

# RED – O’Hanlon Online Gallery Show – July 2022



## SHOW CREDITS

Erma Murphy, Executive Director  
 Exhibit curated by Jeremy Thornton  
 Poetry by Cruwys Brown  
 Program by Kellan Christopher  
 Thanks to the OHCA Exhibition Committee

**Many thanks to juror Jen Tough for her time and selections**

## SALES

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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.



**O’HANLON**  
 center for the arts

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	Artist	Title	Medium	height (inches)	width (inches)	depth (inches)	Price	Artist Statement/Description
	Ann Artz	<i>Good Trouble</i>	Oil on canvas	40	60	1.75	NFS	<i>The red defines this painting. It would not have the same power without it. It reflects the fury I had been feeling at the time due to horrific events happening in the country. I always need to balance that with some calm so there's plenty of areas to rest in here.</i>
	Jenny Balisle	<i>DEMOCRACY</i>	Handcuffs, ribbon, and wood frame	13	11	3	\$500	<i>Smith &amp; Wesson's most popular police handcuffs have been repurposed altering function. The word "DEMOCRACY" bears the weight of America's history, identity, and future. Wrapped with a red ribbon, protecting and maintaining democracy globally must be a collective effort.</i>
	Jayne Biehn	<i>Glazed Over</i>	Printed paper, acrylic, oil stick, machine sewing	12	12	2	\$400	<i>Images are collected referencing camera rolls, along with sourced and vintage finds. Photos are manipulated with acrylic and oil stick to engage and allure. Elements are added and eliminated. Impulsive and spontaneous, purposeful and instinctive, the mark making emerges to find balance in the chaos.</i>

	Artist	Title	Medium	height (inches)	width (inches)	depth (inches)	Price	Artist Statement/Description
	Laurie Blessen	Missing The	Monotype with archival oil based inks	37	25	0.5	\$900	"I look to color for my words" Each series is a landscape abstraction of my thoughts and emotions from an aerial perspective. Applying layers of intense translucent color fields to create a poetic narrative as my visual diary. Random two words from my journal title the pieces to unite art and text for a cohesive message.
	Vicki Block	Summer Solstice	Mixed Media: watercolor, ink, pastel	24	18	0	\$1,000	Nature and my travels are sources of inspiration and my spiritual practice informs all my work. At this point in my life there has been a significant shift from the external to the internal. I find myself going back and forth in subject matter and style, but the imagery is more abstract. I am not certain of the source, except that is a part of the evolution of getting older and looking deeply inward. I always hope to go where my spirit leads me.
	Lorraine Bonner	Secret	Clay	21	10	10	\$1,000	We often long to share the secrets of our heart, yet fear that they may be too intense or painful for others to bear.
	Janet Bothne	Far Afield	Acrylic, collage & mixed media	40	40	1.5	\$4,400	A multi-layered abstract work composed of paint, scraps of paper, dried paint, metallic foils, acrylic markers and acrylic mediums. Red is a power color and can relate to everything from gore to brilliant flora. Its meanings are certainly varied, but no one misunderstood Rhett's famous dictate to Scarlett O'Hara, "Put on a red dress and plenty of rouge."
	Ellen Burgin	Mister Shrapnel	Acrylic on paper	56	54	0.1	\$6,083	Unlike the passive, melancholy color of blue, red injects my pieces with energy, life, tension, and struggle. Red is the extreme I confront in myself, it is the manifestation of the fear that is inherent in the process of discovery -- of looking into the painting at myself. The "mean reds" are always somewhere in my paintings, buried underneath skins of acrylic paint or pulsing out of the surface.
	Caryl Burtner	Hundreds of Documented Lipstick Blots	Mixed	6	6	0	\$35/each	A lipstick blot is a loaded image, but this work is not about glamour or sexuality. Instead, it's about ephemera; it's about the often silly names that cosmetic companies give their lipstick colors; it's about the automatic bond between women who wear the same color; and it's about documenting the moments of anticipation before going out to a special event. A kiss goodbye to the immediate past, before stepping into the future! Because the scope of this project is difficult to convey, I have presented this gallery installation as a separate work.

