun

Reflectionism is an emerging contemporary art movement that transforms classical oil painting into a three-dimensional experience. Based on the Reflectionist Principle, that whatever energy humans put out is reflected back by the universe, the artists in the movement choose to infuse their paintings with positive energy. Because the three-dimensional surface continuously changes in physical space, a Reflectionist work cannot be fully understood through a phone, computer, or reproduced image and must be experienced in person.

INTRODUCING
REFLECTIONISM



A LETTER FROM THE FOUNDER

Three decades ago, I began pushing oil paint beyond what I had been taught it could do.

As I developed Reflectionism, I was aware it was never just about technique.

Every day, in our lives and in our work, we project energy, intention, discipline, and structure. Inevitably, that projection returns to us. The Reflectionist Principle acknowledges that whatever energy we put out as human beings is mirrored by the Universe.

Long before I fully understood this philosophy, I was studying ceramics in college. Working in clay teaches you something fundamental. Material has memory. Structure matters. Form holds intention. You are not simply applying surface, you are building volume, balance, and weight.

When I transitioned fully into oil painting, that training never left me. What began as curiosity became experimentation. What began as experimentation became structure. What felt instinctive slowly revealed itself as something larger than style.

Today, we stand at a turning point. For the first time, Reflectionism is being presented not only as my personal body of work, but as a defined framework carried forward by the amazing artists I have had the privilege to mentor. That is no small thing. A technique can be copied. A style can be imitated. But, a philosophy, must be understood. Each of the artists presented in this exhibition demonstrate more than the ability to build dimension with oil paint. They demonstrate a willingness to approach their art with focused, positive intention.

This exhibition is not simply a group show. It is the formal declaration that Reflectionism extends beyond one artist. It is proof that the methodology holds, that the philosophy translates.

Movements are not formed by popularity. They are formed by alignment.

The nine artists in this inaugural exhibition have a clear purpose:

They are helping establish historical record.

They are contributing to the credibility of an emerging art movement.

They are shaping how Reflectionism will be understood for decades to come.

I am proud of the work these foundational artists have created, and I am honored to stand beside them as Reflectionism enters its next chapter.

This is only the beginning, and I invite you to embark on this journey with us.



JD Miller
September 12, 2026



Liz Richardson
Golden Aspen on a Summer Day, 1998
 24 x 20 inches | 3-Dimensional Oil on Canvas

Painted during JD Miller's first private lesson.



JD Miller
Costa Rica Red Roof, 1998
 24 x 30 inches | 3-Dimensional Oil on Canvas

Painted that same night.

ORIGINS AND EVOLUTION

The Classical Foundation of Reflectionism

Before creating his first dimensional work, JD Miller spent years studying the classical principles of painting under the American artist Liz Richardson. Deeply devoted to the nineteenth-century masters and to Cézanne above all, Richardson taught Miller the Golden Mean, color relationships, geometric perspective, compositional structure, repetition of shape, and the movement of color across a canvas. Her central conviction—that enduring art is built upon universal principles rather than fashion or accident—became the foundation of Miller’s practice.

Richardson also taught technique as a form of discipline. She showed Miller how to use the painting knife and how to preserve the richness, vibrancy, and energy of oil pigment. Warning against excessive mixing and what she called “shallow color,” she encouraged painters to protect the vitality of color before it reached the canvas. Those lessons would later shape the dense, textured, sculptural surfaces that came to define Reflectionism.

For a full year, Miller studied Richardson’s methods before he was given his first private lesson. Watching her paint, he has said, was “a revelation,” the moment abstract principle became living practice. He still owns the painting Richardson made that day, and the painting he made immediately after. Presented in this exhibition, they are a record of knowledge passing from one hand to the next.

Building upon this classical foundation, Miller began applying oil paint in increasingly dimensional ways until the painted surface became sculptural. In 2001 he decided to combine these techniques with the Reflectionist Principle, and that personal breakthrough became the beginning of Reflectionism. Just as Liz Richardson chose to mentor JD Miller; Miller then chose to pass these discoveries forward to the artists on display in this exhibition. Each of them has expanded the dialogue of Reflectionism in their own unique and individual way. The four paintings chosen by each are intended to provide a glimpse into their body of work and how they manifest Reflectionism. In total, the 54 paintings in this exhibition represent the collective artistic energy that embodies this movement. Their commitment to mentorship and the sharing of knowledge remains one of the movement’s defining principles.

Reflectionism did not appear from nowhere. It descends through a chain of influence that runs from the great masters, through Cézanne and the nineteenth-century tradition, and onward through the nine artists presented in this exhibition today.



JD

MILLER



JD Miller has been painting for over 25 years, a journey that began with a transformative moment when he first discovered oil painting. He vividly recalls this as the moment he found his true calling. Since then, Miller has been refining his distinctive style of 3-Dimensional oil painting. He started by translating classical works of masters like Pablo Picasso, Vincent van Gogh, and Paul Gauguin, eventually evolving into the creation of his own unique artistic voice.

