

AMERICAN ARTWORK



Juried Competition of New Work • 2026

AMERICAN ARTWORK 2026

Carefully-curated,
original art & craft

americanartwork.net

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Our annual submission deadline is June 15th. Details, and past editions as PDF downloads, are posted on our website.

Front cover:

Blue Moon by C. Ellen Hart

Back cover:

Early for Spring by Judy Gardner

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Toward Wholeness

In an era increasingly defined by digital saturation and fleeting attention spans, these artists offer a vital counterpoint: a celebration of the tactile, the contemplative and the profoundly human. This year's collection reaffirms art's unique capacity to transcend the noise of modern life, inviting viewers to engage with works that resonate on sensory, emotional and spiritual levels. The artists featured here interrogate the world with a clarity that feels both urgent and timeless. Their pieces are not merely objects to be consumed but portals to deeper reflection, challenging us to see beyond the surface of our divided present.

At the heart of this year's anthology is a dialogue between tradition and reinvention. Judy Gardner's printmaking exemplifies this tension, as she recombines decades-old plates to forge new narratives. Her solar plate depiction of a gnarled cottonwood tree—rooted yet dynamic—becomes a metaphor for artistic evolution itself: the past reshaped to illuminate fresh truths. Similarly, Ellen Hart's paintings arrest ephemeral moments of light and water, transforming the transient into the eternal. In *Blue Moon*, a ripple on a bayou becomes a meditation on impermanence, urging us to pause and witness nature's quiet gifts. These works remind us that art's power often lies in its ability to slow time, to make the invisible visible.

Spiritual inquiry emerges as another throughline, particularly in Sarah Hylton's ceramic totems and altar pieces. Her "intercessor" figures—born from 1980s jewelry designs and now reimagined in clay—embody a bridge between realms, echoing art's ancient role as a vessel for healing and transcendence. Hylton's work invites us to consider creativity as ritual, a practice of summoning ancestral wisdom to navigate contemporary disconnection. This thematic undercurrent resonates with Patricia Wilson's *The Forest for the Trees*, a painting that wrestles with collective myopia. By revisiting a centuries-old idiom, Wilson exposes humanity's recurring failure to perceive systemic truths, framing art as both mirror and corrective.

Rusty Leffel's contributions confront the fractures in America's social fabric head on, interrogating the gap between national ideals and present-day discord. His work channels a palpable urgency, asking: What happens to the pursuit of happiness when hate becomes our common language? Leffel's pieces serve as a provocation, demanding that art engage with the unfinished project of democracy.

Together, these artists demonstrate that creativity is neither escape nor ornament—it is a vital form of reckoning. In a world that often reduces vision to scrolling and swiping, these artists insist on the irreplaceable value of sustained looking. Here, art becomes the antidote to alienation, a reminder that even in fragmentation, we might find wholeness.



First Light. Watercolor, ink. 24"H x 18"W

"This inspiration came after a rare frost in the area. Tall grasses bent with the weight of the icy frost and the sun broke through the clouds creating a wondrous sparkling light."



Mountain. India ink and acrylic on gampi paper. 25"H x 38"W. \$800

"This drawing, titled *Mountain*, is built via a process of layering ink wash and ink on the somewhat non-absorbant gampi paper to build a place like a mountain or a rock or an area in the natural non-urban world. The drawings in this series come from the visual and physical experience of hiking in the back country, high mountains, lakes, creeks, canyons and ravines. This piece is made of two different drawings layered together to capture the sense of space in the natural world."

Lisa Ambler



Genesis One. Oil on canvas. 36"H x 24"W. \$2,500

"It is my prayer that these Scripture Allegories and their visual symbolism will spark new insights, conversations and searchings into the heart of our Father. If I cause one soul to reach for Him, then it is an artist's job well done. I am grateful to paint! *Genesis One*: The void of frightful blackness hovers, smothering, until a loving Creator declares, 'Let there be light.' And His unquenchable, imaginative, making begins."



Proverbs 4:23. Oil on canvas. 36"H x 30"W. \$3,000. Sold

"Proverbs 4:23: A heart guarded from the world's harsh evils, fiercely in a vessel with strong, wide openings shares Light joyously and brings hope to all darkling surrounds—completely enclosed, this pulsating life would shrivel and beat no more."



Untitled. Oil on canvas. 20"H x 20"W. \$2,500

“Within this small canvas, a spectrum of pastel colors develops, creating a whisper of cotton candy dreams drawing upon my childhood nostalgia. My intention was to invent an immersive and imaginative realm, tied to dreams and childhood memories. By using a smaller format, the painting provides an intimate, up-close encounter with this delicate world.”



Drawn to Nature. Oil on stretched canvas. 36"H x 48"W

"Drawn to Nature seamlessly blends human and marine elements, reflecting my experiences as both pilot and scuba diver—where sky meets sea in a singular vision of natural harmony."



Leopard Mug. Clay and glaze. 3"H x 4"W. \$50

"I created this piece during winter and had summer vibes on my mind. The glaze chosen included mocha crystals where I glazed a band of this on cup and handle. The pink was deliberately glazed as a way to bring in the spring/summer vibe."



Armadillo and High Cotton. Watercolor. 30"H x 22"W. \$1,545

"We visit our son in Alabama and I have watched the cotton fields around his home grow, bloom and flower. I just wanted to paint 'cotton' in watercolor! The next thing I wanted to paint was an armadillo, I just love the mysterious look of this shy creature. Her contrast to the cotton plant was fun and challenging, the soft pillowy cotton and her suit of armor."



Labyrinth. Mixed media. 40"H x 30"W

"Discovering the way forward and through a painting is often like moving in a labyrinth. One minute in, the next out, shifting perspective and color edges pushing and pulling, and a kind of musical rhythm moves the brush like a dance. To see the traces left from all parts of the journey, from its beginning to completion reveals how each step had its place as we move along a yet unknown path which becomes revealed."



Two Women. Unique cast bronze. 38"H x 23"W x 6"D

"The affection between *Two Women* (sisters, best friends or mother & daughter) is felt by the gentle touch displayed on the shoulder, as a roof overhead shelters their emotional bond. My online portfolio of abstract figurative bronze sculptures displays an overview of approximately sixty sculptures available, small scale to life-size. Over 450 works are in private and public collections in eleven countries worldwide."



Sonoran Sunset Collection. High-fire, color-blended porcelain. Selected pieces: \$48–\$98

“Adventures in color-blended porcelain continue to unfold in my various collections such as *Kaleidoscope*, *Sky*, *Contrasts*, *Storm’s Brewing*, *Forest* and many more. *Sonoran Sunset* offers the rich hues of red, orange and purple that ignite the desert sky.”



The Death of Sensibility. Oil on canvas. 72"H x 48"W. Prints available

"I painted this while I was getting my Master's Degree at the San Francisco Art institute. I thought it was appropriate for the time we are in. It is a requiem piece, depicting the loss of anything of great fragility. The opening to the outside represents possibility, the unknown. Where shall we go now?"



Winged Woman. Assorted papers, adhesive. 20"H x 16"W

"All my new work is about transformation, the turning of one image into another. In this moment, a woman is given soft wings to rise above the fray and fly if and when she needs to. She is no longer bound to the earth, she is free to decide."



Bird. Bronze, stainless steel. 12'H x 5'W x 6'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."

Ray Buffalo



Connecticut Summers. Oil on canvas. 19.63"H x 13.75"W

"I spend a few weeks in Connecticut each summer. I draw and paint the landscape around my wife's childhood home. It is surrounded by woods and an expansive meadow. The green grass and colorful wildflowers grow high and are teeming with the flutter and buzz of bees, dragonflies, butterflies and every other kind of insect imaginable. This improvised abstract painting slowly revealed its connection to the spirit and memories of that wonderland. It also introduced a new aesthetic for me to run with."



Pauper's Communion. Oil on canvas. 21.75"H x 17"W

"The painting on the adjacent page introduced a new aesthetic direction. This painting came on the heels of its completion. It reiterated and affirmed the new direction: one of suspended or hovering objects of interpretation. The improvised abstraction led this imagery down a path toward the dreamlike—a fantasy or fairy tale."



Gunnison. Acrylic, mixed media on canvas. 48"H x 48"W

"I am constantly working with a combination of collage and layers of paint. I keep building these layers until I am satisfied with the finished composition. The piece needs to be interesting up close as well as viewing it from across the room."



Magdalene. Encaustic with mixed media on birch cradle board. 30"H x 30"W. \$1,900

"Each of my paintings are designed around a spontaneous fusing of color onto the wood panel.

I make many of the paints from dry pigments. In this piece, I was inspired by a very bright magenta geranium seen during an afternoon walk. I tried to duplicate that fresh energy in this work using encaustic paint, ink and shellac."



Siren's Slumber. Carrara marble. 8"H x 12"W x 6.5"D. \$9,000

"I am fascinated with the curving forms of shells in combination with human limbs. I carved *Siren's Slumber* out of white Carrara marble. I love its subtle veining which only comes out in the final polishing stages. This piece was a particular challenge because of the complexity of the curves, both convex and concave, of the beautiful shell and the grace of the reclining legs."



Grenzau Castle. Acrylic on canvas. 30"H x 40"W. \$2,000

"In the Westerwald region of Germany is a town called Hoehr-Grenzhausen. It is a small, romantic, rustic village. My painting features the Grenzau Castle on the hillside being known for having the only triangular main tower in Germany, which dates back to the 13th century. The town is filled with quaint hotels and shops, and is known for its large ceramic jugs, pottery and steins made from hundreds of years of tradition. My family mined the special clay used. I hope you enjoy it and want to visit this enchanting town."

Ruth Carroll



Morning Light at Rocky Point. Oil on linen. 24"H x 36"W. \$5,500

"Rocky Point is located between Carmel and Big Sur and is one of my favorite places to paint. No matter what time of year it is, I am never disappointed by the beauty here. Both of the paintings shown here are available through the Nancy Dodds Gallery."