	Artist	Title	Medium	height (inches)	width (inches)	depth (inches)	Price	Artist Statement/Description
	Cindy Craig	<i>The Great Escape</i>	Acrylic and collage on paper	30	24	0	POR	<i>My series, "Milk, Eggs &amp; Tranquilizers" focuses on the female figure enduring household catastrophes, Isolation, domestic burnout and feeling invisible.</i>
	Lloyd Crow	<i>Baby Blue Beluga In A Red Tide</i>	Mixed Media	55	84	12	\$21,500	<i>Beluga whales are known as the "canary-of-the-sea". They are a sensitive indicator of an ecosystem in stress.  In recent years, due to pollution, habitat degradation, commercial fishing, oil and gas exploration, and warming of their marine habitat most populations are drastically depleted. Some are on the verge of extinction.</i>
	Rose DeSloover	<i>Pre-packaged Self Portrait</i>	Wood, paint and found objects	5	23	5	\$500	<i>Found objects and the color "red alert" play off my name/initials, REDeSloover</i>
	Ellen Dieter	<i>Shenanigans</i>	Mixed media on canvas	36	36	1.5	\$1,800	<i>A yard full of places to get into mischief! Helicopters flying overhead, tricycles left astray, what kind of trouble can i get into with all this color!?</i>
	Melinda diSessa	<i>On the Ground Floor: Fire</i>	Oil sticks, photo transfer, on canvas cradled board	18	24	1	\$400	<i>This piece was recently shown in a two-woman show called Seeking Stillness. It reflects both the beauty and the fear of wildfire in our beloved California.</i>
	Patricia Downs	<i>Protruding Geodes</i>	Mixed fibers and wire and beads	36	16	6	\$600	<i>I combine processes often thought of as "domestic" or "feminine" work, such as weaving, crocheting, and knotting with contemporary art making. I am actively trying to reduce the stigma around craft processes by showing what's possible with exploration and experimentation. I am honoring traditions while elevating the processes to fine art. The initial inspiration for my work comes down to my experiences as a woman. This led to a reflective look at my own feelings, emotions, thoughts, memories, stories, and traumas. I am trying to communicate what it feels like to be inside my head and body.</i>

	Artist	Title	Medium	height (inches)	width (inches)	depth (inches)	Price	Artist Statement/Description
	Hilary Dugas	Red 2	Screen-print	18	12	1	\$300	This work is inspired by repetitive thoughts and made up of repeating and overlapping marks that look like handwriting.
	Pennie Fien	The Sisterhood of Essential Workers	Papers, Old Metal Tray, Lace, Cord, Vinyl Placemat, Pencil, Marker	16.5	9.5	1	\$450	Visually connects experiences of women in 1918 & 2020 pandemics. Mixed media collage mounted on vintage serving tray suggests women's roles as essential workers, both in trad female jobs and as key emotional support givers/communicators. Neutral colors contrast red cord detail on covid head "twins"
	Tracy Flanagan	my body, my privacy-may 2022	Fabric, paper	72	60	42	NFS	In 2022, the Supreme Court overturned Roe v Wade. Fifty years of its history and state encroachments are marked in the folds of the dress. On the wall the anticipated human fallout from Roe vs Wade's reversal is depicted.
	Beth Flor	Beloved Muse	Oil on canvas	26	20	1	\$1,850	I was struck by the humanly shape of the guitar at a time when I was doing a series of paintings with white sheets. A friend who was a musician had recently passed away, his wife, also a musician, could not find it in her to continue playing. the music was the beloved muse of their marriage.
	AnneKarin Glass	Cat Scan	Oil/canvas	36	36	1	\$3,900	A red cat horrified at a cataclysmic apparition (maybe of the future).
	AnneKarin Glass	Bouquet	Oil/canvas	27	16	1.5	\$2,700	An imaginary floral bouquet.