Miller's prismatic creations radiate positive energy, love, peace, and joy, embodying his Reflectionist philosophy. As the Founder of the emerging Art Movement, Reflectionism, he channels the universal vibrations of light and sound, allowing them to flow through him as he molds oil paint in three dimensions—a process that sets him apart from other artists. His impactful and dynamic canvases invite viewers on a profound existential journey.

JD Miller's work is showcased in collections and museums across the United States, reflecting his significant impact on the art world. He is actively involved in numerous educational and charitable organizations. As a featured artist on American Airlines' Apollo: Art in the Sky channel, his work is seen on thousands of flights each day. He resides and works in Dallas, Texas.



Crown Reflection II, 2026
60 x 48 inches | 3-Dimensional Oil on Canvas

JD



Midnight Sanctuary, 2026
60 x 36 inches | 3-Dimensional Oil on Canvas

MILLER



Project Pegasus, 2026
72 x 72 inches | 3-Dimensional Oil on Canvas

JD



Luminous Symphony, 2026
60 x 60 inches | 3-Dimensional Oil on Canvas

MILLER

Philip J. Romano

PHILIP
ROMANO



Philip J. Romano is a multifaceted entrepreneur, artist, and philanthropist renowned for his significant contributions to the restaurant industry and the arts, with a dynamic career spanning more than five decades. As a visionary in the culinary world, Romano has played a pivotal role in founding and developing several successful restaurant concepts that have reshaped dining experiences across the United States. His innovative approach to business has earned him recognition not only as a savvy entrepreneur but also as a cultural influencer.

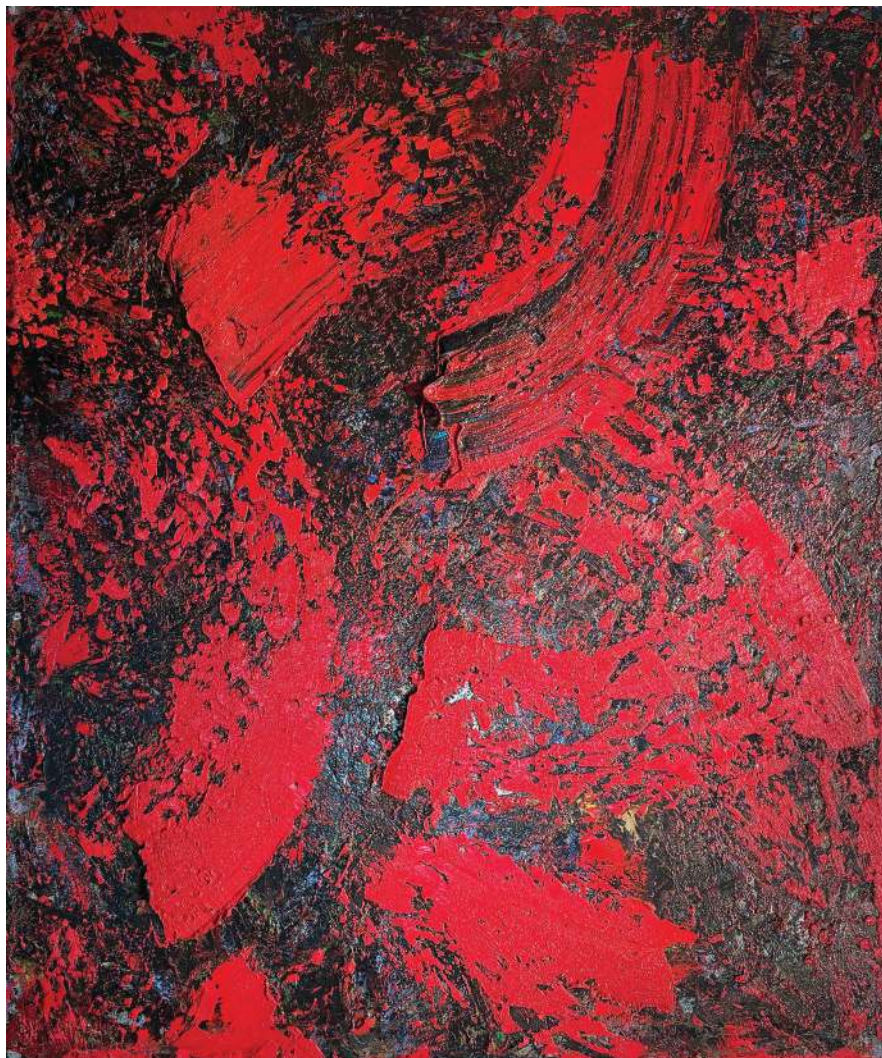
Beyond his entrepreneurial endeavors, Romano is an accomplished and passionate artist whose love for painting has been a lifelong pursuit. What began as a personal outlet eventually evolved into a professional artistic journey. Initially sharing his work only with close friends and family, he later embraced a broader platform by co-founding Samuel Lynne Galleries in Dallas, Texas, alongside Reflectionist artist JD Miller. The gallery, a prominent hub for contemporary art, features a diverse range of works, including Romano's own bold and emotionally charged paintings. His paintings are celebrated for their dramatic use of color, large-scale canvases, and an expressive style that mirrors his energetic, "larger than life" personality and philosophy.

