ART OF REFUGE – Online Gallery Show **May 6 Onwards**



Poster art: Laurel Shear; Design: JFT

O'HANLON
center for the arts

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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:

> *Art has the power to inspire hope, nurture the soul, heal wounds, and strengthen both the artist and the viewer.The artist's studio is a sanctuary–a place of refuge where creativity flows freely, offering clarity and solace. The works created in this sacred space can, in turn, become a refuge for others, providing comfort and peace to those who experience them. Through art, we find inspiration, resilience, and the strength to navigate life's challenges.*

SALES

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

Please email 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, *Program, Data Coordinator*

Jeremy Thornton, *Curator*

Jenny Jedeikin, Poetry

Thanks to the OHCA Exhibition Committee

ABOUT THE JUROR

Sergio Gomez

Sergio Gomez is known for his striking large-scale figurative abstraction paintings and charcoal drawings that delve into the profound cycles of life. With a compelling artistic career, Sergio's work has been featured in over 45 solo exhibitions across the United States, as well as in museums in Romania, Italy, Mexico, and Vienna. In addition to his solo exhibitions, he has participated in over 150 group exhibitions in a wide array of countries, including Spain, Sweden, Mexico, Austria, Italy, South Korea, England, Kairo, Belgium, and the United States. His work has been acquired by prestigious public collections, such as the National Museum of Mexican Art and the Brauer Museum, as well as in the homes of avid private collectors.

Beyond his studio practice, Sergio Gomez has curated over 100 exhibitions in the US and abroad. His extraordinary journey as a curator began in 2010 and has since unfolded through various influential roles, including his current position as the Director of Exhibitions at the Zhou B. Art Center in Chicago, and his directorship and founding of 33 Contemporary Gallery.

sergiogomezonline.com

View the Online Exhibit

https://www.ohanloncenter.org/2025/04/refuge/



Linda Anderson
The March for Love

Fabric, stitched painting
38 Inches x 57.5 Inches
$20,000

:The March for Love" is a phrase John Lewis used to describe the 1965 March on Selma. This is a recreation within that moment. An unknown fact was the delivery of floral leis from a minister in Hawaii to the leaders of the march as a show of solidarity and support. This depiction is the quiet and powerful statement of peaceful hearts and minds shared by all who were bound together as one voice. laartquilts.com



Tiggy Augery
The Lotos-Eater

Oil on wood
50 Inches x 60 Inches x 2.5 Inches
NFS

My life has transitioned from rootless wandering to the settled stability needed to finally get to know myself. My current body of work deals with the construction of self-identity and the process of curating a personality. Thanks to my multicultural upbringing, I am fascinated by human connections across time and cultures. Recently I have felt compelled to work large, applying a solemn sense of grandeur to scenes of vulnerable introspection. My work explores the idea that one's own body is a holy place, a self-contained source of experience akin to religion. I paint scenes that reveal quiet, private and raw moments on a large scale to emphasize that even the most unflattering aspects of human life are worthy of appreciation. My idea of refuge is the self and the process we each go through to piece that self together. tiggyaugery.com



Anne Marie Baldauf
41725 3D

3D print
7 Inches x 7 Inches
$1,000

These sculptures were created on an iPad with a 3D modeling program, sent to a slicing program that writes it in a G-code, sent to the 3D printer that reads the code and prints the artwork I built on the iPad. An exact, intuitive, creative, technical process that I use as a means for self expression.
The amount of detail you can get working small is exciting and unique to this digital medium. Small, exact, precise, colorful, and personal; it draws the viewer closer creating a one to one close connection. They each take about 72 hours to print with me watching and changing color filaments. There is no color when I draw the 3D model on the iPad. Color is added when it ts printed.The way the art is made is its own art.
I worked with my hands-fingers when I first started in ceramics at 5 and now I work with my hands-fingers on an iPad creating STL files, NSF art, G-codes files with the same creative language/vocabulary only with a new digital media. Annemariebaldauf



Jenny Balisle
DEPORT

Infant onesie and metal hanger
25 Inches x 15 Inches
$300

Title: DEPORT
Medium: infant onesie and metal hanger
Description: My art practice investigates symbols of influence and power that impact perception. An infant onesie has been repurposed with the words DEPORT. In Trump's first administration, his family separation policy tore apart migrant children from families. His second administration is based on revenge and retribution. Trump plans mass deportations when one in four US children have at least one immigrant parent. Dignity of every human being is a refuge. jennyebalisle.com



