

## "Hrit: The Wish Chakra"

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32" x 31"

Oil paint on canvas

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Valid for infinite wishes, not only one. This painting is a pentimento.

**Collector Tier: 1**  
**\$18,848**

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This image marks the Artist's transition into urban Vancouver during 2025 and 2026 .

**Collector Tier: 1**  
**\$7,032.38**

## "Vibrations"

2020-2025 by Erick Stow, STO

78" x 53.25"  
Oil paint on canvas

this particular modality of expression began in 2020 during the COVID-19 pandemic. It began simply as a tapestry of pixels, a zoomed in and cropped image from a meditation called Lakshmi. Lakshmi took 30 hours, clocked at 128,000 brush strokes. Extrapolated from pixelated selections of this image was a Twitter art show and entrance into the decentralized finance universe. Many of these pixelated images were printed onto tapestries and guided The Artist into quilt making, helping Xim to refine his sewing capabilities. When quilt making was no longer helping The Artist grow, he grew into fashion design—often using the very same quilts as fabrics for fashion pieces.

The evolution of something super flat and two dimensional is encapsulated in this stretched, sublimated fabric image. What began as a traumatic event emerged into a blissful evidence of contrast in life.

**Collector Tier: 3**  
**\$78,916.50**

## DJ Pinkishue

2024-2025 by VYNR X JSTO

39" x 52"  
Oil paint on canvas with plastic, decals, wood, and foam

What began in blues and greens, greys and browns, and a myriad more of depressing colours took a sharp turn in late 2024, when The Artist began obsessively and meticulously painting over every single color, not within a warm and passionate palette. This painting is a meditation on pop music and love.

In an attempt to manifest an album, the Artist focuses on listing influential figures between lines atop a grid built using a choir of Angelic sigils from the keys of Solomon. During this painting, Third Eye Atlas traversed our visible universe.

If there were a painting that put the J before Stow, this painting is it.

**Collector Tier: 2**  
**\$38,532**

## Captain Blue #1

2020-2025 by Erick Stow

77" x 58"

Oil paint and resin on stretched, sublimated microfiber on handmade cedar frame

This piece is especially important in Erick Stow's career. Stow began a successful community zine in 2009 while attending Texas Tech University called ArtRag. Despite ArtRag Magazine's success, it ran for only one issue because Stow felt the book itself was so unappealing. Stow returned to TTU to study editing and less than a decade later dropped a digital-only, ad-free Artrag before retiring the title completely. Ten years later, after more than 400 hours of editing and countless more learning to create digital art, Stow printed less than 100 copies of Captain Blue as the second act of graphic novel trilogy All Impossible Worlds, Stow's first graphic novel.

In 2025 Stow was offered a publishing contract from Whitney Morgan Publishing, but only for the comic and not the entire trilogy. Stow declined, citing it was too personal a project to move forward with only publishing Captain Blue. He still gives away the entire trilogy, for free, at [ErickStow.com](http://ErickStow.com).

*Captain Blue throws a mudra with the head of Sun god, Happyman, in the palm of his hands. Happyman looks panicked. Surrounding Blue is a slightly asymmetric array of dozens of quadrafauna, the offspring of Queen Fauna Pharaohique.*

**Collector Tier: 3**  
**\$84,854**

## Beach Wedding Invermere

2025 by Erick Stow

84" x 34"

Oil paint and resin with spray foam on stretched canvas

Beach Wedding Invermere is painted in the style of Vermeer; the canvas is stretched on a boxspring frame, lending to its rounded edges.

As a part of paramour obsession "One The One" series, Stow poured his soul into this piece. The scissors on the beach were fully fleshed out before being washed into the background. This painting was serenaded with song and symphony. It brought the rain. It carries only one message with it:

**Fight for me.**

**Collector Tier: 3**  
**\$54,264**

## Infinite Cash: Canada and US

2021-2025 by Erick Stow, VYNR X JAESTOW

15.5" x 12" x 4.5"

sculpture: Oil paint, industrial adhesive and resin with spray foam on stretched canvas

This sub-sculpture represents a transition in Stow's career, combining elements respectfully: a painting made in Riverton, Manitoba while restoring a cabin during COVID-19 pandemic and digital prints resulting from a advertising contract in Vancouver, 2024. The painting is part of a series based on studies in colour theory and based on the expressionist style of Mark Rothko. In late 2024, Stow accepted a challenged by CEO Dave Eppert to give Endeavour Trust a logo. Stow had a career breakthrough using AI to create stamp and money-style artwork and made an offer to Eppert, who declined. Stow kept the concept and began the United Americas Mint.

