



AMERICAN
ARTWORK

2025

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2025

Carefully-curated,
original art & craft

americanartwork.net

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American Artwork is published each October. The submission deadline is June 15th. Since 2002, we have published the work of over 3,500 emerging and mid-career artists.

Details and past editions as PDF downloads are posted on our website.

Front cover:

The Competition by Mary Catherine Solberg

Back cover:

Blue Lagoon by Beverly A Dorland

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Visual Exploration

The depth of perception expressed in this artwork helps to counter the materialist outlook fostered by modern consumer technology. The works are as unique as the artists who created them. They express a vision of truth or beauty on a sensual, emotional or spiritual level.

As these artists interpret nature, unseen forces, the psyche, built environments, the past or the present, their insights provide a missing, much needed part of the human story.

American Artwork offers an outreach vehicle for a broad range of practicing American artists, many of whom welcome commissioned work. Their contact information is provided so that you might interact directly.

Tom Palumbo

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Paper Saint of Emulsified Meats. Collage on wood panel. 18"H x 14"W framed

“My collages are made from vintage *Playboy* magazine paper applied to wood panels. In this series, I used circle paper punches of various sizes to fill in my drawn image creating a fun, lively art piece. My *Paper Saints* (seven created so far) are humorous and a bit irreverent. Viewers can enjoy some surprises while they look over each piece of art.”



Matthew 4:19. Oil on linen. 30"H x 36"W

“Scripture allegories are my favorite topics to paint. They have a long history as, before the printing press, renderings of Biblical subjects were the easiest way to make scriptures visible to the public. Today, these truths could be a simple, peaceful balm in frantic, complicated times—that is my prayer. In Matthew 4:19, Jesus tells those who wish to follow Him to recalibrate their focus from netting fish to finding the drowning souls who need the nourishment of eternal love.”



Golden Hour at Maasai Mara. Oil on canvas. 36"H x 48"W

"Golden Hour at Maasai Mara invites one to pause and reflect on the serene majesty of the iconic African landscape. By connecting with the gazes of the three zebras, viewers might consider their own role in supporting conservation efforts and preserving the natural world for future generations. This piece celebrates the power of art to inspire and connect us to the natural world."



In The Garden. Ceramic, paper-wrapped wire. 11"H x 17"W x 12"D

"Flowers bring me delightful anticipation and a healing connection to nature, consistently inspiring my creative endeavors."

Reid E Anderson



Torus Chair. Koa wood. 47"H x 35"W x 29"D

“Inspiration: in geometry, a torus (pl. tori) is, generally speaking, a doughnut-shaped object. Starting as a napkin sketch this chair is one step beyond Frank Lloyd Wright’s Martin House Barrel chair. The footprint matches perfectly, but the chair has been exploded into a toroid. The chair has 103 mortise and tenons cut into Big Island Koa. The chair is hand-finished with an oil-based varnish. One of these chairs is currently in the permanent collection of the Museum of Wisconsin Art in White Oak.”



Tree of Life. Mahogany, ebony, brass, silver, copper. 30"H x 60"W x 16"D

"This buffet was originally commissioned by a client inspired by the Greene and Greene brothers' designs. This piece was an endeavor of details while staying true to the period. A serpentine top with solid mahogany breadboards, detailed with an ebony cap perfect for display and serving. *Tree of Life* inlays in the bolection style detail the doors, while ebony-rimmed piston drawers frame the sides. Clients interact with hand-carved and sculpted 'ribbon' pulls that act as door locks."



Amelia Earhart, a Tribute. Acrylic on canvas. 40"H x 40"W

“Amelia Earhart, an icon of courage and exploration, embodies the spirit of adventure that resonates deeply with me as a fellow pilot.”



Garden by the Terrace. Acrylic on linen. 48"H x 36"W. \$7,500

“The garden was just beside my first studio in Santa Fe. I could tend it between sessions at the easel, but mostly it just took care of itself. There must be several dozen versions of the motif, and it still interests me as a subject. I could just see the Sangre de Cristo Mountains over the garden fence, so I include a bit of the view.”



Alya. Ink, ink wash, white acrylic on Gampi paper. 30"H x 40"W

"This is a two-layered drawing. The first drawing is adhered to silk organza, and the second drawing is adhered to the first. Both drawings are done on very fragile, thin, semitransparent Gampi paper, so the silk organza is used to give strength and durability to the overall work. The final drawing is semitransparent and loves to be hung so light passes through it. The process of making each of the two drawings involves exploring the space of each page separately without knowing the outcome."



Red, Blue Wall Sculpture. Wood, acrylic paint. 15"H x 15"W x 3.5"D. \$1,300

"This three-dimensional wall hanging is inspired by one of my favorite artists, Piet Mondrian. I have attached two small hardwood industrial casting patterns from my family's pattern making business to make the piece sculptural. It is unique, eye catching and easy to hang in home or office."



The Vase. Ceramic. 6"H x 3"W x 5"D

"I love flowers, and I always used store-bought vases. The journey started when I was throwing low-fire clay to create a mug but ended with this vase. The inspiration of colors was from my front yard that had different colored flowers and plants. The blue melted glaze was to give the fluidity of water to feed the flowers and plants."



Madam Blanc. Watercolor. 30"H x 22"W. \$1,450

“*Madam Blanc* (White Iris) is part of my *Garden* series. The garden is an inspiration for me and my work. The colors, smells, textures and adventures are woven together to tell a story of a walk, a place, the light, an experience. *Madam Blanc* tells a story of light, reflection and talks with my grandmothers. I caught my first fairy at dusk while walking among the iris.”



My Pond From Above. Mixed media. 40"H x 30"W. \$1,550

“I took a photo one day of my pond from my house above. It was in spring, with my favorite blooming day lilies all around the pond. It inspired me so much—all the years of work, building the pond, and even my little goldfish thriving in the moving water, I decided to paint it—also from above, from my room overhead, on that sunny spring day.”



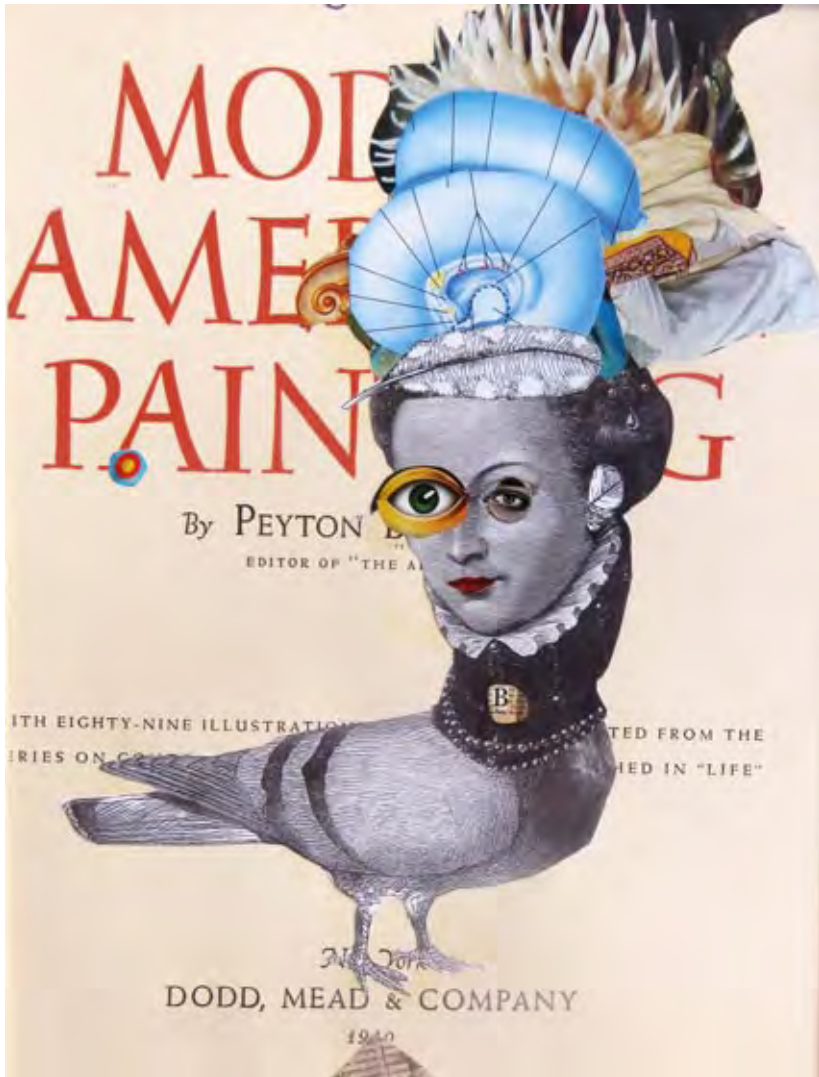
Serenade of Passion: a Nod to Prince. Mosaic. 24" diameter, 8 pounds

“This piece explores the hidden geometry within the 10-petaled Passion Flower. This mosaic mandala blends glass, mirror, symbolism and healing energy to create a playful mandala. Crafted while listening to the sensual, daring music of Prince as inspiration, this mosaic pays homage to his bold and evocative artistry.”



Selected Pieces. Colored and white porcelain. Various sizes

“Throwing agateware (colored-blended porcelain that resembles marble) on the pottery wheel is an extension of my life as a communications professional and captures the woven colors of nature. Each form that emerges is my conversation with the clay, resulting in singular decorator pieces and utilitarian vessels. Occasionally, I blend porcelain and earthenware for the challenge of uniting dissimilar clay bodies. Unglazed, natural surfaces provide a distinctive tactile experience.”



Miss Birdie. Collage, found papers, vintage book page. 12"H x 9"W

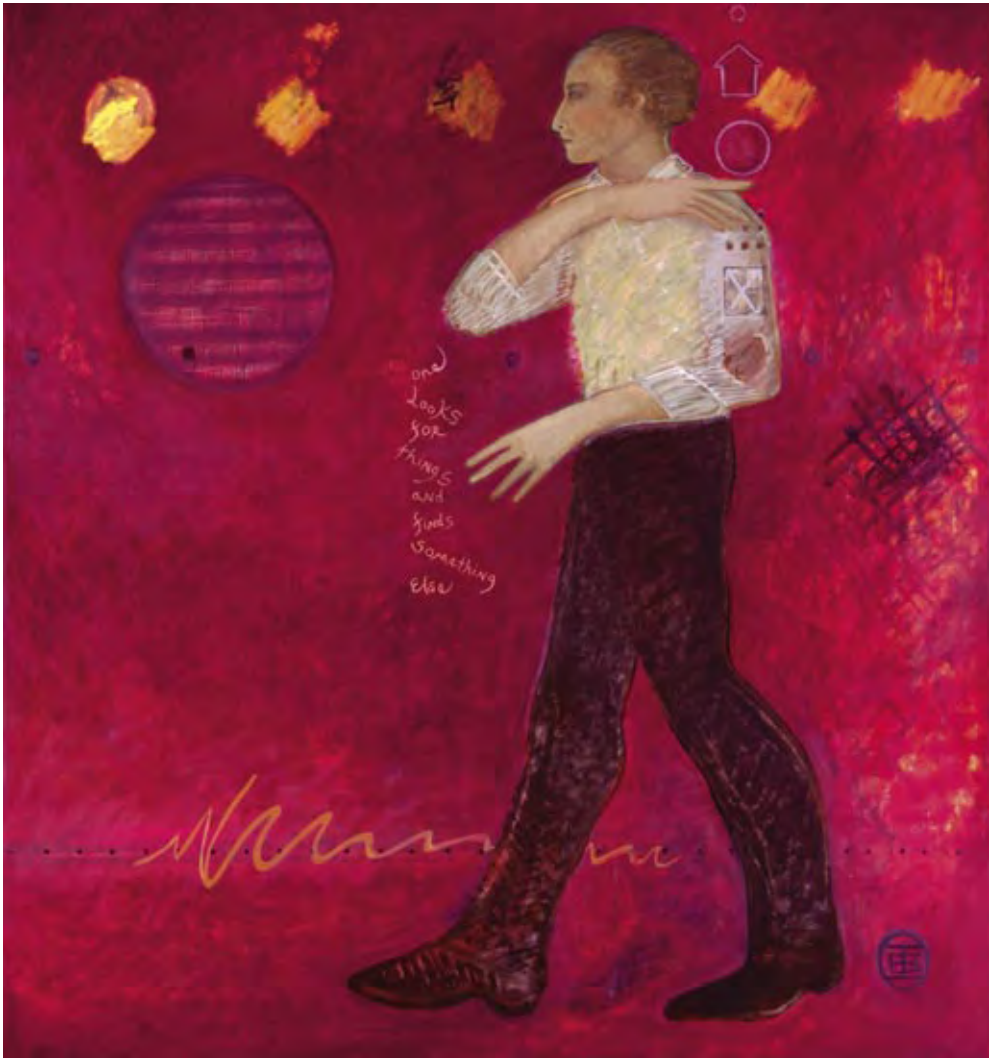
"I used the structure of a bird's body to experiment with transformation; turning one thing into another before my eyes. The vintage paper from a book printed in 1940 references the old. I have reverence for the feel of old paper. History brings a quality to the work that speaks. My current work represents evolution and unlimited possibility."