Sara Breslin
Light in the Dark

Watercolor
24 Inches x 18 Inches
$680

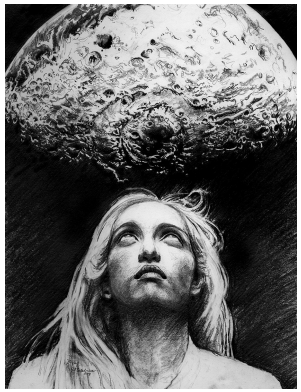
I am a Symbolist Figure Artist with colorful, feminine work that is informed by the late 19th-century Art Nouveau style and the early 20th-century Surrealism movement. The piece I am submitting for the show is called, "Light in the Dark" and she was created during one of the darkest times in my life.
This unique piece was inspired by my emotional journey through my grief and feeling like I had no refuge at all. Finding and holding light when you're surrounded by darkness can be exhausting, and while designing this piece I found myself yearning for that light. Through hours of slowly applying watercolor layers, I discovered I had been crawling my way out of the darkness; painting was and always is my refuge. After completing this piece, I continued to support my mental health through my artistic practices and using it to connect with others in the mental health community.
There will always be light in the dark, you just need to find it. sarabreslin.com



Kristen Brown
Intrinsic Vibrancies II

Oil on Panel
24 Inches x 24 Inches
$1,200

In an effort to bring awareness, empathy, and understanding to the unspoken facets of motherhood, my work explores the transformative journey of this experience. Through vulnerability and profound connection, I seek to illuminate the joy, sacrifice, and intimate bond between mother and child. Motherhood is an ever-evolving state–growing, morphing, and becoming–an interwoven existence where identities shift and expand. My work reflects this transformation, capturing the depth of nurture and the beauty of becoming interconnected with another human being. kristenbrownart.com



John Calabrese
Eyes Have Been Opened

Graphite Pencil on Paper
20 Inches x 16 Inches
$2,300

Delicate nuance of value and texture become tools in conveying powerful dramatic statements about earthly beings who are not afraid to wonder, think, dream, and find solace in unity with the vastness of the heavens.
The inhabitants of the cosmic atmosphere appear at odds with their surroundings. This is the result when the merely earthly derives comfort and unity with the awe, mystery and sublime majesty of the heavens.
However, when fragile earthly beauty confronts sublime heavenly beauty, the earthly is reverently, joyously, and silently humbled. johncalabreseart.com



Annie Danberg
After the Rain

Acrylic
16 Inches x 36 Inches x 2 Inches
$1,400

The paintings in this ongoing series are both a tribute to my father who loved to sail, and a revisiting of significant times and experiences. Being on the boat or shore, harmonizing with wind and waves, being attuned to tides, time and seasons, plus catching fish for dinner all gave me a sense of peace and place.
Each piece in this series focuses on a memory of a place and time. I choose to paint in an abstract representational style to convey both my inner experience as well as depict features of the outer reality. I begin each piece with a completely non objective underpainting in acrylics upon which I build the image, leaving artifacts of the underpainting to interact with the final work. Included in some pieces are parts of nautical charts that belonged to dad. anniedanberg.com



Mary Davidson
Abstract #16

Acrylic
40 Inches x 30 Inches
$3,200

My passion for art runs deep. One of the most powerful tools I've found for self expression and healing is channeling my emotions onto the canvas. The emotion could be joy, pain, or the complexities of life, each stroke becomes a journey of transformation. Art allows me to process the drama of life in a way that words can't. It's my spiritual practice, my therapy, and my way of sharing stories that resonate with the human experience. My goal in my artwork is to take my viewer to another place and just pause lifting you spirit to a happy place, by seeing or recognizing , " There Must Be Another Way."
davidsondesigncompany.net



John Diephouse
Contemplation (State Hospital)

Photography
16 Inches x 20 Inches
$450

I am a self-taught photographer and collage artist and am attracted to a variety of subject matter. My interests range from natural landscapes, botanicals and wildlife to images that provide either abstract expression or social commentary. I share images that evoke a story of some kind that may be simply documentary, reflect a sense of time and place, or resonate on a more abstract level of color, shape or form. Others provoke an indefinable question that does not readily yield answers without further study and reflection.
Most often I am drawn back to images created while wandering through the back roads of the upper Midwest. These images of architecture, commerce and social life often reflect a mixture of nostalgia and a changing set of forces that shape life in the heartlands.