	Artist	Title	Medium	height (inches)	width (inches)	depth (inches)	Price	Artist Statement/Description
	<b>Rinat Goren</b>	<i>Deep Thoughts</i>	Encaustic	24	24	1.5	\$1,450	<i>The inspiration for Rinat's works comes from people-individuals- who use their mind to think. The ability to form clear thoughts, make decisions, make choices and act accordingly is a unique attribute to human beings. Rinat's current medium is Encaustic- the use of beeswax mixed with pigment. Encaustic allows her to layer her work, and take advantage of the wax's translucency and the way light travels through it. She enjoys applying warm colors; red, orange and yellow are all obvious favorites.</i>
	<b>Janet Greenwood</b>	<i>Another View of Mobian</i>	Photograph	8	10	0	\$100	<i>I have always loved Dick O'Hanlon's sculpture Mobian. I often photograph it as part of the landscape of O'Hanlon.  For this, I took many photos with the intention of creating an abstract piece. This was my favorite.  Photography was the first media I worked in, taking several semesters in high school. These days I mostly photograph with my iPhone which I did for this piece.</i>
	<b>Karen Hackenberg</b>	<i>Canada Dry</i>	Oil on canvas	24	23	2	NFS	<i>The topic of climate change denial, as evidenced by recent catastrophic global weather events - drought, floods, large-scale fires, occurrences of super-storms, melting glaciers, habitat loss, and species extinction - is the subject of my Unnatural Disasters paintings.</i>
	<b>Jennifer Hamilton</b>	<i>In My Dreams I Run Wildly</i>	Acrylic on Canvas	30	20	2	\$1,250	<i>Dreams allow us a place of abandon, freedom and discovery where rules don't apply. My dog series has spanned several decades and outlived the animals that inspired it. As I followed my muses around the small park day after day for the first few years, I was interested in capturing what I saw on the surface, in essence depicting my two dogs taking a walk. As the years and paintings continued, my work evolved into more abstract, expressionistic, and introspective versions.</i>
	<b>Lawrence Hughes</b>	<i>Putin's Atrocities</i>	Woodblock print	26	19	0	\$500	<i>In "Putin's Atrocities" I'm showing his scorched earth policies and disregard for human life. In general, red is not a very happy color for me and usually points to danger or caution.</i>
	<b>Carson Kapp</b>	<i>Garden of Wisdom</i>	Acrylic	48	60	1.5	\$3,000	<i>Garden of Wisdom is a commentary on finding life's spiritual truth along our winding path.</i>

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	<b>Moss Kardener</b>	<i>Atmospheric Red, No. 1</i>	Acrylic	30	24	0.75	NFS	<i>This painting plays between the surface of the canvas and atmospheric dimension. It was inspired by the marbled swirl of remnant paints discovered in a discard container. Their application here allows them to find use one last time. Primary colors and the stark contrast between organic and geometric shapes energize this piece.</i>
	<b>Elizabeth Kendall</b>	<i>Red Bride</i>	Gouache on paper	22	30	1	\$1,200	<i>Woman in red headdress in prozaic studio</i>
	<b>Gregory Kessler</b>	<i>A New Home</i>	Mixed Media	18	34	1.5	\$1,700	<i>Delves into the mythical and surreal where two seemingly unrelated subjects are juxtaposed. This drawing expresses the intersection of all life reinforcing the belief in interdependence.</i>
	<b>Susan R. Kirshenbaum</b>	<i>Botanical series: The Air is Colored by Flowers</i>	Digital original collage - printed in limited edition 1/1	20	16	3	\$575	<i>An original drawing made from a life model is transformed by layers of photos and paint into a collage rich in hue and depth. Created using digital tools. Inspired by plants and flowers, colors and scents.</i>
	<b>Tracy Lambros</b>	<i>Red Kauai</i>	Oil, gold and bronze pigments on canvas	20	20	1	\$3,500	<i>This painting was created in 2020 during the pandemic. Current events were ever present in my mind and heart each day. The daily emotional whiplash triggered by seemingly endless horrifying and unconscionable events (pandemic, wild fires, political upheaval) informed my work but did not define it. The red palette in Red Kauai was influenced by the devastating wild fires in California that were occurring during the pandemic. I envisioned some the peaceful sanctuaries, places that I love (like Kauai), on fire.</i>
	<b>Stephanie Langley</b>	<i>Fun times</i>	Acrylic on cradled panel	36	36	1.5	\$2,800	<i>Too much fun? Maybe... the color red is a rich intense color which can be a warning or an invitation to slide into excess.</i>

