

AMERICAN ARTWORK 2023

Carefully-curated,
original art & craft

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– *Meredith Mauve*
by Joseph Taylor

Back cover:

– TBD

American Artwork is a curated,
online gallery and an annual,
published review of new painting,
sculpture, jewelry, art glass, ceramic,
woodwork, photography, and prints.
Over the last eighteen years, we have
published the work of over 3,500
emerging and mid-career artists.

Our print edition continues to offer an
outreach vehicle for a broad range of
practicing American artists, many of
whom welcome commissioned work.
Their contact information is provided
for your convenience.

This year, we are proud to show the
work of Howard Eige. Howard has
faithfully juried every edition of
American Art Collector (2004–2017)
and *American Artwork* (2018–2023).
Thank you Howard!

Enjoy.

Tom Palmer



Beyond the Universe. Acrylic on canvas. 24"H x 26"W

"This painting is inspired by my photographs of the black nighttime sky, but it cannot be resolved into a narrative. The painting is intended to stand as an individual with a life of its own apart from explanations. There is so much to see, so much beauty, that it can be re-experienced in new ways forever."

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5 O'Clock. Dye sublimation print on aluminum. 24"H x 36"W. \$1,390

"This is the view from the deck in your backyard.
The clock strikes 5. The cork is popped..."



Atlantis Requiem 289. Photography on aluminum. 24"H x 16"W. \$600

"King tides bring stormy waves up from the depths of the oceans. There is mystery, as low tides uncover what is thrown on the shores. Sand and wind and water beats out the rhythm of the ocean. Stories replace memory. I am a photographer trying to capture images that are illusive, and open to interpretation. Low tides create new landscapes. Water cuts channels in the soft sand, shadows turn blue at the foot of rocky cliffs. I picture Atlantis like this."

Lisa Ambler



Making Scents: A Daisy's Flower Power. Oil on canvas. 36"H x 24"W

"Maybe it's a side effect of that most-annoying virus. But who knows? For whatever reason, I can now SEE each flower's aroma, and it only 'makes scents' to share this vision with you in paintings!"



Making Scents: Geranium Fresh. Oil on canvas. 36"H x 30"W

"Maybe it's a side effect of that most-annoying virus. But who knows?
For whatever reason, I can now SEE each flower's aroma, and it only
'makes scents' to share this vision with you in paintings!"



Once Down the Road. Acrylic, graphite on wood. 20"H x 20"W. \$900

"Structures created then long abandoned, patterns observed but often unseen have long drawn me into their stories. While traveling and exploring, I notice the remains of structures.

Their shapes often create beautiful and unusual rhythms. Their existence once had meaning. Through my paintings I attempt to make sense of these structures, the rhythms and the stories they hold."



Up All Night #1. Oil on canvas. 66"H x 66"W

"This work references a nocturnal event. The colors in this painting are variously jewel-like or subtly muted; the paint's texture varies to draw one in as a crescendo builds and then diminishes. I allow for intense optical mixing as the layers build up on each other with the translucent effects integrating both on canvas and in the eye. I build up the surfaces with marks.

As I work, I notice a sense of personality and emotive nature developing and pursue it. Poetic gestures reveal the diaphanous character."



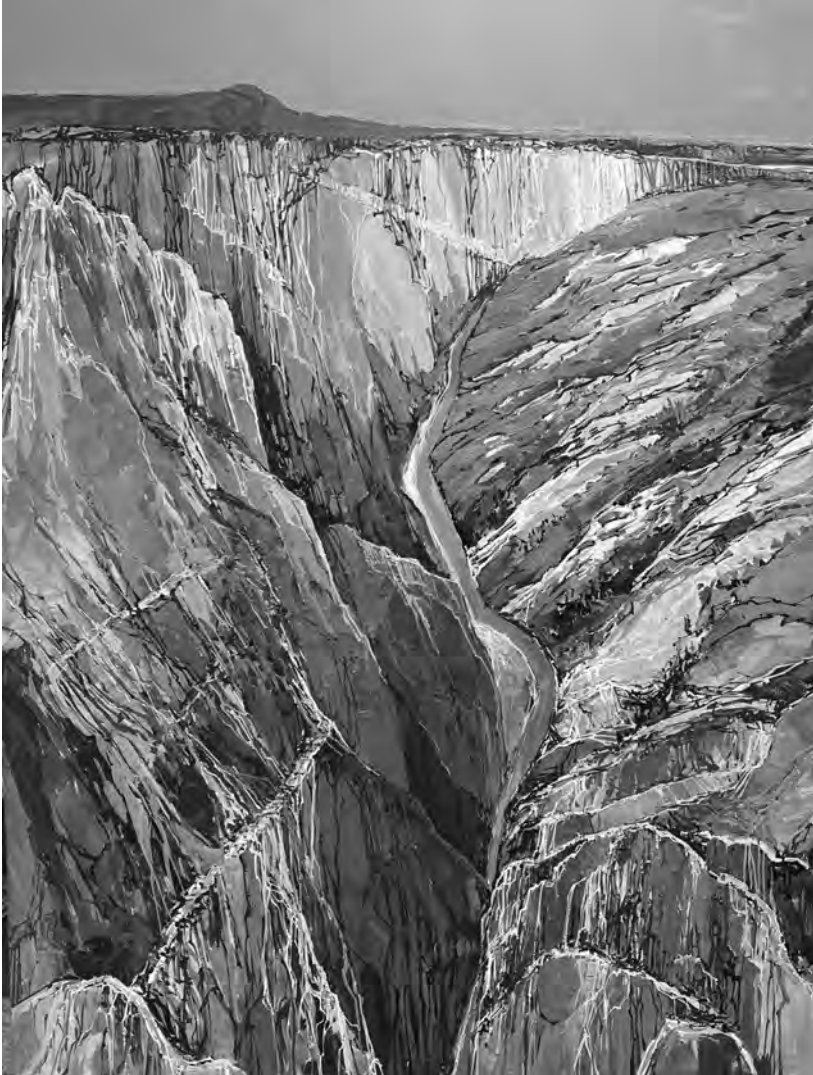
Textured Vase. Wheel-thrown and slab-built stoneware. 16"H x 7"W x 5"D

"Unexpected and amazing encounters guide the journey of my life. This vase reflects my encounters with my teachers and mentors, with my continuous admiration and deep appreciation for them. The texture was created by applying slip on the cylindrical form while throwing on the wheel. Electric-fired to cone 6."



Ukrainian Landscape. Acrylic on canvas. 30"H x 24"W

"My mother fled occupied territory during World War II, looking for villages she could be safe with her young children. The war in Ukraine brought back memories of her stories."



The Black Canyon. Acrylic. 48"H x 36"W. \$7,500

"In southwestern Colorado, the Black Canyon is a stunning natural delight. Several thousand feet deep, the narrow canyon changes its mood as the light of day moves on. On cloudy days, the dark folds of the canyon walls can be truly black and on sunny mornings the colors change to burnt sienna and red oxide. I never tire of painting this motif."



Anticipating the Big Bang. Ink on gampi paper, silk. 56"H x 61"W. \$3,000

"A form in space is slowly built as lines and Areas of wash and white acrylic connect and relate to each other on the surface of the gampi paper. The layering of a partner drawing on or under the first drawing can give a sense of the expansiveness of time, of the contents of the interior of the 'rock' or form. Each drawing is started without knowing where it will go, when it will finish. Many discoveries occur during the drawing process and after it is completed."



Eastern Bluebirds & Blackberries. Watercolor. 14"H x 11"W. \$450

"This painting is from a collection of work for a children's book, *The Plants of Appalachia*.

There are over fifty paintings from apples to ginseng and foxes, snakes and opossums. I added creatures great and small from our region to the plant compositions. I hoped to add surprise, curiosity and magic from the region." The book will be published by the University Press of Kentucky, fall 2022. Prints are available.



Totem to a Green World & Totem to All Living Things. Bamboo, mixed media

“Finding bamboo cut by my neighbor started me on the production of wall pieces. I feel drawn now to ritual pieces which have a deeper meaning internally in prayer, and in our deeper human spirit. Most important is that they are of and honor the natural world, this creation in which we have our lives, that we are part of.”



Glory. Oil on linen. 36"H x 24"W

"The paintings in my *Flora* series are portraits of individual flowers, as with *Glory*, a spectacular dahlia. I paint flowers because they are beautiful reminders that if we pause, pay attention and look deeply, we can fall in love all over again with life on this wondrous earth."

Venue: Andra Norris Gallery.



Inlet Sand. Graphite and chalk on handmade paper. 34”H x 24”W

“Sands on the shore at an ocean inlet are ever changing and dynamic; they are dependent on the intensity of the wind, creatures boring into its surface, and shells and minerals carried and deposited by the ebb and flow of tidal rhythms. This is the first in a series of drawings humbly documenting nature’s power. The decision to use handmade sheets of paper replicated the randomness of the settling sand gives the drawing itself a direction and pattern beyond my control.”



The Three Graces. Cast bronze. 14"H x 8.5"W x 8.5"D

"*The Three Graces*, celebrated in classical literature and art, were the daughters of Zeus in Greek mythology and companions to the Muses. They included Aglaia (elegance & splendor), Thalia (youth & beauty), accompanied by Euphrosyne (mirth & joyfulness) and together they spread charm and creativity. This work exemplifies my interest in the minimal qualities of the figure.

Currently, I am enlarging works for public art and private gardens, in cast bronze using 3D printer technology, and in steel with CAD programs."



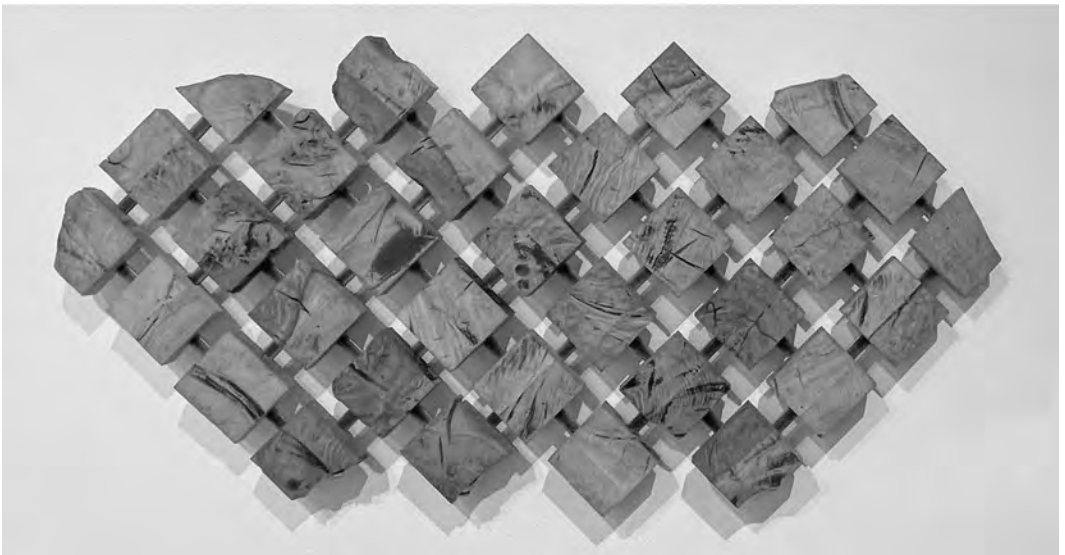
Language, Symbol, Meaning. Giclee on canvas. 31"H x 39"W. \$1,400

"Originally a commission, the unpaid original ended up in Europe. When I asked for it back, a beautiful crate arrived with beveled edges and brass handles. There were baffles inside to hold everything in place. Everything was in there except the painting! It is now available as a giclee on canvas."



A Moment in Time. Multimedia collage on paper. 16"H x 20"W

"I love to witness evolution, the moment that form becomes alive and takes residence within me. Poetry awakens and the story unfolds. The mystery of what is there and what is hidden remains in my hands." Venue: West Marin Review Publication.



Valle Noche. Oak, steel. 13"H x 34"W – **4 Hearts.** Oak, steel. 18"H x 36"W

"These sculptures were created for the exhibition *If a Tree Falls: Art of the Boundary Oak* that ran from October, 2021 to February, 2022 at the Bedford Gallery in Walnut Creek, CA. The show memorialized the city's 325-year-old iconic Valley Oak that tragically fell during a windstorm in October, 2019. Sixty four artists participated, with each utilizing wood salvaged from the tree in their homage to this amazing organism."

Liz Boeder



Energy Energy 1. Acrylic on wood panel. 48"H x 36"W. \$1,200

"This diptych is from my current series, *Graffiti from the Future*. Inspired by the sacred geometries of the wrought iron balconies of Paris and the ancient graffiti on the walls of the painted caves at Rouffignac, this series contemplates immortality and mutability. The invisible hand seeks to convey a message in a language not invented yet. A love letter, a warning, how to rebuild civilization; it is inscrutable, yet expressive. It might be pure joy."



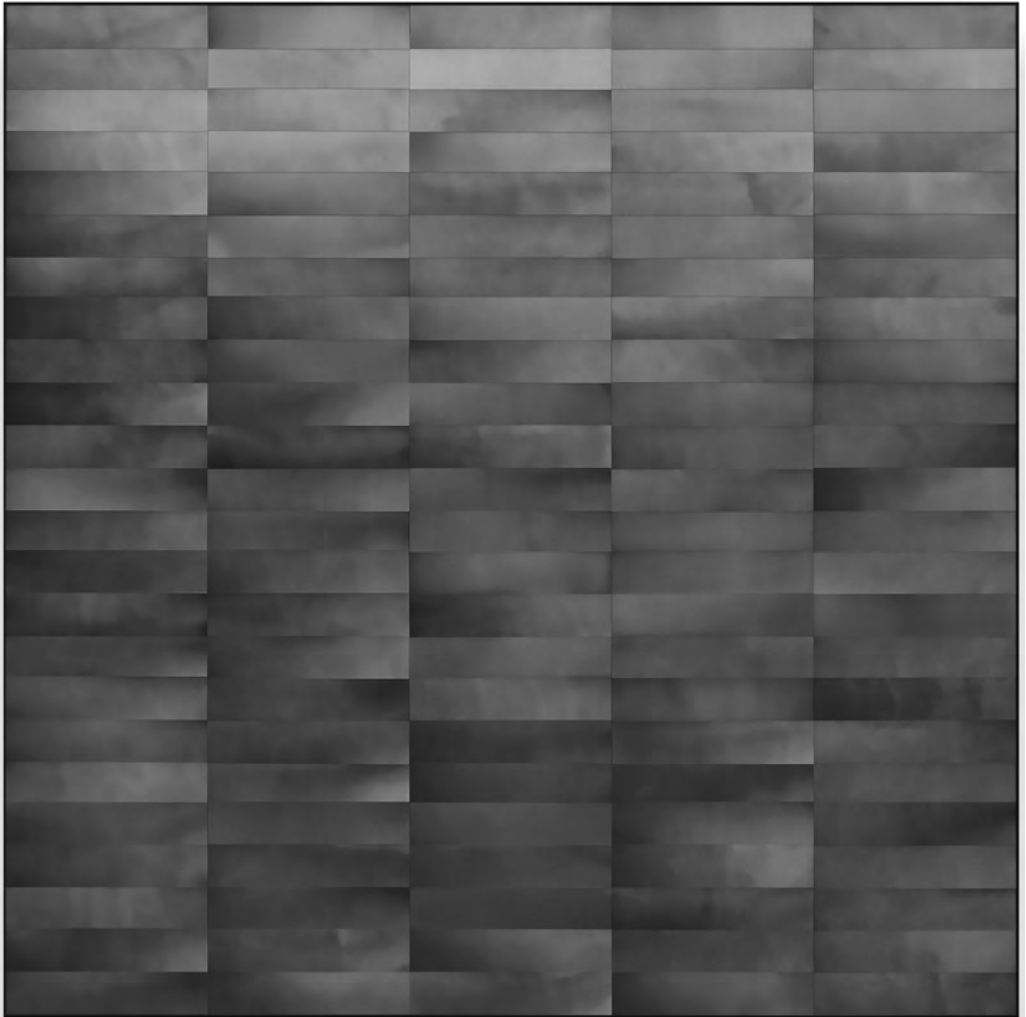
Energy Energy 2 Latex, acrylic on wood panel. 48"H x 36"W. \$1,200

"I am one in a long line of artists who for tens of thousands of years have sought to communicate with both the past and the future through the images they have created. It is my hope that someone 10,000 years from now will discover something of what I've done, and conclude that we were a wise and good people."