Gary Duehr
03 Sorry

Pigment print
48 Inches x 36 Inches
$900

The SORRY Project
As Dylan sang, "How does it feel?"
How does it feel to carry the weight of the last couple of years in contemporary America? In my studio, I asked friends, family and strangers to sit down and show how sorry they are for the current state of affairs. The expressions and gestures are theirs, reflecting a gamut from shock to sadness to resignation, and everything in between.
The SORRY Project is inspired by David Hockney's "Portrait of Jean-Pierre Gonçalves de Lima (JP)," which was inspired in turn by Van Gogh's "Sorrowing Old Man."
The SORRY Project has revealed a wealth of feeling, just under the surface. I hope it creates a community of empathy among viewers as well. www.garyduehr.com



Tara Esperanza
Mariposa

Acrylic on canvas
34 Inches x 40 Inches
$4,200

Nature has always been my sanctuary. A place of comfort, inspiration, and renewal. My love for the environment shapes the way I see the world, and as a painter, I turn to the natural world not only as a subject, but as a source of refuge. Through my art, I aim to share the strength and profound beauty I find in nature, inviting others to also look closely.
Succulents, in particular, have captured my heart. Their diversity and resilience speak to something deep in me. These remarkable plants thrive in even the harshest conditions, often growing together in supportive, harmonious communities. They remind me that beauty and strength can coexist. That we can adapt, support one another, and still flourish.
When I paint, I immerse myself in the world of succulents, often imagining them from the bee's perspective. That helps me dive deep into the plants and bring that sense of wonder to every painting. My hope is that these works offer others a moment of peace and perhaps a sense of refuge. www.taraesperanza.com



Scott Galbraith
Moonrise over Sunflowers

Oil on canvas
20 Inches x 16 Inches
NFS

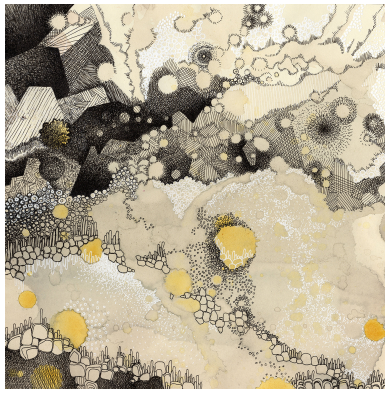
Many look to the healing presence of nature, the calm certainty and strength radiated to any who take the time to bask in its fullness. That connectedness and powerful exchange I try to capture with color, line and spatial flow. My hope is the viewer standing in relationship with my paintings absorbs a bit of that energy. www.galbraithfineart.com



Ann Ginsburgh Hofkin
kauai_6295_14_CM.jpg

Archival dye sublimation print on aluminum
36 Inches x 32 Inches
$3,000

How remarkable it is that we, as human beings with our mortal faculties, can imagine the wonders of creation in this universe in which we find ourselves. We have investigated and employed various tools (such as the use of infrared film, sound measurements and interpretations, etc.) to reach beyond our human capabilities. Such aids can reliably record and prove the existence of phenomena of which we would otherwise be unaware. There is a huge swath of visual data that the human eye is unable to perceive, and many living things communicate sounds that we can neither recognize nor comprehend given the limitations of our hearing. Exploring the enormous array of life's hidden features, especially as it pertains to the environment, has always been a primary motivation behind my work as an artist and photographer. www.aghofkin.com



Kristina Glick
Threshold 9

Ink and watercolor ink on paper
8 Inches x 8 Inches
$550

I'm drawn to abstraction because it is open ended, inviting both artist and viewer to find multiple points of connection and meaning in each work. Like my creative process, abstract art embraces both mystery and directness. The marks I make are straightforward and direct while the subject matter is undefined and fluid. Each drawing invites the viewer to take refuge in a world of harmonious colors, intricate patterns, and rich textures. The absence of clearly defined subjects means that each drawing can call to mind a myriad of associations, stories, and emotions depending on the viewer's personal experience.
www.kristinaglick.com



Elzabeth Gorcey

The Darknite

Oil on Canvas

11 Inches x 14 Inches

$750

In my oil painting, 'The Wizard' emerges not as a figure of grand theatrics or raw power, but as a quiet sentinel of serenity–a being shaped more by presence than by force. His form, translucent and flexible, almost seems to shimmer with a gentle light, suggesting a spirit untethered from the harshness of the physical world. Yet beneath this ephemeral quality lies an undeniable sturdiness, a groundedness that offers comfort. He is not a being you would lean on by necessity–but one you'd find yourself leaning on, naturally.
The softness of his contours, painted with layers that breathe and move, evokes a sense of healing–the way wounds might slowly close in silence, or how the soul finds rest in the hush between thoughts. Colors flow around him like quiet streams, suggesting that peace doesn't need to be announced to be felt. It simply is.
This wizard does not command attention. Instead, he creates a space–a refuge–for the viewer. www.elizabethgorcey.com