A native of New York, Romano eventually relocated to Dallas, Texas, a city that has served as the foundation for much of his professional and personal evolution. There, he continues to actively influence both the culinary and art scenes, leaving a lasting impact through mentorship, innovation, and philanthropy. Romano's multifaceted career exemplifies a seamless integration of creativity, business acumen, and a deep commitment to societal betterment, solidifying his legacy as a transformative and inspirational figure in both the culinary and artistic communities.



Hollywood, 2008
60 x 48 inches | 3-Dimensional Oil on Canvas

PHILIP



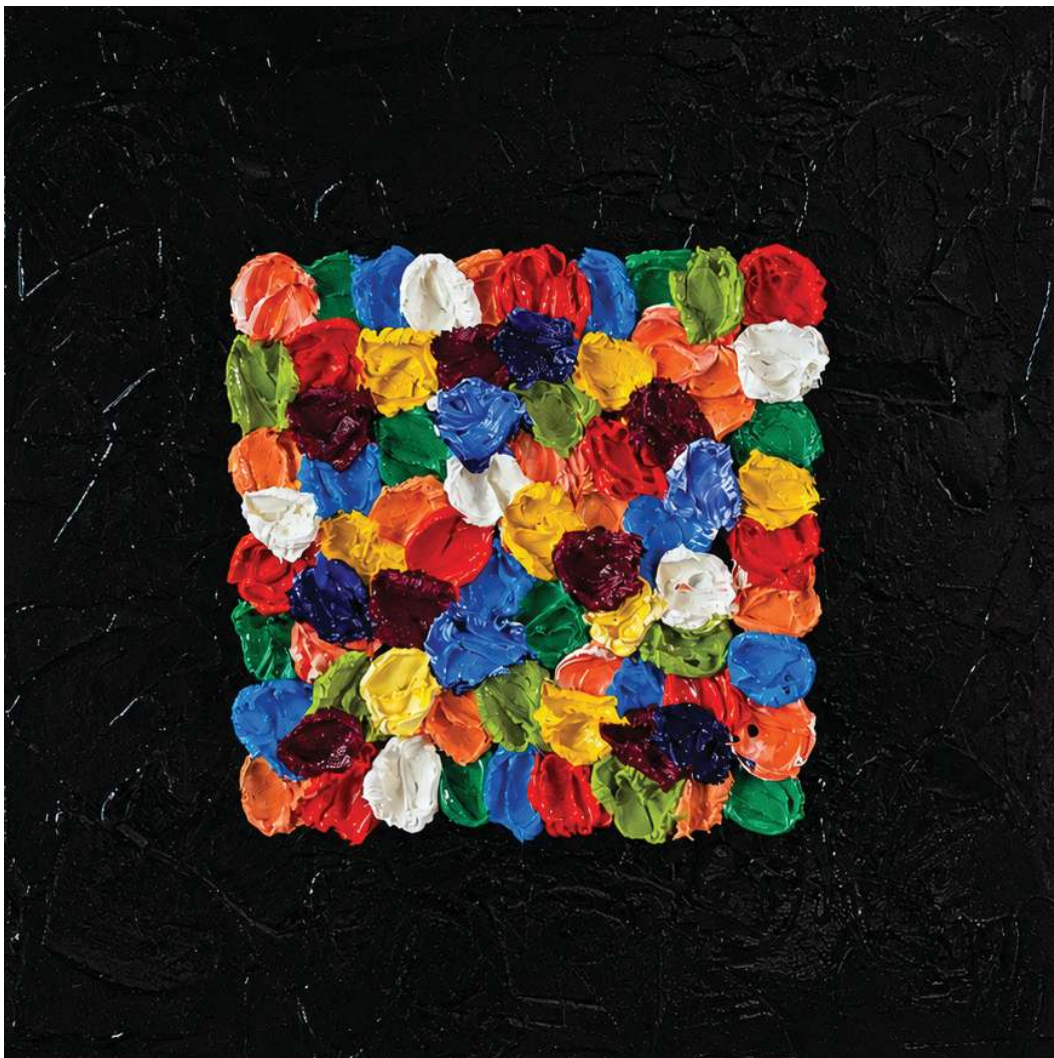
Red Letter Day, 2011
72 x 60 inches | 3-Dimensional Oil on Canvas

ROMANO



Crossing the Line II, 2009
24 x 24 inches | 3-Dimensional Oil on Canvas

PHILIP



International LIX, 2021
24 x 24 inches | 3-Dimensional Oil on Canvas

ROMANO

Lea Fisher

LEA

FISHER



Lea Fisher is a Dallas-based Reflectionist painter whose work brings a psychologically informed sensibility to an intuitive, materially driven exploration of emotional complexity, perception, and human presence. With training as a licensed psychotherapist, Fisher approaches painting as both a visual and reflective practice: a means of giving form to inner experience while inviting viewers into an encounter with their own evolving emotional landscape.