The Golden Ones. Oil on canvas. 24"H x 36"W. \$2,500

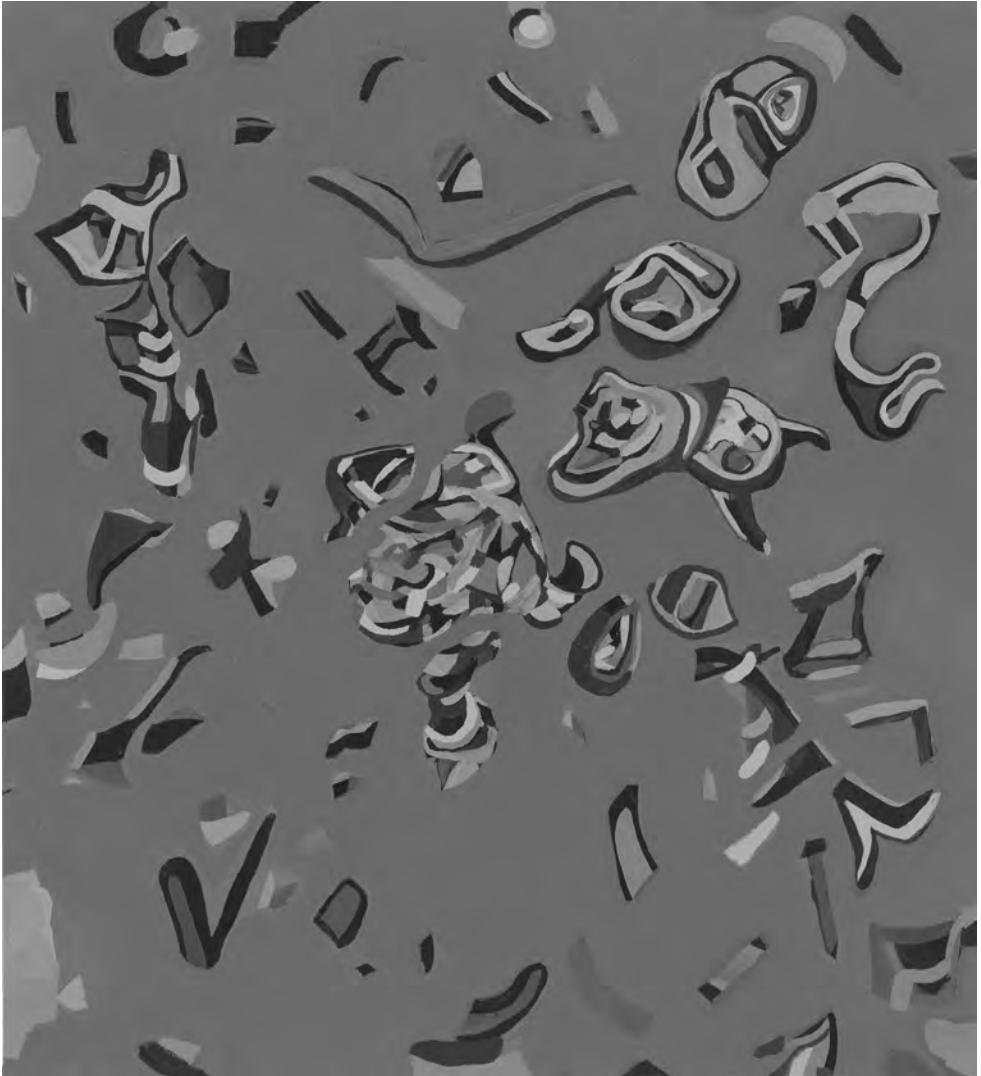
"Every spring the Golden Finches return to our area in large flocks, darting through the fields. They are loud, and can be aggressively competitive with one another, but exude the joy and excitement of the warming season. They, and birds in general, are one of my favorite subjects to paint and avian interactions often serve as metaphors for humans relationships. I love the expressiveness, flow and textures I can achieve with oil paint on canvas and wood panels."



Indigo Cascade. Dyed aluminum on wood panel. 4'H x 4'W x 3"D

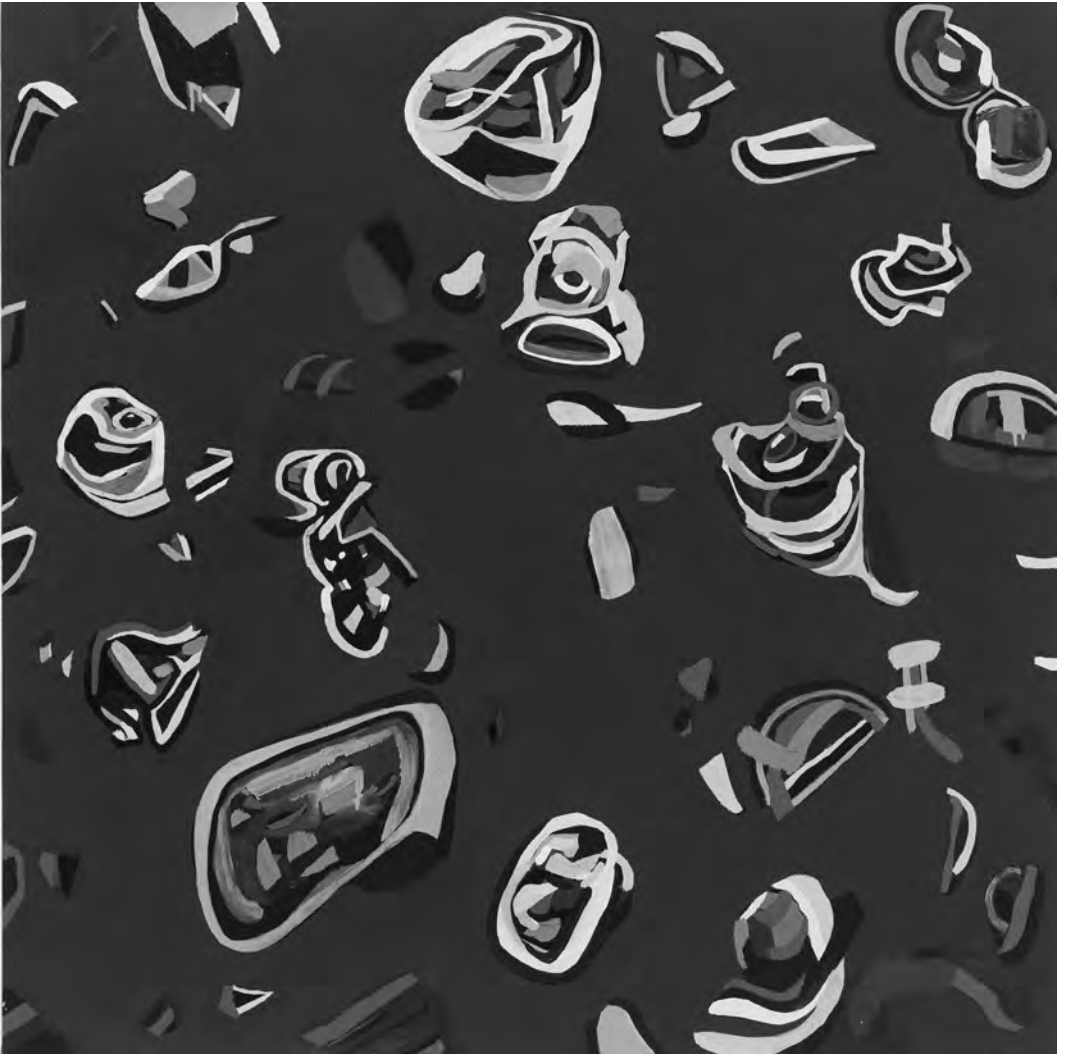
"I find Indigo to be a meditative and calming color. This rich hue coupled with the reflectivity of metal is mesmerizing. In our *Cascade* series we overlap aluminum tiles to create a field of light and shadow."

Ray Buffalo



Possibility's Pursuit. Oil on canvas. 45"H x 41"W

"This is the fourth of a series of six recent improvised paintings. The imagery strives to be open for interpretation: curious and compelling to the viewer."



Ambiguity's Anguish. Oil on canvas. 39"H x 39"W

"This is the fifth of a series of six recent paintings. The process is often ambiguous, if not discouraging, at times. Some paintings come harder than others. I follow my instincts."



A River Runs Through It. Stoneware. 23"H x 8"W x 5"D

"The decoration on this vase was inspired by my land on the San Francisco River in New Mexico. Lately, I have been painting on my pieces with under-glaze colors & hi-firing to cone 10; combining working on the potters wheel & painting with a palette knife."



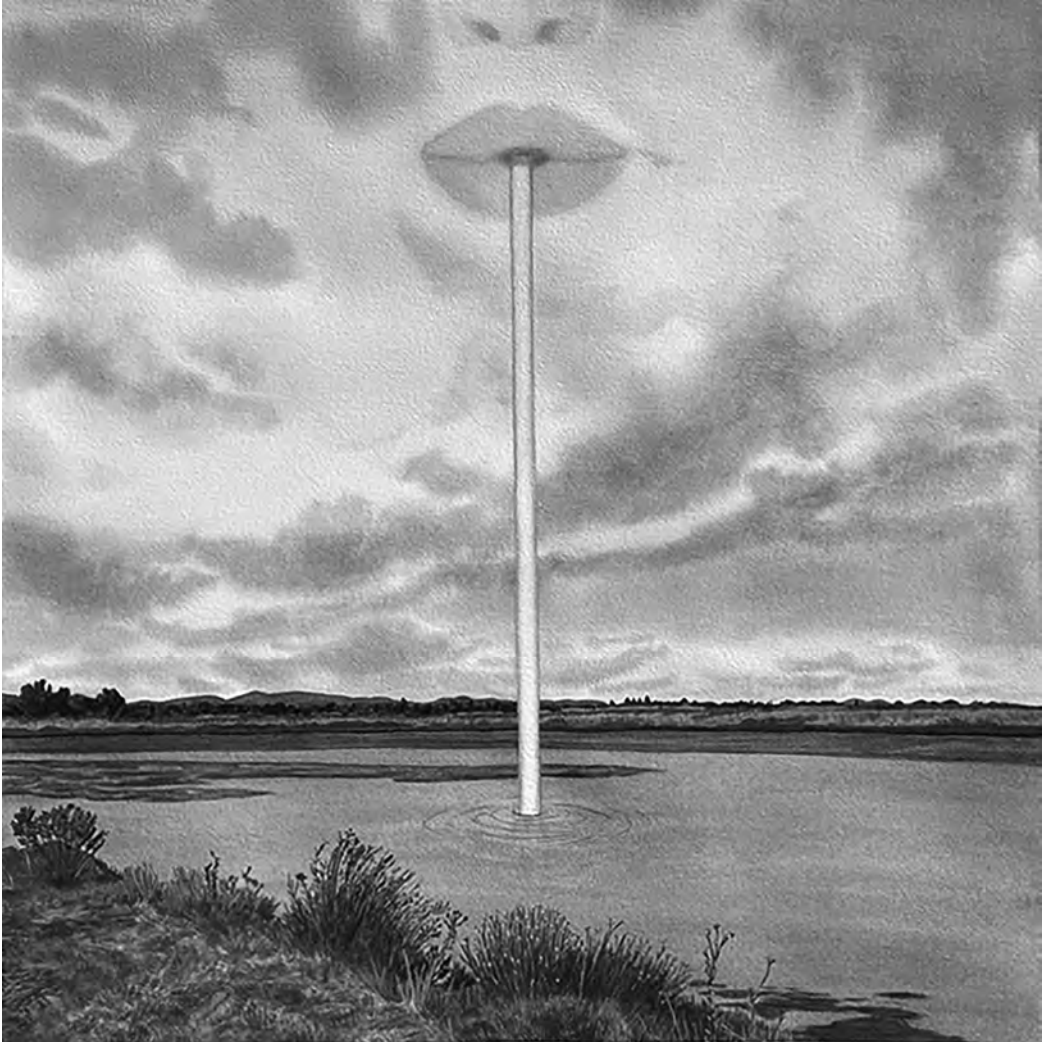
Cloud Cutout. Patinaed steel. 48"H x 16"W x 16"D. \$8,000

"I create hand-fabricated abstract sculptures almost exclusively in steel, stainless steel, and bronze. My sculptures are an exploration—emotional, spiritual and physical—of what is unseen in nature, seeking to create a tangible expression of the balance between growth and decay of all matter."



Edges. Acrylic, mixed media on canvas. 60"H x 50"W

"The name *Edges* came about because I was taking apart some older canvases and found that I liked the canvas/black edges. That became the principle design element for this painting."



Thirst. Watercolor on arches paper. 40"H x 40"W. \$4,500

"*Thirst* is my response to the growing drought in California. It seems indeed as if someone were drawing up all the water in the Bay Lands of Palo Alto through a straw. I create art every day working on themes that reflect daily life. This large-scale painting is part of a series called *Landscapes with an Object*. Each realistic watercolor includes a visual pun that incorporates a secret or surprise that invokes the viewer to discover and think of the world in a new way. In this, the sky is a thirsty Goddess."

Ruth Carroll



Overview Of Bluefish Cove

"My passion for creating art has taken me on an incredible journey. I was born and raised in California and have been privileged to live most of my life in the Monterey Bay Area. *Overview of Bluefish Cove* is an oil portrait of one of my favorite coves in Point Lobos."



Oil on canvas. 24"H x 48"W

"I paint *en plein air* and in my studio. I try to express my artistic passion through mood, color, atmosphere, and texture in oil paint." Venues: Nancy Dodds Gallery, Hood Ave Art, Salinas Valley Art Gallery.



Nocturn I. Charcoal on paper. 18"H x 24"W. \$850

"Working in charcoal on wet paper, using many tools to create an atmosphere that resembles a landscape where there is water and life even at the evening hours."



Cityscape. Acrylic on canvas. 48"H x 36"W

"I use a unique application of acrylic, ink, watercolor, and oil to create canvases applied with a variety of wood and metal tools. Paintings range in size from two to twenty-five feet or more. My pieces are included in the private collections of: Al Pacino, Cameron Diaz, Daniel Day-Lewis, Danny Aiello, Leonardo DiCaprio, Gwyneth Paltrow, Luciano Pavarotti, Martin Scorsese, and Wayne Newton."



Sea Synergy. Oil, acrylic, enamel on canvas. 24"H x 48"W

"*Sea Synergy* is part of my *Water Exchange* series. The oil color and underpainting creates textures that make this ocean come alive. You can feel the exhilarating vibration as the waves crash into the sand and rocks delivering the oxygen and excitement of making connections with the sea. Every wave seems to be a powerful reminder that even in chaotic moments, there is a perfect orchestra at play in *Sea Synergy*."



Out of Kanab. Watercolor. 15"H x 22"W. \$4,000

"Painted *en plein air* on a lovely sunny day in Southern Utah. This is one of my favorite parts of the world, and this image exemplifies the serenity of the area."



Visionary. Paper clay, underglazes, terra sigillata, lusters. 23"H x 12"W x 9"D

"The concept of *Visionary* relates to or being able to see visions in a dream or trance, or as a supernatural apparition—a visionary experience. A visionary can also be a person with original ideas about what the future will or could be like."



Shapeshifter, Protea. Oil on canvas. 52"H x 36"W

"While observing the decay of a pincushion protea flower, I noticed its ability to change shape. Because it went through many transformations, finding its structure proved to be both baffling and intriguing. Ribbons unfurled, pins sprouted, and seeds appeared. Later, I realized how the specimen's name connected to my observations. The mythological Proteus was a shape-shifter. Naturally it would be difficult to pin down."

Vladimir Cuevas

San Francisco, CA
artbyvladimircuevas.com



Muses Without Voices. Triptych. Acrylic, sand on canvas. 48"H x 74"W. \$5,800

"This painting honors the indigenous women of my country and the world. It is inspired by the Mixtec women of Oaxaca, who despite overwhelming challenges and hardships, strive to give their children a better world."



Carousel. Assemblage of found objects. 20"H x 20"W x 12"D

"My initial inspiration for *Carousel* came from observation of the bud of a cone flower, and its Fibonacci swirl in the center. As I added the weaving heddles and assorted found objects its ephemeral contradictions came together. It now resonates with the precarious and open mystery of existence."



Energy Cleanse. Acrylic, oil on canvas. 60"H x 48"H. \$2,500

"The energetic capabilities and psychological transformative power of crystals are like power objects or talismans. I'm interested in metaphysical properties of color, their ability to bring the viewer into a state of enlightenment. The act of painting is to make a power center. My large-scale crystal paintings are at once talismans, meditations on color, and energetic offerings."



Pandemic. Acrylic and ink on canvas. 48"W x 48"D. \$8,000

"Created in 2021, *Pandemic* communicates profound expressions of viral unrest relevant to the times. This palette knife painting contains colors that emit intensity and rest. Hand sanitizer added to the paint generates cells running through images that suggest life, instability, and misdirection. Each day unveils a multitude of present-day concepts that serve as my inspiration to create contemporary abstract paintings. I feel it's the only form of visual art where I can truly bring my unique point of view to life."



Branches II. Watercolor. 40"H x 30"W

"I love working with watercolor, acrylic, and oil paints to capture the essence of the beauty of the mark."



Tout Va Bien. Mixed media on canvas. 48"H x 60"W. Price upon request

“My work is inspired by urban elements such as: loose wires, words, graffiti, decayed walls, colors, and shapes. Any mark left on street walls reflects an energy of a person; a moment in time. In my studio I play with these elements using my energy and vulnerability to express those marks and to transmute ideas into whimsical paintings.”



Abstract Light. Acrylic on clear back-lit panels. 32"H x 42"W each

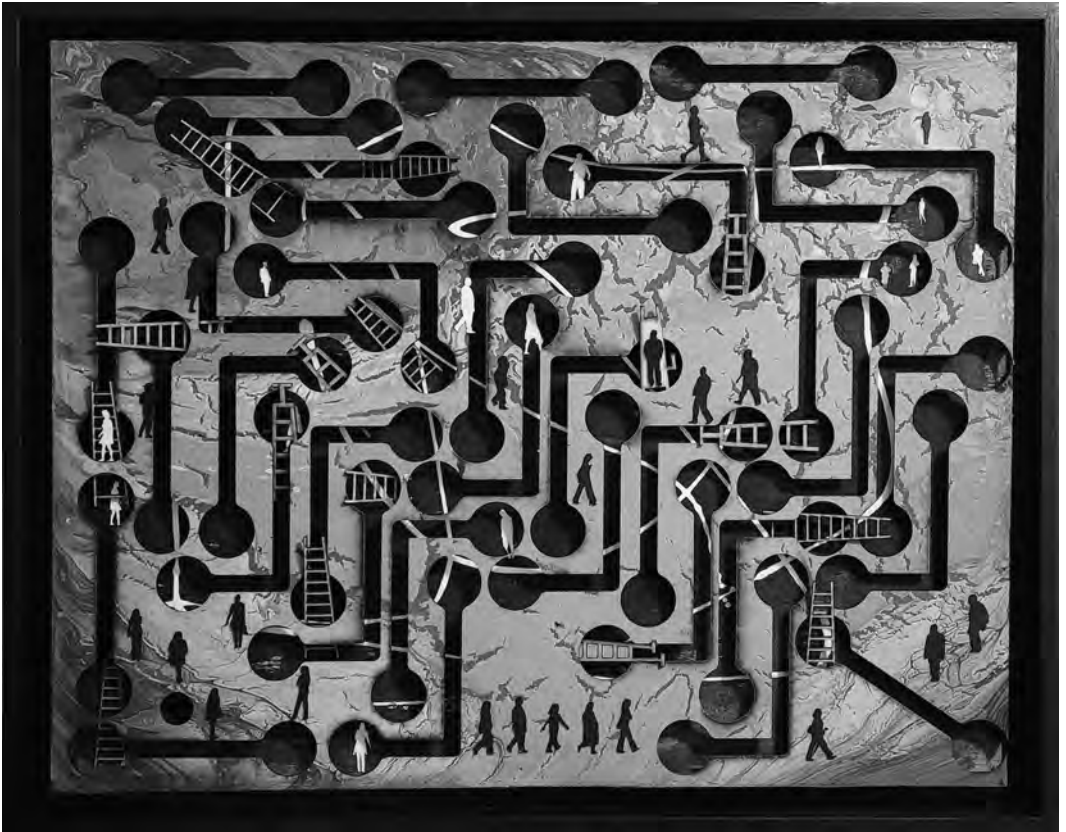
"Colorful, geometric design patterns on clear acrylic panels are a continuation of my desire to include light into my artwork. I love the idea of larger-scaled works, and solar-powered installations. I want the viewer to become immersed in the art. These pieces will be installed and backlit on public display at the new Sculpture House in Casselberry, Florida. I am a mixed media artist. The art of capturing light through the translucent, vivid, reverse-painted panels is my newest medium. Custom work is available."