Rose Guastella

September Morning in Cannon Beach

Oil on panel

12 Inches x 24 Inches

$850

I grew up near the Atlantic Ocean on Long Island, New York. I could hear the comforting and powerful sounds of the ocean through my open bedroom window at night. The seashore has always been my place of refuge.
These days, living in Washington, my visits to the Pacific Coast of Washington and Oregon are always wonderful. I go there to refresh, to heal, to immerse in the sounds and sights of the magnificent ocean.
Cannon Beach is one of my favorite places to visit, especially during times of the year when there are few other visitors. It continues to be a safe place and refuge for me.
www.mandalaplanet.com



Cheryl Hankin

Spring Garden Party in Moss Beach, CA

Crochet

16 Inches x 40 Inches

$200

I am fascinated by pattern and texture: The rhythmic sounds of the crochet hook or knitting needles passing over yarn; the coolness of silk; the elementary patterns found in ancient murals and reliefs that persist in quilts and decorative household objects of today.
My earliest memories were of my grandmother teaching me to sew on a Singer machine powered by a treadle. She also taught me to embroider - chain, lazy daisy, buttonhole stitches,french and bouillon knots. There were endless variations and perfections to occupy our cherished time together. I saw birds, flowers, and butterflies printed on cloth come alive undermy embroidery hoop.
To this day, when I hold a piece of string or a scrap of fabric, I become energized by the promise of possibilities and rejuvenation. I am transported to generations past and future. Hankinarts.com



Susannah Israel

ASOLAS: Painting in quarantine

Glazed terracotta

42 Inches x 24 Inches x 29 Inches

$11,000

A seated figures paints a canvas on a table easel, a sleeping cat on her lap. The paintbrushes are stained and the paint drips down the jars, and we see the painting reflected on the painter's torso. The Asolas series was made in lock-down and records the solace of art in isolation. The painted colors represent a luminous landscape full of promise, even though the details are not yet clear. ASOLAS: Painting is the third in a series made during a year of enforced solitude, as the shutdown was beginning to be lifted. The studio is always a place of refuge, where solace can be found in shutting out the world. It is also a way forward to wrestling with the challenges of life. Sometimes our own artwork has something to tell us. www.SusannahIsrael.com



Janet Jaffke

"United We Stand"

Burlap, gauze, stitch

36 Inches x 36 Inches

$2,800

My work is inspired by memory, experiences, my understanding of the human condition and my Buddhist practice.
I work primarily in burlap, a natural material that speaks to my love of nature and texture. It's strong, durable and I associate it with my life growing up in a hard-working blue collar family. It's a material rich with manipulative properties.
I use reclaimed coffee bags that originate from all over the world – each with distinct physical characteristics. Their diverse colors and weaves are unique to their origin and represent the beauty of diversity in the world. I use the inherent qualities and associations of burlap to explore the resilience of the human spirit. No matter how torn or unraveled life becomes, there are ways to patch the pieces back together.
In spite of our diverse humanity, we all share moments of struggle, but through these challenges one can see beauty in the torn and imperfect. It's an opportunity to patch and repair, and to demonstrate our true strength. www.jaffkestudio.com



Narmin Kassam

Mother

Mixed media on wood panel

24 Inches x 20 Inches

NFS

My art practice began as a way to cope, a quiet act of healing during years of chronic pain, which resulted from career burnout. My studio became a refuge: a space to face discomfort, slow down, and piece together beauty from ache. These works are meditations on resilience, creative acts of survival and restoration.
Each figure in my paintings reflects the strength and grace of women, especially those silenced, displaced, or dismissed. As a former refugee born in Africa, I draw from my own story to honour women who carry worlds within them. Through layered paint, decorative paper, and textured surfaces, I give form to voices that persist,soft, steady, powerful.
Art, to me, is medicine, a form of refuge. In texture, colour, and gaze, I find comfort. I find breath. I offer that same space to others in my art, a quiet place to rest, reflect, and remember that even in pain, beauty can rise. My artwork on women is personal, but also a call to recognize the quiet power that lives in all of.. www.narminkassamart.com



Britta Kathmeyer

Source

Acrylic and Colored Pencil on Canvas
40 Inches x 30 Inches
NFS

My abstract paintings are an attempt to communicate the energy and essence of nature, particularly plant life and landscapes. I'm deeply moved by the beauty, resilience, and creativity of all living things, and spend much time on walks observing the sounds, light, movement, and atmosphere of a place. Back in my studio meditation is part of my creative process as I sit in silence before I begin new work. Rather than having a specific image or composition in mind, the choice of color and the movement of strokes and marks have an energetic source and are spontaneous. As I build the surface through layers of adding and detracting, creating and destroying, forms and structures reveal themselves. In this process I embrace accidents, which pose further questions and propel the conversation of gestures along into time and space. The painting process itself and the dreamlike and mystical landscapes that have emerged have provided a refuge for myself as well as for many viewers of my work. www.brittakathmeyer.com