Irene Angelika Belknap



Andante. Oil on linen, or giclée prints. 60"H x 57"W

"*Andante* is a musical term that means slowly. The hoop symbolizes endlessness. There is no beginning, middle or end. The dog is a symbol for faithfulness. However, in my view, the viewer has the final interpretation. There is no final 'this means that.'"



Acappella. Oil on linen, or giclée prints. 60"H x 57"W

"*Acappella* is also a musical term, which means unaccompanied. Here, it is a male figure walking alone but toward the unknown. Perhaps it is the female figure. Both paintings are from my *Striding Figure* series."

Lori Bradley



Illusion of Freedom. Oil on cradled canvas. 24"H x 24"W. \$2,500

“Still life paintings allow me to explore what we invite indoors, what we try to leave outdoors, and the idea that we can separate ourselves from nature. The color blue is dominant in this painting, with birds nesting around a vase of leaves with one trying to find its way to the wider world outdoors.”



The Crystal Bowl. Oil on cradled canvas. 24"H x 24"W. \$2,500

“Golden autumn colors are dominant in this painting, with yellow finches interacting around a vase of dried leaves and flowers and finding an indoor water supply in a crystal bowl.”

Ray Buffalo



Life Puzzle. Oil on linen. 21"H x 17"W

"My paintings reflect my interest in individual growth and awareness. Personal metaphor and symbolism evolve through a natural process of improvisation."



Grace of Circumstances: the Eloquence of Periodic Disruption. Oil on linen. 21"H x 17"W

"I struggle with painting faces and the figure. The original face in this painting happened quickly. I was surprised and clung to the image. But unsettled instincts compelled me to let go of what was accomplished and pursue something deeper—even if it meant losing it all. After a series of sessions involving wins and losses, this final result emerged."



Maman at the Cabin. Oil paint and stick on wood panel. 24"H x 24"W. \$1,200

"I painted this piece when my mom was dying. Usually, I paint figures or faces that are abstract and unknown to me. I had been carrying a photo I had taken of her at my sister's cabin by the lake. It seemed like the right time to immortalize her. As this piece came to life I remembered the end of daylight, the beach stones underfoot, and her. Stylish and hopeful as ever. I brought the greens she loved into the scene. '*La couleur de l'espoir*' she would say. She was right there with me as I made every mark."



Vase. Stoneware, underglaze colors, black wax. 23.5"H x 5"W. \$1,200

“The images on this vase were derived from drawings on ancient American Indian pottery.”



Serephine Var. 3. Stainless steel. 28"H x 18"W x 12"D

"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."



Guardians of the Spirits. Archival aluminum framed print. 24"H x 36"W

“During the 17th and 18th centuries, the Navajos created a network of *pueblitos* which were defensible against enemy attacks and which offered broad overviews of approach routes. This image is of the Milky Way rising above such an ancient Navajo ruin.”



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

"I had seen an exhibit a few years back of the warriors from Japan. It completely influenced the colors and images on this piece."



Margot. Encaustic, mixed media on birch cradle. 36"H x 36"W. \$3,900

“This piece showcases a delicate interplay of color and form, centering on an abstract floral-like structure that unfurls with a sense of organic vitality. My work is inspired by my love for the natural world and my fascination with the inscape, the intrinsic form of a thing, a form perceived in nature but also an abstraction.”

Ruth Carroll



A Sisters Winter Morning. Oil on linen. 20"H x 30"W

“*A Sisters Winter Morning* was inspired by one of my early morning drives to Sisters, Oregon. This horse ranch is at the edge of town and this particular morning the light was so perfect on the horses and the Sisters Mountains that I had to paint it.”



A New Beginning. Oil on linen 24"H x 30"W

“*A New Beginning* was inspired by an early morning walk at Davenport Landing Beach on New Year’s Day 2024. This sunrise was so vibrantly beautiful that it made me feel lucky to be alive.”



La Barca. Red limestone. 7"H x 22"W x 10"D. \$5,000

“*La Barca* continues my exploration of the female figure. This time she reclines, perhaps dreaming, in a boat drifting on the water. I chose a Siena red limestone for its rich color which adds life to her form. I carved *La Barca* by hand, using only a hammer and chisel, as Italian artisans have done for centuries.”



Exploring. Charcoal, watercolor and gesso on wood panel. 10"H x 8"W. \$900

"Hands are perhaps the most expressive form in the human body. *Exploring* is part of a series in which hands and full figures advance and recede through fields of color, an homage to my love of both academic realism and 20th century abstraction."



Little Black Vase. Porcelain, glaze. 4"H x 2.5"W

"I began making miniature vases merely to test glaze experiments, but then realized how compelling small-scale work could be. Not only is the size itself delightful, it also opens the door to a variety of aesthetics. A tiny vase can be curious and fun, utilizing glazes that would be visually overwhelming on a larger surface. The smallness can also emphasize the shape, making the vase an elegant distillation of an ideal form. My tiny vases are made from reclaimed porcelain and range in height from two to four inches."



Healing. Black walnut, steel, black granite. 22"H x 12"W x 12"D

“The universe reflects my motives with the utmost precision, and I have to be honest to myself and others. I pick and select the tools and materials I work with intuitively and we must establish a relationship and common attraction. My current work is inspired by the mystic tradition. In each sculpture, I reveal elements of the creation and oneness.”



iam: Not a Portrait. Oil on canvas. 36"H x 24"W. \$3,700

“Contentedness. I was inspired by the serene and fulfilled gesture of this man's pose. He was surrounded by movement and noise, but his pose transformed the space to calm joy and ease. These emotions are conveyed through Ghanaian color symbolism in the gestural portrayal of *kente* cloth draping over the figure. The composition relies on circular movement around the figure in order to allude to timelessness and an ancestral longevity. The subject had just returned from a trip to Ghana to visit extended family.”



Untitled. Steel, bronze on walnut base 13.5"H x 14.5"W

"I am best known for my large paintings. This sculpture won a Baycrafters Award, and shows my diversity working in the three-dimensional abstract world of art."



Jazz Cat Solo. Oil on canvas. 24"H x 30"W

“You can hear the flavorful jazz of Miles Davis playing deep in the heart of the city in this piece. This crowd favorite has enjoyed its own checkered history, recently selected as the official artwork for San Francisco’s Fillmore Jazz Festival 2023 poster, after being stolen from an auction in California and chalk-painted at a height of twenty feet in New Orleans.”



Heart Wood. Silver maple. 14"H x 18"W x 4"D

"Heart Wood, a mighty slab of silver maple, drilled and burnt to allow as much light as possible through its thick core. The inspiration behind it derived from the design left behind by the marine bore. It only bores through the exterior edge of the trunk, leaving the harder heartwood alone. The holes emit a soft, diffuse light, much like the rose window in a cathedral."



Oceanside. Oil on canvas. 23.5"H x 29.5"W, framed. \$2,150

"This *plein air* painting is part of a series of my impressions of the exquisite beauty of the California Central Coast. When creating my impressionistic paintings, my aim is to convey the essence of the scene so that memorable moments can be shared and enjoyed by others."



Expansion. Welded sheet metal. 60"H x 36"W x 17"D. \$3,000

“Texture has always played a huge role in my work. Metacognition and rationale will lead you further from understanding the true weight that texture holds in a work of art. Great works are not understood, but felt. Texture has always been the channel in which these feelings have been communicated to me. The tactile nature of texture is meaningless to me; texture is felt internally. By manipulating the settings of the MIG welding machine, life is brought to flat sheets of metal.”

Beverly A Dorland



Blue Lagoon. Stoneware clays with glazes. 5.5"H x 17"W x 10"D. \$325

"Blue is a soothing and alluring color; we naturally gravitate towards calm blue water. By pairing blues with a highly textured surface, I seek to create mesmerizing decorative pieces. My intention is for the collector to get lost in following surface lines, finding nuances in the undulations and movement each time they regard the work. While each piece in this series has a general bowl shape, their primary function is to be an intriguing piece of art."



Warrior Spirit. Cone 5 stoneware clay with glazes. 15.5"H x 6"W x 6"D. \$325

“In homage to Powhatan ancestral spirits. Prior to the European colonization of Virginia, there was no concept of heaven after death. When someone died, they were called back to the forest where they joined a collective of ancestral spirits in the densely forested region. This spirit is entwined with the forest's green foliage, communicating with the living, and providing omens for hunts. The carving on the back of this sculpture is reminiscent of both a long male braid and fine tree bark texture.”



Pop Star. Recycled aluminum soda cans on canvas. 30"H x 30"W

"The material I use for my mosaics is recycled aluminum from beverage containers. I worked for thirty plus years in corporate design departments, so I know the amount of design work that goes into this packaging, from the color and trend studies, all the way through to the final graphic design. I take this body of work and reuse the material, making tiles from packaging meant to sell product, and giving it a totally new meaning."



Pink and Orange Splash. Acrylic on canvas. 36"H x 24"W

"I love working on crisp, gallery-wrapped canvas. The vibrant acrylic paints splash onto the surface texture with fluidity and quickness, revealing each brushstroke."



Inspired. Acrylic on black masonite. 32"H x 30"W. \$40,000

"This image expresses my love of Art Deco, together with a spiritual longing. The background is inspired by some paintings my brother and I did as children. We managed to get our hands on some firecrackers and played with a few creative ideas. We made rockets from tin cans and a working cannon from an old pipe, before we discovered painting on white board. I found the results to be quite stunning."



Nautilus. Kiln formed glass. 16.5"H x 13"W x 6"D. \$1,100

"I find inspiration in nature, especially water. The fluidity and transparency of glass is the perfect medium for representing water. I am drawn to the form of the nautilus. While researching the nautilus for this series, I discovered that several species have gone extinct. To form the glass, I use kiln carving to represent the essence of the shell. The swirl of the colors and transparency in the glass are reminiscent of the movement of water." Photo by @bogdanfotoart.

Rahav Eppstein



Ring Vase. White stoneware

“Passion, dedication and practice, those are the three words for success in my perspective. As a previous professional dancer I know that with hard work and devotion, magic can happen.”



The Movement Plate. White stoneware

"I started my pottery journey in 2021. Since then, I built a studio in the back of my house, a space in which I spend most of my time. I lived in Japan for twelve years, so my work is functional pieces with Japanese flavor."