Lupine Dreams. Oil on linen. 24"H x 30"W. \$5,000

"Every spring lupine can be seen along Highway 68 in Monterey County. The oak trees, cows and lupine together make the perfect subject matter to paint." Venues: Nancy Dodds Gallery, Carmel, CA; Hood Avenue Art Gallery, Sisters, OR; Laylor Art Gallery, Bend, OR; Salinas Valley Art Gallery, Old Town Salinas, CA; and CAC Gallery at the Old Mill, Pasadena, CA.

Ken Christensen



Pink House, Cambria. Oil on canvas. 24"H x 30"W. \$3,800

"The *Pink House* is an ordinary Spanish style house that I glorify into a striking composition. I paint in a Fauvist style where each brushstroke, laden with paint, makes a statement. I paint on-site and try to bring the glory of a beautiful day into a painting that brings light and joy to an interior."



Big Sur. Oil on canvas. 36"H x 36"W. \$4,500

"Big Sur is one of the most magnificent landscapes on earth. Just being there lifts your spirits and fills you with energy. I live nearby and paint there often. I always work on-site, which is a challenge along the steep cliffs and narrow turnouts on this winding road. A large canvas like this catches the breeze, which is also a challenge. This day was calm and sunny, and I managed to capture a dramatic stretch of the coast. I draw with the brush and carve out the image in paint."

Lori Cusick



The Beauty of Solitude. Oil on linen. 30"H x 40"W. \$4,700

"When the world grows loud and overwhelming—when chaos closes in and the walls feel too tight—I retreat into stillness. I seek wide, open spaces where nature breathes freely, revealing its quiet majesty and whispering the beauty of solitude. I find these soul-soothing landscapes throughout the American Southwest, where there's always room to throw your arms wide and fully embrace the land, the light and the silence."



Village of Our Lady. Oil on linen. 30"H x 30"W. \$3,800

"Nestled on a sun-kissed hillside, this adobe church stands as the centerpiece of the village. Around it, a tapestry of colorful buildings cascades down the hill. This enduring scene captures the essence of Southwestern culture. This studio work is based on a *plein air* piece painted in New Mexico. I love painting historical structures in their natural surroundings—some nestled in villages, others standing alone in the open, barren countryside. Each view tells its own story."



All Roads Lead to the Depot. Oil, acrylic, enamel on canvas. 72"H x 36"W

"All Roads Lead to the Depot was commissioned by Mill Valley's inaugural Art in Public Places program. This vibrant work was created post-COVID isolation to beckon us to gather again and share the spirit and exhilaration of communing outside in small towns across America. Pictured outside the popular Mill Valley Depot, where locals gather to share bites and smiles, this painting captures the fluid emotions of a moment of time in Mill Valley, and portrays my deep connection to the iconic Mount Tamalpais."



Two Women. Oil on canvas. 24"H x 24"W. \$2,500

"This painting is composed of two separate drawings of the same model. There is a tension in the relationship between the two figures which heightens the feeling that emerges from the canvas. For me, painting is a continuous dialogue with the canvas. It's a dance between intention and intuition. Improvisation plays a crucial role in this process. This approach lends a dynamic and organic quality to my work, as the brushstrokes and paint create emotion and movement."

Kinga Czerska



After the Storm. Acrylic on panel. 30"H x 42"W

"I devote my time to the study of patterns found all around us: in architecture, engineering, flora and fauna, stars and galaxies, the human body and psyche to understand the intricacies of the natural and manmade environments and the phenomenal detail that allows for each piece to fit creating a graceful, precise, elegant and balanced world. My quest is to understand how it all fits, what holds it together and, most importantly, how one can affect all as the elements interlace, shift, change and reconfigure."



Evanescences. Acrylic on wood panel. 42"H x 30"W

"My desire is to go beyond the surface, both materially and conceptually, by unearthing the hidden energy and structures that lie beneath the seemingly stable outside layer. The resulting meditative works are enigmatic, balanced, subtle and atmospheric. These highly complex works slowly reveal themselves upon the viewer's patient, even intimate, consideration. The paintings are comprised of translucent layers upon which a complex webbing is applied representing the dance between light, energy and vibration."



In the Streets. Acrylic on canvas. 30"H x 30"W

"In the Streets is a painting created with multiple layers and a variety of acrylic paint textures. My goal is for the vibrant acrylic paint to explode with the dynamic pulse of urban life, capturing the exhilarating rush and constant motion of a bustling cityscape. Each day presents a dynamic array of contemporary themes that fuel my inspiration, prompting the creation of new abstract paintings. Step into a world of vibrant colors and textures, where each brushstroke tells a story."



Grieving Psyche. Acrylics on canvas. 18"H x 36"W. \$2,000

"I painted this picture three years after my husband died. I use Art as a way to get insight into my feelings. I am always astonished how strongly I feel about things when I see the finished product."



Dancing With An Open Heart. Oil on canvas. 60"H x 66"W. \$7,920

"Dancing With An Open Heart is a vivid, gestural painting that celebrates the vibrancy of color, rhythmic movement and joyful emotions. Its creation became a dance as I responded to shapes and forms before me with playful spontaneity."



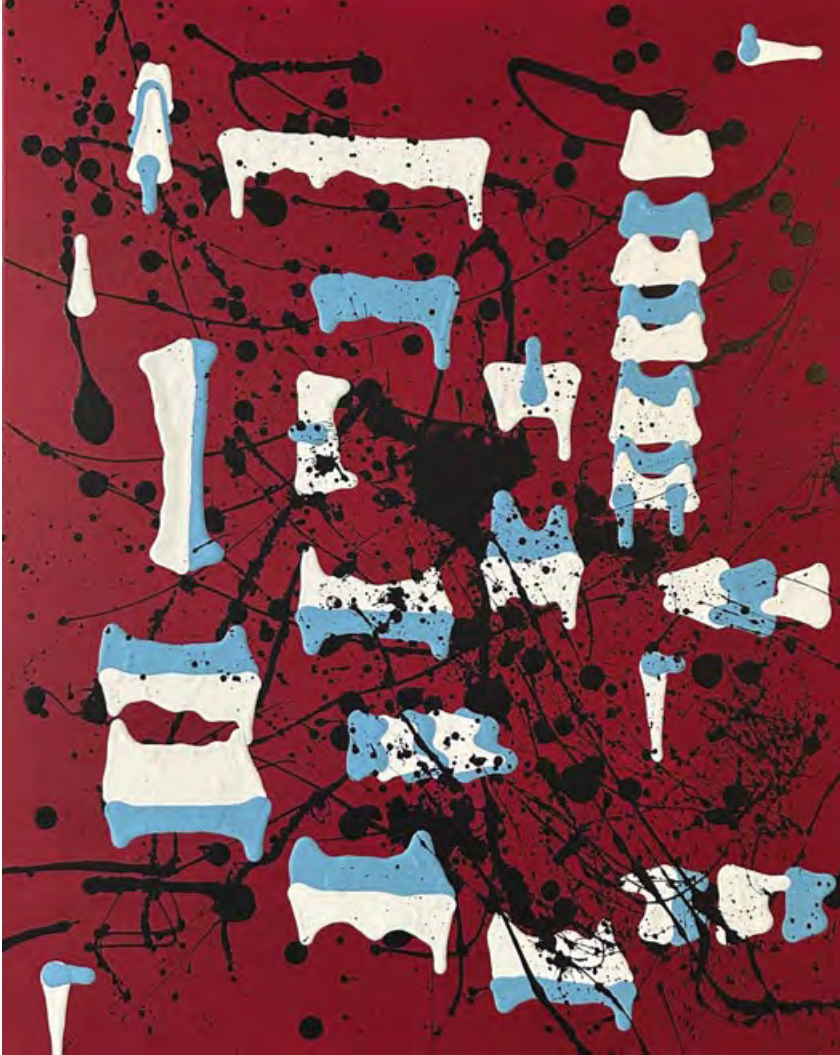
The Watcher. Kiln formed glass with glass enamels. 13.75"H. \$2,100

"I spent my summers in Northern Michigan on an island that could only be accessed by boat. Every summer when we got to the island, there was a raven sitting in the tree by the dock, which we named *The Watcher*. In this piece, the raven symbolizes curiosity and wisdom and the flower symbolizes transformation. Glass enamels are fired into the glass, with the flower painted on the back and the raven on the front. The images are further enhanced by adding a layer of colored glass and abstract glass elements."



Capriccio 5.11-25. Acrylic on canvas. 48"H x 36"W

"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 artwork."



Fever. Acrylic paint on canvas. 24"H x 16"W

"If art is fraud we need more Robin Hoods.
Wake up from your lovesick dream and feel the purifying light of the sun.
In sickness and in health from the sky it shines down.
Brings forth growth. A new beginning.
Burn it down with you Icarus. Rise from wax."

James Wille Faust



Butterfly I. Acrylic on canvas and wood construction. 30"H x 30"W x 4.75"D. \$20,000

"Nature is often an important subject in my work. These two paintings were influenced by the mirrored wings of butterflies that I observed visiting the flowers on my home and studio property."



Butterfly II – Lineage. Acrylic on canvas and wood construction. 24"H x 24"W x 4.25"D. \$15,000

"My time spent living on the river that borders my home and studio has been a continual inspiration in my work. It has taught me much about birds, fish, trees, flora and fauna, and how a river sustains the health of Nature. This influence has made me greatly aware of how man directly affects the environment, and the importance of respecting the Earth's elements—earth, air, fire and water."



Ornamented Tubiform. Ceramic, glaze, underglaze, wire. 10"H x 6"W x 5"D

"Ornamented Tubiform is a biomorphic sculptural form that straddles the boundaries between humans, animals, nature and the otherworldly. To create my work I use lively colors, contrasting glazes and varied textures that play together on the form to delight our senses of sight and touch—and perhaps spark a detour into an imaginary world."