Rachel Katz

Repositories

Shredded personal journals; hog gut
5 Inches x 10 Inches x 8 Inches
$750

In this series, I create works using fifty years of shredded personal journals. The mind and body memories that my journals evoke are "held"–and sheltered– in containers made of hog gut. The hog gut encases my memories, keeping them safe. I find myself relieved and invigorated by the fact that my journals are "destroyed" and becoming their own life forms. I am in a process of reworking old memories into organic shapes that literally and figuratively come from the gut.

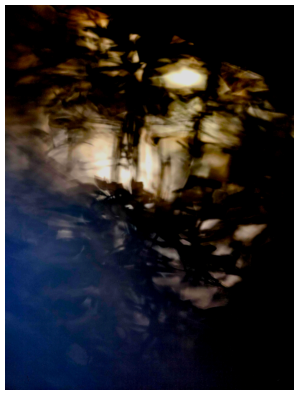


Gregory Kessler

Tranquility

Pencil | Acrylic on Paper
14 Inches x 22 Inches
$1,850

Refuge infers a place of safety, sanctuary and calmness. For this exhibition, the submitted works express refuge through the values of serenity, tranquility and renewal. The work is influenced by Eastern philosophy, where linkages between all life is interdependent. Life on earth arises because of light, water, soil, minerals etc. Therefore, nothing exists independently which creates a condition where all phenomena are interrelated.
In the work Abiding, the Banyon trees merge as a family to provide support and protection, creating a tranquil and harmonious environment. At the base of the trees, the ground plane merges with the trees to form a gentle flowing movement from earth to forest in an acknowledgement of their inter- dependence.
Wandering in a forest is an archetype for the desire for refuge. In the work Tranquility, the exaggerated colors of the trees create a beckoning to enter and experience the forest. A lone figure enters the forest, seeking refuge and solace. www.palouseartstudio.com

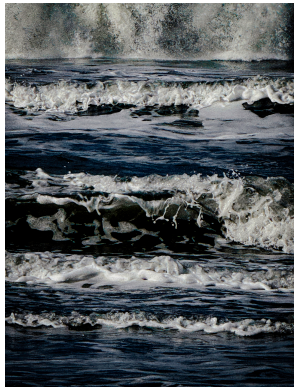


Dan Krimm

Sun Peek - Aquatic

Photography
11 Inches x 8.25 Inches
NFS

In my photographic practice, I have a variety of threads. One of those threads honors the sense of respite from the turbulence of the "interesting times" we live in. For me, this work is cognitively settling, almost meditative, and helps me relocate my center of gravity, which is energizing for when I need to return to tackle the pressing issues of the moment. The three pieces submitted for this call all reflect a mood of calm, repose, or flow.
dankrimm.munb.com/art.html



Monica Kuhlman Jacobson

Little River Beach

Photography
18 Inches x 14 Inches
$350

Finding calm and safety is perhaps greater now than at any time in our recent collective experience. Finding refuge is inspirational, encouraging, and grounding. I find refuge in nature, particularly the coast, also in nostalgia, as when things felt safe and secure, remembering a lost moment or experience. Photography is my way of connecting with the world, whether documenting the beauty and drama of everyday life or through post-capture manipulation, creating an imagined narrative or sense of place and time. I want to encapsulate moments of meaning that speak to something greater than ourselves. Art is a reflection of the world around us, a cultural mirror, it can make us ponder, bring us healing, and at times joy. Through my work, I hope to evoke emotion and connection in those who experience it. www.monicakuhlmanjacobson.com/



Jackie La Lanne

Morning Light

Photography
12 Inches x 16 Inches
$250

My work, particularly my photography, revolves around light both in subject matter and composition. I photograph every day as a meditation and spiritual practice. I often photograph the children in my family or students in the art room as their teacher.