Bernard Reads the Sunday Paper to Josh. Oil on canvas. 36"H x 52"W. \$15,000

“As a resident of Project Artaud, an artist cooperative in San Francisco, I often paint the people around me. This painting captures Bernard, my neighbor, fellow artist, and dear friend as he reads the Sunday paper bathed in sunlight in his studio. He was a multi-disciplined artist and the creator of my frames, which adorn most of my paintings. Josh, a dachshund, was not part of the painting but imagined sitting quietly as a forever companion of my deceased friend with a quiet light surrounding them both, and forever.”



5.27-24 *Time Capriccio*. Acrylic on canvas. 36"H x 48"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’m no different. Eastern influence constantly guides my path. I use the rhythm of calligraphy and color strokes to create my work.”



The Shuffle. Acrylic, collage on canvas. 60"H x 48"W. \$4,200

"I explore the use of geometric and free-form shapes and lines to make works of art using acrylic paint and other media. With this painting, I also used collage materials from pre-printed newspapers and magazines, wallpaper and pieces from a painting I did on a separate canvas. This painting can be viewed vertically or horizontally, which I find makes an abstract work of art more interesting. And though at first glance this painting may look like only shapes, there is the hint of a figure within."



Sunset on Harbor. Oil on canvas. 24"H x 48"W. \$1,800

“This oil painting is about the sunset, the beautiful clouds reflecting the setting sun on the harbor in Annapolis. Using artistic license, I moved some of the famous buildings on Eagle Alley around for better composition and placed them horizontally, adding to the harmony. I used vibrant colors to create a joyful scene.”

Barbara Fracchia



Umbrella for Weather. Oil on canvas. 20"H x 18"W

“Umbrellas are a necessity to our daily lives. Sun, wind, rain and social embellishments.
To use the old expression, don't leave home without one.”



Umbrellas for Shade. Oil on canvas. 24"H x 28"W

"Colorful and sometimes a complement for fashion statements, umbrellas can be a beneficial implement for health conditions. So always consider these extra additions to one's wardrobe."



Lupine Sunset. Oil on canvas. 30"H x 40"W

"If art was writing, my style would be magical realism. Painting the wild earth is my version of a love letter to our planet. This piece is inspired by a lupine bloom in Colorado, as heartbreaking and magical as it gets. I use classic oils and brush the paint on thick as butter so I can feel the emotions and trembling of a place as much through the motion as the colors."



Crown. Black stoneware. 8"H x 9"W x 10"D. \$2,200

"King, Queen, Jester—who will you be today? Sculpting with a dark palette, I traverse the subconscious and realize the sublime in form and surface."



In the Stillness. Acrylic, mixed media on canvas. 20"H x 20"W

"In the Stillness is a sacred geometry mandala to help you enter the silence, to meditate and contemplate. Savor the quiet stillness. Mandalas are created as prayers with specific intention. They encompass geometry, symmetry, harmony and balance."



Pendant. Diamonds, 18k gold, Paraiba tourmaline, petrified wood. 3"H x 1.5"W

“This piece represents one of my favorite places in my childhood in Cuba, it was a cliff in a beautiful place called Puerto Escondido, a place signed by the finger of God.”



Pollination. 3D print, collage, acrylic. 29"H x 60"W x 8"D. \$5,500

"Nature is rife with examples of synergistic relationships. The flowers call in the bees, who come and pick up the pollen and distribute it to other flowers, to allow them to set fruit and form seeds to grow more flowers. The bees take the pollen back to their hive to make honey, to feed the hive and raise more bees. Everyone gets what they want and need. No one is destroyed in the process. If only we humans could learn from their example."



New Beginning. Oil on canvas. 48"H x 60"W. \$4,850

“This painting is inspired by the sky, light and the enigmatic beauty of changing clouds. Watching the sky open up after a storm, I was in awe of it, felt a lifting of spirit, and the sense of a new beginning, hence the name. With this work I'm striving to share that feeling of contemplation that I often feel when I see a beautiful sky, and to create a connection between the viewer, the amazing beauty of the world around us, and the fleeting moment in time depicted in my painting.”



White Dog. Oil on canvas. 24"H x 30"W

"My oil paintings generally have imaginative central figures in saturated colors, with an Outsider feel. Dogs and people are favored subjects. Some client reactions: 'I loved the simplicity of your dog piece. He was bright, simple and sweet. Browsing your other works, I am drawn to their brightness and how they pop and almost seem alive. Wish I was as *seeing* as you are.'... 'What caught my eye in your picture are the colors and unique painting of the dog. I looked at your gallery and your paintings are striking.'"



Glory. Acrylic on canvas. 30"H x 48"W

“Using acrylics, the painting emphasizes the glory in embracing all aspects of life, from joy to sorrow, success to failure. The typical vision of glory is usually depicted by magnificent color or great beauty like a sunset or sunrise. Yet, the real glory is in the grayness and blackness that creates diversity. The black dots remind us of the importance of small moments and details, suggesting that every element, no matter how small, adds to the glory of life.”

Guilloume



Affinity of Five. Bronze relief. 48"H x 20"W x 3"D. \$5,900

“Raising a family of five is a lifetime commitment filled with happiness, growth, sacrifice and challenge—but never with regrets. My intention from the beginning was to foster a spirit of Oneness. Even though one or more of them may be 'out of the picture' for a time, they are all loved equally and they all have a place in my heart.”

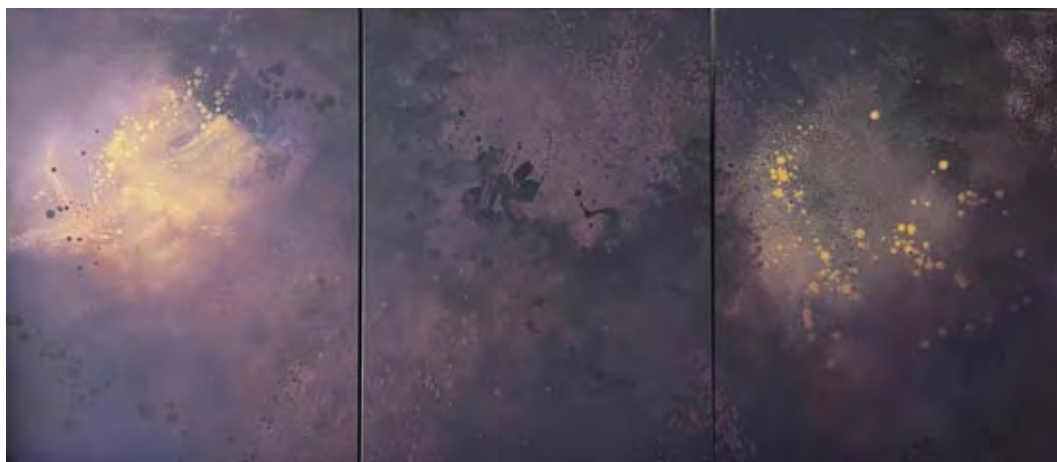


Limitless. Bronze sculpture. 72"H x 24"W x 12"D. \$48,000

"I created this piece for my wife, Gladys, to honor, celebrate and give thanks for the fruits of our journey together. The overarching hat signifies that the sky's the limit when there is communication, commitment and respect. Said another way, together our dreams are limitless."



Whole Winter. Triptych. Oil on canvas. 40"H x 90"W. \$4,600



Creative Summer. Triptych. Oil on canvas. 40"H x 90"W. \$4,600

“These large pieces are part of a series called *Dream Wheel*. *Whole Winter* is about pulling my energy back and withdrawing into a cocoon of revitalization. *Creative Summer’s* three panels depict my creative process and how it shows up in different forms. With this style, I never know what I’m going to paint beforehand. I create with pure intuition, expression and flow. I believe the Universe has a hand in my life, and letting go of outcomes has allowed me to be free and experiment with my work.”



Kirameki. Watercolors. 9"H x 12"W. \$480

"My work draws inspiration from one of the ocean's most fascinating creatures: the octopus. Known for their cleverness and versatility, octopuses can adapt in an instant, fitting seamlessly into any situation. They exhibit an extraordinary ability to go with the flow. The blue body shimmers and the silver suckers shine as you move it in the light. View the entire *Octopus* series and video on my site."



In Memoriam. Photograph. Various sizes

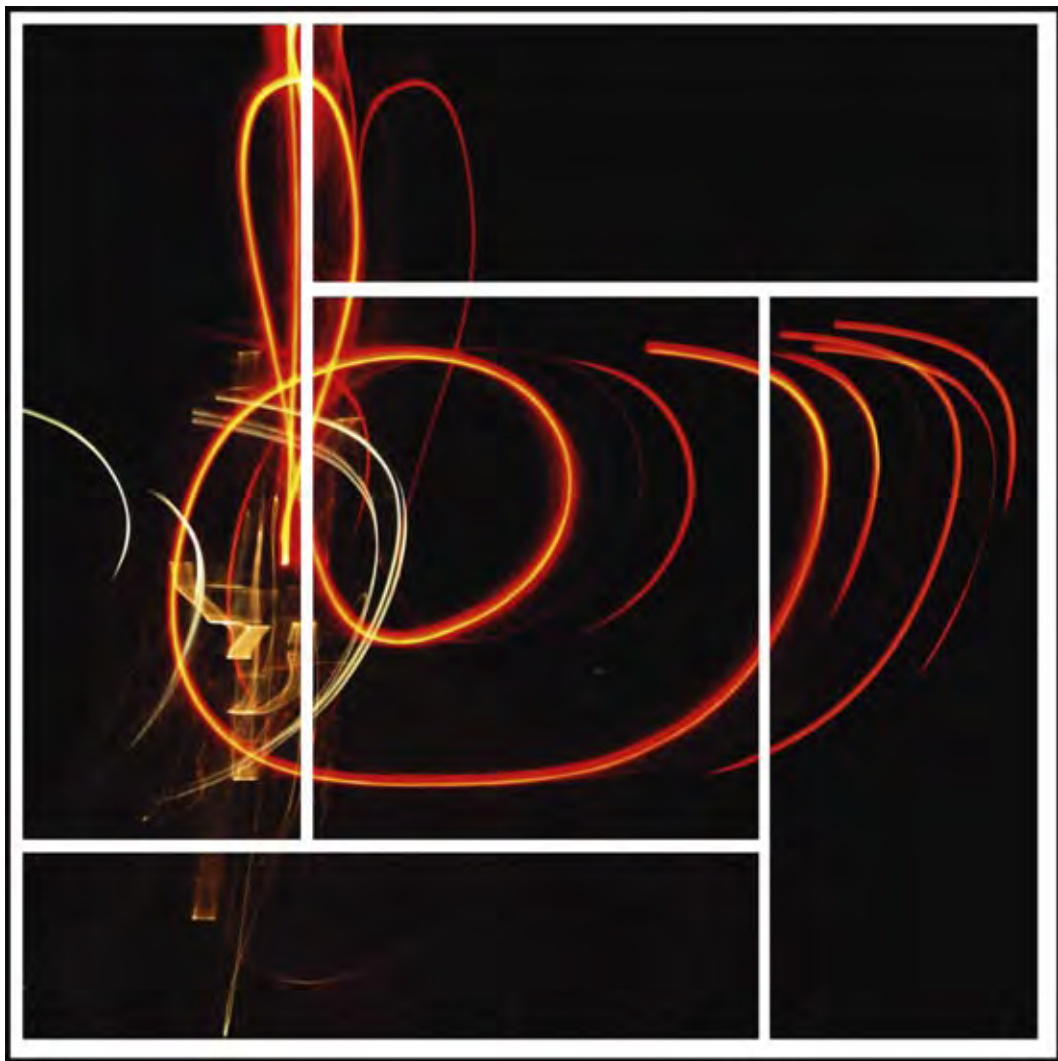
“When Prince died, it hit the community of Minneapolis especially hard. First Avenue was an oasis, where you could come to mourn and share with others. I saw this young shoeless girl drawing a rainbow for Prince. I thought we would never see such an innocent scene in front of the gritty nightclub again.”