Rattle. Porcelain. 8"H x 3"W. NFS

“Remember summer's first light. Ice cream only looks this fresh prior to you touching it with your hot hands, and then running outside to the heat.”



Lomalagi. 18K gold, Fiji pearls, Tsavorite garnets, diamonds. 16"H. \$120,000

"This necklace was made using 18K gold sheets, Fiji pearls, Tsavorite garnets and diamonds. My technique is fabrication—forging, sawing and soldering. In this piece I use more than 150 gold strips to do the quilling work. The piece was inspired by the beauty of the Fiji islands, its rainforest and its people. That's why I name it *Lomalagi*, that means 'heavenly' in Fijian."



Flirtatious. Dress form, pattern tissue paper, wire. 6"H x 4"W x 4"D

"Fashion has been defined through the ages by dressmakers wielding the simple mannequin. I rescue abandoned forms, hidden in basements and garages, left to warp and rust. The reclamation begins by stripping the mannequin to its bare bones of cardboard, screws and metal stays. From the inside out, I rejuvenate the frames, and the dressing begins—not with fabric and thread, but with tissue and wire. These mannequins are transformed into elegant sartorial figures, clothed in delicate layers of pattern tissue paper."

Judy Gardner



Departure. Stonehenge paper, ink, colored pencil. 32"H x 22"W. \$1,200

"As a longtime printmaker, I have amassed a large collection of plates and stencils. Originally, each image was created with a specific narrative in mind. But lately, I have become fascinated with the way context and narrative change when the plates are combined in new ways. The centerpiece of both of these prints is a solar plate I created from a photo I took of a massive old cottonwood tree that grew along the banks of the irrigation ditch we draw water from."



Early for Spring. Stonehenge paper, ink, colored pencil. 32"H x 22"W. \$1,200

"By pairing the tree image with the raven 'flying off into the sunset,' I had the feeling of an ending and a somewhat wistful sadness. Pairing that same tree with the bright energy of the fluttering sparrow and the sprouting botanicals, I felt that any day, the tree would begin to leaf out again; the hopeful beginning of a new cycle."



Soul Frequency for Liz. Oil on paper. 12"H x 18"W

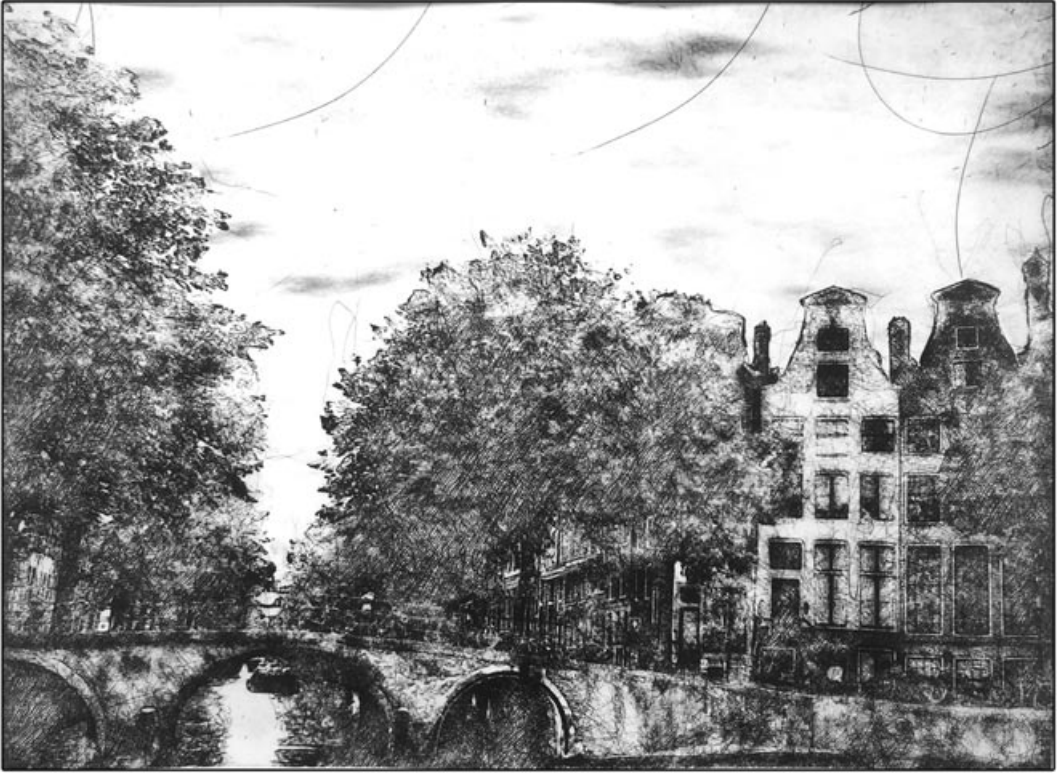
"The most valuable parts of our lives are invisible: Energy. Healing. Insight. Frequency. That is why this *Soul Frequency* portrait isn't just oil on a surface. It's an anchor for parts of Liz that can't be seen, but wants to be honored. I am someone who creates wealth through what others overlook—the invisible, the intuitive, the sacred. Soul coherence is magnetic and this vibrational painting coaches and reminds Liz of who she is when she's grounded. I am someone who creates art as an embodiment of identity."



Blue Moon. Acrylic, oil on canvas. 50"H x 40"W. \$3,950

"My paintings investigate shadows and reflections. Both are fleeting phenomena of light. *Blue Moon* was inspired by a reflection found on the surface of a local bayou waterway. My desire is to stop time and appreciate these ephemeral gifts from nature."

Hedwig Heerschop



Bridge and Canal Houses, Amsterdam. Photopolymer intaglio etching. 15"H x 22"W

"A photopolymer intaglio etching is a print produced with a plate, which consists of light-sensitive polymer on thin steel backing. The photopolymer plate is exposed to an aquatint screen providing a random dot pattern, then a second time to the photographic positive transparency. After these two exposures the polymer plate is developed. After inking the plate, it's wiped and polished to leave ink only in the marks. The plate is placed on a traditional printing press, printed on watercolor paper in editions of five."



Canal Houses, Amsterdam by Night. Photopolymer intaglio etching. 15"H x 22"W

"I am a Master Photographer and a printmaker, educator and curator living and working in Santa Cruz County, California. I received my Master of Fine Arts/Photography degree from San José State University. Currently, I divide my time working as Exhibit Coordinator at Pajaro Valley Arts in Watsonville, CA, and as a photographer and printmaker at my studios in Aptos and Santa Cruz. Many of my works are in the private collection of art collectors in Europe and the United States of America."



Taos Mountain. Oil pastel. 12"H x 16"W

"Painting mountains presents a different challenge. As the sunlight changes so do the colors and geometric patterns forming on the mountains. The changes are rapid and difficult to keep up with. The patterns that evolve remind me of the geometric patterns found in Native American textiles and pottery! I wonder if the mountains are where they found their inspiration?"



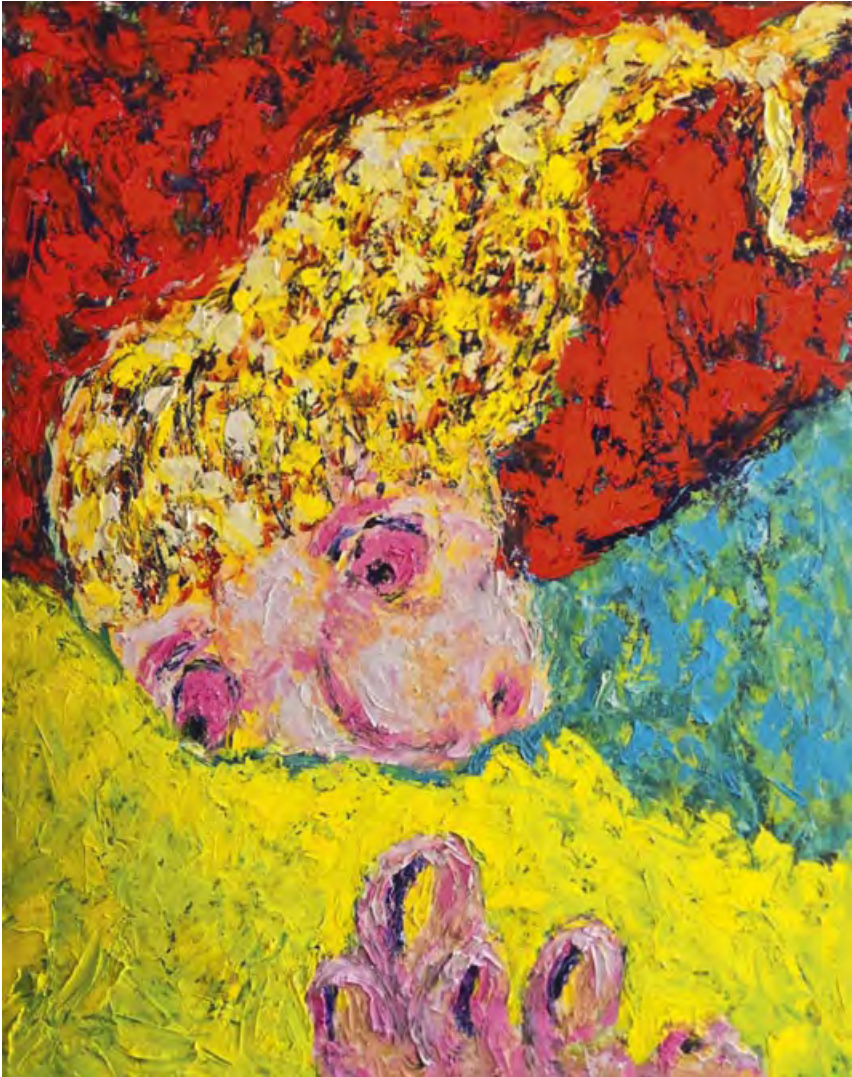
Mt. Diablo. Oil on canvas. 20"H x 24"W. \$2,500

"I love to paint scenes on rainy days. The sky bursts and the colors and the movements in the clouds are always so exciting to capture at the moment when it happens. On this rainy day I made a quick color sketch and took a photo to capture the moment. I couldn't wait to get back to the studio to paint it!"