Murmurations. Diptych, gouache on paper. 20"H x 32"W. \$1,200

"*Murmurations* are aerial displays created by Starlings that form patterns in sky in the fall over the UK. The other imagery includes birds, butterflies, beets, and Beta's floating through the space suggesting regeneration with a dreamlike quality. Pink hearts protect the images as the water swirls below and they represent an inner journey for me."

Myrna Ehrlich



Going Places. Acrylics on panel. 22"H x 27"W. Price on request

"I combine engineering, architecture, and artistic skills to design and build things. I am currently prototyping custom furniture that will incorporate wood, resin, and infinite mirrors. *Going Places* reflects a desire to explore beyond the easy reach. After painting a panel on both sides, patterns were cut and removed. The remaining panel became the background for this piece."



Floating Spaces. Acrylics on panels. 22"H x 22"W. Price on request

"*Floating Spaces* started out as an open box to help view an infinity mirror in bright outdoor light. Upon deconstructing the box, I imagined a multi-layer landscape using the five panels. After a quick sketch, I cut shapes in four of the panels with a laser, assembled the new pieces with spacers between the layers, and painted the result with poured acrylics. I then added visitors to the outer space scene."



Abstract 22-1.7. Acrylic on canvas. 30"H x 40"W

"Abstract art, it is a reality that does not exist, a product of thought, momentary feelings, and music melody...all that could be my inspiration to create. Artists' works are often inseparable from their cultural background. I am no different. Eastern influence constantly guides my path. I use the rhythm of calligraphy, color strokes, to create my work."



Anther Arc & Chord Color Meditation Series. 24"H x 36"W. \$20,000

"When I speak of *Color Meditations*, I am referencing my large abstract paintings, which are defined by pure color and abstract forms. Using an arc and a chord, I create patterned landscape compositions. These paintings are a form of meditation and visual poetry. I attempt to use color as a purifying force to create calm and harmony. As *Color Meditations*, my paintings are intended to inspire each viewer with a positive vibration of healing and enlightenment."



Egg Urn. Wood-fired porcelain. 10"H x 6.5"W

"What if' is a theme in the forefront of my work. Whether it be cloud or egg the unknown (potential) in things appears consistently. Each urn surface is variable depending on the flame path (combination of placement, surrounding objects, fire, draw)."



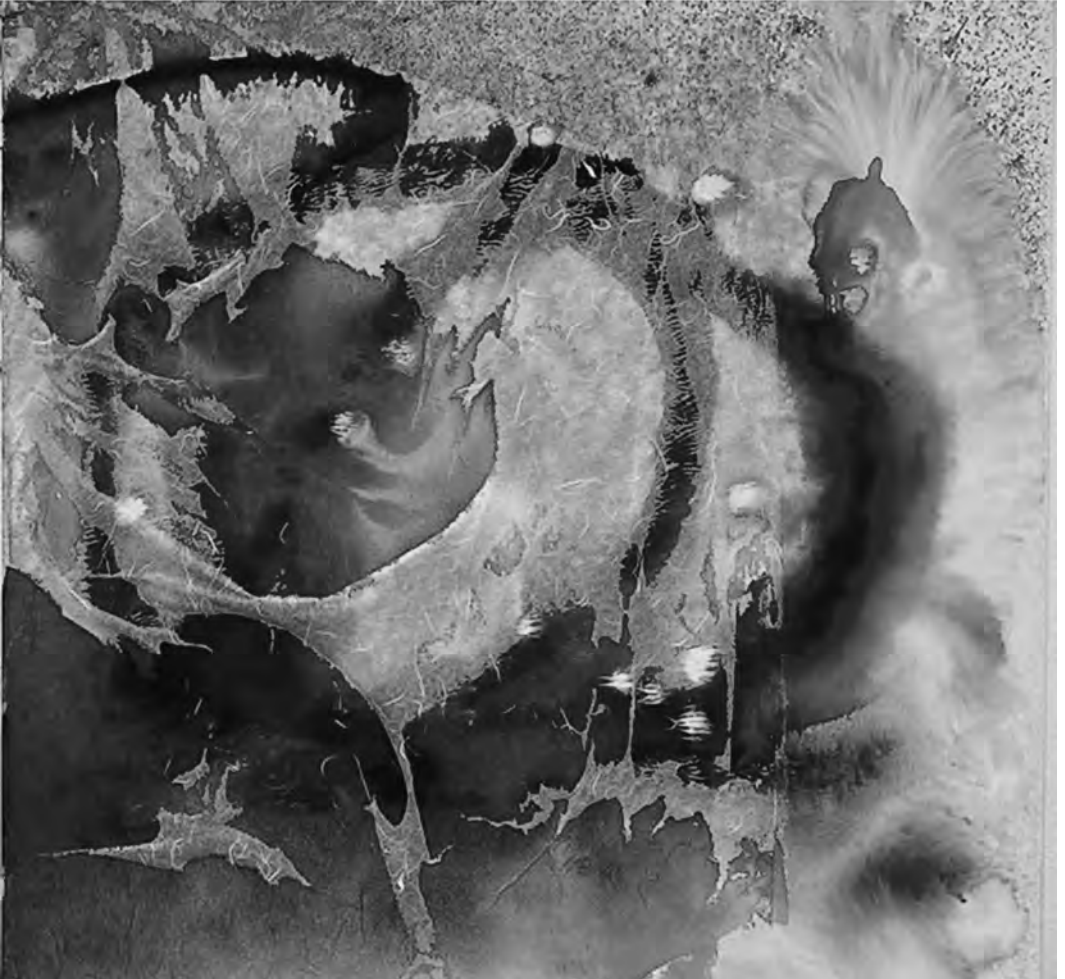
Enter the Mysteries. Mixed media on canvas, backlit LED lighting. 46"H x 22"W

"Life is an ever unfolding mystery! This piece is a mixed media collage with Citrosolv papers and acrylic paint. Available as an embellished print on paper or canvas. The dramatic, backlit original hangs at a resort hotel spa in Napa Valley. Works with or without back lighting."



Feast Day. 3D Print. Laser-cut wood, acrylics. 30"H x 60"W

"This piece was inspired by a patch of sunflowers that volunteered on the path to my studio and the flock of sparrows who frequented it. Every day when I walked by, a cloud of the little birds would fly up into the nearby apple tree until I was past. Then they would descend and start to feast again. I was struck by the synergy of their relationship. As they were nourished, they also flung seeds everywhere, ensuring that next season there would be even more sunflowers to brighten the path and feed the flock."



Fireflies. Acrylic, artist-made paper on canvas. 24"H x 24"W

"

"My mixed media artworks combine handmade paper, printmaking process, and painting with layers of colored textures. The work offers a balance between forces of strength and serenity through the contrast of vivid and earthy tones, as well as through simple imagery sometimes, including an element of nature, allowing viewers to create their own narratives."

Guilloume



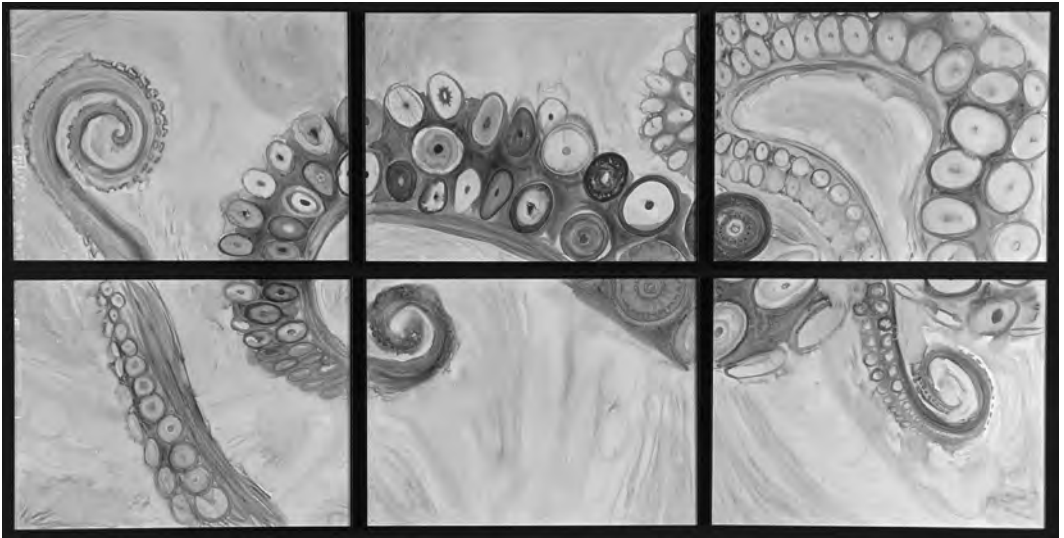
Shadows. Bronze relief. 48"H x 24"W

"This piece is a bronze relief mounted on aluminum. Lost wax process was used, followed by a marble patina."



Becoming One. Bronze on granite. Ed. of 50. 14"H x 6"W x 6"D

"One of my favorites aspects of my marriage is the time my wife and I get to spend together, just the two of us. It's a safe place we have created that is just for us, and it is here that she and I find solace in one another. Beyond the shared intimacy, we use these moments to create and nurture our dreams and to support each other...After all, when we 'signed on' to this union, it was with the intention of *Becoming One.*"



Abstract Octopus #09, Sextet. Watercolor. 37"H x 74"W

"I am haunted by the accurate police. I had to make artwork as accurately as possible, so when the accurate police come along to compare my work to the photography source, they would see how well I did. Then the pandemic came with all of its stress, making it apparent that I had no control. On a day when I was completely drained of energy, I started drawing abstract octopuses, then started painting them, and then created this piece, which I believe, is my best to date."



Platter. Fused glass. 18"H x 18"W

"The creative process is my life passion...getting inspired by nature and/or social issues happening at times. Covid triggered my imagination in this platter I made."



Energy Dancing. Oil, acrylic on canvas. 84"H x 60"W. \$7,800

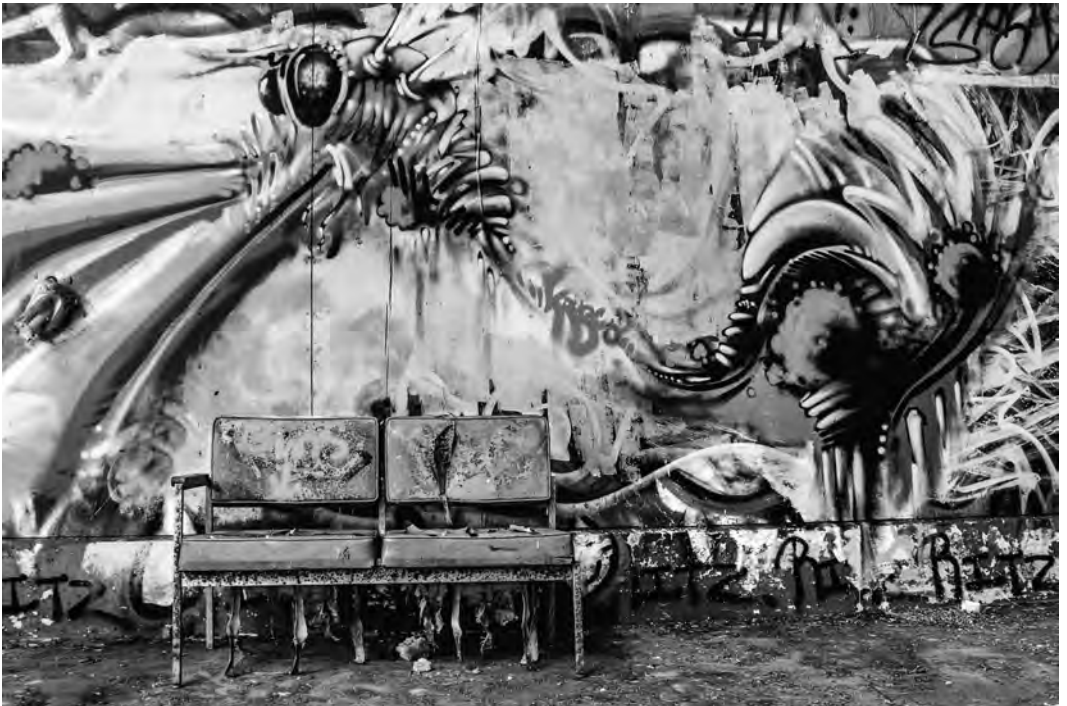
"*Energy Dancing* was created in the second year of Covid. Confined to my home studio, the image came to me: a wave, a rootless free and energized tree bursting out of confinement. Painting it brought great joy!"



Circle of Mystics. Oil on canvas. 30"H x 40"W. \$6,300

"In this narrative painting, *Circle of Mystics*, I seek to convey a sense of the circle of our shared humanity. The central Daf percussion instrument, the chants of the musical trio, and the counterpoint of other instruments echo through and beyond bowed archways. I incorporate influences of Modernism into my portrayal of Middle Eastern subjects who, though diverse in their orientations, play in concert."

Hedwig M. Heerschop



The Poet. Print on metal-nylon composite. 30"H x 40"W

"These photographs were made with a traditional mirror reflex camera using 35mm film. The scanned negatives were enlarged using Photoshop. The colors are digitally enhanced to create a saturated and vibrant color scheme. They have an intense brightness and contrast, creating a dramatic effect to draw the attention to the subject. The photographs are printed on a composite of metal and nylon and can be displayed indoors as well as outdoors."

Printed in editions with fixed numbers.



Stories To Tell. Print on metal-nylon composite. 30"H x 40"W

Dutch-American Hedwig M. Heerschop is a photographer, printmaker, educator, and curator who lives and works in Santa Cruz County, California. She received her MFA from San Jose State University. Currently, Hedwig divides her time working as Exhibit Coordinator at Pajaro Valley Arts in Watsonville, and as a printmaker/photographer at her studios in Aptos and Santa Cruz.



French Couple. Acrylic on canvas. 30"H x 24"W. \$2,500

"I fell in love with this remarkable couple at the Saturday Market in Ravel, France, and knew immediately that I would paint them. I wanted to capture their dignity, his pride in her and her pride in appearance. I hope I was successful. I don't see why there should be a point where people decide you're too old to dye your hair red and wear high heels to market.

It's not how old you are, it's how you grow old."



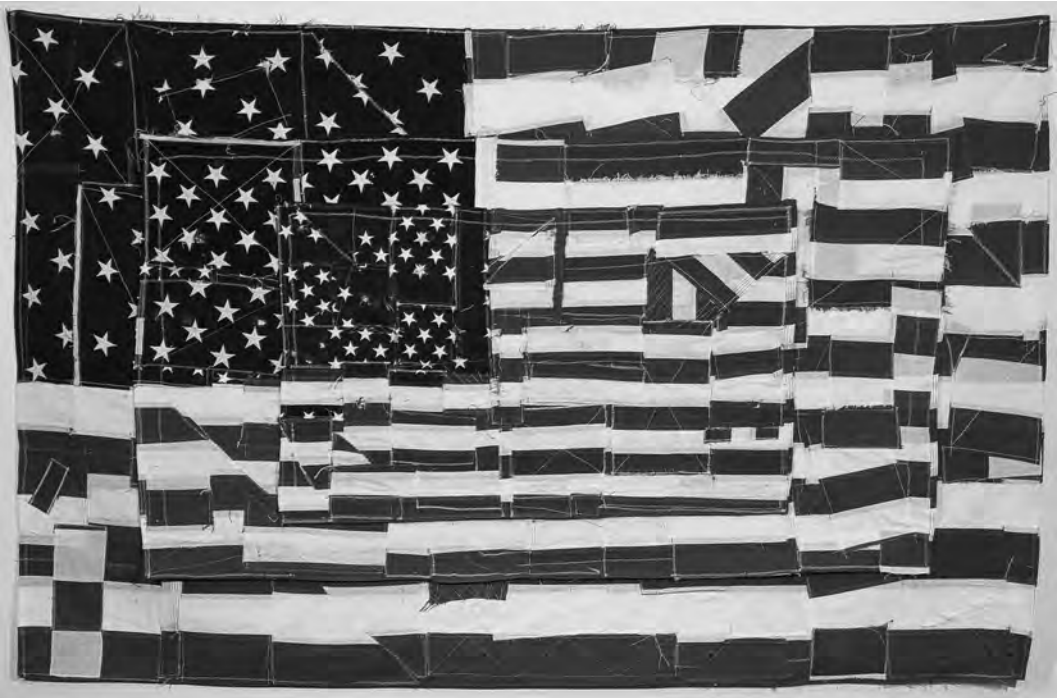
Navigating on Cloth over Grey Mist. Mixed media on canvas. 30"H x 30"W. \$900

"When living in Tucson, AZ, a friend of ours who led orienteering competitions (a race across rough terrain) would record natural markers on topographical maps. These markers could be a rock, an angular tree, a stump, or a river along a trail. The maps, with these markers, and the use of a compass would help the contestants navigate their way across unfamiliar terrains to a finish line. As our friend told the story, I imagined these maps as metaphors for unfamiliar terrain and created this mixed media piece."



