

# Blue



Poster art: Judith Williams; Design: JFT



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## ABOUT THIS EXHIBIT

An online exhibit featuring of one of our most popular Gallery show themes. An open call to artists presented this prompt:

*In this exhibition BLUE is the HUE! So many intriguing shades of blue to work with including cyan, cobalt, cerulean, azure, navy, indigo, periwinkle, royal, sapphire, steel, slate, sky or baby blue. Which ones inspire or challenge you?*

This exhibit includes 94 artworks created by 84 artists from 17 US states and Australia. Artist contact information is included in their artist statements [here](#), and on the [online exhibit page](#).

## SALES

Your purchase of works for sale supports both the Artist and O'Hanlon Center for the Arts!

Please email [office@ohanloncenter.org](mailto:office@ohanloncenter.org) if you would like to make a purchase. We will connect you with the artist and help make arrangements.

## SHOW CREDITS

Erma Murphy, *Executive Director*  
Carolina Dangond, *Administrative Assistant*  
Jeremy Thornton, *Curator*  
Kellan Christopher, *Program, Webmaster*  
J. Livingston, *Poetry*  
*Thanks to the OHCA Exhibition Committee*

## ABOUT THE JUROR

### Sarah Shepard

Sarah Shepard is an art industry professional with 19 years experience in the art world and is currently the owner of Sarah Shepard Gallery in Larkspur, CA, founded in 2018. Prior she was the Director of PHOTOFAIRS, San Francisco, a leading international fair dedicated to contemporary photography. Sarah worked in the auction world for 15 years at Christie's, Sotheby's and Phillips.

Skilled in managing client relationships and cultivating new opportunities within the art world, Sarah is experienced in advising clients on buying, selling and appraising. In addition to being on the Board of MarinMOCA, Sarah helps Bay Area arts institutions such as the Bolinas Museum, KALA Art Institute and Southern Exposure with their annual benefit auctions. She is an annual juror for the Youth in Arts Rising Stars Annual High School Art show and is on the auction & annual fund committees for Sun Valley School in San Rafael.  
[sarahshepardgallery.com](http://sarahshepardgallery.com)

**View the Online Exhibit**

[ohanloncenter.org/2024/10/blue-2024/](http://ohanloncenter.org/2024/10/blue-2024/)



**Deborah Adams Wilton**

*Untitled #10*

Acrylic on wood  
66 Inches x 48 Inches NFS

My artistic journey has transitioned from representational oil paintings, focusing on still lifes and figures in interiors, to abstract works that explore the interplay between interior and exterior spaces. As my style evolved, my interest shifted towards composition, painting from memory to capture the essence of a place and the nuances of light. This evolution led me to collage, a medium that aligns with my approach of layering and assembling fragments to create a visual memory. Both process and composition are central to my art. I begin by experimenting with color palettes drawn from recollections, gradually piecing together these color fragments to form a cohesive image. [deborahadamswilton.com](http://deborahadamswilton.com)



**Ned Axthelm**

*Blue Skies*

oil on panel  
14 Inches x 11 Inches \$700

Sailing in the blue of the sky, a sunhat ship passes through. |

I want to tug on your sleeve, point and say, "Wow, look at that! Amazing." Exploring the ways we see the world, as well as how we read and understand a painting, offer me opportunities to play and infuse curiosity and joy into the experiences of my audience. [nedaxthelm.com](http://nedaxthelm.com)



**Ned Axthelm**

*Submerged*

oil on oval panel  
12 Inches x 9 Inches \$475

A woman working, trying to keep her head above water. |

I want to tug on your sleeve, point and say, "Wow, look at that! Amazing." Exploring the ways we see the world, as well as how we read and understand a painting, offer me opportunities to play and infuse curiosity and joy into the experiences of my audience. [nedaxthelm.com](http://nedaxthelm.com)



**T Barny**  
*CIRCO - 'To Traverse'*

Bronze, Sapphire Patina - Edition of 25  
23 Inches x 16 Inches x 16 Inches \$18500

Though bronze castings are typically taken from clay or wax models, "Circo" was originally carved in Utah Calcite. I had the original sculpture "3D" scanned, and that scan was used to "3D" print a model from which to make a wax mold. | I am a California native with a BFA from Rhode Island School of Design. I have carved awe-inspiring sculptures for 4+ decades in Sonoma County. My works range from one-foot pieces to towering monoliths, showcasing an eye for materials and artistic vision. Inspired by natural forms and geometric shapes, my sculptures seamlessly blend with nature, evoking wonder, and magic. My signature Möbius forms create a mesmerizing illusion of movement. Crafted in stone or cast in bronze, my sculptures embody harmony and balance. [tbarny.com](http://tbarny.com)



**Laurie Batter**  
*In the Flow 2*

Mixed Media  
12 Inches x 12 Inches \$375

acrylic paint, gouache, watercolor, Pan Pastel,  
collage, charcoal pencil on wood panel.

This is the second in a series of paintings about Laundry on the line, and this one celebrates all the women who have labored over laundry for generations. Some see laundry, some see people dancing. | I AM INSPIRED BY THE DISCOVERY OF BEAUTY IN SMALL AND GREAT THINGS, EXPLORING EACH, AND REVEALING MYSELF THROUGH EACH CREATION.

I began creating art as a small child, having the good fortune to be born into parents who collected art and exposed me early to masters and enrolled me in arts workshops. Now, after many years, and the surprise blessing of the Pandemic, I have rejoiced in renewing my connection to the creative flow, using the time, energy and focus to create art every day, exploring creativity through multiple mediums and subjects. I recently completed a three month workshop, Creative Visioning Program (CVP2024) by Nicholas Wilton, Art2Life, and am a member of the Art2Life Academy. It was a transformational experience! Experimenting by combining mediums not normally combined excites my creativity and flow. My work has been collected by art lovers around the United States and in England. [www.yessy.com/lauriebatter](http://www.yessy.com/lauriebatter)



**Gina Blickenstaff**  
*Reservoir Trail - Palmer Lake*

oil  
24 Inches x 30 Inches \$2400

What a magical little winter scene this was on my way up to Palmer Lake Reservoir! Nature never disappoints! | An important mentor of mine once said that artists comb the heavens for beauty, and I think that's largely true. It is true in my life and it brings joy to me to be able to harness the beauty in our surroundings and to share it with those who lack the ability to concretize it in a form that satisfies and endures. Therefore I believe it is my purpose to uplift and inspire through my art and I do it every which way I can. [ginablickenstaff.com](http://ginablickenstaff.com)





**Gina Blickenstaff**

*Blue*

oil

48 Inches x 60 Inches NFS

I spent the day picking everything I could find in the garden that was blue or purple to make this still life. All the blue paint colors I used were so very moving that I felt like eating the paint!! | An important mentor of mine once said that artists comb the heavens for beauty, and I think that's largely true. It is true in my life and it brings joy to me to be able to harness the beauty in our surroundings and to share it with those who lack the ability to concretize it in a form that satisfies and endures. Therefore I believe it is my purpose to uplift and inspire through my art and I do it every which way I can. [ginablickenstaff.com](http://ginablickenstaff.com)



**Bruce Block**

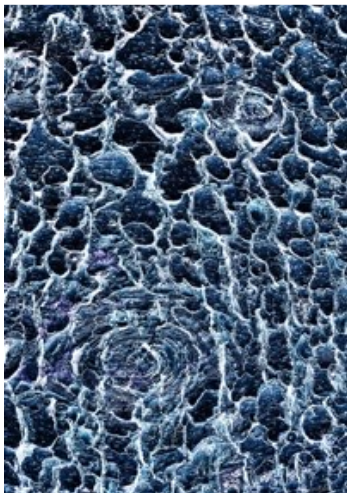
*Where the Water Meets the Shore*

Negative image digital photograph printed  
on clear acrylic

24 Inches x 20 Inches \$450

*Where the Water Meets the Shore*: Negative image of the edge of the ocean where water meets the shore along the Oregon Coast |

*Knotty Pine Bark*: Close up view of a knotty pine tree's bark with a bit of moss/lichen. The image is a negative of the original photo with some color filtering and printed on clear acrylic. |



**Bruce Block**

*Knotty Pine Bark*

Negative Image Photograph printed on  
clear acrylic

40 Inches x 26.5 Inches \$895

I draw inspiration from the natural world and the Pacific Northwest offers plenty of opportunities. My artwork is a process that evolves with many iterations. I often start with a photographic image that, while technically sound is not particularly exciting. I then experiment with various techniques of digitally manipulation of the imaging until I get the something bold and captivating. Just as I learned in my process engineering background, every process can be continually improved upon and perfected, hopefully my artwork will follow the same path. [bruceblockphoto.com](http://bruceblockphoto.com)



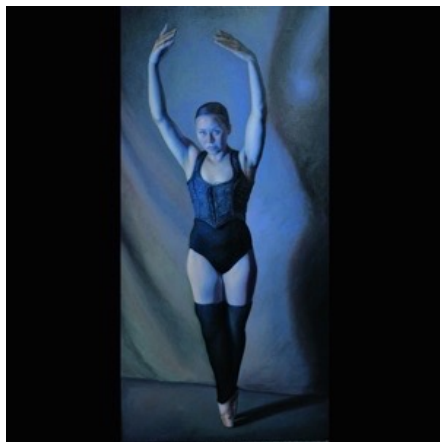
**Gina Borg**  
*Vault*

acrylic on paper  
32 Inches x 24 Inches \$3200



**Wanda Bryant**  
*Spiral Galaxy ERB 22223*

Stiffened fabric, hubcap, brushes, ribbon,  
mirror, fabric  
38 Inches x 38 Inches x 7 Inches \$1450



**Diane Burchette-Gomez**  
*Lana*

Oil on canvas  
48 Inches x 24 Inches \$6000

A few years ago I was interviewed for a studio visit video blog. The interviewer asked me if my interest in intense subtlety was a way of being in dialogue with the natural world. This was such an illuminating question and my answer was yes. I'm curious about why the nuances of repetition of form in nature are so moving, be it leaves on a tree, blades of grass in a field, or pale buildings encrusting the hillsides of San Francisco. Although my work is abstract, this curiosity informs my process.