Toby MacLennan

I took Refuge in the Objects in My Apartment

Photography
25 Inches x 25 Inches
$800

As Written in top left corner of photo With my friends dying, the loneliness, the endless isolation and bugs ready to eject me into an Incubator, I Took Refuge in the objects in my apartment. Every image is an actual object in my apartment that i highlight, and write about taking comfort in the object's wonderful relationship to me. My gratefulness helps me heal my loneliness and isolation. for instance...The photo of me drinking makes me realize I'm made of the same H2o that comes out of my kitchen faucet.The photo of my mother makes me wonder what it must have been like to live in the womb of my mother. The photo of the mirror makes me realize that the mirror never fails to be there exactly at the same time that I look into it. www.tobymaclennan.com



Jenna Manzano

Enclose

Linen
4.5 Inches x 7.5 Inches x 9.5 Inches
NFS

Jenna Manzano shapes monochromatic fiber sculpture through weaving, wrapping, and stitching. Inspired by postminimalism, she utilizes familiar and accessible materials transformed into tubes, cords, and woven forms constructed into three-dimensional abstract objects. Her work most frequently features the slubby texture and natural greyish-beige tone of undyed linen.
The works retain the physical imperfections inherent in the raw material –variable edges, twisting seams, unruly fibers. Restriction to a single material and color highlights these formal and textural inconsistencies as evidence of the countless human gestures behind the work. The labor-intensive practice requires methodical repetition over prolonged periods of time, provoking intense interiority that yields space to examine both physical and mental states. This introspective quality transfers to the quietude of the finished work, soliciting deep attention to both the textural details and emotive qualities of the forms.
jennamanzano.com



Ezekiel Martey

Home

Bicycle rim, Jute Sack,"Kente" and Steel wire
27 Inches x 27 Inches x 6 Inches
$1,000

When creating this work, I was thinking about what it means to leave home and start over in a new place. I begin with an old bicycle rim, which is a common mode of transportation in many parts of the world. The rust on the wheel remains untouched because it speaks to the hardship and economic struggles that often drive people to migrate. For many, leaving isn't an easy choice; they do it out of necessity, hoping for a better future.
I'm drawn to the idea of a nest, which is a place of safety, something built from whatever a bird can gather. In the same way, people who migrate use what they have, their strength, and their memories, to create a new life. It takes resilience to make a new home, and that's what this nest represents: a place of protection built out of strength.
The fabric on the wheel, known as 'kente' cloth, passed from generations, woven into this nest changes it from being just a shelter to being a true home, filled with the comfort of our heritage and identity.



Chas Martin
Dream's Cape

Mixed media
11 Inches x 9 Inches
$1,100

I sculpt symbolic figures. My characters are both contemporary and timeless archetypal metaphors. Their gestures tell stories by amplifying human qualities, emotions, or circumstances.
My style was initially inspired by petroglyphs. Indigenous cultures worldwide have etched figures into rock for millennia, not as graffiti, but to invoke the essence or spiritual guidance of a specific archetype. My exploration of archetypes represents my own spiritual journey that begins with many preliminary sketches – often 50 or more. I redraw them until the nuances of the hands, the attitude of the head, and overall gestures accurately convey a story.
Our conversations as their stories evolve reveals our common soul. Their stories are our stories. They celebrate what we have in common rather than the labels and differences that divide us. jennamanzano.com



Ola Mularczyk
Burnin' Love

Digital Photography
15.5 Inches x 12 Inches x 2 Inches
NFS

I've always been the type of person to love without thinking twice, and I'd like to stay that way. Experiencing an abundance of love in your life is worth the price of heartbreak.
This series depicts the messy grieving and healing process that follows heartbreak. Through collaboration with Fiona Vandermyden, these surrealist photographs capture the emotions of each phase.
These characters were born and staged through my own healing and self discovery. Remaining kind and vulnerable after feeling betrayed by someone dear can seem like an impossible task. One that may cause you to lose yourself along the way. https://www.onisma.ca



Richard Nickel
Possessions

Earthenware, colored engobes, copper wash
14 Inches x 6 Inches x 5 Inches
$400

My artwork explores the concept of refuge by depicting houses, gardens, and couples navigating the everyday bravery of loving, cooking, gardening, and making with their hands. These simple yet profound acts form the foundation of resilience and connection. Through scenes of domestic life and intimate moments, I capture the strength found in nurturing relationships and tending to spaces that offer comfort. The familiar imagery of home and nature becomes a testament to the courage it takes to care – for oneself, for others, and for the world around us. My work invites viewers to reflect on the places and practices that provide their own sense of refuge. richardjnickel.weebly.com/



Kate Orrange

Daya Mata (Sanskrit for Compassionate Mother)

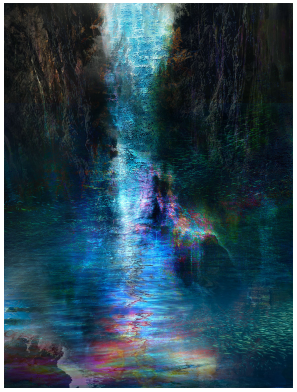
Mixed-media monotype
15 Inches x 11 Inches
$500