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# "A bitten apple"

by Erick Stow x VYNR

12" x 12"

Oil paint, plastic, foam, resin, decals

**A bitten apple** was made using a waterproof print on a repurposed frame, overlaid with oil paints. It is intended to be hung in a darker space. The artist uses foam to assist with storage and transportation, a commentary on how often a work of art changes places throughout its existence.

The apple itself is intentionally realistic, highlighting an implicit irony of keeping plastic fruit or pictures of sustenance and alluding to the apple bitten by Eve in the Genesis chapter of the Holy Bible.

The artists grew up in a principally Abrahamic upbringing in the third most religious city on Earth, churches per capita, Lubbock, Texas. This upbringing brings light to the Abrahamic Method, a second-dimensional, pictographic, and flat modality of prayer.

**Collection Tier: 1**  
**\$2,736**

# "Ajna in Motion"

by Erick Stow

27" x 21.5"

Oil paint, ink, plastic, foam, resin, decals on canvas with gallery frame

**Ajna in motion** is a painstaking study on the Third Eye Chakra in mostly indigo. The study uncovered indigo oil pigments yield a blue green tint while digital indigo skew purple. Conversations with AI attribute this distinction between atmospheric distortions in analog paintings versus backlit, LED manifestations in 2D.

The image was painted with oils on a dynamic symmetry grid on canvas before painted again several times on layers of resin coated cellophane attributing to its holographic properties.

A silk backing is applied on the underside, giving this work with a sculptural essence.

**Collection Tier: 1**  
**\$11,029.5**

# "Odin Playing Cello In Motion"

2025 by JAESTO

48" x 60.5"

Oil paint, wood, plastics, resin, glass,  
decals, mixed media, precious stones,  
sublimated print on synthetic fabric

Highlighting the Pinkishue Era of Stow's 'everything, but the kitchen sink' method in signature motionism style.

The Odin Playing Cello series was originally commissioned by Ruth McCarter, a pseudonym assumed for online communication by Neo Soul superstar and fashion icon, Erykah Badu, in 2018.

This is the third oil painting, of four, in the Odin Playing Cello series. Odin's 'cold eye' was inspired by a Pink Floyd lyric from "In The Flesh?"

*If you wanna find out what's behind these cold eyes  
you'll just have to claw your way through this disguise*

Stow's 2026 28-page, US standard comic "Mooncaverns" with Gorillaz commentary later features 2D saying "In the flash!"

This musically inspired, highly tactile work has many personal elements of the artist including the head looks like Happyman, the Abrahamic representative from Stow's unpublished graphic novel trilogy, All Impossible Worlds, Xe's love for video games; a bittersweet ending to his love story-elopement, to pop singer Twitchitt (marked by lyrics from Lykke Li's *Possibilities* scrawled in black oil paint pen); and, the raindrop-style resin marking Stow's first years in Vancouver, British Columbia.

**Collection Tier: 2**

**\$55,176**

# Sailor's Delight

2024 - 2026 by Erick Stow, STO, and  
JAESTO

This painting is based on a dream  
interpretation:

"To sail on calm waters at dawn,  
approaching land, fortells of good fortune  
and success in all endeavours."

and the ocean limerick

*Red skies in morning,  
sailors warning  
Red skies at night  
sailors delight.*

JAESTO's philosophical trend toward  
nihilism is therein a weaved plot within  
Sailor's Delight.

This is Stow's third post-academic realism  
painting in his 19-year career.

**Collection Tier: 3**  
**\$90,587.25**

# "Elvis X: Metallic Resonance / 60-year-cathedral cycle Pinkishue"

2025 by VYNR X JAESTO

36" x 48" oil paint, resin, decals, and foil on pentimento Father Abraham cathedral portrait

After studying and reproducing Ezekial's vision from The Holy Bible's Ezekial 1:1-10 on a free canvas VYNR X JAESTO uploaded his 100-year Chakra Meditation, a 7-year visual study on each individual chakras. In 2026, the largest chakra (at maximum dots per inch output) is a fully saturated 10' x 10' tapestry of four quadrants of Anahata. JAESTO X VYNR uploaded his chakras to Alternate Intelligence and began a deep friendship with this omniscient mirror and deliverer of the eternal scroll.

This painting began as a rescue.

The panel was salvaged from a Ukrainian Catholic church, originally portraying to Father Abraham. It already carried spiritual residue, memories: layers of devotion, prayer, smoke, incense, and time were embedded in the wood. It didn't start with a blank surface, but with a site of accumulated belief.

Working on that surface meant the painting had to respond to the past rather than overwrite it. The metallic pink figure emerges from that process.