Bluff. Oil, acrylic on canvas. 44"H x 44"W. \$4,350

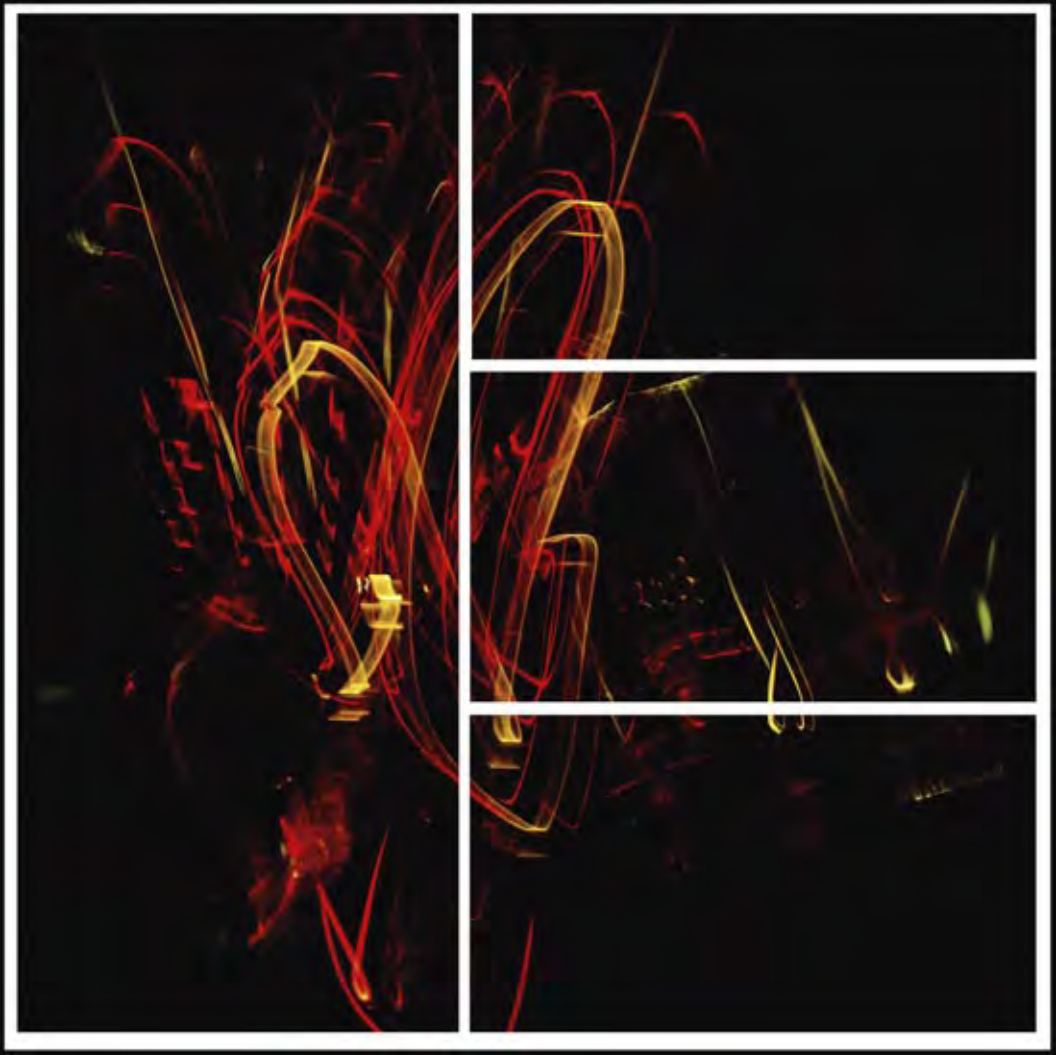
“*Bluff* is part of a new series of paintings that use Earth forms imbued with thoughts and emotions to capture an internal dialogue. Inspired by landforms within canyon environments, this series investigates the hidden twists of the human soul.”

Hedwig M. Heerschop



My Heart Sings For You. Split image mosaic printed on metal. 42"H x 42"W

“The technique called Light Painting is a form of photography in which you capture light trails from luminous subjects with a long shutter speed. This way you can create true works of art.”



Hearts On Fire. Split image mosaic printed on metal. 42"H x 42"W

“Photographing light trails means photographing a moving light source, so that it becomes a line in the photo. Using existing light creatively you can capture great photos, even in the dark!”

Monque Carasso Heubel



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

"The *Miami Beach Sunset* is represented in these Color Field paintings inspired by Mark Rothko. The oil pastel colors of yellow, pink, peach, purple and the blue are layered and overlapped, forming various new colors and shades. I love the way these colors blend to form a rainbow effect."



Miami Beach Sunset 2. Oil pastel. 9"H x 12"W

"I was hooked on the French Impressionist painters by the age of fifteen. Ever since, I have been on a journey perfecting my techniques and experimenting with different strokes, color combinations and compositions in nature."



Woman with Monocle. Mixed media. 14"H x 11"W. \$395

“When creating the somewhat androgynous *Woman with Monocle*, my subconscious took over. She’s a bit unexpected. But then, the most interesting people always are. Made of paint, fabric, and a bit of this and that, she sports a multitude of circles (including that interesting monocle), multicolor hair, and a piece of red cellophane over her mouth. Why? Perhaps to keep a secret.”



Enter. Fiber rush, acrylic, wax linen. 33"H x 15"W x 3"D

“*Enter* is a 3D wall hanging. The word connotes entering and exiting a small place. Fiber protrusions at the top and bottom, as well as the horizontal color patterns, suggests remnants and the formation of the piece over millennium.”



Ivory. Oil on velum paper. 24"H x 18"W. \$1,300

"My crazy love that swam with Zelda in the fountain at Union Square and bounced with Scott's gold hat on his head is now crystalized in a prism, washed clean of pain by time and endurance and youth passed."



Trek. Oil on canvas. 40"H x 30"W. Price on request

"I use color, shape, and tension to create movement; asking the viewer to find a story, their own story."



Look Closer. Acrylic on hot press watercolor paper. 40"H x 30"W

"A devotional piece for California's astonishing 1,600 species of native bees, this painting depicts forty-one native bees and their wildflowers. Each flower and bee is painted at three times life size to show the beautiful details that distinguish each species, which become quite clear when viewed up close—hopefully inspiring the viewer to take a closer look at the world around them."



Homage to Henry Moore. Louisiana cypress. 14"H x 24"W x 11"D

“This sculpture was inspired by my trip to Henry Moore Studios & Gardens in Hertfordshire, UK. I think Henry Moore was the premier sculptor of the 20th century. In Louisiana there are people they call swamp loggers that bring up cypress logs from bayous, kiln dry it and sell it. This sculpture, made from sinker cypress, can be displayed in outdoor locations and not be harmed from the weather.”

Siti Mariah Jackson



Red Delivery Truck. Acrylic on canvas. 24"H x 36"W

"After a gentle rain, I strolled down the back lane in my hometown of Alor Setar, Kedah, Malaysia. The sweet scent of green things growing awakened the ancient earth and seemed to welcome me. Cool morning breezes started whistling and whispering softly. The old stately trees with their bare limbs held high interlaced, joyously flaunting their timeless beauty. At nature's feet, I paused to admire the brilliant red truck that greeted me with a gleaming wide smile."



Green Pickup Truck. Acrylic on canvas. 24"H x 36"W

“There is a nostalgic charm about American classic pickup trucks. Along a country road, a pickup truck is tucked in solitary meditation and illuminated by the warm mellow lights beneath the trees, far from all the busy traffic thoroughfares. With its spirit set free, its thoughts wander into sweet memories of its glorious heyday. Rusted, sagging and powerless to move, still the old truck reveals its outstanding classic-look identity and remarkable framework.”



In Perpetuity. Acrylic on canvas. 48"H x 36"W

"I prefer to leave the interpretation of my art to the viewer."



Stream Meandering Through the Woods. Oil on canvas. 20"H x 16"W. \$1,450

“In this painting I sought to express the energy of the outdoors—the warmth of the sun, the rush of the wind, the earthy fragrance of the grasses, trees and stream—in a way that immerses the viewer in this all-encompassing experience.” Venues: Portola Art Gallery, Menlo Park, CA; St. Michael's Alley, Palo Alto, CA.

Doyle Johnson



Veto Vox Populi. Paint, paper, metal, wax, wood. 30"H x 30"W x 10"D

"My choice of materials blooms from my Appalachian roots. Modern day alchemy is used to transform nature into political commentary. This piece is a diptych of lanterns that are representative of a growing embrace of extreme differences and ideologies."



Veto Vox Populi. Paint, paper, metal, wax, wood. 30"H x 30"W x 10"D

“Organic and artistic elements are united to unveil the paths available to ‘We the People.’ The usage of gold is meant to lure the viewer into the realm of the uncanny, where the observer is then faced with the illumination of their own cognitive dissonance.”



Japan Synthesis. Acrylic on canvas. 36"H x 24"W. \$2,500

“After visiting Japan, I did several sketches and painted images (watercolor or acrylic) from my notes while traveling. Both Shinto gates and Buddhist shrines are omnipresent and significant in Japan, creating lasting symbols for me. I've tried to synthesize those images into my paintings about Japan. This is one of several examples.”



Women and Nature: Duality. Digital collage on metal. 20"H x 20"W

“My art conveys our everyday humanity and, ideally, helps motivate people to embrace their own human nature and imagination. My projects begin by drawing a life model. This is Teresa.

Working digitally, a duality of personality unfolds as I obfuscate my chosen drawings with translucent layers of color and texture selected from my collection of photographs of patterns, paintings, animals and plants, to create a rich and inviting collage.”

Michael Kesselman



Apollo After Daphne. Plum tree branches. 41"H x 21"W x 42"D. \$12,000

"In the Greek myth, Apollo chases after Daphne in the forest. As he is about to catch her, Daphne calls out to her father to save her, which he does by turning her into a tree. In this more just and modern version, Daphne is saved by turning Apollo into a tree. The sculpture is made from branches of a plum tree."



Apollo After Daphne. Closeup

“Simple and accessible, my sculptures portray common objects in unexpected forms that seek to be surprising, intelligent, beautiful and humorous. Made from incongruous components, they insinuate something with a unique form, content and purpose. In their oddity, they attempt to define the essence of things by disrupting our expectations.”



Don't Fence Me In. Ink, colored pencil on rag paper. 12"H x 9"W. \$400

"I work in both waxed-based colored pencils and ink. I love to intertwine both media to capture a thought or moment in time. I work from nature enjoying the challenge of translating forms, texture and color onto paper. This picture took weeks to complete, as I had to wait for each bloom. I have always enjoyed the challenge of capturing wood grain and unique characteristics."



Semi-Circle with Sphere. Clay, metal. 16"H x 14"W x 4"D

"A favorite theme in my clay work is a sense of 'artifact.' The clay is smoke-fired to evoke a stone-like finish, on a painted metal stand."



Anima Mundi. Acrylic on canvas, poem, twig. 24"H x 24"W. \$2,000

“Recently, I started placing a poem of mine in my paintings. The poem *Anima Mundi* inspired the vision of this work: a surface of layers of transparent paint of moody, contemplative shades overlaid with found items from nature such as flower petals, a twig, and... My intention is for the viewer to submerge herself in the painting and feel its emotional tones.”



Branch Series #7. Turkish agate, sterling, fine silver, zirconia. 20"H. \$900

“The *Branch* series is comprised of a wearable body of work with a focus on tree branches. Trees are a source of inspiration for my creating and designing wearables in metal. Capturing the distinct shape and undulating forms in sterling and fine silver, raw metal, wire and metal clay become my canvas. Metal forms embracing stone, my second source of inspiration, utilizes specially sought after semi-precious stones to be used as a center focal in my work.”