My paintings are about relationships between colors and light. I want to understand why color has the effect on our psyches that it does. I employ shifts of warm and cool tones within a limited palette, with incremental tonal changes that occur across the canvas. I employ a particular type of mark making and build layers over repetitive applications of that mark. I want to create a space in which one can quiet their mind and think about movement, growth, and interconnectedness.

[ginaborg.com](http://ginaborg.com)

As a child, the Midwestern ethos of conformity governed my social world. I found my first escape through music. Later, ethnomusicology opened my ears to nonwestern music. While living in LA, first studying at UCLA and later teaching at the California Institute of the Arts, I was exposed to and worked with brilliant avant garde artists, free thinkers, and exceptional intellects who strove to push the accepted boundaries of art. Following a long, successful academic career in ethnomusicology, I now work as a visual artist, specializing in sculpture, both freestanding and wall-mounted, with an emphasis on textile manipulation. My works are layered with multiple meanings that are often unclear until the work is complete, structures that seemingly create themselves, and media whose juxtapositions are unusual, pretty, startling, or even whimsical. I often incorporate detritus from LA's streets side by side with expensive fabrics to address issues that are part of my world.

[wandabryant.com](http://wandabryant.com)

Started with a verdaccio underlayer, the method used in Florence during the Renaissance. Color is then layered on top. | Why do I paint? It makes me happy. The way I paint is mostly mental and I love solving these particular problems. I use math and geometry; phi, grids, % of hue, lightness and saturation as well as perspective lines. I love the planning as much as the execution. It's an attempt to control the chaos. It's my internal dialog.

How do I choose what to paint? I like finding those things that connect us as human.

Do I have a purpose? I don't know. Do we create our own purpose? Maybe. I ask myself why I am able to paint the way I do. Why do I have this gift; because of my ancestors? There is no answer. Do I just do my best in the field I enjoy? What more can anyone do? Maybe the question should be, what am I going to do with it?

Painting can become a beautiful obsession if you let it. I can't not paint. It's who I am. My best piece is always the next one that's still in my head. [ArtistDiane.com](http://ArtistDiane.com)



**Jan Buscho**  
*Walk in the Park*

Oil on canvas  
36 Inches x 36 Inches \$800

My paintings are a combination of memory, reality, and imagination with the goal of a unique perspective and dramatic impact.

I often choose images of water and clouds because of the possibility of drama and the variety of textures, light and atmosphere – bright days, storms passing, movement of the clouds. I try to express their transience and motion. My compositions often utilize extreme proportions, including large skies, for added impact.

Based on a natural environment, I am looking at expressing changing light at different times of day. Rather than duplicating a scene, I am interested in creating an atmosphere that moves me, capturing a moment in time. [www.jbuscho.com](http://www.jbuscho.com)



**Karen Buttwinick**  
*Freefalling*

Encaustic Mixed Media

As a native Californian, I am surrounded by unparalleled natural beauty and endless bodies of water which inspire and beckon me. As an artist, I find solace in my creative process and paint to heal because I struggle with a chronic illness and I need an outlet to process the many challenges our society and planet currently face.

The color blue provides an oasis and refuge from the turmoil and busyness of our daily lives. It calms us and consoles us in times of heartache and pain. We look up to the sky and wonder what lies beyond. We gaze at the ocean and imagine the life teeming below. The waves are our breath as they ebb and flow, as we inhale and exhale. We drown ourselves in blue when our mood fouls and our spirit suffers.

I paint in blue because it is my cocoon that revives me and calls me to action. I paint in encaustic because I am drawn to its jewel-like, luminous, ethereal qualities and am captivated by the infinite creative possibilities this medium offers. [karenbfineart.com](http://karenbfineart.com)

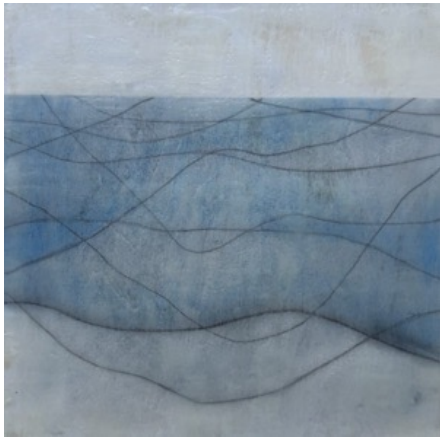


**Kimberley Campisano**  
*Ferro Mutevole #7*

photographic print on metal

The photographic series, Ferro Mutevole is a response to the elastic nature of time and impermanent states of matter - the subject of much of my art. In her 2016 book, *The Secret Lives of Color*, Kassia St. Clair describes the color Prussian Blue (or iron ferrocyanide) as “not to be depended upon” due to its translucency and mutability under prolonged exposure to light. I was fascinated with the redundancy of the chemical name (ferro refers iron in Latin/Italian), and the idea that something named for a metal associated with strength and used to make durable tools could be so malleable. While photographing it, the pigment I dropped into water changed form rapidly, and I was struck by its capacity to reveal patterns in a substance we often think of as still and calm. St. Clair concludes her section on iron ferrocyanide referring to its “dizzying lattice structure at a molecular level... That such a thing was created by happy accident seems almost miraculous.” [kimcampisano.net](http://kimcampisano.net)





**Kim Cardoso**  
*The Summit of Mt. Everest is Marine  
Limestone*

encaustic, pastel, and graphite  
on birch panel  
20 Inches x 20 Inches \$1600

The lines in the series Nature's Library are inspired by the passage of time marked in rocks and borrow their titles from "A Brief History of the Earth" by Andrew H. Knoll |

As an extrovert in a complex world trying to find stillness, I explore themes of observation, communication, and ritual. With luminous materials, I pay attention to the places where we intersect with nature and are curious about the passage of time. Relating to my formal training as a metalsmith and working with my hands as a midwife, I savor the physicality of encaustic painting: construction, fire, carving, and rebuilding. I know my work is complete when it feels familiar and sensual and evokes connectedness. [kimcardosoart.com](http://kimcardosoart.com)



**Laurie Cartwright**  
*I'm Outta Here*  
  
pastel  
10 Inches x 8 Inches NFS

A rave in all his iridescent glory, walks away |

I have always loved photorealistic art and strive to paint pieces that are as close to real life as possible.

Each time I look for a new subject to paint I look for something that will stretch my abilities and offer me a challenge.

I Love the challenge of figuring out new techniques to get the work to look as close to real life as I can.

Every painting is a new chance to learn and grow. [www.lauriecartwright.com/](http://www.lauriecartwright.com/)



**Denise Cerro**  
*Wise One*  
  
Mixed Media Acrylic  
24 Inches x 24 Inches \$895

Multi layer background of papers, paint, marks...with a simple drying sage branch on top. Sage advice is like that...simple and wise. | I wake up most mornings and head off to my studio with papers in one hand, paint in the other and something in my mind I can't wait to get onto a canvas. The days adventure starts from there. Often using cast-off papers and substrates as my favorite mediums to work with, I'm always surprised at what people toss away. I feel like I'm saving valuable resources while creating something of beauty with them in the process.

There are so many wonderful avenues to take in art. I love the exploration! Whether I'm standing in front of my easel or a classroom full of students, it's what keeps me excited about this expressive journey: it's ever changing, always adventurous and completely delightful. [denisecerrostudio.com](http://denisecerrostudio.com)



**Kim Chigi**  
*Barcelona Blues*

Acrylic, pencil and collage on cradled  
wood panel  
9.5 Inches x 9.5 Inches \$250

My art is a reflection of my deep wanderlust and desire to connect with the world around me through the spaces I hold and explore via writing, travel and release of energy. I am inspired by the bold, expressive colors, sounds, textures and movements that I encounter during my travels, and I strive to capture these elements in my work.