Vida Pavesich

Woman Composting

Photocollage
12 Inches x 18 Inches
$350



Elaine Pratt

Magic Waterfall

Digital, Ltd. Ed. archival print & varnish, floating frame
19.5 Inches x 13.5 Inches
$525

I believe that art, beauty, and artists are like endangered species in the 21st century, yet they have the power to transform and heal our individual lives, society, and the world. In 1998 I began to study monotype printing and love its inherent spontaneity. I also enjoy adding elements to the print, such as vintage threads, Japanese mulberry paper, and silk remnants to create more layers and texture. As an eco-friendly artist, I reuse materials that otherwise would be thrown away, thus reducing the land fill. For me art-making is a form of meditation --an offering to the Divine. It also restores me to sanity. Being present in nature in the face of great change and upheaval brings greater peace and awareness to my studio work.
In 2000, I earned my Master's degree in Arts and Consciousness from JFK University in Berkeley, California. As an expressive arts facilitator, I provide a stimulating and nurturing environment for children and adults to express their inherent creativity.

These works, which are themselves a refuge, reflect how gardening and being in nature are both refuges in the sense that both are shelters, places to go and activities to engage in that build inner strength by taking time away from the storms of life. A refuge is not an escape, it is an active participation in a regenerative rather than a degenerative future. Inner calm that comes from making art, meditating, and gardening–being in synch with processes in nature–are proactive ways of being in the world that provide an anchor as a basis of strength. Art is not an escape but rather a refuge, a safe temporary place rather than a retreat, a place to gather oneself and perhaps be a message for others that refuges are possible and necessary. www.artanthropocene.com

Creating my art is an escape. I get deeply immersed in the process.. Creating rich, digital, layered, dreamlike experiences, drenched in color and mood. My large trove of images provides material to use as paint brushes. These are woven together, each layer affecting others, until everything clicks. I encourage the wild pixels and visual artifacts that result to be part of the art. This process emerged from years of experience as an artist. The dramatic interplay of light on; cloud formations, mountains, trees, plants, rocks, and ripples on water inspire me. My work is dreamlike, a world of shapes and colors to get lost in. I've enjoyed combining photographic imagery for my design clients every chance I got; one of these pieces is in the Smithsonian. My hope is that my art reaches, in the viewer's mind, a place to connect with something in their subconscious that will bubble to the surface and draw them in. www.instagram.com/elaine_pratt/



Sarah Rehfeldt

Wishing Trees

Mixed media mosaic (beach wood, shell, smalti, glass)

14 Inches x 14 Inches

$900

Process as Refuge: A large part of my creative process involves quiet time spent outdoors in the Pacific Northwest where I live. Many of the found materials I use in my work are naturally-occurring objects such as wood, shells, rocks, or minerals. My artistic process involves enhancing the aesthetic of items I collect by smoothing out rough edges with use of the rock tumbler. It is a very slow and gradual process. Once polished, the stones and shells are placed into a "mini-landscape," while incorporating other materials such as driftwood, tile, hand-cut marble, glass, or metal into the piece. Placing stones side by side or shell fragments together like interlocking puzzle pieces can open up a new world, a new way of seeing things. Inhabiting that space, journeying with the artwork as it evolves can offer a temporary escape or retreat from today's busy, hectic pace. I like to think my work connects the viewer to that place as well. www.pbase.com/candanceski



Cayen Robertson

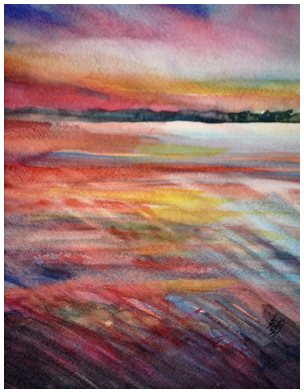
Untitled

Mixed media collage

12 Inches x 12 Inches

$375

These recent works are made from existing art pieces. I have taken my own original art and reoriented it into unusual, new and difficult relationships. Such is the world in which we live. The need to look at and come to accept that which is unfamiliar and difficult is made easier because of the use of my own very familiar work. cayenrobertson.com



Jan Ross

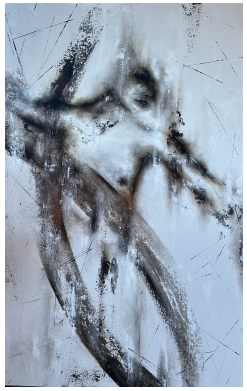
Low Country Sunset

Transparent Watercolor

9 Inches x 7 Inches

$500

I live on an island without a bridge, Daufuskie Island, SC, where a true feeling of refuge exists! My work features scenes from my everyday life. I seek the peace and tranquility found on the beach, in the wooded areas and seeing our magnificent sunsets.. My view from my studio is represented quite frequently, as it is my true sanctuary. Janrosswatercolors.com