The Red Fan. Collage, mixed media. 11"H x 11"W. \$350

"When creating mixed media art, I'm challenged to transform a diverse collection of this and that into a harmonious whole. Paint, paper, ink, scissors and various mediums work together. *The Red Fan* was inspired by my deep appreciation of Asian art and my love of narrative. There's a story here, but it's yours to invoke. What do you see? Someone once described my work as having an unusual fusion of playfulness with something rather haunting. That's true of this piece."



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

"He reaches beneath the waves for the sky. He reaches for her."



Perennial. Fiber rush, acrylic, HMP, wax linen. 18"H x 7"W x 7"D. \$800

"Experimenting with a variety of materials has always excited me when creating a new art piece. I play with the materials first to see what I can do with them and what I cannot. The form grows on its own, and each time, I see new ways to work with them. The title of the piece, *Perennial*, came from my seven-year-old grandson whose name is Perennial. He loves to play with physical objects, and curled one of the long 'warp ends' slightly. Immediately the playfulness continued."



Altar Totem II With Mama Pacha. Clay. 32.5"H x 12"W x 12"D

"My art and spiritual practice are inseparable. I brought forward images of what I call the intercessor, a feminine symbol depicting capacity for inter-dimensional travel in service of healing and inspiration. I first used this image along with the two different sculptural elements I call Ancestors in my original lost-wax casting jewelry pieces from the 1980's. In this ceramic totem I applied press-molded clay from a silicone mold I made from these jewelry designs.

The separate *Mama Pacha* sculpture is on the altar."

Siti Mariah Jackson



Yellow Truck. Acrylic on canvas. 24"H x 36"W. NFS

"I marvel at nature's artistry, as lovely summer days unfurl its jubilant rhythms. It's the Fourth of July celebration. A parade of tender young corn crops joins forces with old rustic barns and trees, all gathering to cheer and salute the day of liberty. Cloaked in a royal golden-yellow robe, this vintage truck steals the hearts of many. It proudly guards the American flags to cherish freedom across a blessed land with honor and dignity."



Orange Truck. Acrylic on canvas. 24"H x 36"W. NFS

"Icy winter melts into spring's rebirth and summer blossoms into autumn's harvest, bringing a spectrum of golden beauty, orange and russet hues that color the fading of life. Dry, lifeless cornstalks rustle and rattle as wild winds whip through the prairies, leaving ripples of echoing melodies. The towering windmill, old-fashioned barns and a striking, well-built pickup have shown great strength during many seasons of toiling. Fields have been plowed, seeds sown, harvested and milled."



Portals. Acrylic on canvas. 36"H x 24"W. NFS

"I prefer to let the viewer interpret my images."



Coral Flowers in Glass Vase. Oil on canvas. 20"H x 16"W. \$750

"I am inspired by the color and texture of the natural world around me. These bright flowers brought joy into my life and I wanted to capture the essence of their fleeting beauty and softness with thick brushstrokes and vibrant pigments."

Doyle Johnson



Glory 2: GOD, King, & Country. Gilded taxidermy mixed media sculpture. 41"H x 13"W x 13"D

"What is GOD? That is the question proposed to the viewer within the name of the work. There is power in names, objects and stories. Power that 'We the People' imbue to them. Biblical Kings cover the Constitution of the proletariat. Birth, life and death are contained within the juxtaposition of artifacts inside. Outside, a faux skull is adorned with a laurel of gold, its tongue is a painted serpent reaching toward a gilded human rib. The genuine and the forged interconnect into a litany of the Public."



Glory 2: GOD, King, & Country (Detail)

"I desire to instill an ambiguity to my imagery, the familiarity of something unknown. The forms are intimate, resonating somewhere in our minds, although the meanings remain beyond one's initial grasp. I imbue the essence of the fable by manifesting ethereal and unearthly elements, evoking the dream state within my works. Dreams are rooted in memory. Memory is ancestry.

Ancestry is the foundation of spirituality. I use this to create more than an art piece, but an interaction of ideas. It is a palingenesis for me."



Golem. Stainless steel, iron, plastic, rubber, wood. 84"H x 34"W x 36"D

"Inspired by ancient Jewish myth, the *Golem* is a powerful, human-like figure made from inanimate material that is brought to life through mysticism and ritual to defend Jewish communities when they are threatened. The sculpture lives on beautiful Menlo College campus in Atherton, California."



Undersea Fantasia. Ink and colored pencil on rag paper. 10"H x 14"W. \$400

"Under the sea is a world of treasures. This drawing depicts the color life and forms of these treasures as they undulate in the great oceanic abyss. It is a fantasy still life of objects I have collected. I always draw from the actual object to honor creation and give my unique illusion of what I see."

Katie Korotzer



Chimera: Flowering. Sumi ink, gouache, pigment on paper. 30"H x 22"W

"In this work I am considering the condition of duality as reality in our lives, our bodies, in nature and the universe. Change is the only constant. We must accept the grief that comes with loss of the past while also allowing ourselves to be open to the possible joys of the present. The materials of gouache and ink offer the twin characteristics of transparency and opacity, akin to the ways we each are able to face the day."



Chimera: Flowering 2. Sumi ink, gouache, pigment on paper. 30"H x 22"W

"These two works are from a series that is part of my Master of Fine Arts studies at the School of the Art Institute of Chicago (2026). In this series I use a variety of mediums to express my relationship to my ancestral history, white colonial history in America and the possibilities for the future. By using raw canvas, humble kraft paper, found metal scraps, ink and gouache, I build a new type of archive consisting of the emotional response to the past, present and future."



Botticelli Amore Mio. Artist's poem on handmade paper on canvas. 40"H x 40"W. \$2,000

"As a little girl I was seduced by the beauty of Botticelli's painting and also saddened by his life of poverty and obscurity. My artwork has always featured my own poems on handmade, pre-painted paper."



Morenci Branches. Morenci turquoise, fine silver. 18"L. \$800

"The *Branch* series consists of a wearable body of work with a focus on tree branches and twigs. Trees are an inspiration for my designs, and in the creation of wearable art in precious metal. Capturing the distinct shapes and undulating forms in sterling and fine silver metal sheet and wire, all becoming my canvas. Metal forms embracing natural and semi-precious stones are my second source of inspiration. Specially sought after, natural stones are used as a focal point in my work."

Rusty Leffel



Not The American Dream. Photograph. 14"H x 11"W

"2025 is challenging the whole fabric of America. Who are we as a Nation? What do we value? What do we dream of for our nation founded on 'life, liberty and the pursuit of happiness?' Whatever we may have dreamed of for America, today is not it. We are divided among ourselves. There is too much defaulting to hate speech with name calling, mocking, taunting and insulting our neighbors who we know we are to love. This is a Nightmare and *Not the American Dream.*"



I Did Not Stay Silent. Photograph. 14"H x 11"W

"There is hope in the midst of this Nightmare. We value and work for the America of our Declaration, Constitution and Rule of Law, not of kings. We Confront and Protest to protect liberty and justice. We Show Up and Participate to push back. For family, neighbors, community, country; we all want to say, I DID NOT STAY SILENT. Yes, our grandchildren will be asking."

Bob Lytle



Roundup Time. Acrylic on canvas. 30"H x 40"W. \$3,000

“Living in Texas and drawn to the old west, it is only natural that many of my subjects are Western and Native American themed. The cowboy is an archetype of the West, and the roundup is one of the most essential activities. Unfortunately, today my roundup experience is limited to attending the Houston Livestock Show and Rodeo.”



Sleeping with My Best Friend. Acrylic on canvas. 20"H x 16"W. \$1,000

"Little else compares to a child's love for her pet and likewise the love for her owner by a devoted pet. My kids grew up with both dogs and cats in the same house. And though the kids are grown and gone, we still have two dogs and a cat that sleep on the bed or in a lap and are just as much a part of the family as all the others have been."



Lush Lilies. Gelatin silver lumen print. 28"H x 22"W, framed. \$815

"Lilies symbolize love, devotion and affection for your loved ones—both living and departed. This symbolism inspired me to capture the lilies from an anniversary arrangement in a lumen print. The print is made permanent with selenium toner, which also enhances its tonal qualities. Lumen printing is a non-camera photographic process that dates back to the mid-19th century."



The Visionary. Oil on canvas. 24"H x 20"W. \$1,500

"*The Visionary* plays with the idea of perception. While the visionary looks ahead and predicts the future, it is also a spy who is watching you hiding behind dead leaves. The painting tells the story of the fear of the other, the foe who is different, who will take away your home and deconstruct you. I hope to engage you to pause and reflect on the multiple ways we see and are seen. I paint stylized representational images from which exude an allegorical quality. I paint poetry."