Miami Pink Beach Sunset 1. Oil, pastel. 9"H x 12"W

"The Miami Beach sunset is represented in this *Color Field* painting inspired by Mark Rothko. The oil pastel colors of pinks, reds, purples, and yellows are layered and overlapped forming subtle new colors. I love the way these colors enhance one another while creating tension at the same time."



Our Country, Not My Country. Cut and sewn American flags. 47"H x 72"W

This work seeks to transform the American flag, but unlike Jasper Johns, the intention is to infuse a warning of political peril into the piece rather than remove it into the space of formalized design. This flag has been literally taken apart and re-sewn, to create visual disunity reflecting the contemporary political situation. But optimism is intended in this flag as it is literally sewn back together with fragmented pieces into a new collective whole, showing us that we can restore the pieces of the nation."



I Pagliacci. Mixed media on velum paper. 22"H x 19"W. \$1,500

"Leoncavallo's 19th century opera, *I Pagliacci* offers a barrel full of emotions: love, deceit, jealousy, murder, framed in a performance of clowns—a multicolored jumble I pull together with knife and brush, sharp edged, piercing, explosive, to portray the famous, heart-rendering aria."

Teresa Hodges

SF Bay Area
fineartamerica.com/profiles/teresa-hodges



Gilman Street. Oil on canvas. 16"H x 20"W

"I sat across the street from this buiding to sketch a study of it in pastels, then made this painting from the sketch in my studio in oil."



1959 Red Cadillac. Acrylic on canvas. 24"H x 36"W. \$2,000

"The 1959 Cadillac is one of the most prestigious luxury cruisers of the late 50's. Its sleek, sophisticated bodywork was greatly influenced by World War II air craft design. The most recognizable feature was its flamboyant, towering, 'space-age' fin, mounted with twin bullet tail lights. Its back-up lights, set in the huge, rounded, gleaming chrome rear bumper opening, were designed to mimic a jet exhaust. It is further accentuated with protrusion curves, which gave this 'jet-age' Caddy its advanced styling."



Metamorphosis. Digital print. Edition of 9. Print dimensions by request

"I am a fine art photographer, writer, and former gallerist. My art has organically fused to my environmental activism. Sheltering in the shadow of my Husband's death from Covid 19 for twenty-two months, my landscapes transformed from a big picture view to the very particular. Our emotional connection to nature's growth and decay, joy and impermanence resonated for myself as a metaphor of our collective, very human, journey."



Road Trip 2022 (The Sea Ranch). Acrylic on canvas. 18"H x 18"W

"This painting is part of a series born of the short road trips my family and I took to find respite from the restrictions of the pandemic. Wandering through nearby Marin and Sonoma Counties, we found relief from the strictures of endless hours at home."



Aftermath. Acrylic on canvas 24"H x 24"W

"*Aftermath* is an image that has evolved to represent a solitary journey to another time and place."

Doyle Johnson



Lucida Sidera. Sculpture/Taxidermy. 40"H x 7"W x 6"D

"This piece works within a triumvirate formula representing the Psyche, Primal, and Political interplay between the individual and culture. The objects positioned on the structure create a balance evoking the superstition of the collective unconscious to counter the secular influence within our government, and their perceived unbalancing of society today."



Lucida Sidera. Alternate view

“Each object's utility represents a natural element and a desire, while the owl's foot talisman commands the tools needed to establish equilibrium.”



Six Cherries. Oil on canvas. 16"H x 20"W. \$2,250

"One of my favorite fruits is Bing cherries with their luscious flavor and crunchy bite. In this painting I sought to convey their playful spirit and captivating glow."



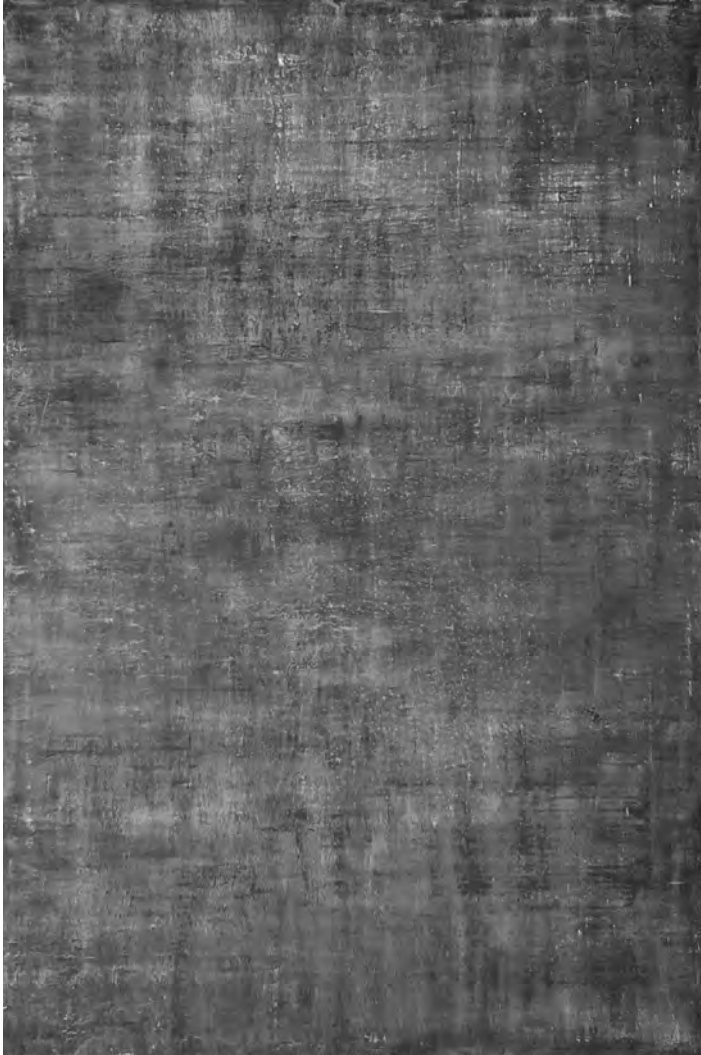
Autumn Country Road. Oil on linen. 36"H x 24"W

"My paintings are mediums to express my passion for the splendor of the natural world. A walk on a country road, high in the mountains at the height of the fall colors is a very real, relatable experience. Hopefully the viewer is transported through this painting to a calm, quiet, contemplative space to appreciate the peace of wild things."



Muckross Lake, Ireland. Acrylic on canvas. 36"H x 24"W

"After a three-week tour of the Republic of Ireland, I worked from sketches and photos, once back in my studio. There were certain landscapes that impressed me with color, composition, texture. I've worked from those elements, building acrylic paintings that include my notes, my memories, and my sense of the painting. This piece is one of my most immediate results."



Kensho-IV. Mixed media on canvas. 72"H x 48"W. \$6,750

"This series was painted in isolation during the pandemic and the inspiration for this series came from *Kensho*, a Japanese term from the Zen tradition. *Ken* means seeing, *sho* means nature, essence, translated as 'seeing one's (true) nature.' It signifies growth inspired by pain to prompt a shift to raise consciousness. The Covid pandemic was both a source of pain and sacred portal for the human collective, we endured pain that pushed us to grow our consciousness towards deeper meaning and connection."



Grapefruit. Blossom ink and colored pencil. 12"H x 9"W

"I enjoy drawing from life. I use ink and colored pencil to tell a story or capture a moment in time. This depicts several weeks in the developing of a grapefruit."



Afloat. Oil, acrylic on paper and canvas. 36"H x 48"W. \$2,600

"My paintings are an abstract exploration referencing light, and the feeling and sense of a place. Integrating the free spirit and emotional content of my line and gesture into the color-saturated picture plane, my hope is to transport the viewer into a place of harmony and possibility."



Summer Calls. Acrylic on canvas. 48"H x 36"W. \$4,500

"I live in the San Francisco Bay Area, but travel frequently to Georgia where I am originally from. As I go back and forth from one place to the other, I am inspired by the land, water, trees, and colors found in each. My paintings are about the ways these elements shape my feelings. I use color to express certain moods and emotions."



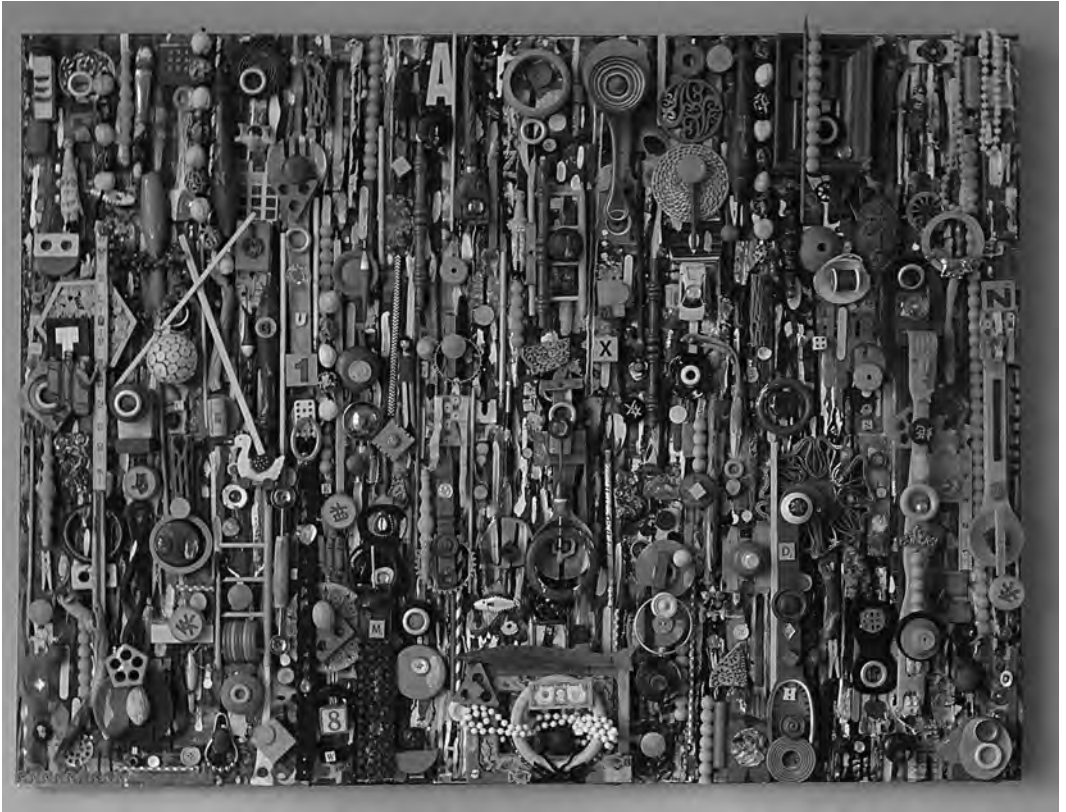
Birth of the Nation. Acrylic on canvas. 18"H x 24"W. \$1,100

"In 2021, I began work on a series using geometric shapes and water-based acrylic sprays, with various shapes cut out of paper. Going back to basics! As a designer, I enjoy composing the image shape by shape, adding one color at a time without feeling the need for a clear vision of the final result. However, in this painting I was very much influenced by courageous Ukrainian people and express my admiration to their fight for their independence."



Freedom. Acrylic on canvas. 36"H x 24"W

"Timeless, universal gesture of freedom. No greater symbol for today's complicated demands. I still have the luxury to paint."



Bikers II. Mixed media on canvas. 36"H x 48"W x 4"D

"This was originally a painting of two bicyclists. When I found myself disappointed with how it was coming along, on impulse, I started to attach assorted items to the canvas. Pleased with this new development, I added more and more. The final result includes a toy car, both halves of a broken paint brush, billfish vertebrae from an island off of Baja, Mexico, and a mousetrap."



Traveller. Acrylic on canvas. 55"H x 50"W

"I am most often lost in the process of painting, struggling to find a way out and feeling very much a beginner until that moment of clarity. For a long time now, my work has found a resolution in a kind of fractured landscape. Spaces of color and light akin to buildings and scenery of my travels open up between tectonic plates of color and form. Although I am deeply involved in my own private investigation of thought, the real aim is to evoke a uniquely personal message to the viewer."



Swirl with Orb. Low-fire white earthenware. 19"H x 11"W x 2.5"D. \$500

"I am fascinated with the concept of balance and movement in sculpture. This piece shows movement and stability. The material is white earthenware, using various methods, and smoke-fired to give the appearance of an ancient artifact."

Monique Landucci



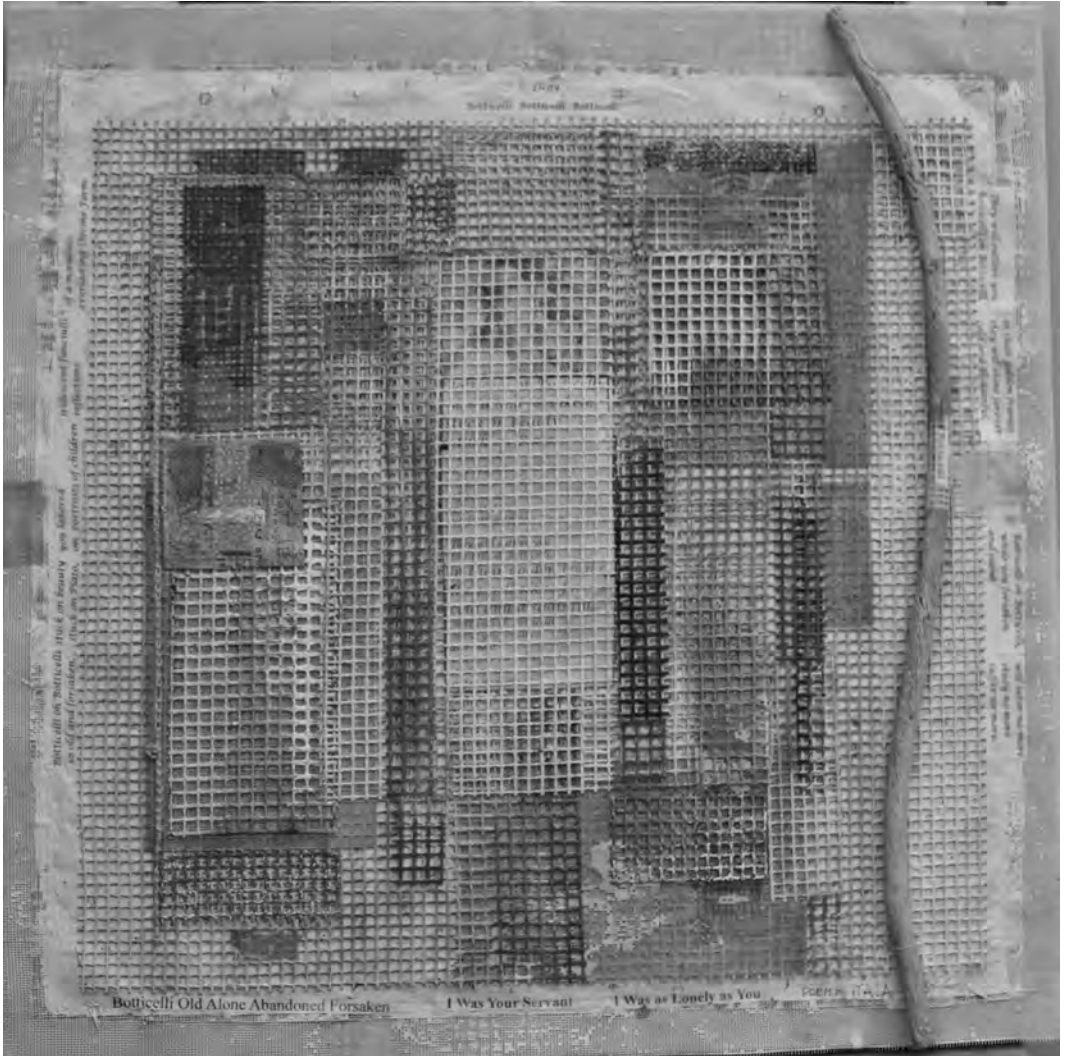
Reclaimed. Mixed media. 6"H x 6"W x 8"D

"When I was little, my grandmother had a huge pottery vase in the entry that she had cemented lots of old jewelry on. It was chock-a-block filled with lots of broken pieces of jewelry and many 'brilliants,' as my grandmother would call them. I was mesmerized and would always look for new details I have never seen before. One day, I saw an old tooth glued in there. I had never seen anything like this vase before. I used this as inspiration for this piece."



Reclaimed. Alternate view

"She is in the center of a great unfurling and has reclaimed the girl that wanted to be open to the wind and fly like the birds, bees, and butterflies."



Botticelli Elegy. Acrylic on cotton rug canvas. 24"H x 24"W. \$900

"I entered my studio planning an abstract painting in honor of Botticelli, seeking to build layers of evanescence difficult to attain on standard canvases. My studio is a dazzling chaos of wonderful things, old and new. Feeling spiritually guided, I found a bag of leftover cotton rug material in serene tints and gold. I used them on a 24x24 canvas, with my poem about Botticelli infiltrating inside and around the painting. The effect is like a mosaic with tantalizing surprises."



Frida. Polished sea coral, poppy jasper stones, sterling silver. Length 18"

"Frida Kahlo and nature are the inspiration behind choosing the richness of the red sea coral and the color of the contrasting poppy jasper semi precious stones. This is definitely a statement necklace. The weight is balanced giving a feeling of lightness when worn. The jasper has been polished and uncut keeping to the natural raw beauty of the materials used. Sterling silver is used for the designed clasp and for the setting of the jasper stones."