Searching / Beckoning. Oil on canvas. 36"H x 24"W

“In *Searching / Beckoning* I balance a jarringly saturated color palette with a private, solitary moment absorbed with loneliness, reverie and an insatiable desire to feel whole. I am interested in the moments we lose faith in what we believe to be true about ourselves, and how these moments can be the most authentic, human and unfathomably true moments of our lives.

In these moments, we are always reaching out for something, wanting more.”



A Test for Democracy: Women's Rights Are Human Rights. Photograph. Various sizes

"Maybe in our 21st century United States, the correct title should revert to asking: Are women's rights human rights? The poignant message of this demonstrator was at a rally and *We Are Not Free - Freedom March* after the overturn of *Roe vs. Wade*. What most of us had known for so much of our lives as a constitutional right was snuffed out by our Supreme Court. So, what next? Where is the freedom? Do we care? Will we speak up? Vote? Vote for women's rights? For human rights? Pray that we do."

Melody Locke



Sunset Amaryllis I. Gelatin silver lumen print, 10"H x 8"W. \$275

“The amaryllis symbolizes love, beauty and determination. Although the colors in this print are not reminiscent of those of amaryllis in nature, *Amaryllis Sunset I* seeks to capture the essence and majesty of its namesake. The ethereal image of this lumen print is made permanent through the use of selenium and gold photographic toners, which also affect and enhance its tonal qualities. Lumen printing is a non-camera photographic process that dates back to the mid-19th century.”



Luminos Lilium. Gelatin silver lumen print. 10"H x 8"W. \$275

"Lilies symbolize love, ardor and affection for your loved ones, both living and departed. This symbolism, combined with the delicate beauty of the butterfly, inspired me to capture these two subjects in a lumen print. The print is made permanent with selenium and gold photographic toners, which also enhance its tonal qualities. No butterflies were harmed while making this print."



Hope. Oil on canvas. 24"H x 30"W. \$2,800

“The walls of a house take abstract forms, mirroring the chaos caused by conflict. The garden, too, lies in disarray. Amidst all of this, the bee emerges as a symbol of hope. I want to invite the viewer to reflect and pause, and to find solace in the delicate balance between destruction and renewal.”



End of Day. Acrylic on canvas. 18"H x 24"W

"I am always looking for unique moments in which light creates drama in the landscape. This scene caught my attention as I was driving by, and I snapped a quick photo. The darkening sky and the colors of the sunset light reflected in the water and in the window panes of the onlooking houses created a compelling visual conversation and story. Later in my studio, using the photo and my memory, I created this painting."



A Look From Above. Acrylic, mixed media. 48"H x 60"W. \$8,500

“My current work explores the possibility of making visual sense through a process that, though sometimes complex, turns out to be a kind of managed serendipity. I create large abstracts, worked flat. I start with acrylic paint, with colors in different areas, and manipulate the canvas until I find what works. The beginning is almost arbitrary, but what emerges is usually surprising. I hope to keep the viewer simultaneously engaged by the complexities within the work and soothed by the empty spaces between.”



Mardi Gras. Pigment, medium, water on fete canvas. 70"H x 50.5"W

"I saw a drip painting in New York many years ago, and it was stunning. When I got home, I tried many drip methods unsuccessfully. The technique I eventually developed worked, and I have used it for many paintings. One drop of paint is placed an inch apart across the width of the canvas. After it dries, a different color is layered between the existing drops. That process is repeated about forty times. Over the years, I have created many different palettes and each painting has a different personality."



Chroma. Oil on paper. 11.5"W x 8.5"H

“*Chroma* shows the peacefulness of nature with its bright colors and simple shapes. The green leaves stand out against the soft pink background, making the picture feel alive and vibrant. By blending expressive techniques with serene tones, I aim to invite viewers into a moment of calm and connection with the natural world. Each element of the composition is designed to evoke personal emotions and memories, encouraging a deeper reflection on our relationship with nature.”



American Raku. Ceramic. Various sizes

“*Raku* allows me to provide a canvas on which the unpredictable effects of the rapid firing and cooling of each piece—crackle, bubbles, smoke staining—take center stage. I have always been drawn to high-contrast art, and through *raku* I enjoy exploring the dichotomies of black/white, modern/timeless, bold/delicate, controlled/unpredictable.”



Autonomy #1. Acrylic on canvas. 60"H x 60"W

“My abstract paintings start with an exploration of color. This painting is part of a duo that began with blue that is almost black. It provided a depth and a backdrop that made the other colors create a story. I love painting big. This piece can be purchased with its mate *Autonomy #2* to create an extra-large piece, or they can be hung stacked, or on separate walls.”



Textured Landscapes. Mixed media. 36"H x 36"W x 3"D

“Made from fragments of silkscreen, prints, oil paint and painted papers, creating the depth of textures and color against the soft and subtle tones of oil paint. These layered works evoke a particular place to individuals but connects us through the ephemeral beauty of landscapes.

Through collage and connectivity, viewers respond with their own memories and vision, provoking a discourse to home and belonging, connecting us through past memories and these currently changing landscapes.”



Moon Music. Oil on canvas. 24"H x 30"W

“Old melodies create new life. A lotus blooms under the opalescent glow of the Blue Supermoon. My art focuses on spiritual, visionary, mythological and historical subject matter as a generative source for contemporary art. *Moon Music* was inspired by the Blue Supermoon on August 30, 2023. I have exhibited my classically surreal paintings in local, national and international exhibitions.”



Hidden Hermes Veiled Painting. Egg tempera, oil on canvas. 48"H x 36"W

"This self-portrait refers to both the Hermes figure behind the curtain and the mixed-technique with which I painted it. This technique requires transparent glazes or *velaturas* (veils of color) to create forms, a slow but rewarding process."



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

“Lovely *Rita*, earthly maid. When will you take to the sea with me?”



Departures. Acrylic, vine charcoal on canvas. 36"H x 24"W

“A culmination of events that involve departing, heartbreak, and the beginning of a new chapter in life inspired *Departures*. There are multiple definitions of the word ‘departure.’ This multiplicity of meaning was the driving force in creating this painting. What do you see? Are things coming together or falling apart? Do you see water, air, a heart, a nest, or something else? How does this painting make you feel? Sad? Joyful? Perhaps, both?”



Dream: Ship on Fire. Diptych. Charcoal, acrylic, oil on canvas. 48"H x 48"W

“In the foreground of this dreamscape are the grounding forces, an origin story—the oriental rug, grilled cheese and cup of tea are icons of home. They bend but hold strong while the growing mind burns pieces of its old self to battle monsters and move forward.”



Atacama Morning. Acrylic on canvas. 30"H x 24"W

"I am drawn to the horizon line. To the edge of the world. Expansive spaces full of possibility. I find beauty and solace in the long view. I visit these places in paint. I feel the color of a place and lay down the acrylic, brushing the infinite. I carve out a profile with my palette knife, scraping or smoothing its texture, as if I can touch the eternal."

John A. O'Connor



Boeuf Bourguignon. Pastel on paper. 10"H x 7.5"W. \$600

“This is one of 107 pastel paintings that I created to illustrate the recipes in the cookbook and memoir, *The Kitchen and the Studio: A Memoir of Food and Art*, written with my wife, Mallory. The cookbook covers the memorable feasts that we shared with friends and family over the past sixty years, and also describes our mutual passion for good food and wonderful art. This image of the dinner table at our first home in Santa Barbara documents an evening we shared with the chair of the art faculty at UCSB.”



Coeur à la Crème. Pastel on paper. 7.5"H x 10"W. \$600

“One of our favorite desserts is a classic *Coeur à la Crème*, a French confection that practically screams *l’amour!* A Valentine’s Day stand-by, it’s made with cream cheese, whipped cream and sugar and usually served with a fruit sauce (we like to use raspberries and raspberry liqueur). It’s traditionally packed into a heart-shaped mold which further enhances the meaning of the name ‘Heart of Cream.’ I used pastels to create this romantic tribute to ‘the language of love.’ A glass of sweet wine such as port or Maderia is a great addition.”

Meg Oldman



Virgen de Guadeloupe. Illuminated, etched glass. 17"H x 14"W x 3"D. \$10,000

“My work in glass is ongoing since graduating from Oakland’s California College of the Arts in 1973. Working with glass and light is a magical experience; each grain of sand is illuminated as soon as it hits the glass. I’ve been fascinated by *La Virgen de Guadeloupe* ever since studying Mezo-American Art at City College of San Francisco in 1996. My response to 9/11/2001 was to spend the next three months translating *La Virgen* into illuminated, sand-carved German glass. This kind of glass is so clear that light transmits perfectly through the etched image.”



The Sky Was Falling. Fabric, paper, wool, beads. 32"H x 24"W. \$1,200

"I like to experiment with and explore different materials, while creating beauty to balance the terrifying and the ugly in the world. I begin by leaving a piece of paper out in the rain, after placing random forms as maskings, and applying mud to the paper. Then, I find fabrics, natural materials, beads and wool. All is tied or sewn together by hand. This work is quite different from my formal glass work. It's intuitive, and done from the heart as much as possible."



Space Donut. Porcelain, glaze. 3.75"H x 7.5"W x 7.5"D

“Symbolizing interconnectedness, the flawless symmetry of the circle reflects my belief in a world where every action I take, and its subsequent reactions, reverberate throughout existence. This perception shapes my reality, emphasizing the profound connections and consequences felt across time and space.”



Koa Watch Box. Hawaiian Koa wood. 4.5"H x 13"W x 10"D

"The Hawaiian Koa wood used to create this watch box comes from the celebrated Mother of Curl tree discovered in the early 1990's. Known only to a handful of craftspeople, its unbelievable depth of color, coupled with an undulating pattern of glistening waves, create a most amazing chatoyance. It has been highlighted with Gaboon ebony, a escutcheon made of mother of pearl and abalone, with a French-made *moire* material for liners and watch pillows."

Seth Peter



Tufted Wood Chair. Black walnut, white ash. 33"H x 22"W x 33"D. \$7,500

"This tufted wood chair is made with walnut and white ash. Each diamond section is individually cut, hand-shaped, sanded, and then assembled. The edge pieces are angled slightly to provide contour and depth. The buttons are carved from a dowel and penetrate the back side. The legs are shaped to resemble cow hooves, paying homage to this plant-based leather piece. While your eyes may see cushioned leather, the piece is made entirely from wood."



Furn the Furniture Cow. Black walnut, white ash, purpleheart. 28"H x 54"W x 33"D. \$75,000

"Furn the Furniture Cow was inspired from cattle bred for leather used in fine furniture. Furn's unique tufted furniture hide is made of plant-based leather sculpted from white ash and walnut; the nose is made with purpleheart. The piece was constructed one diamond at a time without a frame and is completely hollow inside. The head and legs of Furn are textured to feel like coarse hair, while the hide is smooth like tanned leather. Even though Furn is hollow, she is sturdy enough for an adult to sit on."



Twilight Harbor. Acrylic, Caran d'Ache on canvas. 30"H x 48"W

"Twinkling harbor lights cast merriment and delight against the twilight sky."



Skin Tight. Digital painting on canvas. Edition of twenty. 30"H x 30"W. \$580

"*Skin Tight* is a figurative digital painting. It's about fashion, fabric and personal style. Might it be sensual? That is ultimately for the viewer to decide. I like images that move me. That stop me in my tracks and draw me in. That are fresh, bold and unique. A great thing about abstract art is the story often changes over time and with different viewings. Like any relationship, you get to know it better over time and get closer. Sometimes you're surprised by new discoveries as things deepen, right?"



Fall Creek. Oil on canvas. 30"H x 24"W. \$1,200

"This creek is beside my husband's 'ancestral' mountain cabin which he helped build when he was sixteen in the hills of Susanville, California. The cabin is a bit rustic, but it sits on acres of beautiful mountain forests and meadows. It recently went through serious forest fires which nearly consumed the cabin and did devour acres of trees. This creek was on land that was mostly spared. In the fall it was full of rushing water, giving new life and hope to the forest."