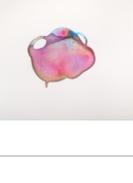
	Artist	Title	Medium	height (inches)	width (inches)	depth (inches)	Price	Artist Statement/Description
	<b>David LeCheminant</b>	<i>Montserrat</i>	Wood, stain, paint, metal base.	29	9	6	\$2,500	<i>This work is an homage to a musical icon, Montserrat Caballé. I pay attention to my environment, be that physical, cultural or political and within these I find a rich source of ideas. I then use the language of form to distill complex ideas into more direct but abstract visual representations.</i>
	<b>Roberta Levitow</b>	<i>Breath of Lives</i>	Egg tempera and gold leaf on gesso board	16	12	1	\$2,500	<i>An angel, in her natural paradise, rises up from the contemporary streets in troubled supplication for those she seeks to protect, just as her prototype sought to save three youths from the inferno of the lion's den.</i>
	<b>Janet Lipkin</b>	<i>Queen Bee</i>	Canvas, Acrylics, Fabric, Jewels	75	30	0	\$2,000	<i>"Queen Bee" is a fusion of ideas, cultures, class, and hope. The Bee is a symbol of sharing, as the Bee shares pollen which helps plants produce fruit. The human race must strive to be open to accept one another in order to flourish with equality, acceptance, and understanding.</i>
	<b>Gwen Manfrin</b>	<i>Salty, but SWEET</i>	Watercolor, red plexi	8	11	1	\$750	<i>Seeing oneself "Through Rose Colored Glasses", With an unduly cheerful, optimistic, or favorable view of things/or self image</i>
	<b>Amy Mann</b>	<i>Red crane on red</i>	Oil on canvas board	6	8	1	\$175	<i>Red origami crane on a red cloth, painted from life. Framed in a simple black frame.</i>
	<b>Dave Manousos</b>	<i>Red Book 3</i>	Acrylic on Canvas	18	24	1.5	\$350	<i>The bright color scheme defines the pop aspect of my artwork; however, the expressions of my subjects often take the piece out of the tropey pop space and move it into a subversive, serious space.</i>

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	<b>Peller Marion</b>	<i>Staccato</i>	Mixed	19	25	0	\$1,000	<i>An expression of what my inner landscape calls for me to explore.</i>
	<b>William Marx</b>	<i>Coup de Gracê (Living by Mirages)</i>	Acrylic, house paint, and Krink on plywood	42	42	0.75	\$9,800	<i>Andy Warhol wanted to be a machine — I want to be a router. I'm not here to answer questions. I'm here to hold up the mirror, to embed history within embedded histories, to win humanity's war with time once and for all. What will you say when they ask if you improved the silence?</i>
	<b>Catherine Mellinger</b>	<i>Let Down</i>	Digital collage	12	9	0	NFS	<i>This piece explores identity after having children, as a birthing parent. Using word plays connected to body feeding, a let down is a biological response to hearing a hungry child's cry, but also an internal negative perspective that many parents hold. It is at once perfection and dissapointment.</i>
	<b>Sheila Metcalf Tobin</b>	<i>Resurrection Wolf</i>	Mixed Media Drawing and Digital Print Collage	48	36	2	\$2,800	<i>Inspired by the story of the Yellowstone Wolves this piece is a mixed media drawing and fine art digital print collage paying tribute to the unexpected beauty of what each of us can give and how connected all things are.</i>
	<b>Néstor Millán</b>	<i>Hard to Classify</i>	Acrylics and collaged paper on canvas.	32	40	1	\$2,500	<i>A stunned fish looks at two judges intently trying to classify simple things.</i>
	<b>Néstor Millán</b>	<i>Falling Leaves</i>	Acrylic and found objects on canvas.	40	42	1	\$3,500	<i>We need to let our old leaves fall in order to regenerate into new beginnings.</i>

