

Image: Bob Hemstock, Design: JFT

ABOUT THIS EXHIBIT

Artist were invited to submit works that address the subject of Ecology including the topic of climate change and environmental resilience. In addition to this online show, we also have a separate in-person exhibit showing in the O’Hanlon Gallery.

*juried by Obi Kaufmann
with poetry by Linda Martinez Robertson*

SHOW CREDITS

Erma Murphy, *Executive Director*
Jeremy Thornton, *Curator*
Kellan Christopher, *Program, Website support*
Thanks to the OHCA Exhibition Committee

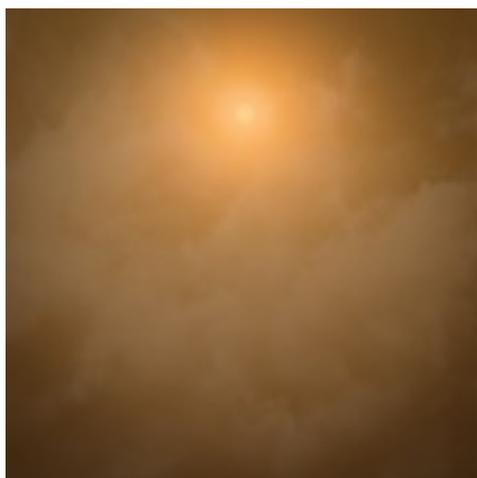
SALES

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.



616 Throckmorton Ave,
Mill Valley CA 94941
(415) 388-4331
office@ohanloncenter.org



Jenny Helbraun Abramson
Noontime Sun, September 9, 2020

Digital pigment print
10 x 10 in. \$400

The 2017 Tubbs Fire traumatized Sonoma County with its breathtaking speed, and the loss of dozens of human lives and over 5,000 homes. In the following three years, we endured three more major wildfires. The sense of crisis peaked on September 9, 2020, the “day of orange skies,” when clouds of smoke covered the state and day appeared to be night.

For technical reasons, cameras could not capture the color of the skies on September 9, 2020. This image of the sun at 12 noon that day has been digitally altered to replicate what we saw.

Once the burn areas reopened, I began to record my shock at the damage to our beloved oak woodlands. The oaks have retreated deep into their root systems seeking regeneration. It took several years to begin to know how to present the post-fire images in this submission.

Our naïveté has been crushed. Facing drought and record-breaking heat, there is a new sense of fragility and responsibility. I hike the trails whispering prayers of love, hoping they’ll help the oaks survive.

Instagram [@jennyabramson](https://www.instagram.com/jennyabramson) jennyabramson.com



Joe Adams
Portal 02

Graphite on 140lb hot press water color paper
36 x 28 in. \$2500



Laura Ahola-Young
Two Pines Down (Fallen)

Mixed Media
20 x 16 in. \$1200

Joe Adams explores nature based abstract constructs in 2D artworks and sculpture. Coastal tidal zone observations provide primary inspiration and focus.

Biomorphic entities evoking marine flora and fauna are rendered with gestural mark making, geological textures and dramatic light. Music and dance accelerate movement within surrealistic environs exhibiting anthropogenic impact and the raw power of nature. Combining science and art is creating a community dialog during a time of ecological crisis.

Joe is on the board of directors for the Friends of Hopkins creating artworks, graphics and developing art and science exhibitions for Stanford University's Hopkins Marine Station. Working with scientists and artists to raise awareness and funding for projects like The Strong Corals Initiative and Kelp Forest Preservation.