Kellie Thomas-Walker

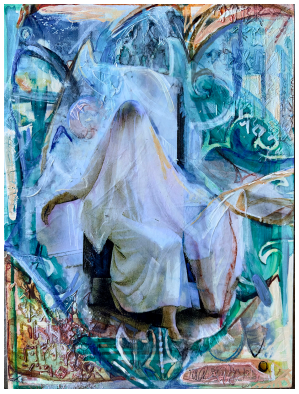
The Sequence of Man

Mixed Media

48 Inches x 36 Inches

$3,200

I take sanctuary in my art and writing as a means of therapeutic relatability. As a survivor of domestic violence and abuse, I seek to project my voice in a way that captures the viewer's core inspiration and invoke unity. kellieThomas-Walker.com



S. Manya Tolino

Seat

Mixed media on wood

16 Inches x 12 Inches

$700

While my work embraces motion, transformation, and the inevitability of change, it also evokes the spirit of refuge—inviting a return to sacred spaces where rest, protection, and renewal are possible. Through layered imagery and symbolic forms, each piece becomes a sanctuary: a contemplative space that offers reverence and shelter amidst uncertainty. These works are not an escape from evolution, but a quiet resting place within it—a dialogue between the ephemeral and the eternal, where protection is found not in permanence, but in presence and process. www.manyasart.com



Martha Ture

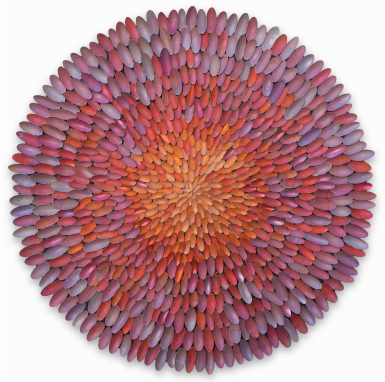
George At The Barn

Photography

16 Inches x 24 Inches

$450

We are in terribly troubling times, rife with chaos and destruction of the earth, In response, I have always chosen to present photographs of the beautiful living world, particularly scenes which provide viewers with a sense of refuge, a place where we can take a walk into the image, and be safe, and enjoy the world around us. Nature is our mother, our home, where our hearts open to living, where we are not alienated, where we feel welcomed, where we can feel joy and peace. Quiet places let us breathe slowly and deeply, let us look for a long while, let us blend with the world. mttamalpaisphotos.com



John Whitmarsh

Smoke Tree Blossom

Copper

36 Inches x 36 Inches

$5,950

My copper mosaics embody the spirit of refuge through their harmonious blend of color, texture, and form. Vibrant colors pulse through the patterns, sparking a sense of hope and renewal that lift the spirit. Richly textured patinas, formed over time, reflect the trials and hardships we endure. Outward movement of the circular shape reflects growth and transformation, an emergence from adversity into light. Rhythmic geometry offers a meditative balance–an emotional sanctuary where peace, healing, and comfort quietly reside. johnwhitmarsh.com



Tom Wornson

Untitled

Cold wax and oil on paper

18 Inches x 18 Inches

$250

My art is abstract, and as such the viewer can have many emotional responses to it. To me it depicts a somewhat chaotic overall background, but is overlain with an orderly structure which provides that feeling of refuge or calmness. The horizontal and vertical lines and somewhat muted colors provide that structure which tends to pacify the relative activity of the rest of the painting.



Jun Yan

Submission

Ceramic, Bronze, Wood, Resin

9 Inches x 26 Inches

$1,500

As a practicing Buddhist, my artistic journey is deeply rooted in the exploration of spiritual realms that transcend surface appearances. Inspired by the teachings of my tradition, I aim to channel a sense of inner strength and tranquility into my works.
Working with clay and metal, I draw upon the symbolic qualities of these materials. Clay, with its fragility and vulnerability, reflects the impermanence of the physical form and the inevitable passage of time. In contrast, metal, with its strength and durability, represents the enduring nature of the inner self–a profound, eternal essence.
My goal is to capture the fundamental forms of life by harmoniously combining these contrasting elements, reflecting the composite nature of living beings–flesh, bones, fluids, and air. Through the interplay of these earthly materials in my sculptures, I'm building a connection to nature and the cycles of life, emphasizing that we are an integral part of it.
www.junyanart.com