The creative process is an intuitive one for me and it involves a great deal of experimentation and excavation of concepts and topics I explore in each piece. I work with a variety of mediums, including acrylic paint, charcoal, pencil, and collage to create works that are unique, expressive and capture moments of freedom. Adding, subtracting and curating as I develop each piece is the core of my work and helps nourish the curiosity and evolution of my process. Details and characteristics are extracted from my travels and writing in order to create a cohesive composition through intuitive layering, application and design. [www.artworkarchive.com/profile/kim-chigi/about](http://www.artworkarchive.com/profile/kim-chigi/about)



**Melanie Christensen**  
*Animated Water*

Acrylic  
24 Inches x 18 Inches NFS

I am inspired by the natural world as it relates to both the visible and invisible forces that define it. My artistic vision explores the underlying fluid physics and dynamics tied to the molecular weight of the pigments and the density of carrier mediums to derive images in a spectrum ranging from very abstract fluid modeling to identifiable elements of nature. I experiment with varying the layers of paint with this tenant in mind. Whether abstract or identifiable, I find underlying meaning in each painting - they each tell a story about the world and the forces that govern it. [www.mkchristensenmodernart.com](http://www.mkchristensenmodernart.com)



**Julia Coash**  
*Water Ways 1*

mixed media: recycled maps, nautical  
charts, paint on canvas  
20 Inches x 60 Inches NFS

These mixed media paintings combine recycled maps, nautical charts, and water media, juxtaposing wet against dry as a means of exploring the tensions between material and soluble forms in our world. The rich blue palette expresses associations with water phenomena and atmospheric conditions. Themes of interconnection are explored through the play between positive and negative shapes and visual movement. Interwoven marks both emerge and are submerged, suggesting both meander maps and the ebb and flow of water levels, while circular forms allude to the micro and macroscopic such as: atoms, bubbles, or planetary phenomena. This dynamic expresses the delicate balance between land and sea on our fragile planet. [juliaacoash.com](http://juliaacoash.com)





**Diane Cockerill**

*Flock*

Digital Photograph

11 Inches x 14 Inches \$500

The habit of bringing a camera with me, whenever or wherever I go, enables me to photograph the unexpected or the fleeting. Whether it's a walk in the city, a stroll at water's edge, or a glance skyward, I am prepared for whatever the world presents.



**Susan Costes**

*Oh So Quiet*

oil

20 Inches x 16 Inches \$500

Blue is the color of serene poetry, gentle daydreams, and tranquil mysteries. It can be calm and soothing or filled with sadness or despair.

My paintings are small fragmentary passages of spontaneous moments of time and because they are figurative, they are relatable on a visceral level, through mood, gesture, and relationships, which in turn generates a feeling of intimacy.

As I paint, the in-between spaces of our lives which we see but do not notice, becomes more apparent. I try and express this and communicate to the viewer via emergence and disappearance, line and no line, transparent and opaque, realism and abstraction, all coexisting in an attempt to see beyond the surface, both literally and figuratively, exploring the power of paint, color, texture and line.

I try to give the viewer a glimpse of the process the visceral hand on the surface. I invite you to explore the work, its complete incompleteness give the characters voice and share in these unwritten stories.

[susancostes.com](http://susancostes.com)



**Rebecca Cuming**

*Night Falls*

oil on canvas

64 Inches x 60 Inches \$11500

An expressionistic dominant cobalt blue painting highlighting the interplay between warm and cool colors, structure vs chaos and the tension between control and spontaneity | In my abstract works, I explore the intersections of color, emotion and nature. I aim to seek balance and harmony through contrasting elements; warm and cool colors, hard and organic edges, thick textures and washy layers, control and spontaneity, masculine and feminine energies.

My intuitive process mirrors the dynamic forces of nature guiding me into the depths of human emotion. I surrender to the creative flow, allowing it to shape and reveal the intricate web of feelings and experiences.

Ultimately, I invite the viewers to immerse themselves in their own emotional currents, finding solace in our shared humanity. [www.rebeccacuming.com](http://www.rebeccacuming.com)



**Paula Darnell**  
*Morning Glory*

Textile and fiber  
20 Inches x 20 Inches x 6 Inches NFS

The large "Morning Glory" flower is a wall hanging. | I am a self-taught artist specializing in textile and mixed-media jewelry and art. I have taught fashion design at the college level and adult education jewelry-making classes, and my designs have been featured in several magazines. Wool is one of my favorite materials, and flowers are my most frequent theme, both because of their wide range of shapes and hues and their beauty. Although their fragile delicacy doesn't stay around in nature, I can preserve it for long-lasting enjoyment in pieces of art and jewelry.



**Melinda diSessa**  
*Sea Foam*

oil sticks, wax crayons  
36 Inches x 36 Inches \$1200

I have not always been an artist. I have a PhD in philosophy and taught philosophy in Massachusetts before moving to Berkeley, California and working seriously in art.

Artists must be opportunistic and observant. An unexpected mark happens on a canvas or a paper, and you have to see it and take advantage of it. I love the challenge of listening, truly listening, to what comes to you by chance as well as what comes to you by choice. My years studying philosophy taught me to search for meaning, and art making is an inevitable, unavoidable impulse towards a meaning. It is important to me to try to be attentive, uncluttered, personal, and inventive in my art. [www.mdissessa.com](http://www.mdissessa.com)



**Lynn Doran**  
*The Blue Hat*

Photography - face mounted to plexi  
30 Inches x 45 Inches \$1750

My Art Career probably started in the first grade. The assignment was to draw an animal to go with each letter of the alphabet. This was my favorite part of grade school.

My Art education continued at Cal State Long Beach where I was awarded a BA of Fine Art. An Art education so profound it has gotten me thru many illustrious careers.

Over the years my creative energy has lead me to explore various art forms; Creative sewing, Ceramic Sculpture, Printmaking and Photography. Currently Printmaking and Photography are at the top of the creative list. One media has always taken the next to a higher level.

The Creative process keeps building, redirecting and flourishing. [lynnedoran.com](http://lynnedoran.com)



**Kelly Dunagan**

*Hazel on the Red Couch (study in blue)*

Gouache on paper  
8 Inches x 8 Inches \$900

I am a painter and photographer originally from St. Louis, Missouri. I received my B.A. in studio art from Stanford University, with a focus on photography. My background as a photographer informs my work as a painter; I seek to capture scenes that give a glimpse into some intriguing narrative—what Cartier-Bresson called “the decisive moment”—and compose my paintings from these photos. As a parent of young children, I am interested in using my work to explore the tensions between the different subjective realities of the parent/artist and children/subjects. My compositions often include interiors and families in intimate settings, through which I interrogate the nature of motherhood and the idea of “home” as a place of both refuge and imprisonment. [kellydunagan.net](http://kellydunagan.net)



**Chih Chun Eroles**

*Code Blue*

Acrylic  
24 Inches x 18 Inches NFS

This poignant piece honors the unsung heroism of my surgeon, who performed a life-changing operation that transformed my journey. Years ago, skilled hands wielded scalpels with precision, repairing and restoring my body.

Through every brushstroke, I pay homage to the dedication, expertise, and compassion of medical professionals like my doctor. Their tireless efforts, often unseen, improve lives and shape futures.

This artwork celebrates the symbiosis of art and medicine – two disciplines converging to nurture body and soul. [instagram.com/marierolesart/](https://www.instagram.com/marierolesart/)



**Ahdee G**

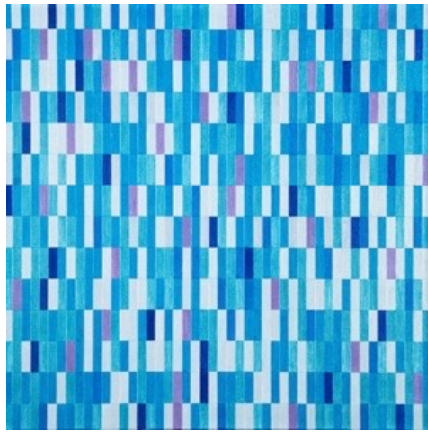
*Californians Gone Wild*

Oil on Canvas  
28 Inches x 22 Inches \$800

Palette knife oil on canvas. Boys in the snow for the first time. |

Completed in oil with palette knives, and nodding to impressionist techniques of the Greats, these works depict the calm of the outside despite any action taking place.





**Jonathan Gaber**

*Ice Blue*

metallic acrylic paint on canvas  
36 Inches x 36 Inches \$2500

Winter blue sky reflection on snow. Seven colors are combined in a semi-random pattern of 3/4" x 2 5/8" rectangles. 177-0523 |

I use my hard edge graphic technique in combination with studies of color to create abstract images. [jonathangaber.com](http://jonathangaber.com)



**Norman Gabitzsch**

*Alps in Blue Fog*

Aluminum Metal Print  
9 Inches x 20 Inches \$600

*Alps in Blue Fog:* This is not a paper cut graphic, but a photograph of the Slovene Julian Alps in silhouette on a foggy day. The photo is shot near Lake Bled, Slovenia looking towards the highest Slovenian peak, Triglav (2864 meters or 9396 feet), in the far distance. |

*Overlapping Sports:* I remember in high school, that basketball court always had markings for other sports. When I saw this Gymnasium court in Brežice, Slovenia, it brought back memories of home court advantage. The white pebbles on the blacktop reminds me of stars in the universe and amateur athlete who want to stars |



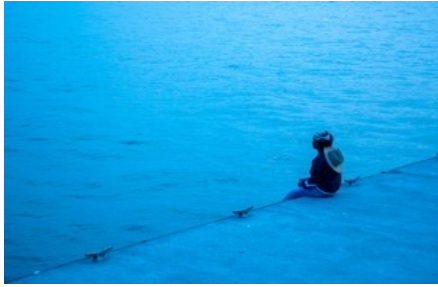
**Norman Gabitzsch**

*Overlapping Sports*

Aluminum Plate Metal Print Photography  
9.5 Inches x 14 Inches \$500

I live in a world of visual pollution, but I know worlds of Physical and Spiritual beauty exist. I am constantly on the lookout for small enclaves of beauty, but they keep getting harder to find. So I try looking in different ways. I try looking with different types of light ... soft light, strong light, light disturbed by strong weather, and the invisible light of infrared light. I try looking at complexity from new perspectives, and nature the way other creature see it.