Concurrently, Joe is doing large sculptural Public Art with Ecological and Indigenous Cultural themes.

joeadamsart.com

The images submitted for this exhibition on Art & Ecology are part of my new and on going series of work of fallen trees. I grew up in Northern Minnesota at the edge of the Boundary Waters Canoe Area Wilderness (BWCAC). Impacts of climate change are being seen in the amount of large White, Red and Jack Pines toppled by winds- or taken by fire. My work is a study of the decay and emergence and persistence of life within the large fallen root balls in lichen and peat- as well as life growing back the season after fire. The BWCAC is home to some of the most ancient Cedars in America as well as the oldest glacier bedrock. The paintings are influenced by my studies of plant physiology and Critical Plant Studies. I believe a shift in humanities ethics and relationship to plants- that we exist together in a human-plant ecology- is a way forward of living in respect to and in honor of the oxygen generating vegetal beings that give us life.

lauraaholayoung.com



Julienne Beblo
Bleached Crenulation

Soda-fired porcelain with glass
14 x 18 x 18 in. NFS



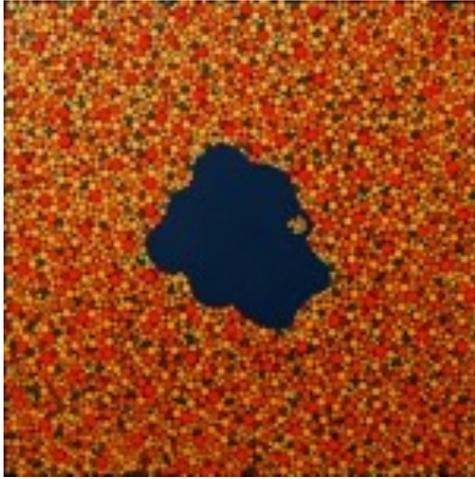
Jaime Belkind-Gerson
The tenuous history of a life

Manipulated X-rays, on canvas.
Resin, oil paint, graphite
50 x 30 in. \$2000

Ceramics is the ultimate combination of science and creativity. I relish juxtaposing the precision and interactions found in science with the organic forms and uncertainty associated with ceramics. The fact that clay is naturally derived and reusable before being fired also appeals to me because it parallels the need for environmental understanding and sustainability. The natural world, particularly within the ocean, is multidimensional and dynamic. Ceramics lends itself to the replication and portrayal of marine environments, organisms, and interactions and the finished piece – visually and conceptually – has the capability of communicating a meaning deeper than function, science, or aesthetics. My interest in marine conservation and ceramics provides an interdisciplinary approach to communicating science, addressing these environmental issues, and highlighting applicable and feasible solutions.

I am a visual artist and like many other artists, I focus my work on the human body. However, differently than most, my work is about the internal body. I am amazed how this perfect machine is at the same time very strong and very vulnerable and subject to constant changes modified by what we go through in our lives. To me, my work lives in the boundary between the dichotomy of the beauty of the perfect machine and the tragedy of the irreparable injury, disease, or the process of aging. My work is very much influenced and inspired by my other activities, as I am also a physician and neuroscientist. My work is created with the images that surround me: X rays, CT scans, MRI's through which our internal reality and beauty is manifest. These, I combine with other images that reflect our external world. They are manipulated with specifically designed software algorithms. Once captured, I use manual processes for additional layering with resin, oil pain, lacquer, acrylic paint, and graphite.

www.jaimebelkindgerson.com



Debra Bibel

Perceive the wind, perceive the dance

Acrylic on canvas
36 x 36 in. \$5000



Britt Block

Apple Blossom

Pastel
32 x 40 in. \$2500

Since her youth, Bibel's art has had a proclivity toward bright solids and geometric morphologies. What is distinct about her art is the crisp precision, the definite form, the scientific execution. They appeal to the intellect and are of ideals. As art consists of different voices, hers is of quiet elegant order, the architectural shape of Modernism and also of the Japanese and Korean monastery. They provide clarity of mind and tranquility even within a large array of shape and hue. The intent is to provide the viewer a direct opening to psychological and philosophical introspection, a mystical approach through scientific and metaphysical foundations. Bibel's motto is "As if," the mystery of deeper order, and the longing, the quest, for resolution. The elegance and peace of geometric order and the coolness of line are combined with the emotional power of strong solids and the warmth of color. It beguiles.