Working within the principles of Reflectionism, Fisher builds her paintings through layered oil, mixed media, gesture, texture, and dimensional surface. Guided by constructive intention rather than predetermined imagery, she allows composition and form to emerge through disciplined intuition. Delicate feathering and translucent passages coexist with dense, sculptural accumulations of paint, creating nuanced color relationships, visual depth, and a palpable sense of movement that shifts with light and the viewer's physical presence.

Fisher's abstractions, Self Portraits and Power Portraits explore cycles of personal transformation through symbolic human form, rhythm, and flow. Rather than offering a fixed narrative or singular interpretation, the works operate as mirrors by holding space for recognition, self-inquiry, resilience, and renewal. By balancing feminine and masculine energy, solidity with weightlessness, and psychological clarity with mystery, her paintings embody the Reflectionist belief that a work of art can preserve the artist's energy and intention while becoming fully realized through the human experience of the viewer.

Lea Fisher currently lives in Dallas, Texas, where her counseling practice and art studio are based.



Shifting Sands, 2026
84 x 60 inches | 3-Dimensional Oil on Canvas

LEA



Twisted Trickster, 2026
60 x 36 inches | 3-Dimensional Oil on Canvas

FISHER



The Dragon that Painted the Wind, 2025
72 x 60 inches | 3-Dimensional Oil on Canvas

LEA



Space Disco, 2026
48 x 36 inches | Diamond Dust & 3-Dimensional Oil on Canvas

FISHER

Carrie Cameron

CARRIE
CAMERON



Carrie Cameron is a Reflectionist painter whose work transforms classical oil painting into a three-dimensional experience. Through her distinctive sculptural oil technique, she creates paintings that capture not only an image, but the energy, emotion, and intention present at the moment of creation. Her richly textured surfaces shift continuously with changing light, perspective, and physical movement, inviting viewers into an experience that can only be fully appreciated in person.

As a participant in the Reflectionist movement, Carrie embraces the principle that the artist's constructive intention becomes part of the finished work. Through color, texture, and dimensional form, she seeks to infuse her paintings with feelings of joy, wonder, gratitude, and connection, creating works that engage both the eye and the spirit.

Carrie's appreciation for beauty has manifested throughout her life and artistic journey. Her extensive travels throughout Europe, many years living in Mexico, and her current residence in Santa Fe, New Mexico, provide endless inspiration for her exploration of color, light, landscape, and human experience. These influences merge within her highly personal visual language, resulting in paintings that celebrate both the beauty of the natural world and the emotional resonance of memory and place.

Among her artistic influences, Carrie cites the works of Cezanne and Van Gogh, whose expressive use of color and form helped shape her creative vision. She also credits her close friend and mentor, JD Miller, founder of Reflectionism, whose pioneering work in dimensional oil painting helped inspire her exploration of texture, energy, and movement. Carrie further acknowledges instructor and American master Liz Richardson whose guidance played an important role in the development of her artistic style.

Today, Carrie Cameron's work stands as a distinctive voice within Reflectionism, demonstrating how dimensional oil painting can transcend traditional representation and become a living experience of energy, emotion, and beauty.



Rosas Para Mi Amor, 2026
30 x 30 inches | 3-Dimensional Oil on Canvas

CARRIE



Spring Serenade, 2026
24 x 36 inches | 3-Dimensional Oil on Canvas

CAMERON



Good Day Sunshine, 2026
24 x 20 inches | 3-Dimensional Oil on Canvas

CARRIE



The Constant Guardian, 2026
48 x 24 inches | 3-Dimensional Oil on Canvas

CAMERON

Sharon Virts

SHARON
VIRTS



Sharon Virts paints the way she writes and writes the way she paints. A bestselling historical fiction novelist and Reflectionist artist, she works in dimensional oil, building richly textured, color-saturated surfaces that turn the landscapes, wildlife, and weathered places of the Virginia countryside into living stories. On the page or on the canvas, her instinct is the same—to capture the visual and emotion of a scene in pigment and layered oil so the story might live forever.

***“I write the way I paint, and I paint the way I write
— both are how I hold on to what I see and what I feel.”***

She has painted since she was six years old, taught first by her father and later as a student of JD Miller, the founder of Reflectionism, in whose dimensional oil tradition she now works. That lineage lives in her surfaces—sculpted with the palette knife, alive to shifting light, and meant to be stood before rather than scrolled past. Her canvases carry the same instincts that drive her fiction: vivid character, a deep sense of time and place, and the conviction that beauty and memory are worth preserving.

Storytelling runs through everything she touches. She is the author of the bestselling novels *Masque of Honor*, *Veil of Doubt*, and *The Grays of Truth*, with *Bargains of Fate* released in June 2026. With her son Lucas Mason, she owns The Ordinary Art Gallery and Studio in Leesburg, Virginia’s historic district, and with her husband, Scott Miller, she rescued and restored Selma, the antebellum Virginia estate that is now their home.