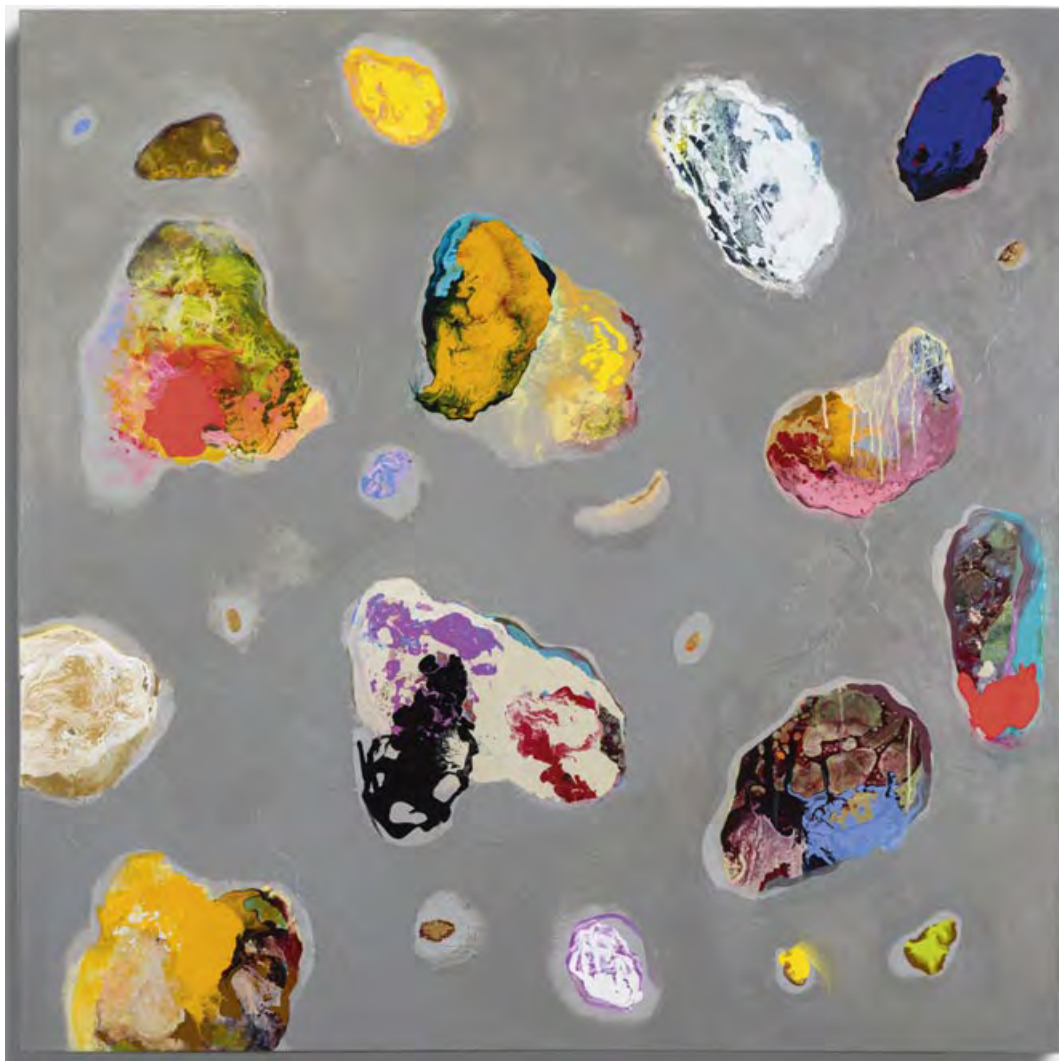
Marsh Clouds. Acrylic on canvas. 16"H x 20"W

“This scene is along a river near my house that I pass by regularly. It looks different each time, and therefore makes a great subject for a landscape painter. This particular day the dark rolling clouds and their reflection in the river, both angled towards the white barn, caught my attention. I took multiple pictures from which I created this studio painting.”



Niagara – Heading to the Falls. Photograph. 9"H x 12"W

"Recently, I traveled to Niagara Falls for the first time and took countless photographs of the familiar, crashing water. While walking back to the car I came upon this captivating scene and snapped the picture you see here. The water is gracefully and relaxedly flowing with tall buildings peeking out of the clouds in the background. The famous smashing climax is but a few moments away, yet I found this setting poetic, unique and quite unexpected. It is my favorite image from that day!"



Celestial Bodies. Acrylic, mixed media. 48"H x 48"W. \$6,500

"I never know how a painting will turn out. It goes through many iterations before it gets to the point where I know how to proceed. One part talks to another until the conversation leads to completion."



Journey of Joy. Acrylic, mixed media. 30"H x 60"W

"I put one drop of paint an inch apart across the width of the painting. After it dries I come back with another color and drop the paint in-between the existing paint drops. I continue with all different colors until I achieve the depth I want, which takes about fifty layers of drips. The process takes about 2-3 weeks. I developed my technique by trying different ways to get the drips to fall straight down. I first tried with a brush, then a sponge, then a turkey baster and ended up with a ketchup squirt bottle!"

James McNeill Mesplé



Athena's Child. Oil on canvas. 36"H x 48"W

"This painting reads from left to right, presenting visual symbols of an artist's life. Beauty/Balance (Venus), Wisdom (Athena), Strength (Hercules), Spontaneity (The Child Artist), Perseverance (Michelangelo), Courage (Mars), Imagination (Bacchus), Self-reflection (a Self-Portrait). My paintings explore spiritual, visionary, mythological and historical narratives as a generative source for contemporary art."



Ceres and Bacchus. Oil, egg tempera on canvas. 48"H x 24"W

"This painting reflects my Ozark childhood and the stories older people told me about moonshine, firewater, stills and prohibition."



Pecos. Acrylic on canvas 20"H x 26"W. \$1,200

"The knotted cords in this painting commemorate the Pueblo Revolt of 1680. A successful revolt against Spanish occupation was coordinated among 22 Pueblo villages near Santa Fe, New Mexico, by distribution of knotted cords with instructions to untie one knot each day. The revolt would take place the day the last knot was untied. Today one can stand on the adobe ruins of two 15th century Spanish churches and walk among the stone structures of Pecos Pueblo, all a testament to the living history of this place."



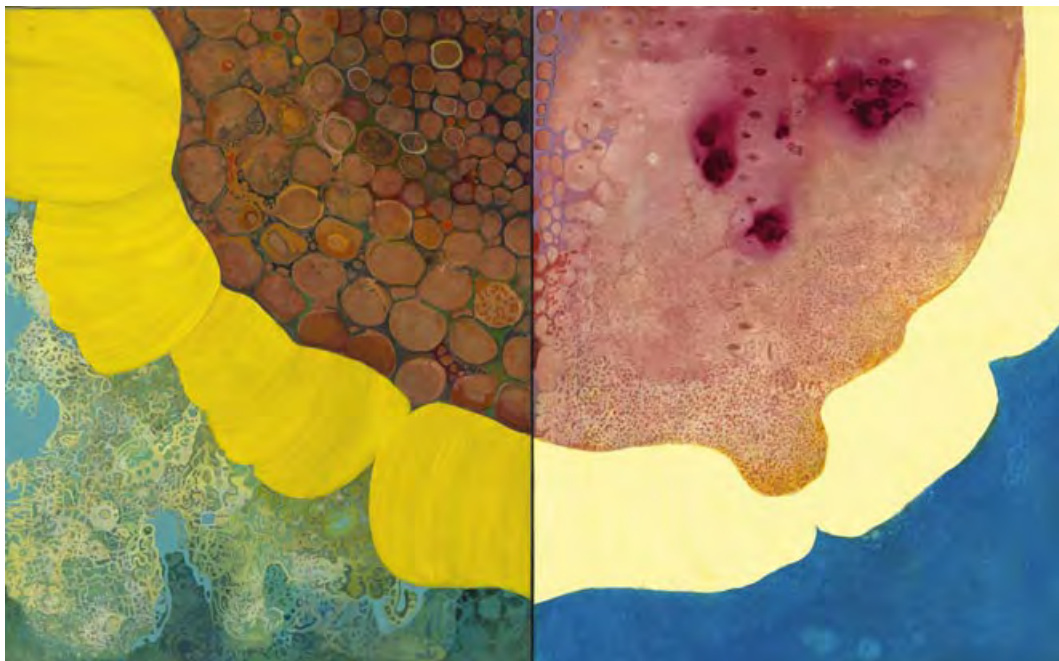
City Walk. Oil, cold wax. 28"H x 48"W. \$4,300

"My work is inspired by nature and most often the finished piece is a reflection of a place I have visited. A walk in the park is referenced here with the various shades of greens and oranges, although the season is left to the viewer. The mark-making and other shapes in this painting build the impression that we could quite possibly be near or in a city. Painting with oil and cold wax as a medium allows me to add many layers to build up an interesting story that I hope resonates with my viewer."



In the Beginning. Acrylic on canvas. 51"H x 35"W. \$7,000

"In the Beginning comes to be as all works of art do. The artist doesn't always know how this happens. I had decided to use photos from an afternoon at the pool and strip the guys of their suits, leaving them floating on their way to somewhere. I usually begin with photo imagery that I have manipulated, before transferring the image to canvas. Painting is the final step."



Fall to Winter Hidden Legato. Acrylic on canvas. 30"H x 48"W. \$2,500

"Fall to Winter Hidden Legato is a two-panel composition that blends vibrant color and organic shapes to explore natural transitions. Inspired by the fleeting moments of change in the natural world, this piece captures the quiet yet profound shifts that often go unnoticed."



The Life Behind Things. Oil, mixed media on canvas. 60"H x 48"W

"This piece is layered in oil, ink and hand-gilded canvas scales with sparks that are cut and attached individually at slight angles that break the flat plane of the canvas. The tree embodies converging and exploding patterns in nature, bursting through an artifact of human-made patterning. The carpet and roots hide journal fragments and the Traveler's Prayer—offering protection for our movement through time."



Multifaceted. Acrylic on canvas. 32"H x 32"W. \$3,995

"Multifaceted captures the brilliance of a cut gem—its surface alive with shifting light, angles and energy. Iridescent paint and matte tones interact, creating a dynamic play between reflection and absorption. As the viewer moves, the piece transforms, refracting the gaze and revealing new visual harmonies. This is a painting in motion: a convergence of planes where light never settles and meaning continuously unfolds."