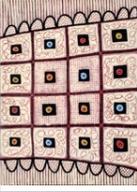
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	<b>Julia Montag</b>	<i>Triangles</i>	Acrylic on canvas	24	18	0.2	<b>Prints \$250</b>	<i>In this painting, red is about confidence. It's the soles of Louboutin stilettos, a fiery red comet tail. The fluorescent red stops you like a sign. Sharp lines and the stark contrast of this red makes the painting a confident statement. Painted over several months with very fine brushes, at times. Chaotic, loud and eye-catching, like a bustling city.</i>
	<b>Marjorie Moskowitz</b>	<i>Crested Cockscomb</i>	Oil	48	36	2	<b>\$6,200</b>	<i>Current paintings focus on a moment in time, in nature, when plants are at the peak of their reproductive cycle. They are fully asserting their seductive beauty/perfection/ splendor/ripeness.</i>
	<b>Linda Mucha Karns</b>	<i>In The Moment</i>	Pastel	14	11	0	<b>\$650</b>	<i>In the Moment, embodies all that I love about gesture drawing! The vivid pink hue seems to radiate the heat of the model's body and the sparse white line implies transparency. We feel we can see through her outer shell and catch a glimpse of her inner essence.</i>
	<b>Stephanie Mulvihill</b>	<i>Surrender in Blue</i>	Colored pencil, graphite on paper	30	22	0	<b>\$1,000</b>	<i>My current series of graphite drawings on paper uses the body as a storytelling device in which to process personal tragedies and moments of shared experience. As we process our common and individual experiences our interior and exterior worlds overlap and coalesce to create new versions of ourselves. The figures in my work represent the alchemical process of combining experience with history and destruction with rebirth, in a continual reformation of our self perception.</i>
	<b>Liz Nicklus</b>	<i>The Freedom in Rebellion</i>	Mixed Media - gouache, acrylic, ephemera, handmade paper	24	24	1.5	<b>\$1,000</b>	<i>I came from a background of realism; my early idols were the Renaissance masters, and still life was my first love as a painter. But I was always drawn to the mystery of abstraction. As my work progressed it became more and more abstract - first I would embed realism into my mixed media work, but gradually those elements disappeared and only color and movement remained.</i>
	<b>Samuel Noily</b>	<i>Red Dominance</i>	Acrylic on Canvass	24	24	1.375	<b>\$1,500</b>	<i>Red Dominance is a composition where a rich curtain of red slowly descends over the canvass.</i>

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	<b>Irma Ostroff</b>	<i>LOCATION I</i>	Oil on linen	30	40	1.5	\$3,500	<i>A geometric abstraction, study in intense color relationships, a complex and layered composition, elements of flattening (mapping), containing many small incidental compositions in strong warm light.</i>
	<b>Emily Palmer</b>	<i>Self-Portrait</i>	Oil Paint on Canvas	16	12	1	\$1,500	<i>I value the color white to serve as the background in portraiture so the viewer is purely looking at the subject. In regards to my self-portrait it felt inauthentic to do so. Being raised in a Chinese household, red is ever present, symbolizing happiness, luck, and overall good fortune. Intuitively painting the red archway symbolizes my life in both eastern and western cultures.</i>
	<b>Beth Peck</b>	<i>Blue haired Maria</i>	Pastel on Wallis paper	21	29	2	\$2,800	<i>I have been a children book illustrator for 30 years and part-time adjunct figure drawing professor for ten years.  My pursuit of drawing women was an interest in female beauty, modern beauty, the way in which women adorn themselves. I met Maria at the MIA Museum in Minneapolis.</i>
	<b>Julianna Fecskes Phillips</b>	<i>ED_2 (or Gateway)</i>	Paper collage	36	80	0	NFS	<i>This piece was created for a doorway, as a passage within a passage within a passage.</i>
	<b>Anne Rabe</b>	<i>Bunch of Radishes</i>	Digital Photography - iPhoneography	12	12	0.5	\$350	<i>Who would believe that radishes could be so beautiful? I look at the natural, mostly botanical, world — and what others might pass by — from an unusual perspective. I not only focus on the details of the subject, but of the space around them as well. I am more interested in organically occurring patterns and shapes. Archival print on metallic paper, face-mounted to .25" acrylic with cherry wood frame. Ed of 10.</i>
	<b>Brigitte Radecki</b>	<i>Paper Architecture # 4</i>	Acrylic on Paper	18	18	0	\$600	<i>Several years ago I began taking children's construction paper and spontaneously, without looking or controlling the outcome, folded the colored pages. I photographed, printed, and traced these shapes and finally did painted versions on both paper and canvas in acrylic and oil. There is no single original and all are of equal value.</i>