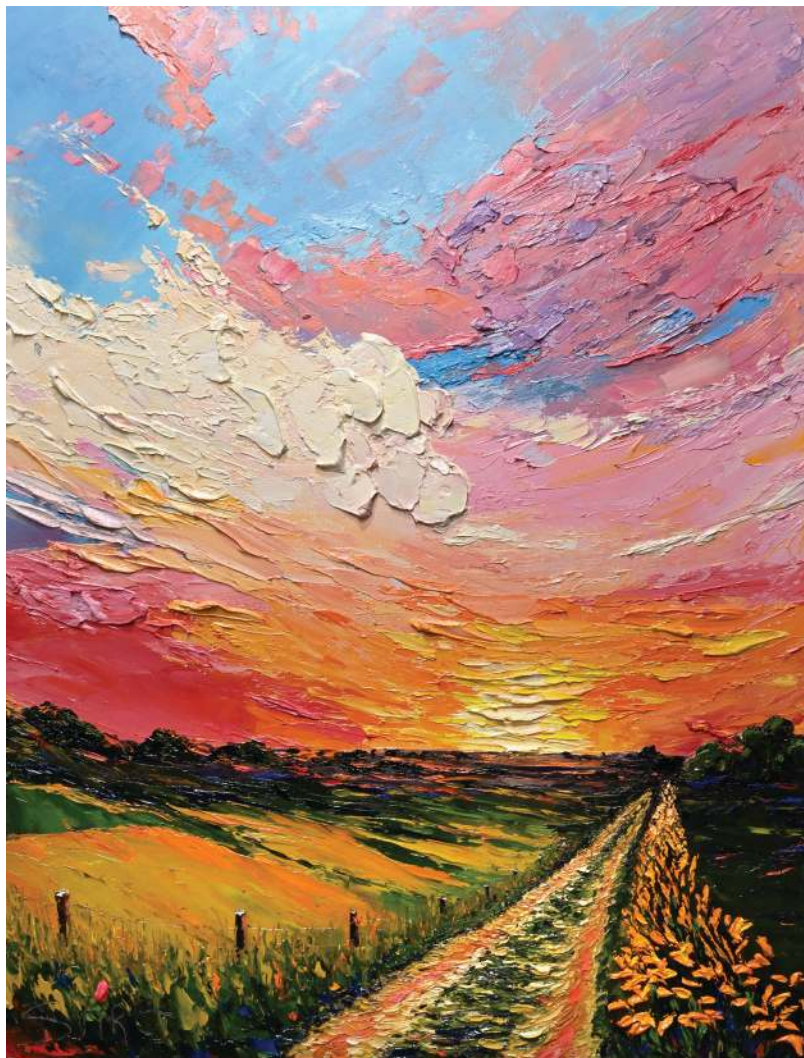
A nationally recognized preservationist and philanthropist, she practices a single art across every medium: holding the stories of the past in place so they endure—on the page, in the historic homes she has rescued, and in the layered oil of each canvas she paints.

This is the art of living history: the belief that the truest stories—of a tyrant rooster ruling a farmyard, a fence row gone gloriously wild, a lane worn deep by a century of wheels—deserve more than recollection. In her hands, dimensional oil becomes the vessel that keeps them, reimagining historical narrative in texture, color, and light.



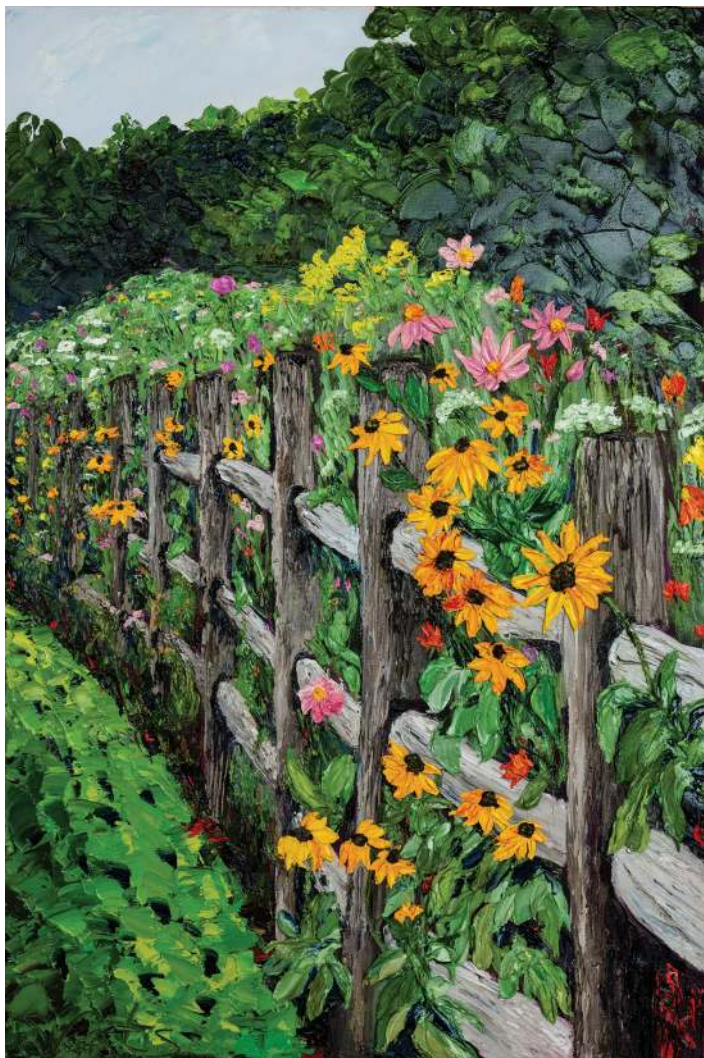
Daffodil Drift, 2026
30 x 24 inches | 3-Dimensional Oil on Canvas