Fejedelem (Chieftan). Oil on canvas. 30"H x 24"W. \$3,000

"Fantastical portraits are one of my favorite things to paint. I am a student of mythology and it heavily influences my work. I try to blend history with myth and fantasy to create portraits that can be classified as imaginary realism. I take commissions to create a one of a kind portrait for you."



Diamonds and Rust. Mixed media. 36"H x 30"W. \$2,400

"A rainy day in the studio, listening to the sweet sound of Joan Baez, lost in a range of melancholic and pandemic-inspired feelings as I hear: 'Well, I'll be damned. Here comes your ghost again.' We both know what memories can bring—they bring *Diamonds and Rust.*"



To Do: Keep Hope. Sepia photograph. 11"H x 14"W

"There are so many challenges today to the very foundational principles of our Democracy. We see competing visions that protest / rally / contribute / vote for what will be America tomorrow. This photograph is from my *I Can't Breathe* series of photographs following the George Floyd murder. In nine exhibits at SocialDocumentary.net, I combine street photography and social activism, looking at signs of protest and advocacy. We see, we must each step forward for America, remembering always: *To Do: Keep Hope.*"



Ride Along. Charcoal. 24"H x 19"W. \$500

"I decided to try working with charcoal. This intuitive idea came to me one night and so it began with a hard black charcoal pencil. And then I added color because I was curious as to how it would change the piece. Turns out, I love it."



When It Lies Down on a Cloud. Oil, graphite, collage on paper. 22"H x 30"W

"I've been inspired by flowers, nature and botanical themes for the past year. I like stretching the imagery to include primitivism, collage, and a feeling of immediacy. The immediacy is not unlike our current need and insistence to confront climate change. The painting on paper has a line of collaged, colored papers applied horizontally, almost like a grid of urgency. That is juxtaposed by faint lines that convey roots."



Silveira Hillside. Oil on linen panel. 8"H x 8"W

"Silveira Ranch is one of the last remaining undeveloped agricultural properties in Marin County, CA. I often walk there and paint the various landscape scenes *en plein air*. This small painting captured the essence of the surrounding hills and eucalyptus stands that serve the ranch as windbreaks. It is such a special place."



Wave Equation. Purple. Acrylic, oil stick on canvas. 14"H x 11"W

"What is your favorite color? One of mine, the color purple, is a beautiful combination of red and blue. It has the energy of red and the calm of blue which inspires self-reflection and awareness. I have always been drawn to the color purple and love using it in my paintings, especially abstracts, which seem to communicate in a way that I feel deeply."



Toucan Play. Acrylic on canvas. 24"H x 24"W

"A little absurdity never hurts. Or does it? Chess, anyone?"

Lisa Marder



Into the Deep. Acrylic on canvas. 18"H x 24"W

"Paths are alluring to me as a painter for they are both an invitation and a mystery. In this scene I was particularly struck by the strong streaks of light sweeping across the path, contrasted with the darkness where the path fades into the distance."



Alone on a Hill. Acrylic on paper. 11"H x 14"W

"I paint landscape scenes that move me in some way. This is a painting from an autumn in Vermont. I was captured by the movement of the clouds as they rolled across the sky and the sunlight struck the side of a solitary house on a hilltop, illuminating its red gable end. I also liked the sweeping movement of the field that echoed the movement in the sky."



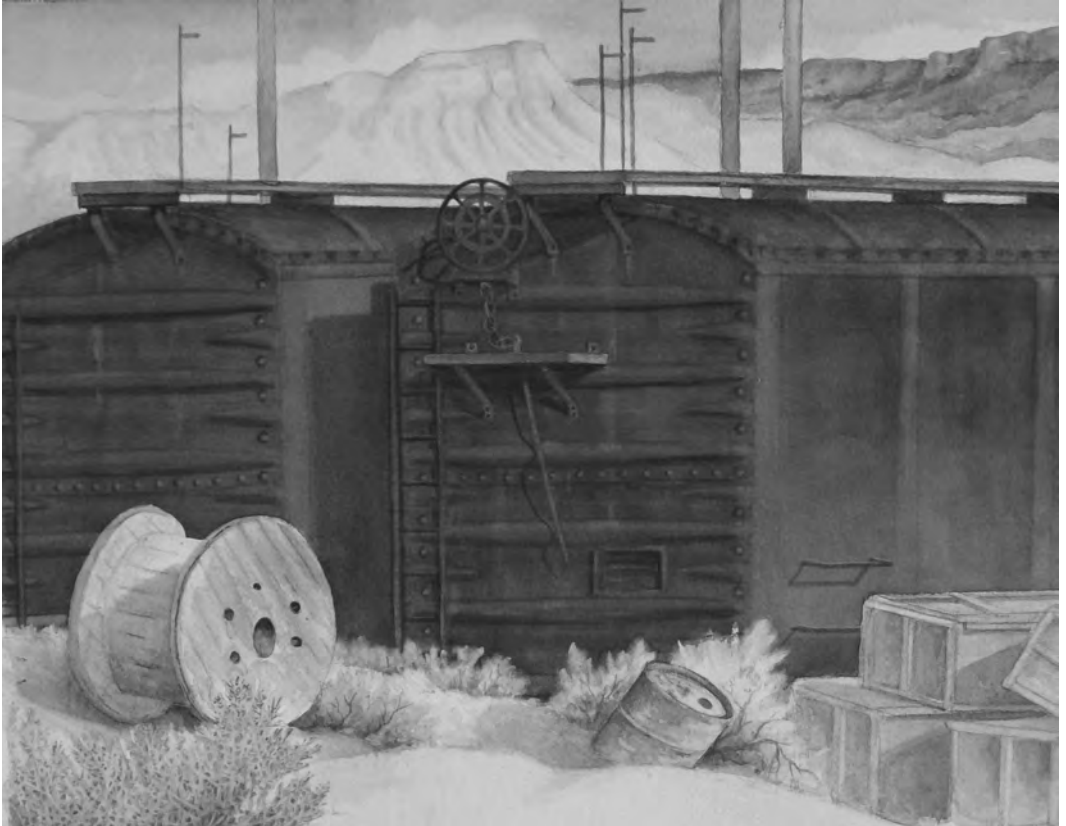
Valiant. Oil on canvas 24"H x 30"W

"I paint visual stories of a world on the edge. The story of resilience and survival. The story of the sky and the fields of Ukraine fiercely defended. I paint poetry."



Among Friends. Acrylic on canvas. 44"H x 32.5"W

"*Among Friends* takes the January 6, 2021 insurrection into a slightly symbolic realm, but not by much. Although this painting is tied to a specific event, it would have been read differently in the late 1960s. The hippies never stormed the Capitol, but they might have interpreted the image as a symbolic representation of their struggle. I have left the center of the building untouched, to conjure the idea of democracy, still intact, but threatened from all around. Hieronymus Bosch was my inspiration."



Two Old Men. Watercolor. 11"H x 15"W

"Art is the transformation of a common reality through the artist's memory and imagination. In this case these two boxcars stood out in a junkyard of mostly nondescript objects, thus making their loneliness apparent. Standing together is their only solace while waiting—for nothing. What are their histories? How did they come to be there?"



Tiber River With Rain. Digital image on canvas. 26"H x 40"W. \$600

"I was at first disappointed that it rained on my first day in Rome. But the clouds over the Tiber River were so expressive that I saw an opportunity to capture a moment that I could have overlooked. I especially enjoy taking photos that reveal more stories as the viewer contemplates the image. It's especially true for this photograph. This was taken from the Ponte Angeli looking south to the Ponte Victor Emmanuel II."

Ken Mazzu



Southwesterly Winds. Oil on canvas. 40"H x 50"W

"This painting is based upon my evening experiences with the Texas gulf coast. I have often viewed many sunsets at the water's edge, yet rarely created paintings based on such observations of Nature. Specifically, this work was inspired by a sunset on Galveston Island, and is part of a small group of ongoing sunset imagery."



Texas Salt Marsh. Oil on canvas. 40"H x 50"W

"Current investigations in painting are focused on the Natural world, specifically, the region where I live, known as the Texas Chenier Plain. This painting depicting marshland near the Texas coast in Southeast Texas is one of several recent works in a growing series. Having lived in this region all of my life, I am only now seeing it for the first time, as a focus for my art."

Allison McCrady



Half Way There. Oil on canvas. 36"H x 48"W. \$1,800

"As a young child growing up in Southern California, my family often drove up the coast to visit our cousins that lived on the peninsula. I was mesmerized by the amazing color of our natural landscape. I carefully mix and choose my hues in the piece in order to capture the light and movement of the atmosphere. This scene is just north of Half Moon Bay, a favorite spot of mine, and I want to share it with the world!"



See n Sea. Oil on canvas. 60"H x 48"W. \$2,800

"Imagine life underwater! That is what I did as I created this abstract piece as the sun shone through the waves to illuminate another world on our earth. This piece is one of a collection created during the Covid quarantine. and is a perfect backdrop for Zoom calls. It is large and will act as a screen, a complete pattern behind you. Since it is an abstraction, the viewer only takes their own message from the piece."



On the Patio (Peruvian Lilies). Acrylic on canvas. 30"H x 24"W. \$1,800

"These Peruvian lilies are blooming on my patio. I love the play of light on the petals when they are in full sun, and the variety of color, especially the green at the tips of the petals, and the rich dark color at their core. They inspire me because they look so joyful and energetic. I am amazed at the extravagance of nature—all of this for fragile blooms that only last a few days!"



I Look Through the Fabric My Own Eye Weaves. Acrylic on canvas. 28"H x 22"W

"During Covid, I began an exploration into imposed solitude, and the word: distanced. I began a series of 2D work about the orbit of humans avoiding each other, the space between things, remoteness, indifference, and the partial loss of identity though masking our faces. This piece is from my *Distanced* series."

James McNeill Mesplé



Renaissance for Leonardo. Oil, egg tempera on canvas. 48"H x 24"W. \$10,000

"These paintings were inspired by the poem *Renaissance* by Edna St. Vincent Millay. Ancient Myths, Poetry, and Music inspire my visionary, narrative paintings. As a child, my maternal grandfather told me stories drawn from his Osage (Native American) heritage, creating a bridge to the Classical world since both cultures are animistic, seeing Spirit in everything."



Renescence for Edna. Oil, egg tempera on canvas. 48"H x 24"W. \$10,000

"This painting was inspired by the poem *Renescence* by Edna St. Vincent Millay."



El Jimador. Oil on linen-wrapped panel. 72"H x 84"W

"*El Jimador* means A Legend and is the name of the distinguished and revered agave field harvester in Mexico. The extremely sharp and timeless tool he wields is called a *coa* and is used to trim the *pankas* or leaves from the agave plant. The remaining *piña* is pressed to make what ultimately becomes a tequila. This painting is a commission created for a beloved restaurant in Sausalito, California named Copita Tequileria y Comida."



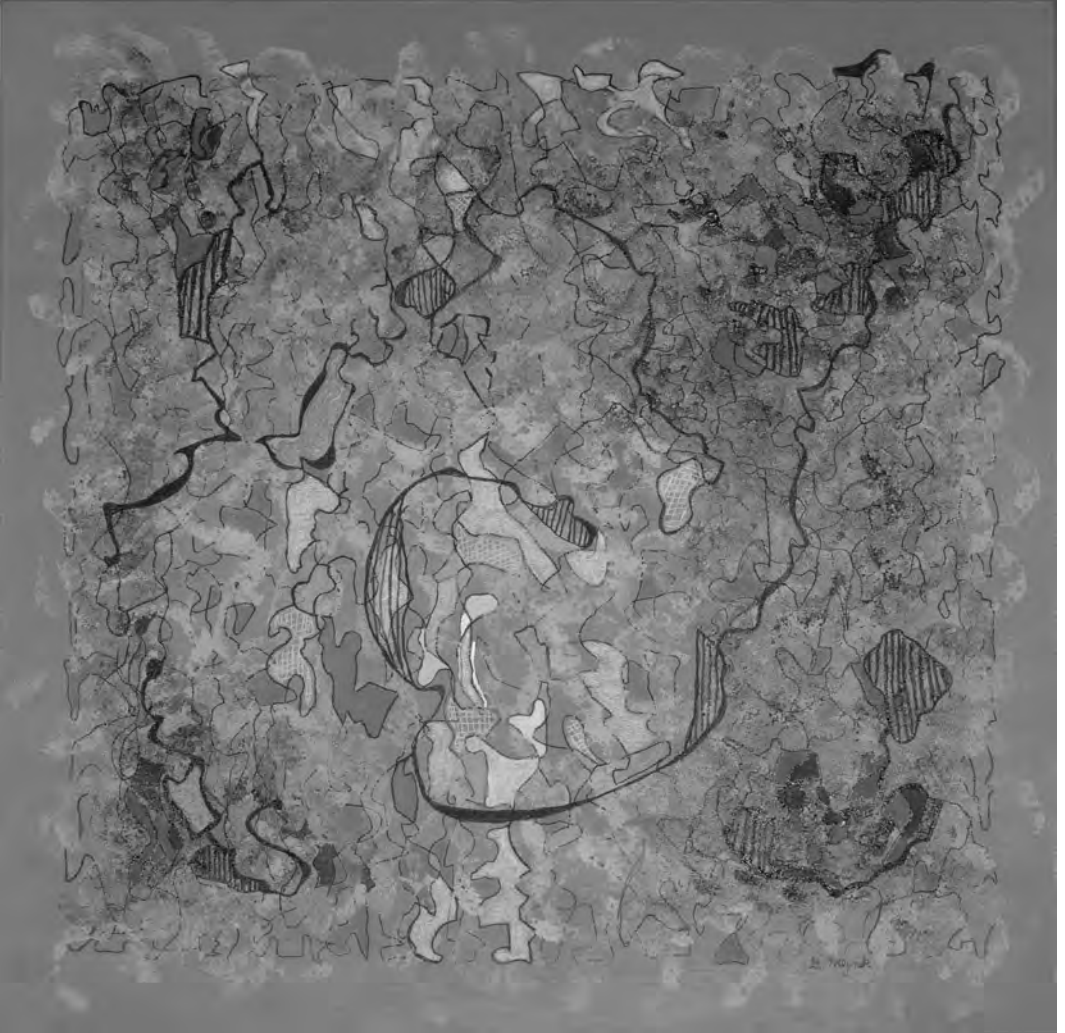
Old Man and the Sea. Oil on canvas. 40"H x 36"W. \$2,900

"Currently I am exploring tonalism, light, atmosphere, and the passage of time. Time passes and much changes, yet there is a quality that remains and holds history. What I seek is that ephemeral essence, the light that comes through all living things, that feeling one gets when you look out and discover, 'Ah, I am at peace here.' By decreasing or even eliminating many recognizable forms, I take a landscape down to its barest bones and let the viewer's emotions, memory, and personal history fill in the scene."



Graduation. Acrylic on canvas. 42"H x 29"W

"The work I am involved with at this time is playing with old photographs before having them placed on canvas to paint. This way the size fits the composition's attributes."



M-Grid-Blue is Blue. Acrylic, mixed media, permanent marker. 36"H x 36"W. \$950

"I started with the idea of *M-Grid* (*Mlynekian Flowing Grid*) about year 2000. It is line that twists and turns on itself, as does life. Egolessness is one of its goals. The *Flowing Grid* has lines that can vary in thickness indicating slow or restful movement and the thin line indicates speed. It can flow smoothly with large bends and turns, or as a small mesh-like effect. The *Flowing Grid* is opposed to the unyielding vertical and horizontal straight line grid, it has a more artistic feel.



Serving Utensils. Pressed brass, charred maple wood handle. 12"H

"Sculpting serving wares evolved from wanting to create tools that create connection. My process is to develop a conversation with the materials, as in exploring how the thin flat brass sheet used in these pieces can be pushed and pulled to create depth, strength, and sensual forms. This organic approach, made by hand, leaves behind nuanced details that documents the process as well as conveys the intimate sense of time and ritual interweaving the existence and connection of the maker, user, and utensil object."



My Dear, My Little, My Beautiful girl. Black walnut. 63"H x 13"W x 15"D

"Having my works widespread into different techniques and genres, I always had actually one main desire—to express the human emotion. Human emotions, once created, never disappear but coexist in the surrounding space, similar to quantum of the sunlight. They coexist in the World, mirroring into, reflecting on and meeting all the other energies of our world at the crossroads of the Universe. They merge to begin a new future World. They are adding a quality of Humanity to the Universe."



Balancing Act. Acrylic, mixed media on wood panel. 40"H x 30"W

"I paint what I love most about the world, the people in it. And, I paint what I love most about people, their stories. A good painting is never about that perfect moment, it's about what happened on the way to that perfect moment. My work is meant to be interactive, to ignite a dialogue, evoke a feeling, excite the imagination leading to a conversation that speaks more about the viewer than the painting. A face without features leaves it to the viewer to paint in their mind the final strokes."



The Sound of Water. Acrylic on Sintra, 30"H x 60"W. \$7,200 (commission)

"My paintings are the record of a journey to explore the mystery of illusion and reality. The goal is to provoke thought about how we create our reality. My folding screens, while ostensibly decorative, encompass a space for private reflection. There's more to them than meets the eye. Like the Zen *koan*, they also pose a riddle, a paradox, and an unanswerable question: illusion or reality?"



Jacket Required. Acrylic on canvas 36"H x 24"W

"*Jacket Required* is related to my generation's experiences with dance parties. During the mid-sixties, the music of Motown and soul music were in full swing. The music of the Temptations, Supremes, and James Brown were lighting up the air waves and creating a special energy in the dance halls. When attending these dance parties, everyone would dress up, and present themselves as ladies and gentlemen."