John A. O'Connor



Artichoke Nibbles. Pastel on paper. 10"H x 7.5"W. \$600

"This is one of 107 pastel paintings that I created to illustrate *The Kitchen and the Studio: A Memoir of Food and Art* (Atmosphere Press). The book is a collaboration between myself and my wife, author Mallory M. O'Connor. We loved working on the book together—remembering the places, people and food we enjoyed over the years. The book also describes our mutual love of great food, great wine and great art. *Artichoke Nibbles* was Mallory's mother's recipe and makes a wonderful appetizer!"



Apricot Balls. Pastel on paper. 7.5"H x 10"W. \$600

"We made these tasty little bites as part of a party we created for Mal's mother, Lela. She loved 'all things English,' so we brought out the Spode and threw a tea party for her and a dozen of her friends. Again, I used pastels to capture the light, bright 'flavor' of the occasion. Cheers!"



Moonshadow. Black walnut root, bronze rod, river rock. 19.25"H x 16"W. \$2,400

"This sculpture is made from the root ball of a black walnut tree. There is a relationship between design and material that I use to create a visual balance. Working primarily in wood, grain direction is an important element in my work. Visually different grain patterns and carved textures can accentuate a piece's shape and invite an observer to touch and become involved with the piece. My work defines my passion for my craft and it is my hope that my work will engage and inspire that passion in others."



Phony Business (After Vandalization). Oil, enamel, gaffer tape, yarn. 60"H x 48"W. \$4,000

"This is a movie poster. For a preview watch on Instagram reels @ricretro."



Witnessing Waves: Warm Welcome. Acrylic on canvas. 48"H x 48"W

"A warm and gentle place to land is so very important. Whether it is a friend who had a horrible day, and needs a hug to know that they are cared for and loved, or a stranger who has survived the horrors of war, violence, famine or unrest, the invaluable tools of kindness, empathy and compassion must be kept at the ready. The *Witnessing Waves* series includes painted strands of stylized DNA wrapped in the river banks and around the roots of the trees, reminding us that we are connected to each other and to the planet."



Table. Forged iron and Montpelier curly maple. 48"H x 96"W x 12.4"D. Sold

"This table was a collaboration between Master metalsmith Frederick Crist and Master woodworker David Ramazani, The base was hand-forged by Frederick, and the flitch top is hand-planed curly maple from James Madison's Montpelier."

Anne M. Pegolotti Riou



Vagues et Marées–Waves & Tides. Diptych. Collage, acrylic on canvas. 40"H x 30"W each

"*Vagues et Marées* (Waves & Tides) is a diptych inspired by the movement of the ocean. I used a knife and dynamic brushstrokes to create texture and energy in the waves. Deep blues, blacks and sandy tones reflect the contrast between the sea and the shore. At the bottom, the Japanese paper adds depth and softness, blending with the flowing lines to evoke the rhythm of the tides."



Mais où va le Monde. Acrylic on canvas. 24"H x 36"W

"Mais où va le Monde (Where is the World Going?) explores movement, chaos and change through bold contrasts of turquoise and deep reds, along with textured layers that create a sense of urgency and tension. Circular shapes represent cycles, time and connection, while broken lines and textures show a world that is always changing. There's a dynamic tension, but also moments of openness and light that suggest resilience or even hope. The painting invites reflection on the state of the world—its beauty, its struggles and its questions."



The Shell Seeker. Acrylic, handmade and vintage papers. 40"H x 20"W. \$1,200

"This piece was created by happenstance; a beautiful shell gifted to me by a young friend, a new box of *Lascaux* paints that mysteriously appeared by mail in March, with the note 'Merry Christmas—these remind me of the beach—what do you think?' I had my tools, I love the beach, it was late spring, I was conjuring up visions of sand and sea and *The Shell Seeker* was born."



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."



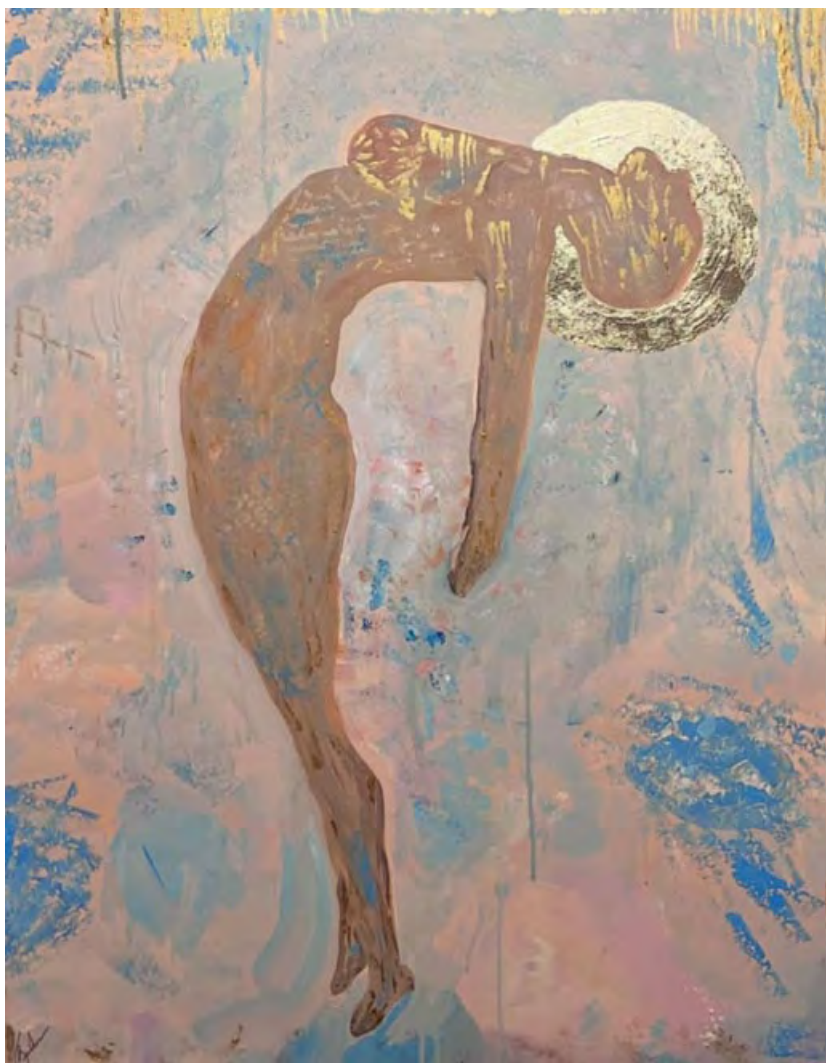
Bay in Green. Oil on linen. 24"H x 24"W

"My desire as an artist is to capture a bit of the magic I feel when I witness an extraordinary moment. In this painting, *Bay in Green*, the emerald green land symbolizing growth and renewal meets the blue waters of the bay and sky symbolizing hope and peace. Both are bathed in gold light symbolizing wisdom and enlightenment. Strong horizontal lines evoke a feeling of tranquility and vastness."



Estuary. Acrylic on canvas. 30"H x 30"W

"I draw inspiration from nature, with its soothing blues and greens, and the ever-changing landscape, a rich tapestry of our planet."



Ecstasy. Mixed media on canvas. 30"H x 24"W. \$1,400

"Ecstasy revealed itself to me as a poised moment caught between surrender and transcendence. I wanted to invite viewers to reflect on moments of joy, exhilaration and ecstasy—not as fleeting emotion, but as a sustained state of grace and transformation whereas humans we become a conduit for something greater. One of my goals was to have this mixed media piece resonate quietly with a sense of balance, serenity and a profound connection between body and spirit."