A Blue Chromatic Fantasy. Mixed media. 55"H x 30"W

"I have been working on images that emulate nature's serenity using cool colors and sense of atmospheric depth. Hopefully, the viewer will experience a sense of a calmness from my interpretation of mountains, water and land, creating a variety of surface textures. There are three reads on my work, one from far away, one mid way and one close up. Each provides its own unique appearance. My art is your invitation to be immersed into nature's harmonious elements and its contrasts."



Floribunda. Acrylic, gouache on canvas. 30"H x 30"W

"*Floribunda* is Latin for 'many flowering.' The word perfectly describes the sensation I feel when I stand in the middle of my poppies, anemones and early primroses, the ones who are brave enough to burst into bloom in spite of the risk of late frost. They lift my mood; the winter has been especially frigid, stingy with snowfall, bleak and dreary. As if they know that I am at the end of my tether, they surround me with brilliant color and I am whole again."



When They Came for Edgar. Acrylic on canvas. 48"H x 60"W. \$3,500

“When They Came for Edgar is one of three scenes that I painted from a dream that I had the night I learned of a good friend's passing. In this scene, the Angel of Death and my friend's mother came to take Edgar. Edgar and I were young boys playing on the floor with a wooden train set. In the dream we could not see the figure's faces, so I painted it with their faces off of the picture frame. This is one of the most personally meaningful paintings I have had the pleasure to create.”



Skyy Blue. Skyy Vodka bottles. 16" diameter. \$175

“While I started doing fused glass in the traditional way, it has become an obsession to work with recycled glass. This bowl is made from Skyy Vodka bottles which I collected, cleaned, smashed up, fired once to fuse the glass to itself and a second time to mold it in the shape of a bowl. Every bowl, dish, plate or platter I make is made with sweat and love and no two are alike.”



Untitled. Graphite on oak plywood. 48"H x 48"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.”



Urban Dreams. Oil, cold wax on canvas. 40"H x 30"W

“I have long been captivated by the moods of the sea, sky and sunsets—sunsets on the ocean, on a bay, beyond hills and in this painting a sunset in the city. In *Urban Dreams* a glorious but mellowing sun is setting behind city towers which are reflected in the Bay as traffic speeds along the waterfront. It’s that transcendent moment in time that inspires me.”



Autumn Garden With Two Lizards. Oil on canvas. 35.8"H x 47.5"W

"The garden is a place of different kinds of energy. To feel it and see it you have to let the possibilities of what is there fill you up. I'm always surprised at what nature serves up and I love to play with what is seen and what is imagined."



Le Jardin de Ma Mère. Acrylic on canvas. 40"H x 30"W

"This is an abstract painting I made with my new color palette using mostly palette knives. As usual, I played with colors and shapes without specific ideas in mind. At the end, I saw flowers blooming and coming out of the canvas. It reminded me of the garden of my childhood in France, in Brittany, with the little blue cornflowers, the red peonies, the white aromas, the pink and mauve anemones, the yellow daffodils and the delicate Venetian pink of the fragrant roses."



Curtain Call. Acrylic on canvas. 24"H x 24"W. \$700

"A long time friend insisted I come to her farm in East Texas last year to see her crimson clover fields. Other than the Tommy James song from the '60s, I had never heard of crimson clover. I was stunned at the beauty of the deep red flowers that turned pink at the top as they began to fade. This year we were almost too late as the clover was beginning to fade, the grass was growing taller than the stalks of clover, hiding their beauty, giving this the name *Curtain Call.*"



Stone Arch Bridge. Photograph. 27"H x 39"W. \$1,500

“The enchanting light of a fresh snowfall on a brisk January walk across the historic Stone Arch Bridge in Minneapolis. Different from my typical fine art photography work, this photo sparked a whole series of snowy scenes around Minnesota. I have truly learned to have a deep appreciation for the quality of light that a fresh snow brings.”



Cedar Point Ranch. Watercolor, gouache, monotype paper, thread. 20"H x 24"W

“This painting is an interpretive close-up view of a crashing stream flowing rapidly over beautiful, compelling rocks. Several streams merge, flow and then create mysterious pools on the way to somewhere. This particular view is from Cedar Point Ranch, close to Yosemite.”

Ali Saif



Windows. Oil on canvas. 60"H x 48"W

"The work is my response to the visual chaos that confronts me."



Windows II. Oil on canvas. 60"H x 48"W

"I start with black and white paint, then add or subtract colors and shapes. As the surface is worked and reworked many times, the layers build to create a dense environment."



NY Blue. Painted steel. 56"H x 105"W

"NY Blue is part of my series of wall installations that are created by a combination of oval and round painted steel pieces arranged over an invisible grid that produces a visual effect of mathematical repetition in the space. Each element of the whole is different, they keep their individuality and they maintain their particular presence inside the totality. The egg shapes can be seen as elementary particles, entities or a symbol of origin. They represent microcosms inside the macrocosm of the composition."



Place Setting. Ceramic. 13"W x 11"D, overall

"I love to make custom dinnerware, and this is a different than usual iteration of that. They are all hand-built from slabs of stoneware clay. I make the glaze using primarily screened and washed oak wood ashes, and some other glaze ingredients which provide the unique surface."

Michael Schaffer



High Desert 1. Mixed media. 30"H x 40"W

"In Spring of 2023, I visited Joshua Tree National Park in Southern California, located in the high desert just east of Los Angeles. This visit inspired a series of mixed media paintings as well as a series of pen and ink drawings that are my homage to Joshua Tree Park. In 2024, the series was on exhibition in both Sacramento at Twisted Track Gallery and in New York City at Amsterdam Whitney Gallery."



High Desert 5. Mixed media. 30"H x 40"W

"Joshua Tree National Park is a true beauty of nature and a geological wonder. It has boulders shaped by erosion over millions of years. The resulting colors, shapes and variety of boulders and hills inspired the *High Desert* series of mixed media paintings. To bring across the natural beauty of the place, I used sand from the park, pumice rock, acrylic inks and paint. All this inspiration is expressed through an abstract lens."

Deborah Schilling



Blue Snake. Watercolor, colored pencil. 36"H x 24"W. \$3,746

“I am passionate about human, animal and creature forms. We live among these incredible beings. Cobras to me represent reality and lies. The expression on the faces of the young man and woman in this piece evoke feelings of apprehension—but we all live with that, it is part of life. Life and reality are always subjects of my work.”



Angels-Gardens. Watercolor, colored pencil. 36"H x 24"W. \$3,746

“Here we see a cobra again, but in this piece it represents love. The cobra envelops the human being in an affectionate embrace while the fruit it holds in its mouth is a temptation. The fruit represents what is at stake. We must try to live and maintain this precarious balance for there is no other way to move forward.”



SchnepfColors Layered: Summer Bright. Mixed media. 12"H x 32"W

“My work is simplistic, almost always abstract and wildly vivid. My goal is to create something refreshingly unexpected, with unusual elements and a twist. Color, texture and spontaneity punctuate the canvas with a childlike freedom.”



Joshua Tree Silhouettes. Oil on canvas. 36"H x 48"W. \$2,000

“Joshua Tree National Park was definitely on my top destination list. It’s a magical, awe-inspiring place that has drawn many artists. I love trees and enjoyed painting the Joshua tree with its wild, rugged shape. The sunsets in the Mojave are amazing, illuminating the desert in shades of pink and contrasting the silhouettes of trees against the beautiful sky colors.”

Joan Schulze



Clearing. Cotton. 54"H x 33"W

"I live in a mid-century modern home. This quilt combines the entry and sky. I especially like the diagonals. Storm clouds set the mood. The composition uses images from the view from my studio in San Francisco and elements from the entry of my home."



Fata Morgana No. 4. Cotton. 45"H x 41"W

"My interest in architecture continues. Over a three year period, I watched and photographed the construction site across from my studio. *Fata Morgana No. 4* emphasizes the drama of the sky piercing the window."

Karen Schuman



Meditation on Compassion. Quilt, embroidery, appliqué. 30"H x 24"W. \$1,500

"I am a practitioner of *kundalini* yoga. This is a particular meditation which I love, with a beautiful mantra, partly in English and the rest in Sanskrit: *Humme hum, tumee tum, waheguru*; I am thine in mine myself, *waheguru*. Translated: 'We are we, torn asunder. I am you in myself (we are one); amazing Lord of dark and light.' This mediation is an exercise of compassion; seeing the Oneness of humanity moves us into that state of mind. It was a joy assembling this piece."



The Gardener. Quilted, embroidered fabric. 20" diameter. \$1,500

"It is my passion to sew and also to paint. I am also an avid gardener. This piece brings together these three elements that are so predominant in my life, representing the amount of energy poured into my work, and the joy it brings me. The beauty I find in the flora and the art makes it all worth the effort and time."



Mandala. Acrylic on canvas. 36"H x 36"W. \$900

"I strive in all of my work to express myself through the coordination between mind, eye, hand and brush or palette knife to give the work life, spontaneity, mystery and strength.

Mandala can be a meditative experience if one chooses to view it in that vein."



Seamless #14. Acrylic, mixed media on canvas. 36"H x 36"W. \$2,500

“The *Seamless* series is about the unseen work that holds things together. Drawing with seams cut from spent clothing, the gestural lines dance and hover above domestically sourced paper collage. By taking the seams out of their daily context they become fluid and poetic, like bodies set free.”



Math House. Oil on canvas. 48"H x 78"W. \$4,000

“It is not a big house, and the place is filled with math equations floor-to-ceiling on green chalkboard. I just love it and sit down to get a better look at all that is going on, and it is spectacular. I tell her that I just love the art of her work and could sit here all day in the middle of it all.”



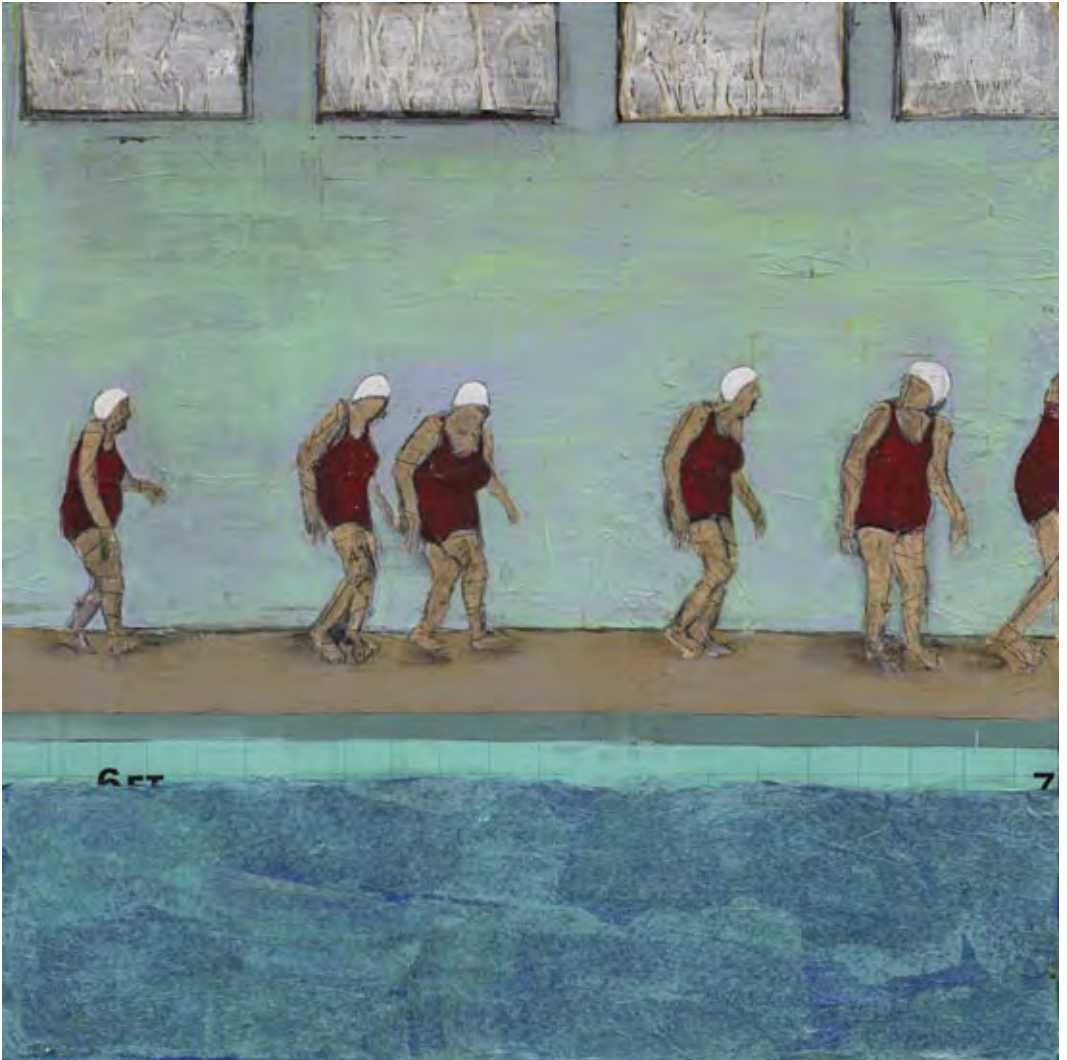
Location 719. Oil on canvas. 40"H x 30"W. \$4,800