Surface Calm. Oil, mixed media on canvas. 60"H x 60"W

"As a Sausalito-based artist, the water's edge is one of my favorite subjects. The contrast between the surfaces, 'fixed vs fluid' with space above and below, provides plenty of opportunity for me to explore the energy around us. Similar paintings of mine were showcased at San Francisco's De Young Museum Open a few years ago, and I continue to use oil pigment sticks as the primary medium, using the sticks as both drawing and painting tools."

Anne Marie Pegolotti Riou



Après la pluie, le Rose. Acrylic on canvas. 48"H x 36"W

"For this piece I started with my favorite bright colors and a bit of gray using a palette knife. The lines, movements and colors started to create something personal, emotional. I then added creamy pink to soften this feeling. The title then came easily: after the rain as after the difficult times, comes happiness; at the end of the road, comes the sweetness, the tranquility... This is my story, but it could be another story in the eyes of the spectator."



Larmes d'Automne - Tears of Fall. Acrylic on canvas. 36"H x 36"W

"Autumn is a beautiful season, with its colors and movements. It's like a dance in the less blue sky where there is still the yellow light of summer. Magenta brings its warmth and announces the beginning of the end of the season, of an era... I happen to be born in autumn (October) . "



Schwan Lagoon. Oil on linen. 40"H x 60"W

"Yes, this is a real place located in Santa Cruz, California. I am a native and have loved this place since I was a boy. My grandmother took me out painting near here when I was twelve, and she opened the massive doors to the art world for me. My mission with my work is to bring a feeling of serenity and foster stewardship of our places of pristine beauty."



Sunset with Grey Clouds. Pastel and gouache on paper. 24"H x 30"W

"My art is about bringing to life the mood of the sea or the exact changes in the sky as the sun rises and sets. The scene changes quickly and I try to capture the colors, intense or subtle, moody or bright, as they cross the sky."



Dewdrops. Framed photo, encaustic on panel. 20"H x 30"W. \$1,295

"The inspiration for this image was the dewdrops glistening in the early morning light in a meadow on the Northern California coast. The final image is a montage of multiple images and textures put together in a way that helped me re-live that delightful morning. First, the print was made on cotton rag paper and then glued to a birch panel. Next, I fused layers of encaustic medium over the photo and then embellished the piece with pigmented wax and oil paints."



Roots Through the Dark. 40"H x 30"W. \$1,800

"I have been working on a series of personal journal paintings. This painting was created when I was struggling with insomnia and the world was going through shutdowns and rioting, a dark time. Many of my pieces from this time express my struggle along with my hope and resources in working through it all."



Imaginary Pilgrimage, circa 1980. Egg tempera on panel. 14"H x 18"W

"After many years of working in oil paint on canvas, I took two classes in egg tempera and have begun to explore the intricacies of this ancient medium. I look forward to creating in both mediums in the future. This painting portrays a time in my life that was a spiritual transition from darkness to faith."



Mountain Mini Series VI. Cut paper on panel. 6"H x 6"W each

"I created this commission for a multifamily housing project in Spokane, Washington. This series of collages abstracts the mountain landscape and investigates nature and a sense of place. I used layers of striated paper including painted papers, paint chips, handmade paper, found paper from magazines, books, brochures, wallpaper, maps of Spokane, downtown, and the surrounding area. I included photographs of forests, farmland, mountains, and other images referencing the local landscape."



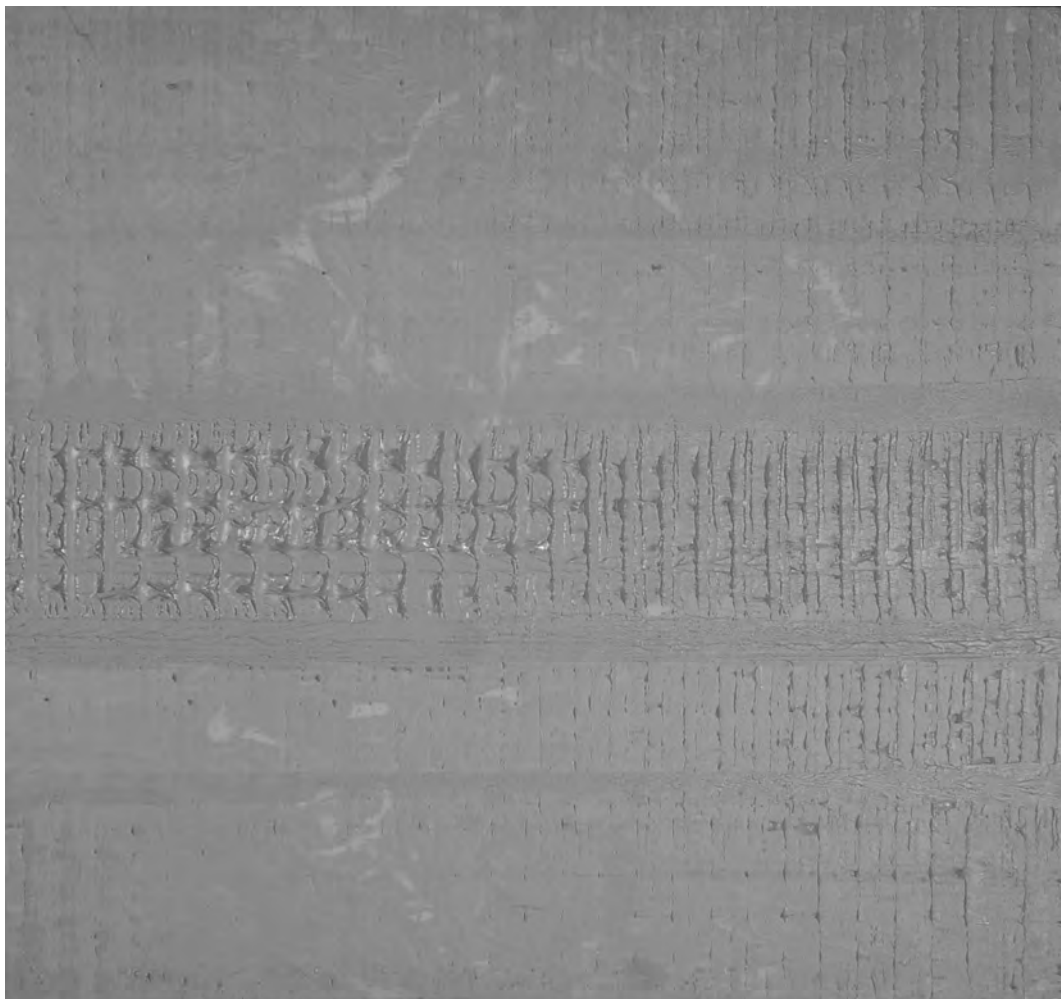
Beach Walk. Mulberry paper, acrylic on canvas. 36"H x 24"W. \$1,300

"Walk on the beach, East Coast, West Coast, any coast. It clears the mind, it's a gift to the feet, and it makes one feel grateful to be alive. The paper, the textures, the iconic images, remind one of items washed up on the sand—memories made, future plans, highs and lows. This piece is an expression of a mindset, a sense of well being to me. I would like it to do the same for you."



Lake Temescal. Medium format film photo. Dimensions available upon request

"Bringing together a favorite path and my favorite camera, I captured this image on a rainy afternoon at Lake Temescal in Oakland, California. Rounding the corner of that path, I always wonder who or what will appear. Shot with a Hasselblad 501C Medium Format camera."



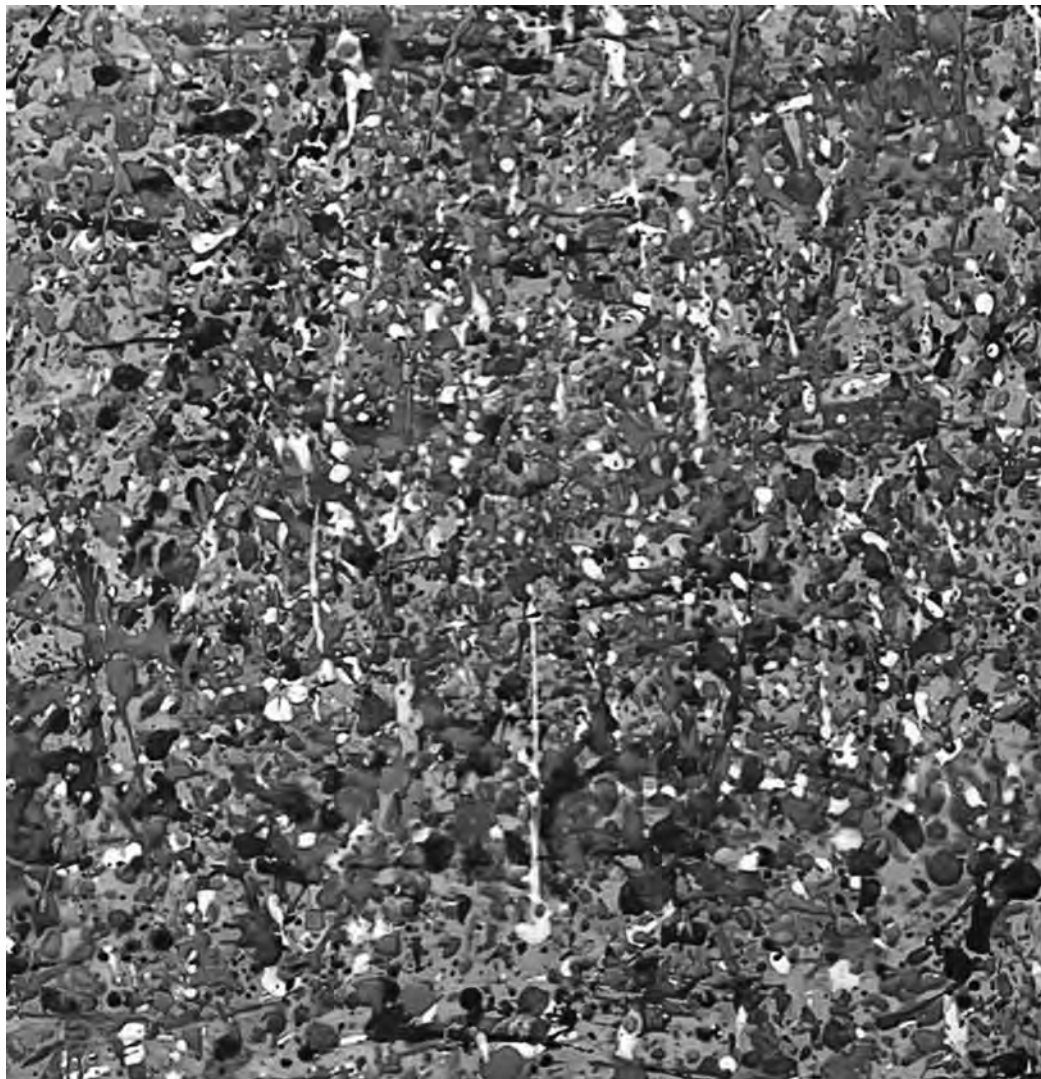
Untitled. Acrylic on canvas, 36"H x 36"W

"The work of art makes the statement or it does not. Look. Listen. Feel. Decide.
For when the observation occurs the visual experience becomes complete."



Serenity. Oil on canvas. 24"H x 24"W

"I am inspired by the many moods of the sea and sky in the Bay Area, and use color and texture in my quest to translate the play of light and movement. In this painting, I combine the glory of a sunset with the calming, repetitive rhythm of the sea in a minimalist interpretation to create a serene mood."



Galaxy. Encaustic (pigmented beeswax) on birch wood. 24"H x 24"W. \$600

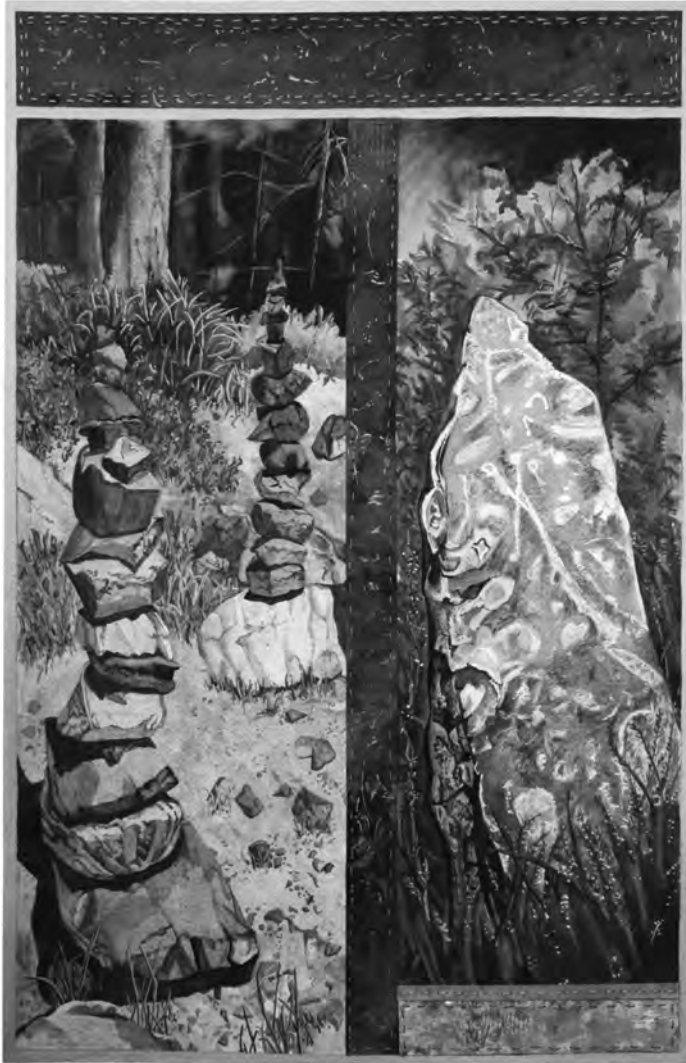
"This piece is an artist abstract view of the world using pigmented beeswax on birch wood. Why not take an opined view of the galaxy as we humans are also as beautiful and colorful? If only we concede that a peaceful existence is a happy path to fairness and freedom."



Just Dance. Murano glass, leopard print, unique bead choker. 16" length

"In all my jewelry making, I only design and create one special work of art. I travel the world online searching for unique materials to make these distinctive treasures. The materials guide the design. From classic, contemporary, and primitive designs, each is guaranteed to please the art lover. I have been designing, creating, and exhibiting art for fifty years."

Kay Russell



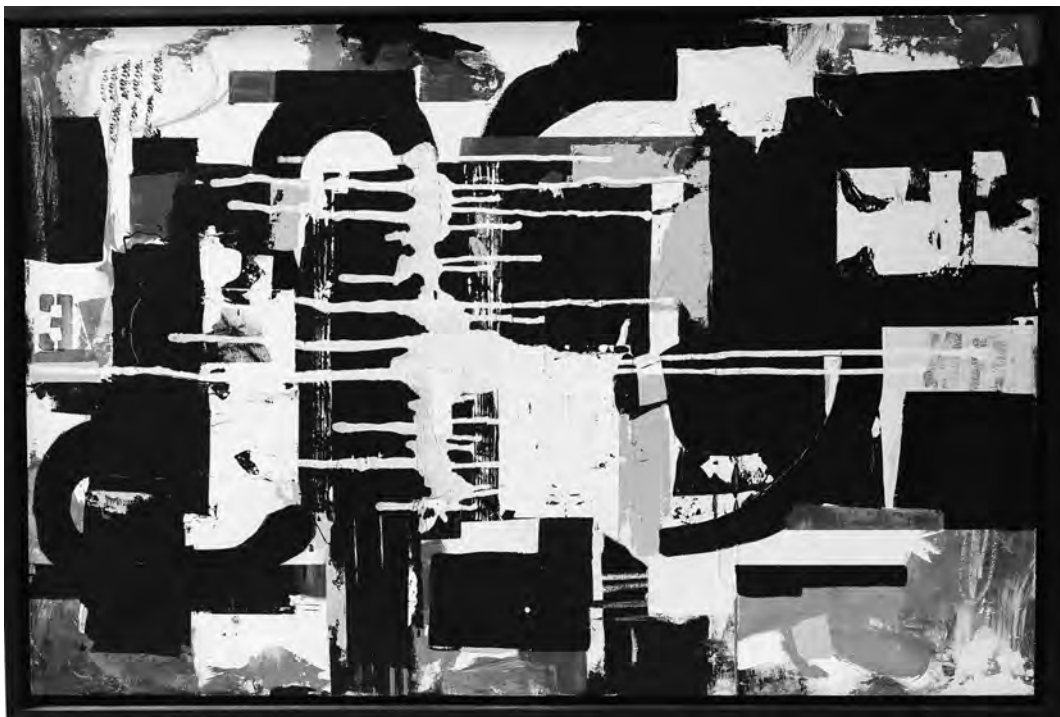
Stacked Rocks. Watercolor, gouache, monotype, thread. 26"H x 14"W. \$2,200

"Stacked rocks, sometimes encountered when hiking, are mysterious and beautiful. Why are they there? What do they mean? They mark time and space, are mesmerizing, and often have alluring complexity of color, texture, and shape. These rocks are from Lakes Basin, California, a favorite destination for my family. My paintings often refer to a composite of images, recollections, and observations from this familiar location. Creating the paintings allows me to revisit and become part of the reverie of place."



Sand Pond Reflection #30. Watercolor, gouache, monotype, thread. 14"H x 24"W. \$2,200

"*Sand Pond Reflections* are a concurrent series based on a pond at the base of the Sierra Buttes, the tallest mountain in the Lakes Basin. It is shallow and tinted red by the iron ore which has trailed down the mountain. The reflections are fascinating and ever-changing in light, shadow, and color. In these paintings there are often multiple frames, some referring to details of the scene. In addition to paint, watercolor monotype is sometimes used as background, or in borders which are hand-sewn to the piece."



Connected. Acrylic on wood panel. 38"H x 68"W

"The paintings create a portal for the viewer to go through that I have gone through first. Each piece encompasses the complexities of human emotion presented and contained within the composition. My job as an artist is to excavate mystery. The mystery is that which cannot be explained, the alchemy beyond technique and preconceived modern imagery."