I can find beauty in symmetry, asymmetry. and chaos. I find beauty in nature as well as architecture. I find beauty in life and in the day to day struggle to survive. I find beauty in simplicity and in complexity. Beauty is everywhere if you look the right way. [youpic.com/photographer/NormGabitzsch/](http://youpic.com/photographer/NormGabitzsch/)



**Mohamed Gabriel**

*Coolin*

Photography  
11 Inches x 17 Inches \$500

In a world busy with flash, consumerism, and capitalism, I find myself gravitating towards the underdogs, the unnoticed, and the neglected. Growing up as a middle child in a Sudanese family that is constantly migrating, I had the privilege of being in the most unlikely places for me to be in, having the most random possible interactions and experiences with the world around me.

From a hobby of taking photos on my phone to a passion with a professional camera, I'm continuously growing and learning to navigate art and photography as a language of expression. I try to capture the moments, people, and objects that we so often pass by without taking the time to appreciate, recognize, and admire.

Photography is about more than capturing the image, it is about capturing the stories of our world. And there are infinite stories to be told and heard. [www.morchives.com](http://www.morchives.com)

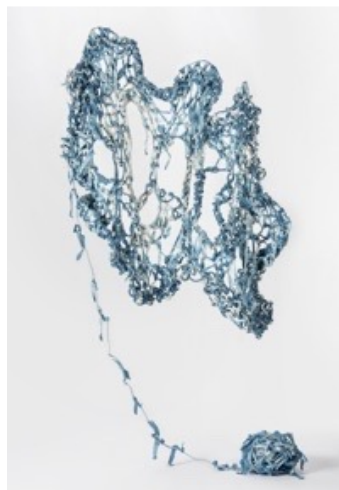


**Joan Gallagher**

*Buoyant Blues*

Oil and Cold Wax  
16 Inches x 12 Inches \$800

The blues, reflected in the sky and in the landscape are moody and somehow buoyant. | My color palette consists of many colors and is dominated by shades of blue. I am grateful to live by the SF Bay and Pacific Ocean and am constantly inspired by the infinite shades of blue created by the ever-changing sunlight and fog-filtered light. [www.joan-gallagher.com](http://www.joan-gallagher.com)



**Marilyn Geary**

*Net Blue*

Fiber: Cotton rope, recycled bed sheets,  
wire  
60 Inches x 48 Inches x 4 Inches NFS

Strips of recycled bed sheet bound on cotton rope acted as a resist in the indigo dye vat. I untied the strips, then knotted and looped them together with the rope. Through the repetitive process of freely knotting, netting, and looping, I found a meditative state of inner balance and connectivity. | Through my work I celebrate Nature, exploring organic materials, creating shapes and textures that reflect the natural processes of growth and decay. Along with organic fibers, I am intrigued by natural dyes: the soft, earthy colors that our ancestors learned to extract from plants and insects: the indigo blues, marigold yellows, cochineal reds, and onion browns. The colors always vary, diverse and unpredictable, like Nature herself. But blue is my favorite color. I always return to its soothing hues, whether I'm working in paper, wool or another fiber.

[marilyngearyfiberart.net](http://marilyngearyfiberart.net)



**Janet Gilliland**

*Blue on Blue*

Watercolor

14 Inches x 10 Inches \$400

Watercolor painting of various glass objects with sunlight shining behind |

I am a painter working in various mediums, inspired by the beauty that surrounds us in everyday situations and nature. Mediums are watercolors, acrylics, pastels and colored pencils. I'm a signature member of San Diego Watercolor Society where I have received several awards.



**Elizabeth Gomes**

*Blue Dawn Reflection 6:59 AM*

Pastel

24 Inches x 18 Inches \$950

This painting captures a brief moment where the warm light of the kitchen is reflected on the window where the first blue light of dawn begins to illuminate the hills and trees outdoors. |

The basis of all my art is finding moments that cause me to pause and be present. Lately, I have been working on a series of paintings based on reflections in the window of my home. There's a brief moment when the light blends both the reflection of the inside and the view of the outside, creating a liminal moment in time. This creates both magic and disorientation, and the familiar becomes unfamiliar. [www.elizabethgomesart.com](http://www.elizabethgomesart.com)



**Kitty Gordon**

*Orbital View*

acrylic paint on

repurposed window pane

27 Inches x 18 Inches \$1200

Geometric Abstraction | Even though life may seem chaotic and out of control, I have always felt that a complex and organized system is concealed within our seemingly random world. Our minds search for meaning as we seek to control the uncontrollable. We impose rules to try to understand the delicate balance between random chaos and structured order. Within this chaos, I see intricate patterns changing over time. Without human intervention, the world around us shows that order and chaos are woven together and ever changing.

I am fascinated by the geometry in every aspect of life because it contains the order that I crave. A mathematical system with absolute rules creates balance. In this balance, there is beauty. I use mathematical formulas and tools to create intricate designs. There, I find balance, harmony, and order within a complex, disordered world. The process of designing these motifs is mentally stimulating, while painting them allows me to enter into a calm meditative state. [www.kittygordon.com](http://www.kittygordon.com)





**Tricia Greaves**

*Breathe II*

Acrylic paint  
36 Inches x 36 Inches \$2600

Portraiture exploring mood and expression with use of color. Acrylic on canvas |  
For years, my son has asked what my favorite color is when there is nothing much to say, but he wants a smile and connection. My answer is always the same. Blue. There are plenty of shades of blue to encompass all my moods and emotions. I am naturally drawn to the use of Blue as I explore and express the world around me. Blue is life and love, is a natural companion and balance to the other colors, helping enhance all beauty. I enjoy using blue to reveal expression and depth in abstraction, portraiture, figures, as well as landscape. By using painting, encaustic, photography, collage, and digital art, I employ the color blue to explore the world around me, find beauty in the unusual, and try to express how it makes me feel. [www.thecrowsfootgallery.com](http://www.thecrowsfootgallery.com)



**Rose Guastella**

*Out of the Blue*

oil on canvas  
36 Inches x 36 Inches NFS

This orange and yellow dahlia needed a strong anchoring color- what better choice than a sparkle of blue? |  
Whether I use it for water or sky, feathers or as a strong contrast, I find that BLUE has infinite possibilities in my work. [www.mandalaplanet.com](http://www.mandalaplanet.com)



**Isadora Gullov-Singh**

*Evanescence*

Acrylic, watercolor and cold wax on linen  
27 Inches x 21 Inches \$3000

A quiet disappearance like the lifting of the fog, leaving behind a fleeting memory. |  
In this piece, part of my "Hold and Release" series, I explore themes of unfolding, growth, and the emotions that accompany transformation. Inspired by the breathwork of meditation practices, I employ layered saturation and rhythmic patterns, distilling ideas and form into an intuitive essence for contemplation. While linear repetition provides a visual anchor, shifting rhythms and saturation encourage a deeper connection to the subconscious and invites viewers to surrender to new horizons. [www.igsartstudio.com](http://www.igsartstudio.com)



**Claire Halenbeck**

*She Wanted To Be Like Water*

acrylic/mixed media on canvas  
51 Inches x 46 Inches \$3500



**Jeanette Hammerstein**

*Buttoned*

oil on panel  
18 Inches x 18 Inches \$1600

I'm fascinated with where bays meet the sea, where weather is often volatile and then soft, where the smell of the salt air is cleansing, and the bark of seals and sea lions echo their refrain to the fog horn. | My mind is like a college dorm on Friday night, but my Norwegian blood encourages a fairly steady, calm, presence. As the chaotic events in the world exist together along with the stillness of the rocks, mountains and trees, so do I with my racing thoughts and often contained demeanor.