SHARON



Ditch Lily Lane, 2026
40 x 30 inches | 3-Dimensional Oil on Canvas

VIRTS



Boundary in Bloom, 2026
36 x 24 inches | 3-Dimensional Oil on Canvas

SHARON



Ike, 2026
36 x 36 inches | 3-Dimensional Oil on Canvas

VIRTS

Renea Menzies

RENEA
MENZIES



Renea Menzies is a Reflectionist artist whose richly textured paintings unite vibrant color, sculptural form, and an unmistakably bold personal energy. Raised in Houston, Texas alongside three brothers, Menzies developed an independent spirit early in life and one that has continued to shape both her artistic voice and her approach to the world.

Before dedicating herself fully to painting, Menzies worked as a professional international model, traveling to exotic locations throughout the world. Her exposure to Spanish, Mexican, and European cultures deeply informed her visual sensibility, instilling an appreciation for expressive color, layered beauty, movement, and individuality. Initially self-taught, she achieved early recognition for her work before continuing her artistic development under the mentorship of JD Miller, founder of Reflectionism.

Within the principles of Reflectionism, Menzies approaches painting as both a visual and physical experience. Her three-dimensional surfaces move beyond the flatness of traditional painting, combining the instincts of a painter with the tactile awareness of a sculptor. Sweeping strokes, raised forms, and vigorous applications of oil create compositions that shift with changing light and reward close, in-person viewing.

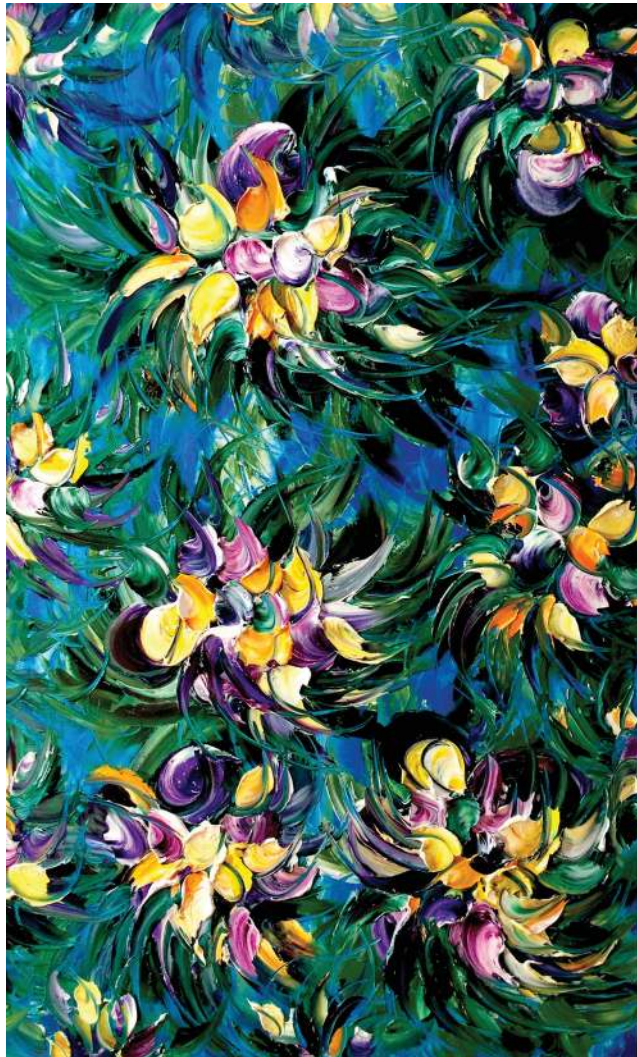
Menzies' work is characterized by dramatic movement, saturated color, and a sense of joyful abandon. Her paintings invite the viewer into vivid, textured environments where emotion, memory, and imagination converge. Through her intuitive use of form and color, she creates works that are not simply viewed, but experienced, offering a powerful reflection of the energy, confidence, and worldly perspective that define her life and art.

Her paintings have been featured in prominent exhibitions and publications, including Art Quarterly, Modern Luxury, American Art Collector, Hollywood Magazine and the cover and artist profile in Art Business News. Renea currently lives and works out of her studio in Aspen, Colorado.