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	Catherine Richardson	<i>Thermal Undertow (diptych)</i>	Acrylic on wood panels	10	24	1	\$950	<i>The colour red for me is about strong and sure energy. My ongoing work inspired by geology, especially in Icelandic terrain lends thought to the thermal geysers that emerge in bursts of energy forcing their way through the ground to remind us that indeed there are extreme conditions in the depths of the earth.</i>
	Gigi Salij	<i>ca-Cola</i>	Screenprint	30	22	0	\$500	<i>I'm a screenprinter and watercolorist working almost exclusively in the pop vernacular ... so red--the indispensable color of signage, packaging, advertising, and modern attention-grabbing of every sort--is at the center of my work. In particular, I love using red where it has iconic power or a cheeky double meaning, so the audience is invited to view it as more than merely a color on the page.</i>
	Richard Schramm	<i>Pool, Right Here in Siler City! (NC)</i>	Digital photography	5	7	0	\$150	<i>The color red tells us, among other things, to stop, and this building, shining in the summer sun, stopped me. What its sign lacks in drama is more than made up for by its hot façade.</i>
	Sharon Shapiro	<i>Slow Burn</i>	Oil and acrylic on panel	50	40	2	\$7,000	<i>I staged two models in front of a long-deserted Howard Johnson motel restaurant with the iconic and lonely orange roof. The spectacle of modern ruin is evident in the wild overgrowth of nature; the once small decorative shrubs have wholly engulfed the edifice.</i>
	Virginia Sharkey	<i>Monday</i>	Acrylic on linen over panel	50	52	2	\$8,900	<i>I painted a series of the days of the week, writing poems first to help coalesce my feelings and intuit the color. Here's the first two of Monday's seven stanzas:  Monday, architect numero uno, you raise your 2 x 4's out of the blueprints of dream,  framing a maze of hallways, annexes, intricate porticos onto the brand-new air.</i>
	Jerry Shevick	<i>Woman and Striped Hat</i>	Photography	24	18	0.1	\$1,100	<i>From a series entitled, And The Past Reared Its Head. Found vintage slides, re-shot and re-imagined. Most of the imperfections are left and, in some cases, part of the visual aesthetic. No matter how imperfect, they can be emotional, curious and thought provoking.</i>

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	<b>Robert Sites</b>	<i>Robert in Blue and Red</i>	Acrylic and stucco on canvas	40	30	1.5	\$2,500	<i>My work is hybrid distillation of life experiences, art experiences and history. I am especially interested in the collision of contemporary experience with history and how that can re-contextualize meaning and perception. I use traditional glazing techniques on stucco grounds. Recently, I have been painting male nudes partly as a protest against the expected, the accepted, the status quo, and, more importantly, as an acknowledgment of my own sexuality.</i>
	<b>Kim Smith</b>	<i>Kleinbottle_Number_Seven</i>	Monotype	16.4	14	0.1	\$950	<i>Red has always been the most important color in my work. This minimalist piece uses my favorite red and black combination of this period of my work. The shapes come from cast-off found scraps from an airplane model. Professionally, I have always encouraged people to use red, even in tiny quantities, to "spark" other colors. Red tends to give life to some compositions that might lack vibrancy.</i>
	<b>Ivana Starcevic</b>	<i>Ephemeral Cadmium Dream</i>	Acrylic on Canvas	40	40	1.5	\$2,800	<i>The Chromatic Momentum series represents vibrant raw energy artwork that unlocks the emotional power of color in association with the landscape and hot summer evenings with beautiful sunsets in New Mexico, USA.</i>
	<b>Maryann Steinert-Foley</b>	<i>Carmina Burana</i>	Ceramic on wood base	17	20	9	NFS	<i>These horses are, obviously, not intended as literal representations. They are a way for me, and maybe you, to consider the visual, emotional, visceral, conceptual sub-plot that runs beneath our ordinarily incompletely contemplated idea of what it is to be a horse.</i>
	<b>Jen Sterling</b>	<i>Beginning</i>	Acrylic on Canvas	48	60	1.5	\$5,500	<i>The first piece I ever showed to anyone outside of my family. A phoenix rising from the flames. It truly symbolizes the beginning of my career as an artist.</i>
	<b>Nina Temple</b>	<i>Rosy</i>	Ink	26	22		\$800	<i>I am captivated by biomorphic shapes. My approach to form is done in a non-objective intuitive manner, often referred to as "organic abstraction." The shapes that I work with and create are a direct reflection of my interests in life. As in nature, my shapes take on a figurative style. The creative process is deeply personal. It is an expression of my life's journey, my beliefs and the depths of who I am.</i>