My early years were filled with music, playing numerous instruments and singing in church, coffee shops and musical productions. In college my focus shifted to the visual arts where I've resided ever since. I currently work out of a home studio in Marin County near the waters of the San Francisco Bay, the rugged Northern California Coast and the foothills of Mt. Tamalpais...my unending inspiration. [www.clairehalenbeck.com/](http://www.clairehalenbeck.com/)

[jeanettehammerstein.com](http://jeanettehammerstein.com)



**David Hardesty**

*Hills Above Calistoga Wine Country*

Oil on Canvas  
24 Inches x 18 Inches \$500

A country road in the hills above the Calistoga Wine Country. | I focus on painting and drawing realistic subjects, including: • Landscapes • Landscapes that incorporate figures • Figures emphasizing intimacy, movement and dance, and emotion • Portraiture

I do representational art in oil, watercolor, acrylic, pencil, pastel, stone and ceramics. In order to stay fresh, I like to switch things up after doing 6 or 8 works in a certain style. I might, for example, do a number of portraits in pencil, then switch to watercolor, pastel or oil. Over the last few years I have done a long series of oil landscapes that include human figures, then human figures in pencil, then dancers in oil and acrylics, wine country paintings, and painting featuring figures with objects or in urban settings.

I studied art at Sacramento City College, under Gregory Kondos; sat in on lectures by Wayne Thiebaud at UCD; the College of the Arts in Oakland; and the College of Marin. My day job is a writer for Thomson Reuters, and professor at Golden Gate University. [hardestyarts.com](http://hardestyarts.com)



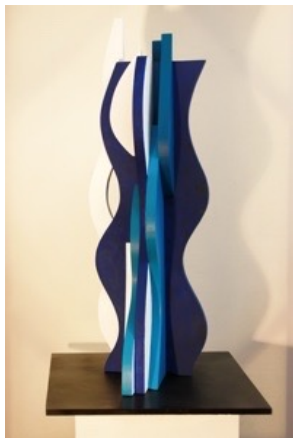
**David Hardesty**  
*Two Women in Greenhouse*

Oil on Canvas  
18 Inches x 24 Inches \$500



**Lee Hutt**  
*The Glow*

Glazed Ceramic  
14 Inches x 10 Inches x 10 Inches NFS



**Elaine Jason**  
*Blues and White*

Painted wood sculpture  
29 Inches x 10 Inches x 15 Inches \$2500

Two women dressed in kimonos in greenhouse with large lily pond. | I focus on painting and drawing realistic subjects, including: • Landscapes • Landscapes that incorporate figures • Figures emphasizing intimacy, movement and dance, and emotion • Portraiture

I do representational art in oil, watercolor, acrylic, pencil, pastel, stone and ceramics. In order to stay fresh, I like to switch things up after doing 6 or 8 works in a certain style. I might, for example, do a number of portraits in pencil, then switch to watercolor, pastel or oil. Over the last few years I have done a long series of oil landscapes that include human figures, then human figures in pencil, then dancers in oil and acrylics, wine country paintings, and painting featuring figures with objects or in urban settings.

I studied art at Sacramento City College, under Gregory Kondos; sat in on lectures by Wayne Thiebaud at UCD; the College of the Arts in Oakland; and the College of Marin. My day job is a writer for Thomson Reuters, and professor at Golden Gate University. [hardestyarts.com](http://hardestyarts.com)

Glazed Ceramic Sculpture on Found Object Base | Lee Hutt studied painting in Belgium where her love of classical traditions in art was encouraged.

She earned an MS in science from Columbia University, and studied art at the New School and sculpture at Mount Holyoke College and at Lyme Academy.

Lee Hutt combines psychological insight with an intuitive response to her subjects. Ongoing study of "classical realism" is evident in her great skills as a sculptor. Her work ranges from straightforward portraits of people and animals to figurative compositions. She has exhibited extensively and received numerous awards.

Hutt is a Fellow and member of the board of the National Sculpture Society, she is on the board of Sculpture Review Magazine. And is co-chair of the Sculpture division of the Catharine Lorillard Wolfe Art Club. [leehutt.com](http://leehutt.com)

Sculptural forms and architecture have influenced the way I see things and interpret life experiences into my art. I like to build 3 dimensional objects. Life and art are layered. Since I began working dimensionally, I find a way to express the way in which I relate to life and space. [Elainejasonstudio.com](http://Elainejasonstudio.com)





**Bob Jolly**  
*Gothic Facade*

Acrylic  
36 Inches x 24 Inches \$500

In this painting I recall the experience of seeing and walking through the Cathedral of Chartres in France. One looks at the façade, with its several stylistic embodiments, and the painter is motivated to encapsulate all that is Gothic. Even though the actual building has a grayish exterior, it seemed to me that blue better expressed the Gothic mystique. Something of the motivation here derives from that great abstract painter, Wassily Kandinsky, who labelled the color blue as spiritual.



**Guy Joy**  
*Unmade Blues*

Acrylic on canvas  
24 Inches x 30 Inches \$3700

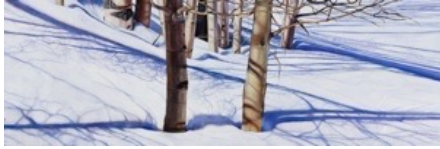
My unmade bed in 3 blues. | For "Unmade Blues", my intention was to imply the intense feelings of blue, the luminous, impossible complexity, of actually perceiving or describing blue, being both bright and dark, inviting and mysteriously forbidding, simultaneously. [coloringenergy.com](http://coloringenergy.com)



**Marybeth Kampman**  
*Sea Kelp*

digital scan cyanotype print  
32 Inches x 16 Inches \$450

A digital negative was created from a translucent scan of seaweed foraged from the Pacific coast. It was then printed as a cyanotype on archival watercolor paper, mounted on a birch cradle board and hand waxed. | I have been exploring cyanotype printing for the past few years. I collect, press, and then create digital negatives of the seaweed. The cyanotype process seems the perfect medium for capturing the graphic quality of the seaweed. [marybethkampman.com](http://marybethkampman.com)



**Ricki Klages**

*Snow Cut*

Oil on Panel  
12 Inches x 36 Inches \$2800

My current body of work references the idea of color or absence of color. Blue is both shadow and atmosphere, reflected light, and solidity- both cool and resonant. I am interested in how we determine such simple categories for such complex ideas of color or shades. [www.rickiklages.com](http://www.rickiklages.com)



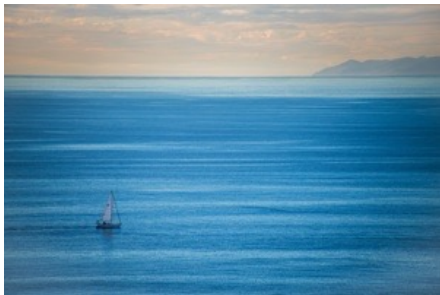
**James Knauf**

*We Three*

Print, matted, unframed  
18 Inches x 12 Inches \$100

*We Three*: Stalks and flowers of Echium candicans, Pride of Madeira. |

*Santa Monica Bay*: Sailboat in Santa Monica Bay with Malibu coastline in the background. |



**James Knauf**

*Santa Monica Bay*

Photography (matted print, unframed)  
12 Inches x 18 Inches \$100

I'm a photographer and digital creator. I photograph a range of subjects, from the ethereal Milky Way and celestial phenomena to intricate details of architecture, machinery, and, more often now, everyday moments of street life. I aim to transcend clichés and capture unique perspectives that evoke contemplation and wonder, exploring themes of our relationship with nature and the cosmos, seeking beauty in both natural landscapes and human creations. In photography, I find a unique and harmonious blend of the technical and the artistic. While I embrace the digital realm for its creative possibilities, the final print embodies the culmination of my artistic vision. [jamesknaufphotos.com](http://jamesknaufphotos.com)



**Trisha Lambi**  
*Kiss The Sky*

Oil on Linen  
40 inches x 40 inches \$3800

Capturing light on form is my inspiration to paint. Each piece begins as an exercise in lighting form; however, as I paint, it progresses into a spiritual journey where the painting becomes a reflection of what is going on in my life – the emotions, the responses to external events, and my ongoing spiritual reflection. A deep emotion not easily articulated is evoked – perhaps meditation is the correct word. This emotion subconsciously dictates each facet of the painting – the palette, the composition, and the brushstrokes.

My vision is to transcend the mere representation of light and form, delving into the deeper realms of the human experience and spirituality. Each brushstroke is a step on a path of introspection and discovery, where the interplay of light and shadow mirrors the complexities of existence and I am taken on a journey, sometimes joyous, sometimes unwelcome, but always illuminating. [www.trishalambi.com](http://www.trishalambi.com)



**Michael Larson**  
*Precious little*

Oil, oil pastel, pencil on claybord  
14 Inches x 11 Inches \$300

As an artist, I believe we can embrace the world around us by accepting our flawed understanding of it. This philosophy guides my approach to painting, as I aim to foster more honest and authentic creative expression by embracing imperfection. Growing up with a blind parent taught me that our perceptions are subjective and incomplete. This understanding was reinforced during my time as an engineer when I learned that scientific, technical, and mathematical representations are also merely models that approximate reality.