Star Burst, 2026
48 x 30 inches | 3-Dimensional Oil on Canvas

RENEA



Hawaiian Dreams, 2026
60 x 36 inches | 3-Dimensional Oil on Canvas

MENZIES



Snow Blooms, 2026
60 x 48 inches | 3-Dimensional Oil on Canvas

RENEA



Red Wine and Roses, 2026
60 x 36 inches | 3-Dimensional Oil on Canvas

MENZIES

Sue Yu Petty

SUE
YU PETTY



There is something sacred about returning to the gifts God placed in your heart. Sue Yu Petty grew up in Pasadena, California painting and sketching from the time she could hold a brush — selling her first piece at just 15 years old from an art show in upstate New York. But as life pressed forward, that gift grew quiet. It wasn't until her years in Chiropractic College that something shifted. In the stillness between studies, she found her way back to the canvas — and in doing so, found herself standing at the edge of something far greater than art.

“I had a personal revelation that there was a God — and that changed how I loved, how I lived, and how I painted.”

It was that awakening — of faith, of purpose, of love — that set the tone for everything that followed. Sue chose oil as her medium and was deeply inspired and mentored by renowned Reflectionist Artist JD Miller, whose 3D sculpted oil technique became the foundation of her practice. More than a method, Reflectionism is a movement — a community of artists committed to creating with intention and purpose, to living and working in love, and to letting light speak through every textured layer.

Sue's work carries that spirit in every piece. Her paintings are built up in sculptural, dimensional layers — oil applied not merely to a surface but woven into it, rising from the canvas like something trying to breathe. She is drawn to vibrant, bold color — a deliberate choice to bring life into full color, to reflect the brightness and beauty she believes God intended for the world. Each work begins with a purpose, often anchored in Scripture, and is created to evoke hope and wonder in all who encounter it. She has spent time as a healer — owning a wellness clinic in Dallas, TX — and that instinct to restore and illuminate runs through every brushstroke.

Today, Sue works primarily on commissioned pieces, creating art that is truly part of the home it enters — meaningful, personal, and made to speak to the heart every single day. She resides in Blue Ridge, TX with her husband Travis and their two daughters, Meela Grace and Mikayla Love — her greatest and most cherished creations of all.

“When I paint, it's like a meditation — the noise of the world grows quiet, and I feel a deep sense of peace. I give God full credit for any good thing I may create, for I could do no good thing apart from His blessing, provision, and favor.”