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	<b>Nori Thorne</b>	<i>Prickly Pear in Bloom</i>	Pastel on Panel	12	9	0.25	\$800	<i>A Prickly Pear boasts brilliant red-orange blossoms--ephemeral eye candy in the desert.</i>
	<b>Stephanie Thwaites</b>	<i>Velvet Morning 1</i>	Oil, cold wax, gold leaf on wood	20	20	1.5	\$750	<i>With many colorful layers under the surface (and occasionally breaking through), this piece celebrates luxury and restraint. There is something magical about the warm and cool reds together, creating a subtle, rich texture that reminds me of velvet.</i>
	<b>Leanne Trivett S.</b>	<i>Heart Explosion</i>	Digital Image	14.24	9.52	1	\$500	<i>I use photography to narrate identity in Experimental Self Portraiture, Abstract Imagery, and Black &amp; White. Every image I make is a part of my inner world. I seek a connection to self and the audience in that space of exploration, building a bridge through emotion and humanity. For this self portrait, I created imagery from emotion and how my creativity comes to the surface.</i>
	<b>Paula Valenzuela</b>	<i>Underground</i>	Mixed media on canvas	36	24	1.5	\$2,200	<i>Two connected realities, one underground or invisible and the other visible.</i>
	<b>Will Van Dyke</b>	<i>Fire Engine Red Grain Elevator</i>	Terra Cotta low fire clay	13	5.5	4	\$325	<i>Recent work explores terra cotta clay and bright colors, including of course the color red, preferably fire engine red. Fire Engine Grain Elevator is my take on an iconic Midwestern structure.</i>
	<b>Janet Vanderhoof</b>	<i>Red</i>	Oil and Cold wax	29	22	1	\$1,914	<i>I use red especially when I create figure paintings. My figure paintings are mostly of me in various poses and moods. Red is my nickname and I love to wear red heels; sort of my signature. Red is used as a statement, excitement, boldness, passion and presence. Red is to be noticed. Red has power. Red says I'm here. Red says don't mess with me. Red gives me strength. Red always gives an edge. You can never go wrong with red.</i>

	Artist	Title	Medium	height (inches)	width (inches)	depth (inches)	Price	Artist Statement/Description
	Susan West	<i>Deja Vu</i>	Hand Dyed Tampons	8	10	3	\$7,000	<i>This is a 8'x10' wall of over 1000 hand dyed perfumed tampons that read as flowers. Deja Vu represents the strength and resiliency of women. When facing a challenge, they rise to the occasion and make it beautiful.</i>
	Mira M. White	<i>A New World in Process</i>	Oil, Canvas, Pigment Sticks	48	36	2	\$3,000	<i>My works have often employed recognizable content and are represented in ambiguous spaces, watery and atmospheric. My experimentation with images has evolved with an understanding that there is a kind of internal logic linking certain forms with each other, a logic that, perhaps, belongs to the world of archetypes, and definitely forms its own iconography of symbols. Pieces are layered and developed over an extended period. Sequence, chronology and time play a significant role in these works, regardless of the medium.</i>
	Cindy Williams-Ware	<i>Appaloosa Aspens</i>	Impasto palette knife acrylic on gallery wrapped canvas.	30	40	1.5	\$1,300	<i>The Spirit is strong in this colorful, textured, palette knife painting done with a nod to the art of the great Bev Doolittle. A family of Appaloosa horses weaves through the blazing foliage of fall aspens.</i>
	Nancy Willis	<i>Hover/Syria</i>	Chine colle with photopolymer monoprint	6	10	0.2	\$650	<i>Part of my series that looks at the wars in Iraq and Syria and the ISIS-led genocide against the Yazidis. Universal motifs of daily life such as a bed hovering over the ruins of a domestic interior scene suggest that the cost of war weighs most on women and children. dimensions are image size.</i>
	Jim Wilson	<i>Female Cardinal</i>	Acrylic	43	32	1	\$2,750	<i>From a series of geometric bird paintings I began years ago and continue to expand upon. I limit myself to a compass and ruler - straight lines and arcs - which allows me to create stylized images from my imagination.</i>
	Joyce Wynes	<i>Four Squared</i>	Acrylic on Canvas	24	18	1.5	\$1,425	<i>Not everything in life lines up in a straight line in life. We often have to go around in circles and retrace our steps.</i>

	Artist	Title	Medium	height (inches)	width (inches)	depth (inches)	Price	Artist Statement/Description
	<b>Mike Yachnik</b>	<i>Cosmic Dance</i>	Acrylics	20	20	1.5	NFS	<i>Dancers fling themselves across a cosmic dreamscape. The eye is led in a broad circle that loops repeatedly.</i>
	<b>Tom Zizzo</b>	<i>Blue Flame</i>	Oil on Canvas	30	22	1.5	\$985	<i>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>