My painting process involves not wholly trusting the mind but tapping into my intuitive experience. As I paint, I engage with the emerging image, allowing it to evolve and diverge from my initial concept, leading to unexpected discoveries. My painting process is not a linear path but a continuous feedback loop, that allows the painting to evolve and improve over time, in order to express my inner world. [www.mdlarson.art](http://www.mdlarson.art)



**Jessica Levant**  
*Counterpoint in Blue*

Mixed Media Acrylic Painting  
16 Inches x 16 Inches \$500

A multi-layered abstract painting exploring hues of blue with traces of contrasting colors and bits of collaged shapes and musical notation, hopefully resulting in an engaging design with much to explore. | I love texture - feeling it, manipulating it, representing it, and looking at it. And I love color. My work generally tends to have limited palettes where I experiment with different values or hues of a color, or the juxtaposition of complete contrasts. My ultimate goal is an interesting combination of textures, color and shapes so that the more one looks at it, the more one sees. I strive for something that intrigues despite being nonobjective and continues to offer up a few surprises. [jessicalevantart.com](http://jessicalevantart.com)





**Christine LoFaso**  
*Cyclamen Tulips*

Cyanotype prints on silk and cotton rag  
paper-2 layers  
14 Inches x 17 Inches NFS

During the pandemic, gardening and growing a variety of flowering plants nurtured me and became a daily activity in this difficult time. I shifted this activity into my studio practice by exploring cyanotype printing using dried plant material on various fabrics and cotton rag paper. The cycle of growth, loss, and renewal inherent in gardening seemed to symbolically capture the sentiment of these challenging years—aspects of which are embodied in this work.



**Wendy Lowengrub**  
*Glacial Crevasse No. 3*

Acrylic on Canvas  
24 Inches x 20 Inches \$750

I create abstract paintings, drawings and constructions that explore connections between the natural and urban world. I look for the organic in urban chaos and forms that repeat themselves in nature. I am always finding parallels, such as seeing a sidewalk crack that looks like a mountain landscape or a mass of tangled seaweed that feels like a collection of dendrites and capillaries. I use pencil, paint, wire and string to make work that is meant to feel vaguely familiar yet distinctly ambiguous.

I tend to use color thematically in my work – driven by a remarkable wildflower season or the hauntingly deep blue underside of an iceberg.

I translate my observations into the abstract as if I were constructing a mathematical proof. I am searching for the simplest, most elegant approach to decode a complex problem. As an artist, it may take me many detours and missteps to get there, but the final layer, piece of string, or line is the one that ultimately completes the work. [www.wendylowengrub.com](http://www.wendylowengrub.com)



**Susan Makov**  
*High Tide in the Canyon*

Oil on Canvas  
24 Inches x 36 Inches \$2200

A multiple perspective overview with side view of a river emptying into the ocean. Abstract shapes of aerial views of tops of trees and a flowing river. | Traditionally the forest has come to represent a place of being lost, exploration, and mystery. Having worked with authors such as Diane Ackerman, Wendell Berry and Ray Bradbury, the content of their work inspired me to address both ecosystems and fantasy within my own work.

The trees speak in an unknown language. The understory is filled with branches, long past their prime. The calligraphic lines of the broken and bent branches speak in paragraphs about their decades of winter winds. The trees are rooted in their location, oblivious to world events, yet also reflect remnants of people who pass through the forest. These paintings celebrate time on earth. One of enchanted forests, and proof of human impact upon the environment.

The “messages” are from the past and present and remind us of what will be missed as we see changes in the natural world. You can feel a sense of magical mirrors of an alternate reality. [www.SusanMakovArtist.com](http://www.SusanMakovArtist.com)



**Laura Malone**  
*Not Drowning, Waving*

Oil on Linen  
54 Inches x 72 Inches \$12000

This painting was conceived in a water aerobics class I joined after a knee injury. There is a moment toward the end of the hour when we throw our arms up in the air and whoop in collective joy – this exuberance is what I wanted to capture. I want the viewer to be, as I was, flooded by the exhilaration of that moment. The women are “of a certain age” and can abandon themselves to a joy that was previously held back by youthful self-consciousness.

[www.lauramaloneart.com](http://www.lauramaloneart.com)



**Chris Manfield**  
*Blue Climate*

Cyanotype on Tree Ring  
12 Inches x 12 Inches \$6500

Climate change will make the blues of the ocean bluer. As the color of the print Blue Climate deepens overtime due to the nature of the cyanotype chemistry, the print undergoes a slow fading process which alludes to the disappearance of faunas at the forefront of the Holocene. |

As the color of the print “Blue Climate” deepens overtime due to the nature of the cyanotype chemistry that had been printed over the surface of a tree ring, the print undergoes a slow fading process which alludes to the disappearance of faunas at the forefront of the Holocene. Climate change will make the blues of the ocean bluer, serving as an early warning sign that global warming is significantly altering the planet’s ecosystems.

“The world is blue at its edges and in its depths... This light that does not touch us, does not travel the whole distance, the light that gets lost, gives us the beauty of the world, so much of which is in the color blue.” Rebecca Solnit, from A Field Guide for Getting Lost

[www.chrismanfield.com/](http://www.chrismanfield.com/)



**Michael Mantell**  
*Bluescape #4*

Acrylic on handmade paper  
32 Inches x 21.5 Inches \$1750

I paint imaginary landscapes that evolve through improvisation. The image is built up through layers of color washes which I develop more specifically into mountains, trees, water, architecture, celestial bodies, etc. I think of it as a collaboration with the paper. Lately they've been monochromatic, in this case, blue. Chinese landscape painting has been a constant influence because of its dreamlike quality, which I partially attribute to its monochromatic black ink. I would like my paintings to offer an escape, a place where the viewer might wander in, go on a journey and lose oneself. Maybe to find quiet.

[instagram.com/mmantell8](https://www.instagram.com/mmantell8)



**Gloria Matuszewski**

*Pencil Tapestry 09.18*

pencil on paper  
49 Inches x 34 Inches framed \$4000

Part of the Pencil Tapestry Series. | I seek to create a meditative field that brings to the viewer a sense of peace and completion. I begin by drawing a grid of half inch squares in light pencil all over the canvas or sheet of paper. I then proceed to fill in each square one at a time. In the paintings there are many many layers that need to dry in between as I work in oil paint to create the depth and variation I like, and the texture. I pay attention to each and every square, in a very ritualistic manner.

Ultimately, the work are "Prayers For Peace", I'm calling for an end to wars and conflict throughout the world, individually and globally. I'm also working on a series of "Pencil Tapestries", drawings frequently titled after the names of the pencils used in homage to the anonymous textile artisans throughout the world and for many centuries who work to keeps us warm and comfortable without recognition and often in horrific factory conditions. [www.gloriamatuszewski.com](http://www.gloriamatuszewski.com)



**Margaret E. Murray**

*Glacial Melt II*

Etching with aquatint  
9 Inches x 12 Inches \$350

My recent work depicts abstract landscapes, including places I have known, yearned for, or imagined. I am drawn to coastlines, the edges of things, wherever land meets tidal water. Birds-eye views of landscapes – ice, seashores, crop lands, and fields – and time spent near oceans, glaciers, ice pack, and marshlands inspire the colors, shapes, compositions, and textures of my prints. Through experimentation with my materials, I find my way to creating images of natural and imaginary environments. I hope to inspire viewers to imagine their own treasured landscapes, real or ideal.



**Laura Pacchini**

*Budello, Sardinia*

Interior house paint on canvas  
22 Inches x 28 Inches \$2800

Three story mural of a graphic redwood tree sheltering the housing below | Painting balances formal training, conceptual thoughts, and cultural interventions. It's how I find meaning as an individual and a part of the greater world.

I deliberately paint with bright colors and geometrically patterned canvases to counter the idea that art must provoke and challenge. Contextualized within the setting of a polarized world, my paintings reflect the comforts of nature using exaggerated color and mark-making that is both carefully considered and free. [Laurapacchini.com](http://Laurapacchini.com)





**Kelly Haejung Paik**  
*The Real and The Not Unreal*

Oil, Acrylic on Canvas  
24 Inches x 36 Inches \$750

In my artistic practice, I embrace a fluid, intuitive approach that allows me to explore the diverse possibilities of expression. My work spans multiple styles—realism, abstraction, and surrealism—blending techniques and mediums to communicate my vision in dynamic ways.

"Blue" holds a special significance in my practice, representing a color that bridges my inner world with external reality. I use blue not only as a hue but as a medium to evoke emotion, convey mood, and channel energy. Whether I am capturing intricate detail in a realistic scene or embracing the expansive freedom of abstraction, blue serves as a symbol of depth, intuition, and the fluidity of thought.

For me, art is an evolving dialogue between the physical world and the realm of imagination. It is a symphony of layered realities, amplified through color, form, and material, each contributing to a richer, more augmented experience of reality.

[www.KellyHPaik.com](http://www.KellyHPaik.com)



**Laura Blue Palmer**  
*Time Travelers*

oil on canvas  
24 Inches x 24 Inches \$1400

*Time Travelers*: Gorgeous blue and black abstract landscape with surreal birds and deliberate line work. This is a landscape study in abstraction. Framed in Black. |

*Parallels*: Deliberate line work and color embody this oil on wood. It has the sun peeking through the lines in mind, a color study in abstraction and comes in a white wooden custom frame. |



**Laura Blue Palmer**  
*Parallels*

oil on wood  
13 Inches x 24 Inches \$800

I make paintings inspired by the natural world. My artworks are of intuitive inspiration, I love making light oriented landscapes, realistic birds, and abstract work.