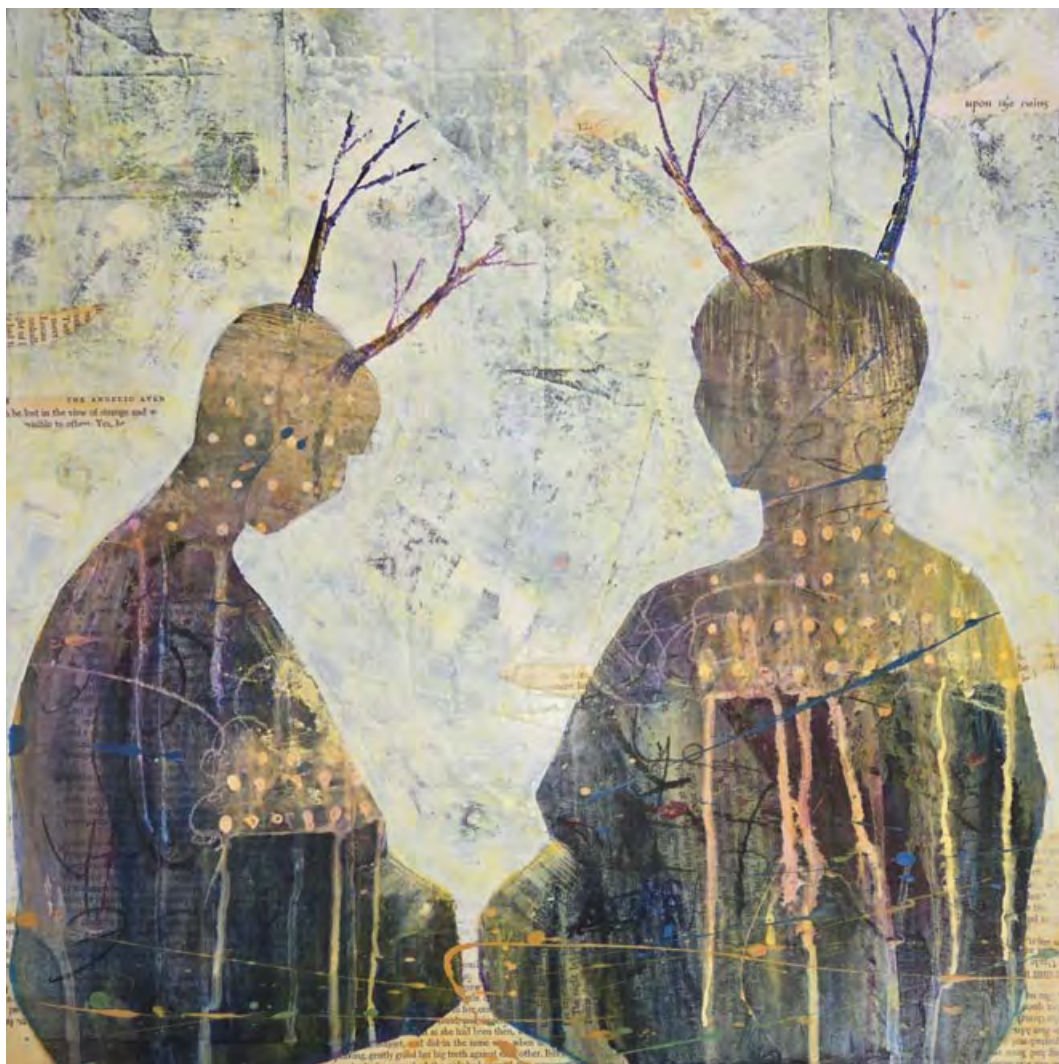
Northern Glow. Photograph. 27"H x 39"W

"Northern Glow was captured during a powerful 2024 aurora storm in northern Minnesota, as vivid bands of color lit up the night sky. The northern lights are special because they transform the sky into a living canvas—fleeting, unpredictable and vibrant—offering a breathtaking reminder of nature's wonder and the vast forces at work beyond our view. They are one of my favorite subjects to chase."



Cedar Point Ranch/ Vortex. Watercolor, gouache, snakeskin, thread. 14"H x 20"W. \$2,000

"Cedar Point Ranch/ Vortex" is painted in watercolor and gouache, augmented by snakeskin sewn onto the bottom of the image. It represents a close-up of granite rocks covered by running creeks, and meeting to create a waterfall. The snakeskin is a nod to the wild. This wonderful location is on a private property fifteen miles west of Yosemite. Creating the painting allows me to reconnect with the sight and awe of being there."



Upon the Ruins. Mixed media. 16"H x 16"W. \$375

"This painting began as a wild, abstract expression. Gradually it was refined through the exploration of negative space—like pulling figures from a primordial void. Through layers of texture the forms emerged. Branches sprouted from their heads evoking a meditative, shamanic presence. Like all my work, this painting reflects my love of nature, my curiosity about the sacred, and my ongoing inner journey."



Oceans Whisper. Fused glass. 15"H x 15"W x 10"D. \$500

"Soft, rolling currents seem to move within the glass, as the decorative glass sculpture *Ocean's Whisper* captures the quiet, rhythmic pulse of the sea. Translucent waves of blue rise and curl with effortless grace, their fluid motion frozen in time. Unique textures ripple across the surface, while tiny bubbles suspended within the glass glisten like sea foam, creating a dynamic visual experience from every angle."



Slab Plate. Stoneware clay. 6.5"H x 11"W

"I am a potter who loves to make work that people like to use, serve food on, care for, hold in their hands and even put in the dishwasher. The glaze is a unique one, as I make it myself. It is made primarily with oak wood ashes."

Michael Schaffer



High Desert 11. Mixed media. 30"H x 30"W. \$2,500

"I am a mixed media artist who employs an organic use of paint, ink, metal, earth, tile, pumice, sand and other media and materials to bring my visions to life. The two pieces shown here are part of my *High Desert* series inspired by Joshua Tree National Park in the high desert region east of Los Angeles. Through the lens of an abstract expressionist approach, I seek to celebrate the mystery and wonderment of this place. The series has been exhibited in Sacramento, CA and at Amsterdam Whitney Gallery in New York, NY."



High Desert 14. Mixed media. 30"H x 30"W. 2,500

"This piece, the 14th in my *High Desert* series, is my attempt to show the stunning environment of Joshua Tree National Park at dusk. It is one of the most beautiful sites of nature one can see. And for me, it encapsulates divergent visions of the natural world. I used acrylic paint and ink to accentuate the shimmering radiant colors and variegated geological shapes of its angled boulders. This piece is representative of my expressionist naturescape paintings where I try to capture the fleeting effect of natural phenomena."



Pomegranate and Silver Bowl. Oil on linen. 9"H x 12"W

"I like to think of Silver Bowl as carrying around the memory of all of the reflections that have passed through its lifetime. Muted, subtle, luminous and a touch withdrawn, Silver Bowl reflects a softer and more companionable version of each passing friend. The pomegranate is luscious and bold on its own. Sharing space with the bowl allows it to tone down, calm down and relax into the silver way of living. Painting another moment in Silver Bowl's life is an honor I return to over and over."



Saturate Series: Audrey Hepburn. Acrylic, pencil, ink, paper on canvas. 24"H x 18"W

"My work is almost always abstract. I love bright, dramatic colors. My subjects are bold and unusual."

Joan Schulze



13 Bowls. Silk, cotton, thread. 47"H x 33"W. \$5,500

"Ordinary materials can become more than the sum of their parts. The bowl provides ways to think about the beauty within an object. Stitched lines and silk fragments gain power as poetic impulses are revealed."



The Disappearing Bowl. Silk, cotton, thread. 44"H x 34.5"W. \$5,200

"I had thought that this would be the last work in my series: *The Bowl*. When I completed this quilt, more ideas came to mind. So I continue with the quilts and collages inspired by these real and imagined vessels."



Saguaro Skies. Oil on canvas. 36"H x 48"W

"I am truly impressed by the giant saguaro cactus, almost tree-like, towering over the desert. It is fascinating that they take decades to grow, sprouting their first arms at 75–100 years old!

Wandering through a hillside of hundreds of saguaros near Tucson, I was inspired by the unusual shapes and knew I needed to paint them. The bright, vibrant Southwest palette was perfect for capturing the stunning hues of the desert."



Bee Attitude: The Bees Shall Inherit the Earth. Fabric, embroidery, beads. 33"H x 22"W. \$2,500

"As I began constructing this piece, I was in an open-air house that had a swarm of bees pass through, and I felt blessed by the bees and supported by the Universe in my efforts. Bees have existed for over 120 million years, and our human existence is dependent upon them. This piece is hand-sewn in a quilt style and is made with pieces of fabric from the Shepibo Indians of Peru, hand-beaded fabrics from India, and embroidered silks from China to make this piece 'international.'"



Night Watch. Acrylic on canvas. 30"H x 24"W. \$800

"Night is a time of mystery, reflection and peace. One has time to consider the past and look toward the future. Wrapped in the darkness, there is also a sense of safety even if temporary. The darkness can also be a meditation as such, and this is how I view this work."



Grain Elevator in Three Forks. Acrylic on wood panel. 36"H x 30"W. \$2,448

"Drive the back roads of America and they appear—suddenly around a bend or gradually as you approach the knob of a rolling hill. Weather-worn barns, farmhouses and grain silos are signatures written across our landscape. Each represents generations of families who worked the land. My work is a study of these structures. Part chronicle and part celebration, these paintings are a tribute to practical beauty, to peeling paint and popped nails, to what is, to what is found again after being nearly forgotten."



The Golden Age. Oil on linen. 14"H x 11"W

"This is a painting done from life. I made the hat from a piece of lace which I sewed into a straw hat worn by my wife. The name *The Golden Age* is meant to suggest a subject and place in the distant past."



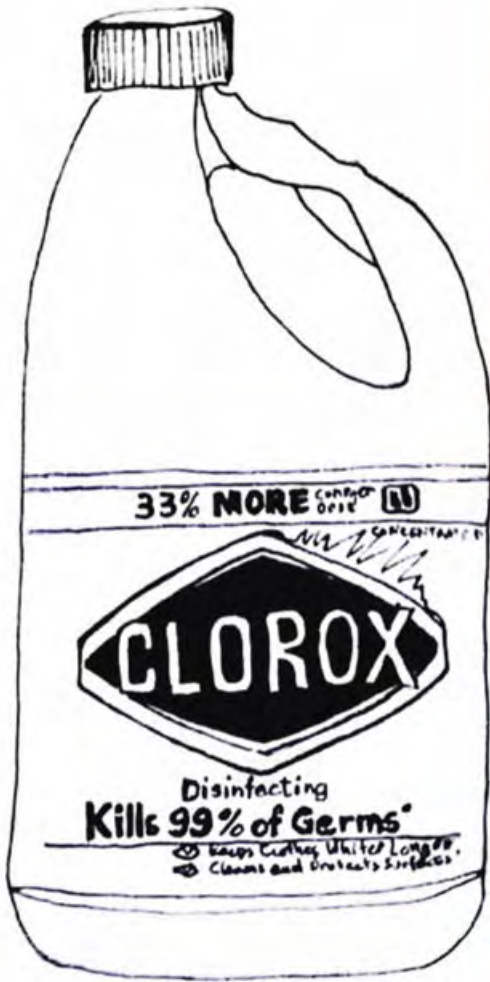
Spring Bouquet. Oil on canvas. 24"H x 18"W

"I specialize in dining-related subjects and scenes, as well as European interiors, architecture and landscapes. This painting depicts the elegance of a classic table setting, one which is appropriate for any interior."



Say it Loud, Say it Proud, #2. Acrylic on canvas. 34"H x 30"W

"Say it loud, say it proud. Let your truth rise.
Thunder through silence. Colors bright as sunrise.
Raise your banner high. Dare to belong;
In the glow of your voice. The world finds its song."



Stay Home Series: Domestic Landscape (Clorox). Drawing. 10"H x 10"W. \$450

"During the COVID lockdown in 2020, I hosted daily Zoom art workshops for kids and teens in my Greenpoint community. This collaborative piece, created with teen artist Veronica Franczek, shows two Clorox bottles: mine in black ink, and Veronica's in color. It echoes my earlier *Domestic Landscape* series, an intimate portrait of crisis created with children, where household items became markers of time, connection and resilience."