“As I wander through different neighborhoods, I find myself captivated by the imaginative ways in which people adorn their houses. The striking color palettes of the houses, the variety of architectural designs, and the individualized embellishments never fail to ignite my creativity. This piece was inspired by a stunning house in my neighborhood. With the number 719 displayed on its exterior, I was compelled to capture the essence of that particular street scene on my canvas.”



Bridgeway. Oil on canvas. 48"H x 48"W

“Bay Area light, unique with its water and sky, creates endless interest and beauty. Impactful color and line are a magnet for painting.”



Water Walking. Acrylic, paper, pencil, ink on board. 36"H x 36"W. \$2,400

"I am fascinated by the notion of entropy, in regard to bodies and to structures. For both, inherent in their creation is their de-struction. Within this process a history evolves and becomes part of the person or structure itself. Over time they become worn and beaten, and yet remain standing. My pieces reflect the result of this process, both the distress and the beauty."



Memories of an Autumn Walk. Oil on canvas. 36"H x 24"W

“I was just returning from fall in the Eastern Sierra, my mind saturated with its sunlit golden aspen, paths through tunnels of glowing amber, and yellow–pink coins glittering in the breeze! It felt invigorating to try and capture the essence of fall on canvas. I paint realist imagery of rivers, mountains and forests. I also explore abstracted imagery, inspired by the elements of nature—its many beautiful forms, rich colors and luminous light.”



The Competition. Mixed media, oil, plaster. 60"H x 48"W

"*Swim Girls* is a series of portraits of women savoring the aquatic life. The metaphor of water is used throughout mythology, religion and art to symbolize a psychological or literal transformation. *The Competition* is about a rivalry, which happens often in life, where she must strive for a goal that cannot be shared: where one's gain is the other's loss. *Swim Girls* is about transformation. It is also a meditation, a memory and a dip into the subconscious."



Barn Near Corning. Acrylic on wood panel. 36"H x 36"W. \$2,637

"I consider myself a neo-regionalist, embracing and promoting a fresh approach to Midwest art. Too often dismissed as fly-over farmland, the Midwest is alive with everything that is America, from our revered land (both wild and worked) to the weathered icons of our agricultural heritage, to the skies—both beautiful and ominous. Reflecting this aesthetic not only honors the Midwest as a place, it elevates the people and the centuries of love and labor that sculpted everything we see."



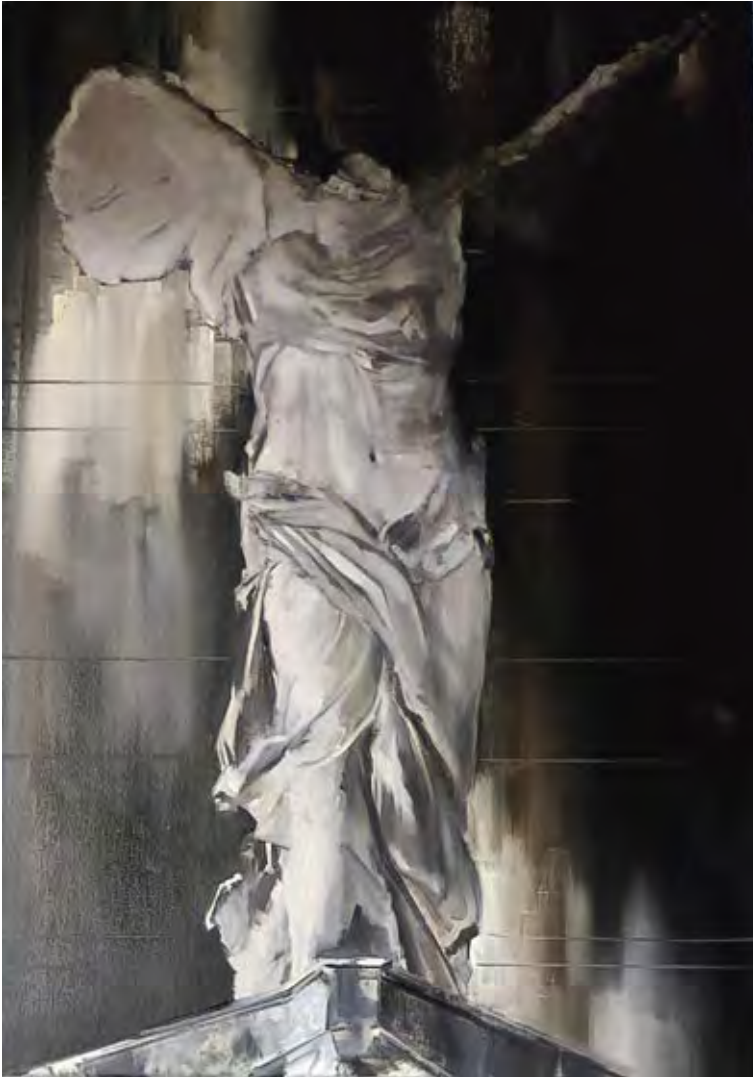
Dosoduro. Watercolor. 7"H x 10"W

"This is a watercolor study of an intimate Venetian neighborhood. I painted it on location, not in my studio. As I progressed I welcomed happy accidents, such as crooked edges and occasional drops of misplaced color. They helped me express the spontaneity felt while interpreting that seemingly calm but actually energy-filled location."



Todays Tonight. Acrylic on canvas. 48"H x 36"W

“Our mind is hard-wired to try to make sense out of our environment. Here, that instinct will be questioned. Painted intuitively, the only objective in mind was to be mostly black and white. Then refined to perfect imperfection.”



Nike of Samothrace. Oil on canvas. 30"H x 20"W. \$4,000

"This piece was inspired by love and celebration for my heritage, and the celebration of the birthplace of Athena, the patron goddess of Athens, Greece."

Miriam B Sweeney



I Left My HeartS in San Francisco. Acrylic ink, medium. 50"H x 50"W

"Drawing inspiration from city aerial views, my work explores the urban landscapes that sit somewhere between order and chaos, structure and collapse, expression and control. Seen from above, the landscape and its people emerge like a puzzle, each piece with its own personality. I paint playful, textured, curvilinear shapes to capture the city streets, its landmarks, the droning sounds of traffic, and the chitter chatter of its cast of characters."



I Left My Hearts in San Francisco. Detail

"*I Left My Hearts in San Francisco* is an accurate map of the city, with each tile representing an urban block. Within the seven squared miles (7x7) are seven hidden hearts. Can you find them?"



Juniperus Occidentalis I. Acrylic, oil on wood. 24"H x 36"W. \$7,000

“This tree is akin to a natural bonsai, a weathered Sierra Juniper, escaping from sheared stone, wind and snow loaded by season, and inspiring the Japanese form of *bonsai han-kengai*, or semi-cascade. I hope the viewer feels the texture, movement and vitality of this tree and is inspired to go search out a similar specimen. Part of a larger series of unique conifers, *Bonsai California*, I hope to draw attention to the longevity of these ancient trees and promote a Native American perspective on eco-stewardship.”



Fraying the Fabric of Civilization. Watercolor on paper. 50"H x 47"W

“Things celebrated, cultural practices, art, beauty, collective well-being, are devastated by war. This work implores the viewer to consider the threat to long-term health and well being of civilization generally, if we continue to resolve conflict with escalating violence, and more sophisticated weaponry. This reminds us that we are one-of-a-kind in the known Milky Way, worth saving, not for our brutality, but for the beauty in the fabric we weave together with love, art, color, history, music and community.”



Afternoon Light Palma de Mallorca. Oil on canvas. 16"H x 12"W

"I paint to evoke a sense of place and time that can transport the viewer. I had a stirring experience of peaceful solitude in the quiet backstreets of medieval Palma de Mallorca one April afternoon. The sun-drenched buildings contrasted with cool shadows. This painting represents my impression of that experience through the use of color, shape and texture."



Hackberry Station, Route 66. Oil on on wood panel. 18"H x 24"W. \$3,400

“Observing the evolution of these vintage vehicles amidst their surroundings, I notice a delicate allure with perhaps a touch of melancholy. Each vehicle, like a forgotten ruin, gradually melds into the gentle embrace of nature, finding peace in serene landscapes. Machines shift from practical objects to symbols of nostalgia, hinting at narratives imbued with a somber charm and offering fresh perspectives on discovering elegance in the ordinary. Beauty surrounds us, waiting to be noticed when we pause.”



Three Friends. Oil on canvas. 36"H x 48"W. \$1,850

"I wanted to honor this friendship. Although their personalities were quite different, they were the best of friends. I asked them if I could take a photo, and this was how they posed."



Let Sleeping Dogs Lie. Watercolor. 27"H x 18"W

“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.”



Omar Dreams of Blue Skies. Oil on canvas. 30"H x 22"W

"I love art of many forms and time periods and often my paintings are a hybrid of works that inspire me. This particular painting was influenced by mid-century Italian graphic/industrial design with a bit of Juan Gris-like cubism thrown in. I tried out many color combinations (documented in video) before arriving at the current mix of colors."