I like to spend my free time skywatching, backpacking, and hiking in the wilderness. I am most interested in capturing color, and light that play off of a landscape horizon.

I like to try and balance my compositions through layering paint and exaggerating color. No two of my paintings are quite the same and I wish to provide the viewer an emotional connection to my work. [www.laurablueart.com](http://www.laurablueart.com)



**Paige Pedri**  
*Wedged*

Watercolor pencil, ink, acrylic on paper  
21 Inches x 17 Inches \$500

Size of piece is as framed | I find inspiration in what lies beneath the surface. My work explores the diverse textures and structures hidden beneath our feet, where I seek to reflect our very human struggles—feelings of confusion, uncertainty, fear, and anxiety. Within this interplay of fragmented textures and emotions, I try and uncover the delicate balance, harmony, and rhythm that emerges from these complexities. [www.paigepedri.com/](http://www.paigepedri.com/)



**Margaret Plumley**  
*Sand Castles*

oil on paper  
9 Inches x 12 Inches \$300

A boy in the sand by the ocean | I travel the world with a sketchbook, sometimes scribbling a few notes, and sometimes capturing a moment. My experience developing film in a darkroom in high school provided me with a tangible connection to my art, which was rekindled when I took time off work to study painting full time for two years in an atelier. I continue to take classes from artists who inspire me, and hope to inspire others to take the time to see their world more closely. [margaretplumley.com/](http://margaretplumley.com/)



**Virginia Primozic**  
*Not Amazed*

paper on canvas  
24 Inches x 24 Inches \$950

Unryu and marbled papers on wrap-around canvas, fully finished on all edges, depicting the labyrinth from the floor of the Chartres Cathedral, France. As in all my work, there is no paint. All the color is derived from paper. | I “paint” with paper, applied to canvas with clear acrylic. Sometimes a paper is just the right shade, otherwise multiple layers and combinations are required to achieve the right hue and intensity. Organic papers, infused with natural colors and fibers, add their own beauty—some thin enough to function as a glaze, others heavy and difficult to control. Each work is an experiment, as I layer combinations of the various papers' unique textures, weights, and colors. While influenced by historical figures of collage art such as Matisse and Peter Blake, I am focused on using paper to create the effect of paint on the canvas. The process can be frustrating, but also satisfying.

Paper unifies my work, no matter the subject. I choose motifs that are meaningful to me, impress me with their intensity and depth of color, or that communicate simple truth, goodness, and beauty. I hope to draw my viewers into a shared moment, memory, or emotion beyond the rendering on the canvas. [virginiaprimozic.com](http://virginiaprimozic.com)



**Jerry Pruce**  
*Mother Child*

Pastel and chalk on paper  
22 Inches x 33 Inches \$3000

From my "Loops and Rings" series. A collection of pastel/chalk drawings exploring loops and rings as abstract elemental forms. More of my artwork can be seen at [jersart.com](http://jersart.com) | Abstraction is a source of deeper meaning..... knowledge and truth.

Concepts fabricated by the mind and words that act as signposts to an understanding beyond the limitations of the mind.

The intellect is deceptive and alluring. It creates scenarios and conditions that give the illusion that reality can be found in some place other than the present moment.

I seek within the process of image-making knowledge that cannot be expressed through words and concepts.

I remain humbled by the mystery and abstract nature of the creation and view the image-making effort as some attempt to give face to it. [jersart.com](http://jersart.com)



**Ashley Ravidas**  
*Frozen solid*

Acrylic on canvas  
24 Inches x 24 Inches \$650

Frozen solid is a break through the surface of an iced over lake. It is progress in getting out of the freeze response, the darker blues are a ripple in the surface against the icy light blues, a movement forward. | My work is an embodiment of my emotions constrained in neat, orderly lines. This representation of emotion through a hard edge painting style is a commentary on society's expectation that emotions need to be tidied up into an acceptable output. The resulting artwork is feelings too big for the "normalized" world packaged as organized linear patterns.

I hope that those moved by my art will feel the emotional force behind the work and allow it to be a conduit to reconnect with their own expression of emotion.

[www.arartstudios.com/portfolio](http://www.arartstudios.com/portfolio)



**Marie Recine**  
*Hermosa Waves*

birch wood, resin  
24 Inches x 36 Inches \$560

When I first came to LA to visit my cousin, the first thing I fell in love with was the beach. Coming from Northern California, our beaches are a different experience. I couldn't believe how clear the water was ( you can see the fish swim in the waves! ). I couldn't believe how soft the sand was! It | I started creating resin art a few years ago and have always been inspired by the ocean and nature around me. I love working with resin, because there are so many unique applications and it tends to have a mind of its own. [sealionresin.com](http://sealionresin.com)





**Dusty Rose**

*Being Paid for Dreaming*

Oil on canvas  
30 Inches x 16 Inches \$4500

My artwork is a celebration of the diverse cultures and traditions that have shaped my experiences, as well as an exploration of the unknown territories I have yet to discover. I am fascinated by the ways in which connections and memories are formed in environments where instability is the only constant.

Using a variety of mediums, including printmaking, drawing, installation, and painting, I am interested in examining the themes of identity and belonging. My work reflects my upbringing and my natural curiosity about the world and the heritage that surrounds us.

By incorporating elements from different cultures and traditions, I aim to create a visual potpourri that celebrates diversity and encourages viewers to think critically about their own cultural identities. Ultimately, my artwork is a reflection of my ongoing journey to understand myself and the world around me [dustyrose.myportfolio.com/](http://dustyrose.myportfolio.com/)



**Annette Sabater**

*Queen of L Train*

graphite/pastel on paper  
29 Inches x 21 Inches NFS

This drawing is one of fifteen for my future exhibit, Subway: Patterns of Life. It was inspired during my stay in NYC while commuting by subway, observing people and the mosaic art work seen throughout many subway stops. | In spring of 2023, I visited the NYC area for 7 weeks. I was free to explore the many galleries and museums as well as understand the intricacies of the NYC Subway System. My daily subway route enabled me to view art in many forms at the numerous galleries and museums of Manhattan and Brooklyn. Not only did the subway system bring me to my destinations, it also represented diversity and art within its system. The diversity of the people riding the subway along with the mosaic art at various subway stops is a rich art environment within itself. I was inspired to create a series of drawings which would combine my observations. I plan to share this inspiration in my future exhibit; Subway: Patterns of Life. [asabaterart.com](http://asabaterart.com)



**Barbara Sammons**

*Lighting the Way*

Watercolor Ink on Mineral Paper  
11 Inches x 14 Inches NFS

Abstract interpretation of lighthouses lighting the way home. | Everything has a story. People have a story, objects have a story, and, of course, words have a story. When I put brush to paper, I want to tell a story. I want to capture your interest and hope you stay and wander around and maybe find your own story. Watercolor is a medium that allows me to be free with my ideas, whether it be botanical or abstract. I am a self-taught artist who entered the world of photography and writing in my early teens and then gradually added painting in my retirement years. Originally from Los Angeles, California, I now reside in the small, coastal town of Southport, North Carolina. The beaches have a story, the shells have a story, and the sea always has a story. [www.barbarasammons.com/](http://www.barbarasammons.com/)



**Maribeth Sands**  
*Quaking Wave*

oil on linen  
4 Feet x 4 Feet \$4500

Painting of my impression of a wave about to break. Locale was a beach in the Pacifica, CA region. |

I am an artist whose main artistic theme is the ocean, waves, and the Pacific Coast. Occasionally I choose other subject matter, however, I am fascinated by the spectacular ocean and its many moods. I often take advantage of living near the Pacific Coast, by visiting various locales, such as San Francisco, Point Reyes, and Santa Cruz and Monterey areas. I also lived in Pacifica and Half Moon Bay in years past. My main mediums are oil painting and pastel. I have been a practicing artist for over 50 years.



**Jonathan Selkowitz**  
*Chugach Ridge Repose*

Fujiflex paper mounted  
between DiBond and acrylic  
24 Inches x 36 Inches \$3200

*Chugach Ridge Repose*: A snow covered ridge in the Chugach Mountain Range near Cordova, AK. |

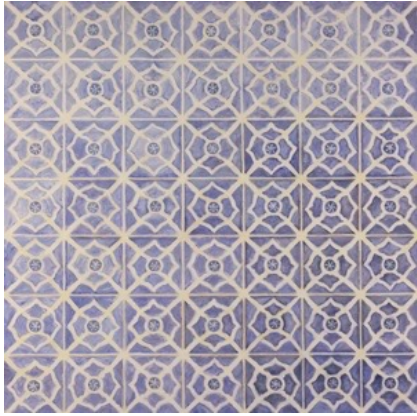
*Greylock Vista Blue*: A late September view of the Berkshires Hills and beyond from the summit of Mount Greylock. |



**Jonathan Selkowitz**  
*Greylock Vista Blue*

Fujiflex paper mounted  
between DiBond and acrylic  
24 Inches x 36 Inches \$3800

These tranquil shades of blue resonate from patches of juxtaposed colors composed to create visual motion within a still photograph. [www.selkophoto.com](http://www.selkophoto.com)



**Sally Smith**  
*Azulejos*

Oil on linen  
42 Inches x 42 Inches \$4800



**Sally Smith**  
*Battle of Rosebud*

Oil on linen  
48 Inches x 48 Inches \$5400



**Fab Sowa-Dobkowski**  
*A Study in Motion: Gliding Between Sea and Sky I*

Photography  
12 Inches x 12 Inches \$350  
2024 Limited edition,  
edition Size: 10 prints, printed on the 100 cotton,  
acid-free Aurora Art White 300 paper, each with a  
signed and numbered Certificate of Authenticity.