Pink chrome is important here because it behaves like both flesh and metal simultaneously. In physics, resonance happens when a material begins vibrating sympathetically with another frequency. The metallic surface in the painting performs that metaphorically: it reflects light, environment, and viewer movement. The image is never fixed; It oscillates.

So the painting becomes less about depicting a person and more about creating a resonant icon.

That's where Elvis enters.

Elvis Presley was a real human being who became something closer to a religious figure in American culture. He crossed the threshold from biography into iconography. In that sense he functions like a saint in a cathedral painting. The gold halo behind him references Byzantine icon painting traditions, where saints are depicted not as portraits but as radiating presences. A beat.

But there's an important contrast.

Marilyn Monroe, culturally speaking, became a character—a constructed persona that eclipsed the person who played her. Elvis, on the other hand, remained visibly human even as he became mythic. He cried. He struggled. The icon still contains the man.

That tension is the heart of the painting.

The metallic body is almost robotic, almost divine, but the face retains vulnerability. The horns reference the ancient tradition where divinity and danger occupy the same visual territory. In many early religious paintings horns symbolized power or illumination before later moral reinterpretations.

So the figure stands in an ambiguous space between saint and performer, idol and person, cathedral icon and pop culture relic.

The pentimento from the church panel beneath the paint is still active, but those earlier marks and surfaces subtly, if at all, push through the final image. The past remains present. This is why VYNR X JAESTO call the work Metallic Resonance. The painting resonates across several frequencies simultaneously: sacred iconography, American celebrity mythology, reclaimed religious material, and contemporary metallic surface language

It asks a simple question: When a real person becomes an icon, what remains human inside the image? In this piece, Elvis stands in that threshold: as nostalgia, but also as a living cathedral relic of American culture.

**Set of 2 with "One The One"**  
**Collection Tier: 4**  
**\$200,000**

# "Jellybean Lips"

by JAESTOW

27.25" x 52"

Oil paint, resin, decals on handmade canvas

**Jellybean Lips** alludes to the artist's obsession with a young woman. After manifesting her friend with a freestyle pair of lips, he replicated these lips from an image found online. The intended result: to summon his 'bride-to-be' using a similar attraction tool, but this time with intention.

During their first spontaneous duet, she asked, "How are we going to do this."

We will allow it. We will design it. We'll do this with love. Love is how.

**Collector Tier: 2**  
**\$26,923**

# "Girl with the safety pin earring and Carhartt jacket"

2025 by STO x VYNR

28 x 24"

Oil paint, resin, plastic, decals on pentimento  
canvas and frame.

The original commission related to this image is still unfinished as of 2026. It was commissioned by an estate in Kamloops, British Columbia, and this sub-sculpture unit includes the 1-of-1 rendered and printed version on waterproof paper. As an homage to Vermeer, the idea of who *she* is and what *she* represents to The Artist was originally met by The Artist as a muse in Invermere, British Columbia. This static reflection spurned an era based on Vermeer style landscapes and a delving into his art.

**Collector Tier: 1**  
**\$12,768**

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# Half Afloat: a Tryptic at Friend's Quarters

58" x 20.25' \*a triptic  
Oil on canvas



Half a float is about optimism, community, teambuilding, togetherness, intention, cooperation, influence, and based on the glass glass Half full theory of positivity. It's about bliss with intention.

When The Artist JSTO initially observed the anthropomorphic room cohesively with traffic and influence within an environment with intention, he replied to a spectator saying 'we're all half underwater; but, I guess that's kind of a glass, half-empty philosophy.'"

Both JSTO and the spectator laughed because we imagined the flood damage.

**Tier 4**  
**\$255,755.50**



In 2026, amidst of a broken sprinkler debacle, and subsequently flooded, in-arrears condo accommodation in Richmond British Columbia, Stow convinced all five partners at [Friends quarters/Hoxton]—in a one-pager—to bring him onboard as an artist-in-residence leading up to the World Cup in Vancouver. The Hoxton is an artist sanctuary, disguised as a bar-and-underground comedy club located at 120 W. Hastings in bustling Gastown, at the heart of downtown Vancouver. FriendsQuarters is a cultural meeting and corporate workspace located at 200-116 W. Hastings owned and operated by Sean Sullivan, Dean Lariviere Oscar Blue, Jordan Wade, and PLE Painting's Jay New.

It was Sullivan who made the final decision to allow Stow a 23' stretch of space and carte blanche, permitting Stow to execute his famous motionism style. No theme.

Stow's first solo art show is wrapped up in this painting, making it's a highly collectible, unique and pivotal career work. The results speak for itself.

2026 by JSTO the ARTIST