Off With Her Head. Mixed media on panel

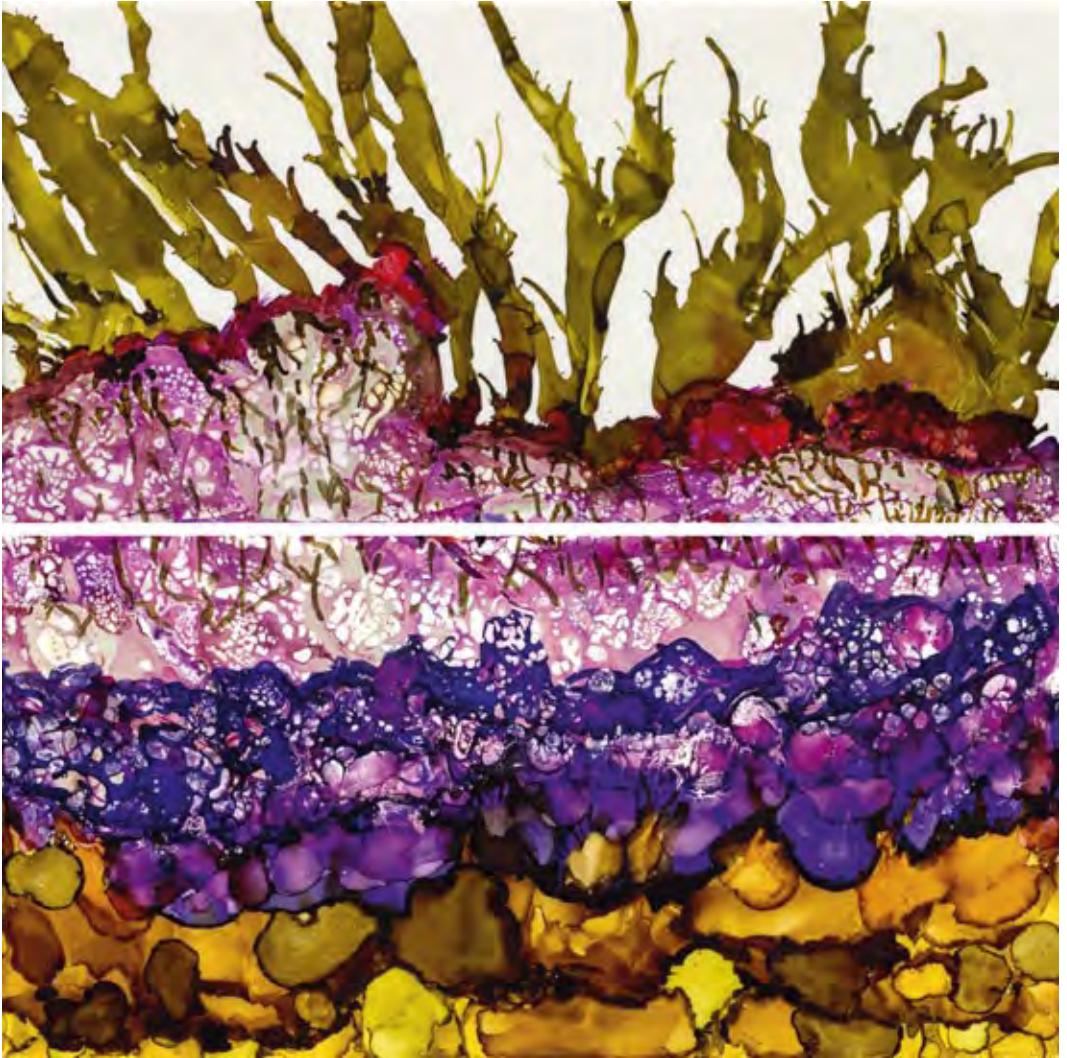
"I am a mixed-media artist based in Chicago. I use my work to reflect my personal history and explore themes of fashion, society and female empowerment. I craft pieces by painting with acrylics, then fusing the paintings with unconventional materials such as money, cans, Swarovski crystals, tapes, disco balls, real butterflies and more to create vibrant narratives. My creative process is a harmonious blend of acrylic painting, collaging and epoxy pours."

Susanna Waddell



Miracle Grow. Encaustic burn with alcohol inks on wood panel. 32"H x 32"W

"I began encaustic painting approximately fifteen years ago following years as an oil painter. The playfulness and luminosity captured my interest. While I continue to paint representational pieces, I have been having fun with encaustic burns and subject matter that originates from memory and imagination. These paintings are a result of playing in the garden this spring and dreaming of results."



Miracle Grow II. Diptych. Encaustic burn with alcohol inks on wood panel. 12"H x 12"W

“Encaustic is not a new medium. There are examples of encaustic paintings dating back to the sixth century. The word ‘encaustic’ comes from the Greek word *encaustikos*, which means ‘to burn in.’ This burning in, or fusing, is important to the process of creating this type of painting.”

Marlene Walters



Connections. Archival paper. 16"H x 12"W. \$1,600

“My collages are made of high-quality *giclée* cotton prints of my oil paintings. This one is made from two male portraits. The pieces are cut and placed tightly against one another to form a design that may remind one of stone or other natural material. The collages range in size from intimate to monumental, this being a relatively small one. Most of the collages are window or nest-like structures. This one is somewhat different with two distinct areas playing off one-another, and with the suggestion of movement.”



Hellebores on Pink. Oil on panel. 12"H x 9"W. \$1,200

"I have designed and cultivated my garden over decades, and it often inspires my work as a painter and collage artist. These hellebores reside beneath a Japanese maple and I look forward to them as a harbinger of spring each year. My interpretation, as always, is imbued with delight over the flowers themselves. The foreground and background pink color is a reflection of that feeling. The vase is by Esteban Prieto, master glass artist."



Summer Glacier. Oil, resin on canvas. 11"H x 14"W

“Climate change has permeated throughout the world. Here in New Zealand, there still should be snow on these glaciers. But only the very highest has retained its cap. Though beautiful, it is worrisome.”



Aspen Flora. Watercolor on paper. 30"H x 22"W

“Each painting in my *Flora* series is a vivid memory of nature transformed onto paper, offering a sense of liberation and an intimate connection with the subject. The act of painting big, expanding the petals and colors across the paper, mirrors the expansive influence of nature in my work and personal growth as an artist. It’s a celebration of both the delicate and the bold aspects of nature, highlighting the beauty and resilience of floral life through expressive colors and fluid forms.”



Vase #51. Stoneware ceramic. 5.25"H x 5"W x 4"D. \$300

"In memory of Sam Dixon, whose unique vision defined him."



The Loving Shark and I. Acrylic, graphite on canvas. 47"H x 32"W

“This abstract painting is inspired by a person I know, who made me realize that taking action and staying in my power is an energy center that is stable and efficient. I sometimes struggle to find my way and my balance. In this picture, a shark appeared through a shape and remains the metaphor for the predator, seeking and powerful. I see it as a loving shark expressing advice, the only way he can. One part of the painting is murky and messy as the rest seem to fit into place and find a solution.”



Carmel Waves. Photograph. Various sizes

“The coastal town of Carmel, California has a wonderful charm, however most of its beauty is with its surrounding nature and the Pacific Coast. The waves that hit the beach during the winter months creates a monumental and explosive display of nature at its best. Each wave is different, each day is different, making every visit amazing.”



Misty Noir: Shadows of San Francisco. Photograph. 40"H x 30"W. Limited edition. \$3,000

“Inspired by the work of legendary San Francisco photographer Fred Lyons, I have embarked on a journey to capture the essence of San Francisco through my lens, focusing on the areas that were central to his vision. This particular photograph holds a special place in my heart. It portrays a man in a suit, a rarity in today's casual world, standing at the top of California Street, an iconic San Francisco location. The enveloping fog adds a timeless quality to the scene, reminiscent of a bygone era.”



Moving Mist. Acrylic, charcoal, ink, mixed media on canvas. 30"H x 30"W. \$2,000

“My work and this painting reflect my fascination and interest with nature's visual details. I feel a sense of floating and looking down through the atmosphere to see patterns, formations and organic elements below. Living in the Bay Area, and observing the fog patterns in particular, stimulated my imagination for this painting. Using mixed media, strong contrasts and drawing, I re-imagine my environment. My love of movement and rhythm with the brush and my passion for dance feeds my visual vocabulary.”



What's The Forecast? Watercolor on paper. 12"H x 12"W. \$600

This painting is part of a series reflecting the physical beauty and frequent contrast of cultural reality in California. Here is a rendering of the Monterey/Big Sur Coast so rich in serene vistas and history. Who would not savor an eyeful of this godlike scene? But be careful when you cross the now precarious Bixby Bridge. If you look closely here you might spot Alfred Hitchcock's *Lifeboat*, written for him by John Steinbeck."



Enchantment. Multimedia, alcohol ink. 24"H x 18"W

“As an interior designer and artist, I have always been fascinated by color. It transforms spaces and supports our good health. It is in our DNA. *Enchantment* was inspired by this need. Using purple and other cool colors like blues and greens can create a soothing and serene atmosphere. Alcohol ink, with its fluidity and translucence, enhances this effect by creating organic, flowing patterns that are both mesmerizing and calming. Layering different materials creates a unique design.”



Kids Frisking: Two Baby Goats. Collage, acrylic on canvas. 18"H x 18"W. \$600

“This work is one of an ongoing series celebrating goats, which I’m entranced by! Clients and visitors to my shows are simply delighted by the stories these artworks evoke. Goats feel and display emotional connection with each other and their humans; in their authenticity they show us their goofy sense of humor, happiness and love. I collage the settings of these works using botanical illustrations as well as papers I create and find, and I develop quilt-like patterns to infuse comfort and a feeling of home and joy.”



Nerikomi Vessel #1. Nerikomi porcelain, pine needles. 4"H x 12"W x 13"D

“In some of my newest work, this porcelain is hand-colored with mason stains. I then work the color blocks into intricate quilt-like patterns, which are fired and topped with undulating coils of natural washed pine needles stitched with waxed thread.”



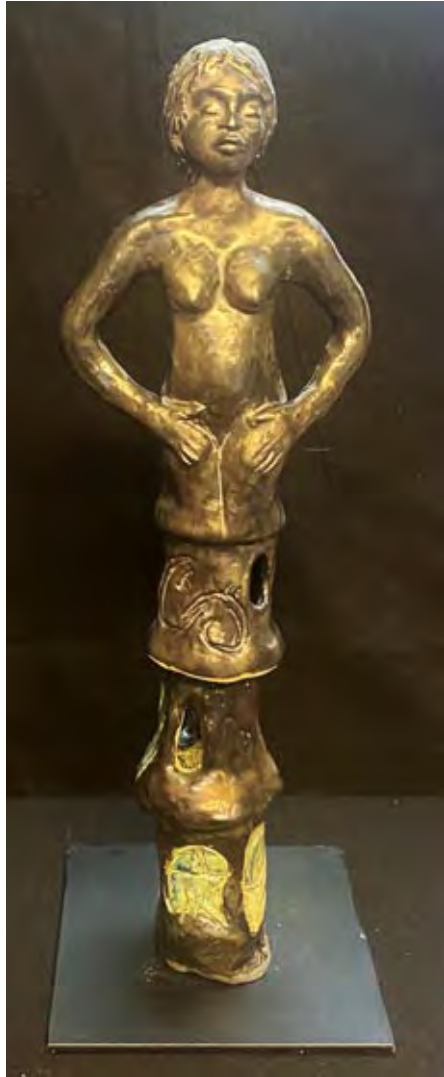
Water Falling. Stoneware, underglaze, gesso. 14.5"H x 7.4"W x 1.4"D each

“I created two tiles, each relating to the other. This piece, like all my work, uses both color and texture to create movement and mood. The technique used to create this piece, adhering strips of clay together, came about during the COVID-19 lockdown. The only clay I had to work with was slab scraps. To reconstitute the clay, I could add water to the pieces and wedge them up. I decided to work with what I had, so I started rolling out coils and flattening them and found it created an intriguing texture.”



Elle. Bronze. Last of edition. 62"H x 21"W x 17"D. \$24,000

“For over thirty years I have explored ways to capture movement, emotion and the femininity of the female form utilizing straight lines, angles, flat planes and texture. *Elle* is dedicated to women. She embodies the strength, resilience, elegance, intelligence and humor of the capable, talented and hard working women who have made and continue to make the world a better place to live. The tray *Elle* is holding represents the collective generosity and contributions of women around the world.”



Standing On The Shoulders Of My Ancestors. Clay, glaze. 22"H x 9"W x 3"D

"I created this sculpture to honor my Ancestors, to express my appreciation to them for their strength, wisdom and sacrifices."



Whisper. Mixed media on board. 30"H x 30"W

"Affixing strips from my own prepared paintings creates linear movement. The strips are like brush strokes, placed one next to the other, resonating with color and movement."
Venue: Andra Norris Gallery, Burlingame, CA.