Venue: 88fineart.com



Settling into Brilliance. Encaustic on panel. 36"H x 48"W. \$4,000

"Let's default into our brilliance. Rough edges and all grace the strength of our presence. Encaustic is a mixture of damar resin, raw pigment, and beeswax. Versatile, intense, and ever lasting."



Orange Boots. Oil on canvas. 36"H x 36"W. \$4,200

"I am a cowgirl of sorts. This cowgirl is sitting on the Victorian chair that belonged to my grandmother, who was a fabulous gardener. I guess I have mingled her life with mine in this painting."



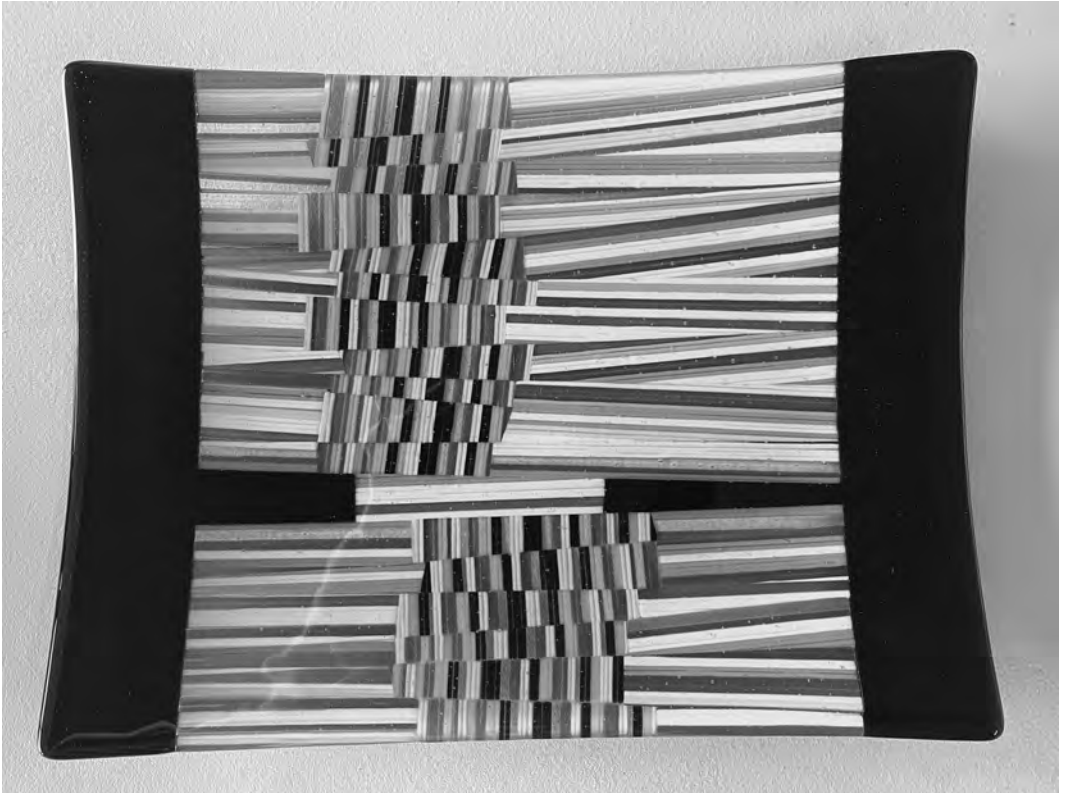
Spell. Photomontage on boxed wood canvas. 30"H x 30"W. \$2,300

"*Spell* expresses Santa Cruz memories, familiarities, and interpretation of locally-sourced images, details, and story—translating and diving into the culture of my home town of Santa Cruz as inspiration. The individual images are a representational tour of the small details and landmarks from our living experience in Santa Cruz. Using art as my voice, artistic intentions are designed with humor, sarcasm, and simplicity without malice."



Ceramic Woven Plate 3.5"H x 12"W x 12.75"D. \$500

"The inspiration for the woven pieces was my prior experience as a fiber weaver and basket maker. After many years of making woven plates for firing in a wood kiln, I have been weaving the clay into interesting forms, glazing and firing them in my gas kiln. I am delighted with the new 'look' and anticipate continuing to weave and fire them myself."



Yellow and Blue Platter. 12"H x 16"W. \$500

"This is a fused glass platter comprised of three layers of glass fired three separate times at high temperature in a kiln. My work is intended to be usable art, so it is food and dishwasher safe."



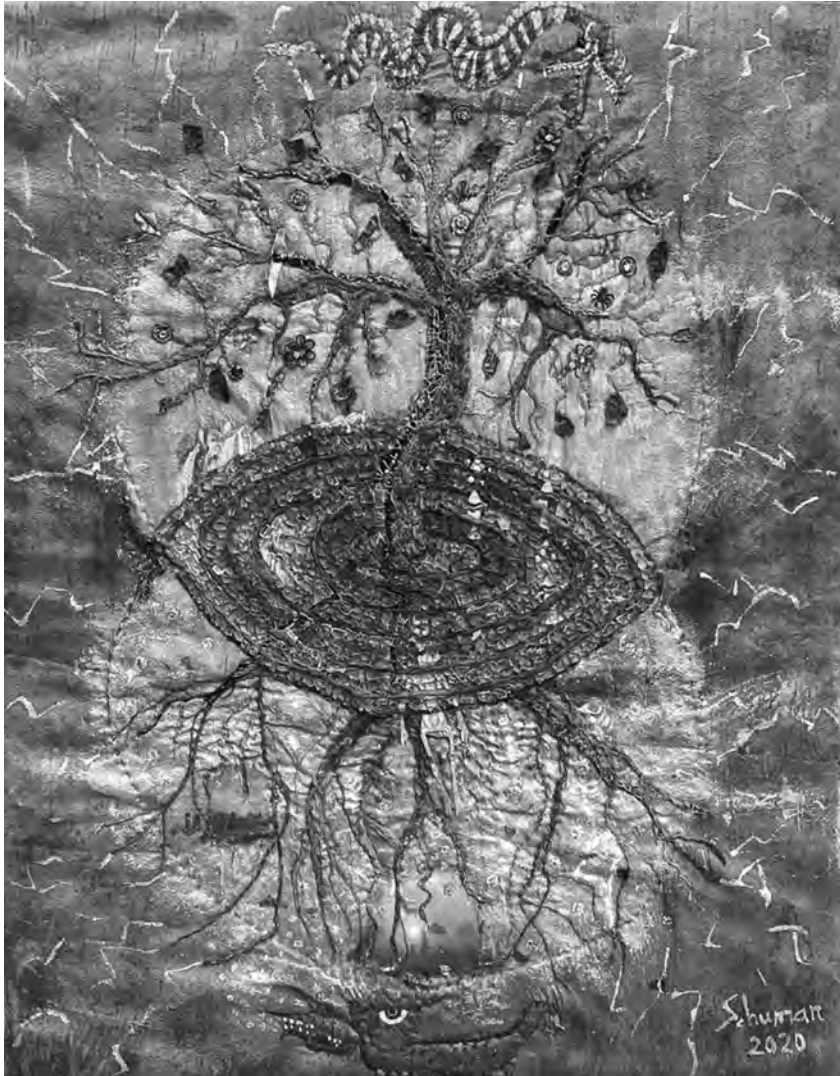
Stuck In Place. Oils. 16"H x 20"W

"I am a figurative artist born in Cuba. I create artwork that moves me, often it is the wrongs that are done to migrants or immigrants. I am very moved by the suffering of border migrants who are not being allowed into the country. These are human beings, and I believe it is wrong to hold them in such horrid and unsanitary conditions. As Americans we have all come from other places and we were given chances to show that we were worthy of entering and staying in this country. Isn't that what this country was built on, hard working migrants and immigrants?"



Petals Series 30. Acrylic, mixed media on canvas. 24"H x 30"W

"My artwork is almost always vivid and bold. *Petals Series 30* is from a series of paintings that has been a mainstay in my work. I love the feeling of energy that it presents."



Nine Waves Out. Stretched quilt, embroidery, yarn, glass, decoupage. 30"H x 24"W

"The 0-9 Sacred Law controls all laws. Every action takes place in these steps: 0 Focus, 1 Substance, 2 Form, 3 Determination, 4 Understanding, 5 Imagination, 6 Freedom, 7 Pattern, 8 Chaos, 9 Completion. This is a depiction of a cosmological event of Earth having run its course thru this format; our current history moving into the Underworld and a Cosmic Tree breaking thru into the new Middle World, our new reality, and reaching into the Heavens. Forces that remain constant circle; Prana and Death/Transformation."



Sanctuary. Acrylic. 20"H x 16"W. \$600

"This work reflects a safe and peaceful place for all animals of the jungle.
The little animal at the top of the painting is resting peacefully."



Heading Home. Acrylic on canvas. 15"H x 22"W

"Many birds appear in my paintings. A move cross country this year is reflected in my mixture of houses and birds. Layering of acrylic paints is my favorite method of painting because of the strong colors and interesting textures."



Stigmatism. Oil on canvas. 36"H x 36"W. \$1,000

"I enjoy painting people. In a mall in England most of the store fronts were all glass. Looking down the hall, the people and mannequins were distorted by the glass reflections. It made for an interesting, abstract scene."

Laura Shefler



Bird Conference. Collage. Acrylic on paper on canvas. 40"H x 30"W

"This semi-abstract collage alludes to a 12th century Persian poem *The Conference of the Birds* by Attar of Nishapur. Over the course of a perilous journey, the birds come to terms with their fears and weaknesses and discover their place among the world's wonders. As in illustrations of this poem, the vivid colors in my work represent a longing for connection with the miraculous beauty of nature and the divine."



Big Daddy Bear Cat. Collage. Mixed media on paper on canvas. 12"H x 9"W

"I created this miniature portrait collage of my father from small pieces of hand-painted paper that I have produced and collected over the past decade. The broken and clashing gestures among contrasting collaged pieces help to convey the complexity of a man who was brilliant and brooding, formidable and vulnerable all at once."



Flight and My Heart. Casein, asphalt, polymer, gesso on wood. 48"H x 35"W. \$2,800

"This mixed media painting was created as a response to the universal lockdown of Covid Time. Looking personally inward while experiencing the universality of the worldwide pandemic, I combined images of a beach walk while surrounded by thousands of seabirds, with images of my own heart. My arteries and heart appear in the sky as both a physical organ and bolts of lightning, referencing my emotional and physical state during that terrible time, while the birds express the beauty and wildness of the natural world."



Have We Destroyed Ourselves Yet? Relief print, gouache, aquarelle. 15"H x 22"W. \$1,100

"This piece is the second in a new series, even while it continues my many decades-long concern with aspects of climate change, from water shortages, smoke-filled skies, to warming temperatures. Note the many spiraling hot suns and the fleeing, begging, praying humans, all enlivened by a variety of vibrant color. This local California girl turned 78 years old in the year 2022."



The Movements of Nature. Oil on canvas. 24"H x 36"W

"I've been fortunate to spend a lot of time hiking in nature, observing and absorbing qualities of light, color, and magnificent subject matter, and subsequently painting realistic images of rivers, mountains, and forests. I'm excited to explore intuitively with paint, and allow those years of imagery to arise spontaneously in a distilled, abstract, and suggestive way...still inspired by the forces of nature, and by the array of beautiful forms and luminous colors and light."



On the Fence. Colored pencil, pastel on paper. \$925

"My little fox buddy took me about 200 hours to draw and it was a labor of love. The amazing reference photograph was taken by a neighbor who caught this guy sitting on his back fence."



R&B 22. Rococo suite of 5. Acrylic on cradled board. 19.75"H x 4"W each. \$1,600

"This group of small works are enlivened with surface history that has been sanded back to unearth what came before. An excavation of sorts. I enjoy the subdued liveliness and the unexpected that appears from this process."



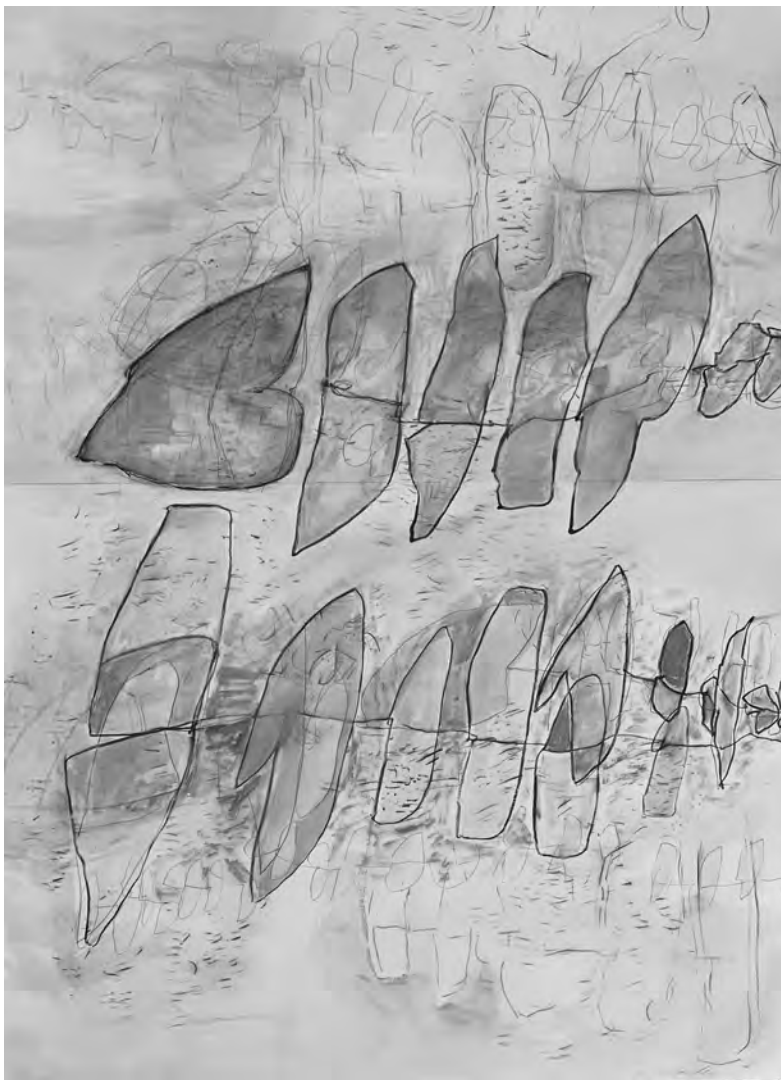
Honeycomb. Acrylic on paper 30"H x 22"W. \$2,500

"A non-objective piece of art that was painted during a demonstration that was done for a clothing manufacturer. It was used to make a line of clothing that is sold in Europe and will be distributed in the fall of 2022."



Op. 13. Oil on canvas. 36"H x 48"W. \$15,000

"Op. 13 started in 2014 as a painting of a couple walking in the rain in Union Square. The buildings and the background came together nicely, but the figures were stiff and ungainly. In 2019, I decided to revisit this painting, and let go of many of the stereotypes I personally held, such as what a building and a city look like, how a couple looks, and how joy looks. In the end, I think this painting fully encompasses the beauty and uniqueness of San Francisco."



Ni Naru. Mixed media on paper. 48"H x 34"W. \$12,500

"I view my work as an experiment without a preconceived outcome. Letting intuition and observation guide me, I am the explorer. Combining mediums allows me to do so. *Ni Naru* means to become. Blind contours, lines, shapes, gestures, and repetition emerge forming a language of its own. The forms reveal a coming into being while evoking a sense of something archaic yet familiar. Prominent and nuanced organic elements suggest an unexpected balance."



Garden Table II. Oil on canvas 16"H x 20"W

"Trained as an illustrator, I am naturally drawn to the narrative, using my work to suggest a story. These works are of unidentifiable but real subjects, and they are meant to be accessible to anyone's imagination. My process moves from recording a specific moment, a specific place, to transforming it into a fictional scene."



Trees Near New Hope. Oil on canvas. 11"H x 14"W

"I love painting trees. While visiting family in New Hope, Pennsylvania I spent a morning painting this grouping. The rhythm created by trees and the intervals in between always fascinates me."



Meredith Mauve. Oil on panel. 24"H x 20"W. \$1,500

"Finding mood and personality through color and form, along with a sense of time, is what I strive for in portraiture."



The Key to Infinity. Gouache, ink, acrylic on archival paper. 14"H x 11"W

"There is a key that one may find, a key that unlocks the mind. With its possession, the heart shall be, in the hands of the earth for all to see. As a seed is to the sprout, and a sprout is to the tree, I kneel to the power of love's beautiful majesty. No one on earth but a mighty king can see, that love is for all, the key to infinity."

Kenyon Taylor



Hoop Bearers. Acrylic, mixed media on cradled wood. 18"H x 18"W. \$1,250

"With reverence for indigenous cultures, I patiently wait in the space between the conscious and subconscious, brushes in hand. Beings emerge of their own will, in their own time, their stories to tell. Guiding my hands over a day, a week, or sometimes over months, their images coalesce through many layers of paint, glazes, and collage until they are finally present. Their worlds and our own join together. I call them Guardians. May you see and feel them through my art. Perhaps you can hear their stories."



Rain Maker. Luminous Art Prints on aluminum. Available in various sizes

Limited, signed editions of Luminous Art Prints are available of Kenyon's collection of sold original paintings.

"Luminous Art Prints allow me to reproduce my original artwork by capturing the color vibrancy, multi-layered textures, and energetic potency and feeling of my original paintings."



Beam of Light. Framed photograph on metal. 30"H x 20"W. \$500

"A beam of light slices through the dim light of a slot canyon in Arizona/Navajo Nation. Colors in the canyon are produced by the different types of light in the canyon creating blues, purples and oranges visible to the camera's eye, not created by my computer. The image is infused into metal with a satin finish, giving it a luminescence unavailable by traditional paper prints." Framing is a slim, black float-frame. Available unframed for \$350.