*Azulejos* are hand painted Portuguese tiles. This oil painting is intended to feel fluid and hand painted, yet also like a pattern. It is based in reality, yet also abstract. The colors range from periwinkle to lavender and are mixed with several different pigments, mostly on the canvas itself. |

*The Battle of Rosebud* is referred to by the Cheyenne as The Battle Where the Girl Saved Her Brother. In this battle the Cheyenne defended themselves from General Crook's forces. The painting weaves blue Montana sky and water with red rosebuds using the Japanese Yagasuri "arrow feather" pattern. |

I create charcoal from unique materials such as money, food, documents and plants. I have developed methods for applying these unconventional charcoals to surfaces. Sometimes I use found objects as templates. Often these relate to the meaning of a piece. Most of my charcoal pieces are minimalist and conceptual. Some revolve only around pattern or gesture. The materials become a partner in my artistic process. These pieces are unique and rich in exploration.

I also create oil paintings which explore patterns. I majored in music and am drawn to patterns and variations. I often paint wet into wet and with several layers. This requires a balance between improvisation and intention. By mixing colors on the canvas and using many different sized brushes I blur the boundaries between images and create a feeling of interconnectedness. By remaining flexible with my intentions I can decide which elements of a pattern should move forward. [www.sksmithart.com](http://www.sksmithart.com)

Fabienne (Fab) Sowa-Dobkowski is a California-based, self-taught photographer with a PhD in Art History. Using photography as a primary form of artistic expression, she discovered a passion for nature photography and illuminating the hidden world for the viewer. With a convergence of fine art and documentary photography, her work captures the unique relationship between humanity and nature. She organizes her pictures into thoughtful documented series to promote environmental awareness through witty wordplay, aesthetic perceptions, and re-interpretations of hierarchy of genres.

To capture the ephemeral qualities of a subject and atmosphere of a scene, she uses, mostly, a handheld camera. Her distinct post-processing techniques are used to preserve the authenticity of the subject and scene. Each process is inspired by the subject itself and what will best bring it to life. [www.fabartgallery.com](http://www.fabartgallery.com)





**Kala Stein**  
*Atmospheric River*

Ceramic, recycled glaze, glaze  
80 Inches x 146 Inches \$60,000

Atmospheric River is a revisualization of digital satellite imagery into an ancient material (ceramic), binding technology with the handmade and calls attention to our climate crisis. Transforming this weather event into a ceramic material fossilizes the moment in time. | I interpret the forces of nature through ceramic installations and objects, informed by scientific data and my experiences living in Northern California. Through material and abstraction, I explore fragility, power, and impermanence of the natural world. I consider forming and firing clay as an act of fossilization, creating a permanent record to artifact the ephemeral and the ethereal. I aim to emphasize the importance of place and the shared experience that arises from encountering the sublime, especially through interactions with nature.

Through my investigative practice, I explore the alchemy of the ceramic medium by challenging traditional approaches. As I incorporate foraged wild earthen materials, studio wastewater, and glaze sludge into my work, this process further deepens my connection to the land and the environment. In this way, my work serves as both an homage and a call to action, urging one to reflect on their relationship with the natural world. [www.kalastein.com](http://www.kalastein.com)



**Alyson Storms**  
*Coastal Waves*

Concrete, acrylic paint and shiny  
resin on wood panel.  
30 Inches x 22 Inches \$1750

Topographical view of the rocky ocean. Water from the Pacific Ocean from the beaches in Washington were used in the paint. | Alyson Storms is an abstract mixed media artist practicing in Seattle and draws inspiration from the West Coast to create vibrant depictions of nature. Her unique artistic style captivates viewers with its distinctiveness, offering interpretations ranging from topographical representations of the Earth to underwater perspectives and landscapes of distant horizons. Infused with contrasting and harmonious colors, as well as bold compositions, her art comes alive.

Alyson's work is deeply influenced by humanity's impact on ecosystems, particularly focusing on the profound effects of climate change in the Pacific Northwest. Each artwork tells a unique story, employing a diverse range of mediums and incorporating materials sourced from nature. Notably, she has utilized tree ash from wildfires in WA, OR, and CA, along with water from the Puget Sound. Nature remains a central theme in her art, aiming to foster positive engagement and encourage awareness to translate into action. [www.alysonstorms.com](http://www.alysonstorms.com)



**Marine Strage**

*Oceans*

photography on alu dibond  
under acrylic glass mounted  
36 Inches x 36 Inches NFS

Marine Strage uses the circle shape as one of her key visual words for her Circle Wall Art installations.

She uses her paintings as the starting point of her process. She photographs her paintings in close ups and using blurring effects to create an image evoking movement. She then crops and selects the images and these are printed on a circle alu dibond with an acrylic glass on top. Then she selects the several circles and these are mounted on a white alu dibond sheet then frame to give a 3 dimensional effect.

She strongly believes that the human being is a micro-representation of the universe. Our mind and body are connected. [www.marinestrage.com](http://www.marinestrage.com)



**Gregory Supple**

*Pair of Gulls*

Watercolor

18 Inches x 12 Inches \$2500

Blue is not just the color of the sky or the color of the water. Blue is also a mood or a feeling. It is my intention to convey the message or atmosphere of blueness in myself in my work.



**Lauren Szabo**

*Freedom Within Limitations*

oil on canvas

24 Inches x 24 Inches \$3000

This series focuses on underwater imagery that reflects our human connection to the natural world and man-made environment through the essential element of water. I chose to include this theme as a meditation on the transformative properties of water, focusing on subjects below the surface being centers of contemplation for healing, symbiosis, and mindfulness, and touches on the idea of radical acceptance and the ephemerality of all things. [www.laurenszabo.com](http://www.laurenszabo.com)



**Kate Titus**

*SEASONS: Winter Drops on the Sound*

Acrylic

36 Inches x 36 Inches unframed \$2400

I lost my body of work in the 2017 Tubbs fire and this is one of the photos I took to get back to the easel. A year later, I was happy to feel the creativity flow again.

This is actually view out my studio window at a rainy pavement in Sonoma County. I had, however, moved to Bainbridge Island before I started the work. Surrounded by Puget Sound, this work began to take on the feeling of a view out over the water as it progressed. These paintings never look like the photos but evolve during the process. I see both versions and enjoy shifting my viewpoint back and forth in memory of both locations.



**Jim Wilson**

*Desert Clouds*

acrylic on canvas

20 Inches x 40 Inches \$2400

When I was younger my focus was on doing tight, realistic paintings, and I still love doing them periodically. But when I was in college my Art professors often told me I needed to "loosen up". Well, my idea of loosening up was to get out some graph paper, and a ruler and compass, and start messing around. In doing so I think I found myself as an artist, and hopefully developed an original style.

[instagram.com/jimwilson998](https://www.instagram.com/jimwilson998)



**Jim Wilson**

*Blackberry*

acrylic on canvas

24 Inches x 20 Inches \$1440





**Nancy Yaki**

*Moon Dip, In Pacific Blue*

Acrylic on Canvas

11 Inches x 14 Inches \$950

My work in the color blue is an exploration of depth, emotion, and the natural world. Blue, for me, represents both tranquility and intensity—much like the environments I am drawn to. From the vastness of the sea to the endless sky, blue dominates my palette as I strive to capture the untamed beauty of nature. Whether I am painting the icy water and glaciers of Alaska or the wide-open skies and the ocean of the Californian Central Coast, I use blue to evoke a sense of place and atmosphere. My aim is to reflect the interplay between light, form, and the profound calm that these spaces inspire. My work is not just a representation of nature; it is an invitation to experience it through the powerful lens of color.

[www.nancyaki.com](http://www.nancyaki.com)



**Tom Zizzo**

*Inner Passage*

Oil on cradled board

12 Inches x 12 Inches \$500

As an artist, I am driven by the act of creation.

Currently, my works are both abstract and representational. Color always takes center stage in my paintings, and the natural world is an important source of inspiration.

I started painting many decades ago, but the demands of business and family kept my brush quiet. Studies with Chester Arnold and others have reignited my passion, and I am able to spend many hours with paint and canvas.

My early formal education and training as a microbiologist helped develop a keen visual discrimination know-how. In later years my printing and graphic arts company tuned my eyes to design and color relationships. I have found this unique set of skills invaluable in developing my fine arts process. [www.tomzizzo.com](http://www.tomzizzo.com)

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