Dunes Series: Untitled. Archival inkjet print. Dimensions vary

"The *Dunes* series was photographed at Oceano Dunes Nature Preserve near Pismo Beach, California. It's a strictly formalist exploration of light, line and texture, reminiscent of the look of infrared black and white film. My experiments with extreme toning push the gritty realism of the dunes into an abstracted lunar landscape where the snakes of sandy lines become undulating streams and daylight glows like the aura of the moon."



Juniperus Occidentalis III. Oil on canvas. 36"H x 24"W. \$7,000

"Here, I have imagined the worst. The moment of reckoning, a fire storm encroaching on an ancient Sierra Juniper in Northern Yosemite. Due to climate change and 100 years of fire suppression, even fire-resistant trees are being wiped out. With these extreme fires there is total loss, for which the forest will not return. I hope to rekindle the wisdom of cultural burns, practiced by Indigenous communities for millenia, in an attempt to preserve these ancient conifer forests and maintain a balanced ecosystem."



BeautyFull Butterfly. Mixed media on paper. Originals: 11"H x 14"W. \$450 framed. Poster: \$50

“Each butterfly reflects reverence for the exquisite diversity and love of nature’s creation. The butterfly symbolizes transmutation, from one state of being to the next. It is the visual approximation of The Hero’s Journey. While this journey can be painful, at its end is the reward of a key. To acquire the privilege as such, think of each butterfly as unlocking The Door of Beauty, Love and Truth.”



Do You Hear That Sound? Watercolor on paper. 62"H x 47"W

"This work is about Gaza. Some of the world's oldest olive trees grew along this narrow strip of land by the sea. Olive branches have long been a symbol of peace throughout the world. Now the branches are broken, scorched, groves deliberately destroyed to cause suffering to a people. I chose these images, a rabbit in a state of alarm, a cargo ship on the horizon, to raise an alarm. How far has humanity fallen, as the sound of each voice of dissent is silenced?"



Pillars of Flow. Diptych. Mixed media, acrylic on cradle wood panel. 48"H x 12"W each. \$1,800

"The *Pillars of Flow* was created for the 48 Pillars exhibition at Arc Gallery in San Francisco.

Working within the show's size constraints I used shapes, layered paper and paint to build depth, memory and movement. These layers carry traces of personal moments and emotions. Through texture and color, I reveal and conceal, creating tension, rhythm and a quiet dialogue between myself, the work and the viewer. I completed my MFA in visual arts at VCFA, a CalArts affiliate, in 2025 and joined the ArtBias artist group."



Hole in the Wall. Oil pastel on paper. 16.75"H x 20.25"W

"This particular piece is a 'struggle piece' and represents my ability to persevere. Despite the extreme wind and sun, despite my physical fatigue, and despite the difficulties created by my uncertainty, I persisted."

Robert Vrboncic



Devotion. Tiger maple, padauk. 16.5"H x 12"W x 3"D. \$625

"The *Devotion* sculpture is two swans sharing one heart and is made of tiger maple and padauk hardwoods. I laminate the different woods together then hand-carve the sculpture to achieve the loving design that I envisioned. Each sculpture is a one-of-a-kind artwork since the natural wood's beauty enhances the design."



Cubic Maze Charcuterie Board. Maple, walnut, cherry, white oak. 11.5"H x 17.25"W x .75"D. \$225

"Cubic Maze Charcuterie Board is made up of maple, walnut, cherry and white oak to give the illusion of drawing you into the 3-D design. This unique artwork design was inspired by M.C Echer, and by marble in Italy. The charcuterie board is fully functional and safe to use for food and finished with natural ingredients."

Susanna M Waddell



Evolution of a Frog II. Encaustic burn, alcohol inks on wood panel. 26"H x 14"W

"This work is part of a series of encaustic paintings I call *Miracle Grow*. The frog is kind of a spiritual being to me and often captures my imagination and inspiration. The playfulness of working with the encaustic medium is a joyful process. The luminosity tends to capture the viewers' interest."



Gnarly Growth. Encaustic burn with alcohol inks on wood panel. 26"H x 20"W

"This painting is also part of the *Miracle Grow* series and was inspired by spring gardening. 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.' The burning in, or fusing, is important to the process of creating this type of painting."



Renewal. Oil on panel. 16"H x 12"W

"It is a miracle of sorts, the renewal that takes place from a bulb—that nondescript thing functioning as a food storage organ during dormancy. Beautiful flowers have lain in wait. As an oil painter who keeps a garden, it seemed an appropriate subject, not only at the turn-of-year but as a promise about life itself."



8ft The Pencil – Life Demands Both Ends. Mixed media. 8'H x 3'W. \$20,000

"As a conceptual artist who prioritizes the idea behind the piece over the object itself, this work merges craftsmanship with concept. *The Pencil* (standing 8 feet tall) highlights a simple, everyday object and symbolizes life's dualities—creation and correction, boldness and humility, action and intention. 'Dear Self, What will you do today?' is an invitation to live with intention. 'Life Demands Both Ends' is a metaphor for beginnings and endings, mistakes and mastery, creating and refining."



Good Luck Bamboo. Watercolor. 12"H

"Alla Prima is my watercolor technique, a wet on wet approach that allows spontaneous and expressive brushwork. It is my signature style being improvisational that makes each watercolor composition feel alive and unique. My favorite subject is the leaf on the bamboo."



Halo. Oil on canvas. 60"H x 28"W

"A recurrent theme in my work is an inner struggle to balance my need for control, in life as well as in painting, with the desire to let go. In *Halo* I hope the viewer will recognize the places where I have slowed down to capture details and make intricate marks, made with small brushes or drawing materials, existing side by side with areas of abandon rendered in bold, splashy strokes made with very loose paint and large house-painting brushes."



Horizon. Photograph. Print dimensions vary

"Horizon is an abstract photograph of the North Dakota landscape. The horizon line sharply separates the land from the sky, as the vibrant blues from the atmosphere above contrasts with the browns and soft color gradient of the earth. Created using intentional camera movement this image, along with my other abstracts, are an exploration into my relationship with nature and landscape."



Ready to Rock. Glass beads, silk, suede, Dacron, quartz crystal. 12"H x 8"W x 8"D. \$3,000

"This work was created after my divorce. It was a declaration about my new life going forward after a long marriage to my high school sweetheart. I was ready to rock and experience all the things that I had not done before. This piece demonstrates various beading techniques as well as many patterns and textures. Red is my favorite color and represents passion, energy and action. This is one of the only pieces in which the facial features are more developed. There is quite a bit of action and movement in this piece."



Carter. Oil on birch. 18"H x 24"W

"I have always been fascinated with that moment when you look at a child, and the adult looks back. In this new series, instead of working with strangers, I have taken on the familiar. I am related to these babies. They are my grandnieces and grandnephews. In this image of *Carter*, I see an old soul who thinks best in the open air."



De Stele. Oil on canvas. 10"H x 10"W. \$650

"Trained as an architect, my primary interest is to create pure paintings developed through a strong focus, rigorous form-giving ability, and the direct response to the physical, analog qualities of support, pigments and tools. I create color block paintings that are narrative-neutral, self-contained and free from reference to commercial, social or manufactured influences. The paintings are constructed as they are being painted. The small oil studies often serve as the foundation for larger works on linen."



Forest for the Trees. Watercolor on canvas. 12"H x 14"W. \$500

"The image here of a forested wood coupled with the title suggests a metaphorical connection with how we as humans view a problem. Are we missing the point? Are we blind to seeing what lies beyond the obvious? The idiom originated from the people's frustration with how the Pope and King of England in the 1600s resolved matters. It appears that for centuries we humans continue to grapple with how to resolve perennial issues. This painting is my attempt to meaningfully depict said dilemma in the present day."



Untitled. Oil on canvas. 60"H x 48"W. \$5,600

"Recently during the course of a long conversation with a fellow artist, it came out that I am a landscape painter. Not in a representational way, but in a somatic way. Geological happenings, geo-thermal landscapes, merging, blending with interior spaces, with water, earth, fire, stone, trees, waterfalls and air. Expansion, felt here as receding space, and softer blended areas, contrast the shallow, more opaque picture plane indicative of the grounded earth, and solidity. The two tussle in a harmonious dance."



Nerikomi Orb. Nerikomi porcelain. 6"H x 8"W x 8"D

"I have been exploring *nerikomi* porcelain for about a year. This piece started with my hand-coloring the porcelain with mason stains, stacking up the colored layers of various widths, then using a pinch pot technique to open the form and create a vessel. I love to see how the layers move up the side of the vessel as the form takes shape."



Pastoral. Mixed media. 20"H x 20"W

"Pastoral uses color and texture from myriad paintings cut up into equal triangles—palette triangles. Creating painting this way, I am able to extract unique subtleties from each to construct complete images. Pastoral continues a process of exploration and discovery."

Venue: Andra Norris Gallery, Burlingame, CA.

Jeannine Young



My Girl. Welded steel and bronze, stained glass. 17"H x 8"W x 7"D. Unique: \$3,800

"I enjoy using flat planes and angles to describe the female form. This piece is welded of steel and bronze, with hundreds of pieces of stained glass decorating her dress. I try to show grace and strength in my female forms. This piece is inspired by my beautiful daughter."



Femme de Terre. Welded steel and bronze, stained glass. 17"H x 9"W x 8"D. Unique: \$3,800

"I weld these ladies with steel, then braze with bronze and finally decorate the dress with hundreds of pieces of stained glass. For this piece I wanted to use different colors of glass to represent the transition from grasses and flowers to the blue sky and clouds. *Femme de Terre* means woman of the earth."

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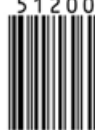
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