Robert Temple

SF Bay Area
reclaimedluminosity.com



Green Mosaic. Metal, glass, USB inner light, remote. 31"H x 6"W

“My vision in both art and music is guided by balancing logic and structure with openness, creativity, and improvisation. My lamps feature unexpected forms that develop organically as I work. They are made using mostly recycled and up-cycled materials including: glass, metal, ceramic, slate, and granite. Each lamp is crafted with an artistic vision, bringing a unique sculptural aesthetic to a functional household item. This piece features an unusual, green mosaic ball, with green glass swirl, decorative mesh on the pipe, and complimentary shade.”



Beach Gathering. Oil on hardwood panel. 16"H x 20"W. \$1,750

"Shore to Sky Landscapes. My softly formed paintings show scenes of earthly relaxation, inviting the viewer to participate within the dreamy landscapes."



Escaping the Firmament. Oil, cold wax on wood panel. 40"H x 56"W

"The landscape always inspires me. When I work, I like to start with a strong concept or intention, but not a fixed vision of the finished piece. Instead, I leave room for experimentation and play. In this painting, through exuberant color, expressive mark-making, and bold texture, I celebrate nature's exceptional beauty and fierce power. I want to create dynamic space that is intricate and layered, but also grounded. I hope the viewer will look, and then look again more closely, exploring the depth of the painting."

Mark Stephen Thomas



Fires Across the Water. 47.5"H x 38.5"W. \$1,965

"I paint acrylic and mixed media works on wood panel or paper, mixing random and intended mark-making. I like to allow the paint and random pattern to prompt and propel me throughout the compositional development of my work, intermingling chance and deliberate mark-making sporadically throughout the process. My work is primarily driven by my love of color and abstract organic texture. I'm endlessly intrigued while observing color relationships and the ways in which color can effect ones mood and well-being."



Lost at Sea. 47.5"H x 38.5"W. \$1,965

"*Fires Across the Water* is a response to the increasing regularity of Northern California summer wild fires and their effect on the environment and respiratory health. *Lost at Sea* is a meditation on indecision and the uncertainty we are creating for the future of our planet. Both paintings are part of a series focused around the use of unconventional painting tools and chaos to create abstract imagery while using landscapes, seascapes, and environmental concerns as inspiration and as a central theme."



My Treasure Map. Mixed media, acrylic. 48"H x 48"W. \$3,600

"When I start a large painting, I am making my voice heard, announcing my presence. With shapes I create composition and movement, with layers of paper and paint I create history and depth. The texture and color create tension within the elements. I go back and forth with a dominant color, to reveal and hide, expose and conceal. I like the viewer to wander and imagine. Since I started to paint, I got involved in the Bay-Area art scene as a member of Co-op galleries, art groups and an exhibiting artist."



Antonelli Pond 15. Oil pastel on indigo Canson paper. 17"H x 23.5"W

"A place I visited more than once trying to capture the subtle variations of light, mood, weather, and season of this specific scene. This time it was autumn in the morning. I want my paintings to depict the emotions I experience as I paint. If I keep looking and exploring an image I eventually realize the story that is unfolding. Merely seeing is not internalizing, but just a superficial scanning of nature. I am looking for something deeper that exists."



The Waiting Room. Oil on canvas. 50"H x 36"W. \$4,800

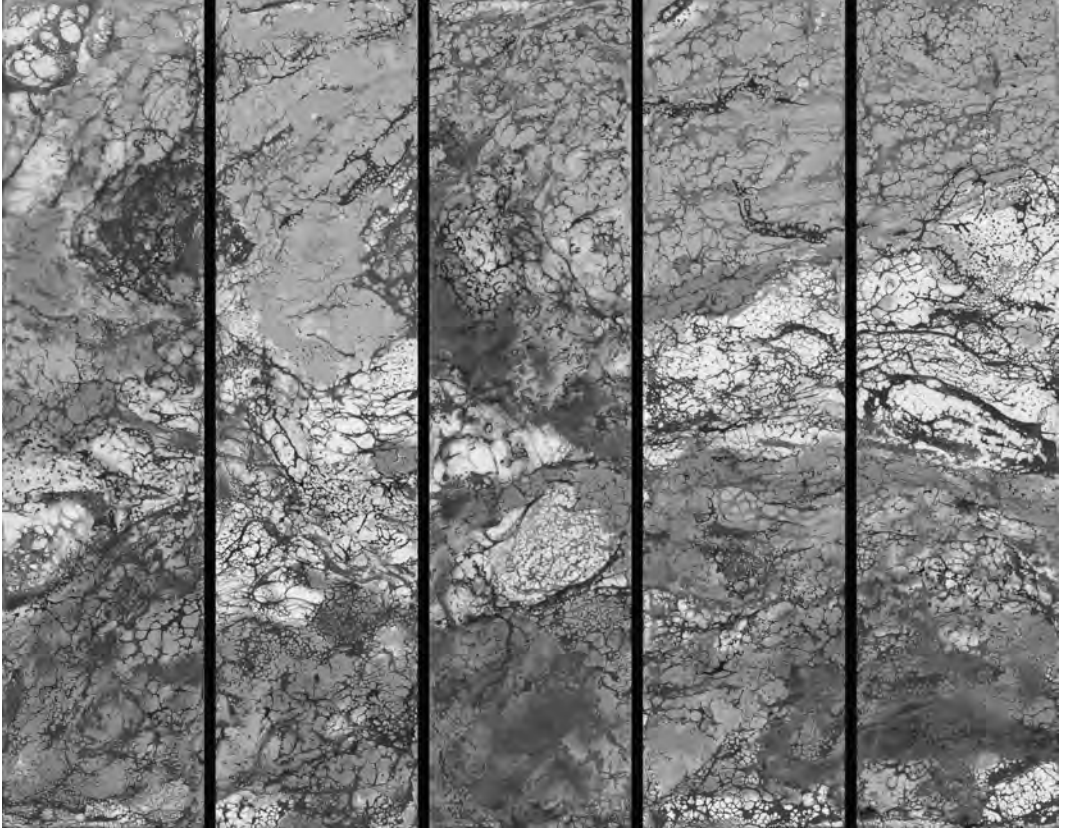
"I see my work as a continuing celebration and exploration of the infinite variety and complexity of human beings on our shared journey. I am driven to capture their elegance, humor, fragility, absurdity—the common vulnerability of our skin, guts, hearts—but most importantly—their attitude, spirit, energy, and life force."



On The Russian River. Oil on canvas. 48"H x 48"W. \$5,500

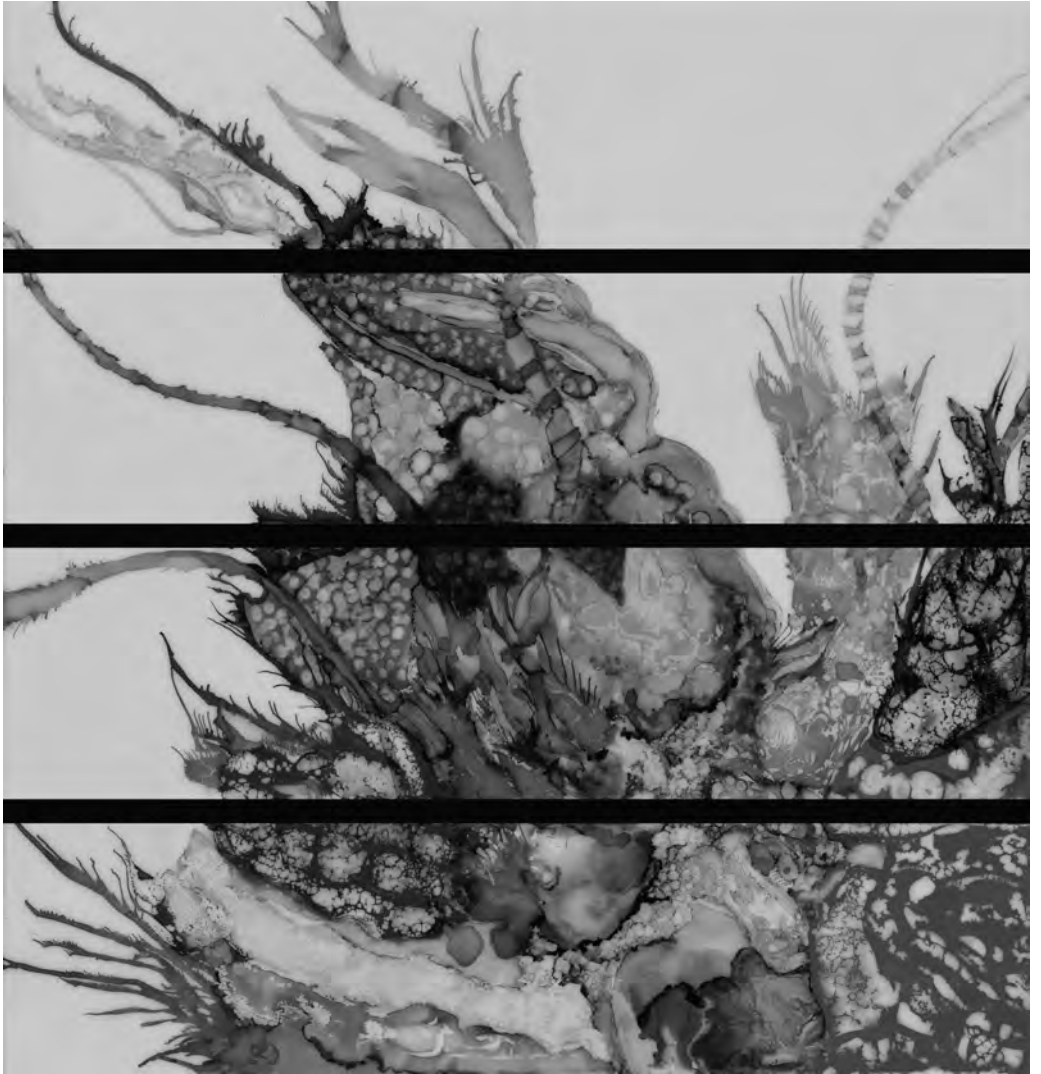
"*On The Russian River* was inspired by many afternoons spent relaxing by the river while I was an artist in residence at the Chalk Hill Artist Residency. Every afternoon, I would take breaks on the banks of the river after a day of painting to relax and renew my spirit. Each of my landscape paintings is an opportunity to get lost in the serenity of nature, and a chance to take a deep breath and be uplifted by the beauty of the moment."

Susanna Waddell



The Effect of Quarantine. Encaustic burn on wood panel. 20"H x 29"W

"The effects of quarantine are/were crazy making. This pentptych encaustic burn was a three-week expression of my experience."



Delicious Vegetation. Encaustic burn with alcohol inks on wood panel. 22"H x 20"W

"*Delicious Vegetation* is a quadriptych that is an encaustic burn with alcohol inks."

Marlene Walters



Bluegrass Under the Night Sky. Cotton paper on birch panel. 30"H x 30"W

"This large-scale archival collage was first shown in a one-woman show at Desta Gallery in 2020. Purchase inquiries should be directed to them."



Purple Anemones. Oil on panel. 12"H x 12"W. Collection of Jack Feinberg & Pam McKniff

"Purple Anemones is one in an on-going series of flowering subjects from the garden."



Pendant. Enamel, sterling silver, Oregon sunstone. 30" w/chain

"In creating this statement piece I was inspired by northern African tribal jewelry. The round hollowform is topped by red transparent enamel fired over silver foil. Small hammered elements are soldered on and an Oregon sunstone finished the piece. A patina is applied, then lightly sanded to give it an antique look."



Crossing Poplar. iPad painting. 36"H x 30"W

"This painting depicts an alley way in Macon, Georgia. As an artist, I am intrigued by the uniqueness of everyday scenes and how light, color, and shadows affect the dynamics of life. Here, I use color, texture, lines, and movement to show how one can see beauty in the ordinary."



Hunter. Ceramic mixed media, 14"H x 10"W x 9"D

"I am always fascinated with how what we play with as children, and the stories we are told, form us. With this sculpture, I'm playing with the predator-to-predator relationship. We build mythologies around our fellow predators, turn them into toys, and hunt them."



The Tower. Ceramic with glazes and under glazes. 14"H x 10"W x 3"D

"I had just started sculpting a series of oversize ceramic Tarot Cards when, like everyone else, I was caught as the Covid-19 pandemic shut society down. I had been working on *The Tower*, which was locked away for two months in the community center where I fire my work. When I was finally reunited with it, I thought, 'Perfect!' This card featuring total destruction was a perfect statement for the times. As the pandemic stretched on, I kept working on the *Major Arcana* of my own deck, and now have a complete set!"

Jeannine Young



Feels Like Fall. Steel, bronze, stained glass. 34"H x 24"W x 22"D

"I was invited to participate in an art show featuring artists' interpretations of trees. Having made stylized figurative sculptures for more than twenty-five years, it seemed intriguing and challenging to weld a tree. Autumn is my favorite season, so I created a stylized tree with trunk and branches of welded steel and bronze, and thousands of stained glass pieces for the leaves."



More Precious Than A Gem. Welded steel, bronze, stained glass. 26.5"H x 10"W x 10"D

"This is the second of a series of tree sculptures I plan on creating. The tree is shaped like a gem as well as a tree. I believe the importance of trees has become increasingly apparent through the past years . "



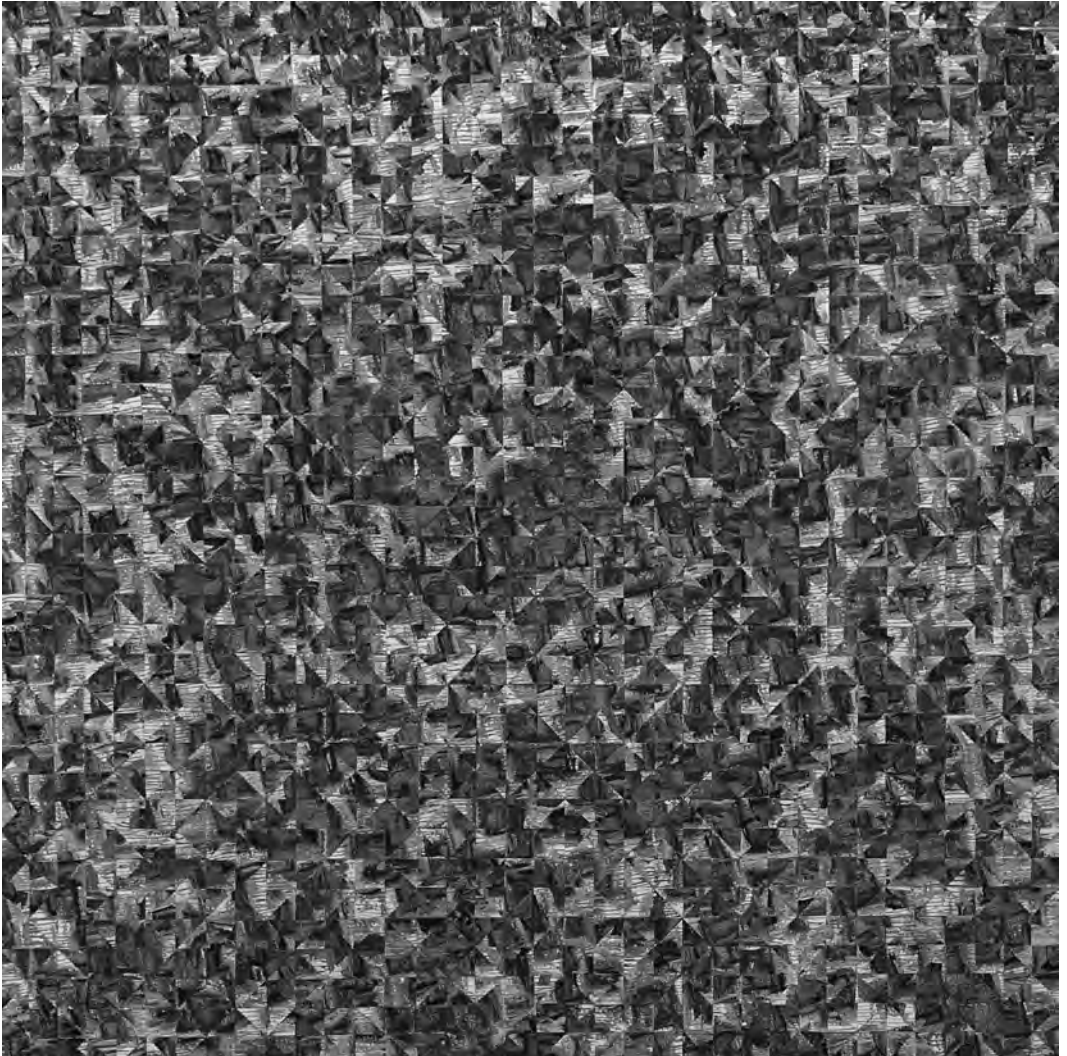
Iniki. Ceramic stoneware. 13.25"H x 13.25"W x 2.25"D

"I started with white underglaze to establish a lighter base value, because I wanted the piece to feel 'light and airy.' I then added black and green underglaze to increase the contrast between lights and darks. The chips of clay were glazed with a shiny glaze, to contrast against the matte background. I ended up with a piece that was more dramatic than intended. So I gave it the name *Iniki*. Hurricane Iniki was the most powerful storm to hit the state of Hawaii."



Sophisticated Ladies. Acrylic, charcoal, modeling paste on board 18"H x 18"W

"I love painting with vibrant colors and various materials to create texture in my painting. This painting is inspired by my remembrance of my mom and other women wearing colorful hats to church."



Quadrants Ephemeral. Mixed media on board. 24"H x 24"W

"My paintings are composed of triangles cut from paintings made for the purpose of creating a specific palette for a finished piece. It is interesting to discover how the palette paintings influence negative and positive spaces, movement of color and line. The finished piece will clearly take on some of the original characteristics of the palette paintings, but in addition, will develop in unexpected and unique directions."