Hummingbird Haiku No. 1, 2026
36 x 36 inches | 3-Dimensional Oil on Canvas

SUE YU



Hummingbird Haiku No. 2, 2026
36 x 36 inches | 3-Dimensional Oil on Canvas

PETTY



Hummingbird Haiku No. 3, 2026
36 x 36 inches | 3-Dimensional Oil on Canvas

SUE YU



Hummingbird Haiku No. 4, 2026
36 x 36 inches | 3-Dimensional Oil on Canvas

PETTY

Kelly Hrad

KELLY
HRAD

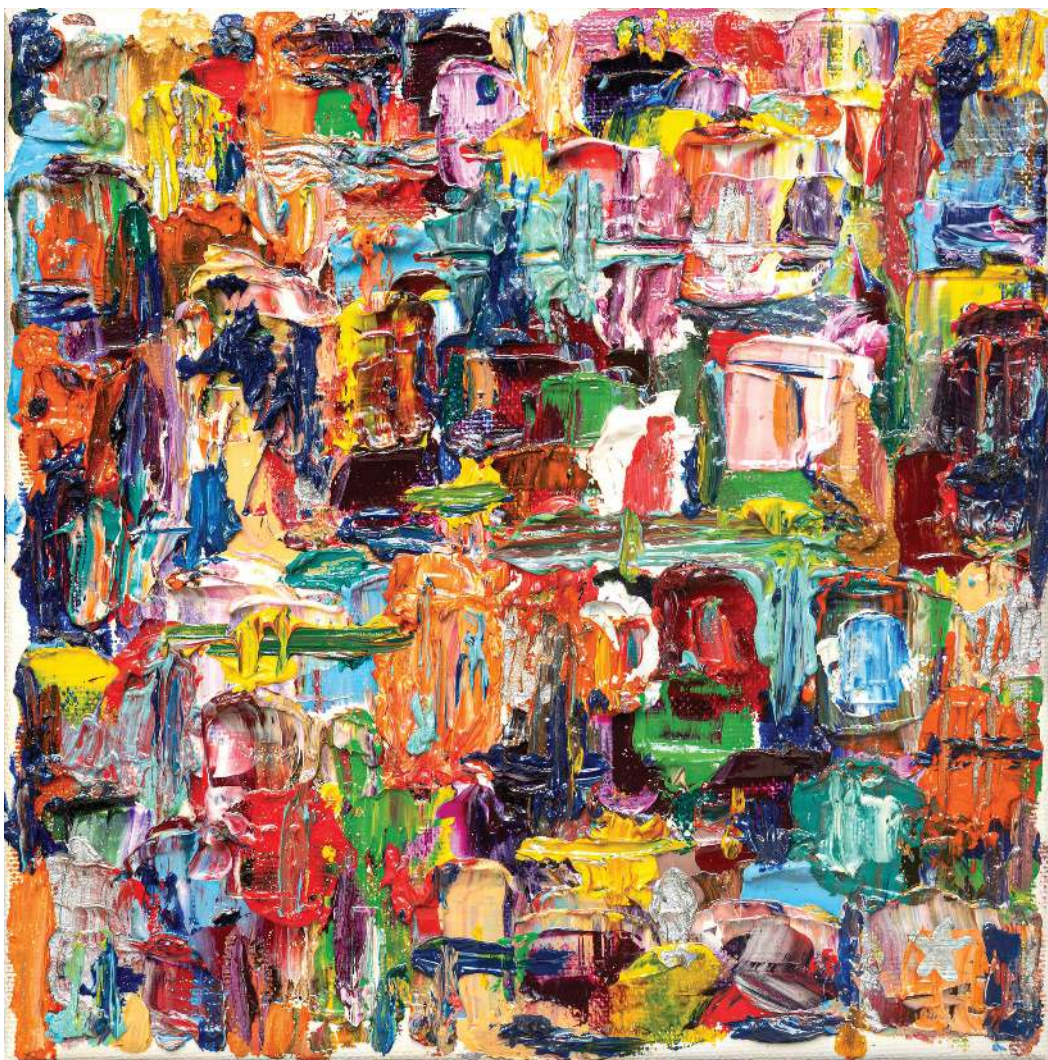


Kelly Steller Hrad is a contemporary abstract painter whose richly textured, dimensional works explore memory, movement, emotion, and the quiet energy of lived experience. Rooted in the principles of Reflectionism, her paintings move beyond the flat canvas through layered color, expressive gesture, and evolving surface - creating works that shift with light, perspective, and the presence of the viewer.

Hrad's process is intuitive and deeply personal. Rather than beginning with a fixed composition, each painting develops through accumulated layers of color, texture, and movement. What begins as a breath, a memory, or a moment of feeling gradually becomes a visual record of reflection and intention. Her work embodies the Reflectionist belief that painting can preserve the artist's constructive energy while inviting viewers to encounter something meaningful within themselves.

Originally from New Mexico, Hrad was shaped by expansive landscapes, sweeping skies, canyon horizons, and a lifelong appreciation for discovery. Early experiences with music, theater, travel, museums, and roadside galleries continue to inform the sense of rhythm, openness, and emotional atmosphere present in her work.

Her paintings are held in private and corporate collections, including commissioned works for Louis Vuitton at Legacy West in Plano, Texas, and Lamborghini Headquarters in Sant'Agata Bolognese, Italy. Her work has been exhibited throughout Texas and in juried and solo exhibitions across the United States. Today, Hrad lives and works in Texas, creating paintings that offer viewers a place to pause, reflect, and reconnect through color, movement, and dimensional surface.



Knife, 2015
8 x 8 inches | 3-Dimensional Oil on Canvas

KELLY



Ad Personam, 2023
48 x 60 inches | 3-Dimensional Oil on Canvas with Sintra Finished in Automotive Paint & Diamond Dust

HRAD



Flourish, 2026
36 x 36 inches | 3-Dimensional Oil on Canvas

KELLY



Daydream, 2025
24 x 36 inches | 3-Dimensional Oil on Canvas

HRAD

Tanner Lawley

TANNER
LAWLEY



Contemporary artist Tanner Lawley creates from a place of love, abundance, faith, and compassion for others. Since beginning his professional practice in 2008, he has produced thousands of original works now held in public collections in Austin, Dallas, and New York, as well as in private collections throughout the United States and internationally.

In 2010, Art Business News named him one of the Top 50 Artists to Watch. Internationally recognized for his iconic heart paintings, Lawley received the Best New Exhibitor Award at ArtExpo New York in 2014. He has exhibited at international art fairs including New York, Miami, Dallas, Aspen, Scottsdale & Brussels.

At the core of Lawley's work is the symbol of the heart. It is not shown as anatomy, but as a powerful expression of love itself. His goal is to create paintings that draw the emotion of love out of the viewer, so that the experience of the artwork becomes a reflection of love. His deeply held faith shapes this intention, allowing each piece to carry a sense of gratitude, hope, and divine presence.

These principles naturally connect Lawley's work to Reflectionism. The movement holds that an artist's constructive intention can be preserved within the physical substance of a painting and experienced by the viewer. Lawley's dimensional surfaces, expressive gestures, and recurring symbols of love embody this philosophy. As a performance painter, he extends that experience by creating before live audiences, transforming the act of painting into a shared encounter between artist, artwork, and viewer. He lives and works in the Dallas area with his wife, D'Anne, and their three daughters.



Platinum Family of Love, 2026
72 x 18 inches | 3-Dimensional Oilz on Canvas

TANNER



The Luxury of Love, 2025
72 x 16 inches | 3-Dimensional Oil & Mixed Media on Canvas

LAWLEY



Universal Love, 2024
48 x 48 inches | 3-Dimensional Oil on Canvas

TANNER



Platinum Love, 2026
48 x 36 inches | 3-Dimensional Oil on Canvas

LAWLEY

THE REFLECTIONIST ARTISTS



JD MILLER
FOUNDER



PHILIP ROMANO



LEA FISHER



CARRIE CAMERON



SHARON VIRTS



RENEA MENZIES



SUE YU PETTY



KELLY HRAD



TANNER LAWLEY