Derived from photographs of New England trees in autumn.

www.lonemountain-art.com

If a bee gets stuck in your house during daylight, turn out the lights inside and open a window. The bee will fly into the light, always searching for the center of things. In these paintings, I am looking at the landscape, at the world, as a bee might see it: glints of light, illumination at the center of things.... the simple fruit blossom forms are at bee-scale for human eyes. The "Bee Series" work urges us to recognize that we are bees: the feminine principals of attraction; of repetitive, ordinary work producing the nectar or our lives; that our lives are composed of a hundred million moments of ordinary love and gentle goodwill which go unsung and invisible unless we attend to them specifically because we are habituated to attending to the negative, the heroic, the masculine. In the natural order, work and industry moving through gentle basic trust produces the honey of our lives: gratitude.

We need to attend to our world with the eyes of bees.

@britt_block_painting brittblockpaintings.com



Nancy Breakstone
Caribbean Reef Remnant #6

Photography
14 x 11 in. \$225

Sadly reefs are dying around the world due to human pollution, disease and climate change. Coral reefs protect coastlines from storms and erosion and also provide jobs for local communities. Billions of people around the world depend on them for food, income, and protection.

I photographed these pieces of dead coral on Guana Island in the British Virgin Islands earlier this year. Sadly every day more and more pieces were tossed onto the beach by the ocean waves. There were piles of once colorful living pieces, now white from the sun.

During my stay I spent hours every day waiting at the shore to pluck pieces from the water before they hit the beach. I wanted to capture each one before the color faded. My goal in shooting them was to bring attention to the plight of the reefs. These were animals that once thrived on the reefs and now this is what the ocean has left for us. Remnants of a piece of once beautiful and healthy reefs.

nancybreakstonephotography.com



Trine Bumiller
In Memoriam

Watercolor and ink on mulberry paper
78 x 28 in. \$26000

In Memoriam speaks of the Golden Spruce, felled in protest of logging, and honors all trees lost. It memorializes the lives lost in this time of pandemic and racism. One tree is golden, to reference the Golden Spruce and highlight the preciousness of what we have lost, to venerate the spirit of the tree, and human souls.

—————
In Memoriam Installation at IGCA Alaska in July 2020:
13 watercolors on mulberry paper, 78 x 30' x 15', 78 x 28" each
Instagram: @bumiller www.trinebumiller.com



Paula Busch
Endangered Species 50

Encaustic, alcohol inks and shellac
on MDF board
24 x 16 in. \$550

With the advent of Climate Change our oceans are being affected by abnormal warming trends. The decline in marine species world wide is evident. Global Warming has caused an estimated 60% of ocean ecosystems to be degraded. If humanity's greenhouse gas emissions continue to increase roughly a third of all marine animals could vanish within 300 years.

I have been doing a sequence of encaustic paintings called the Endangered Species series depicting sea creatures hiding in the protective arms (tentacles) of jelly fish. These fugitives seem to be feeling more and more vulnerable in their own environments and seek to find a safe haven.

The jellies are created solely out of my imagination but the fish come from images found on the internet. I paint and move the inks with an air canister working on a flat white encaustic base. I use an array of very tiny brushes when carefully painting the small fish.
Busch102 (instagram) www.paulabusch.com



Daisy Crane
Teeming Summer

Water-based oil on panel
24 x 22 in. NFS

My work explores the ways human-made and natural materials interact with our environmental, spiritual, and cultural landscapes. From micro to macro, liquid to solid, hard to soft, human to non-human—each element exists in an entangled world where order, categories, and binaries are blurred into an all-over composition full of bustling life and energy. Organic and rigid textures work together in order to discuss the tension between universal interdependence and the existence of nondecomposable materials that disrupt ecological timelines, systems, and spaces. My paintings are visual stories that question the ways we deny, adore, and/or ignore the materials that define our lives and futures. In the end, my paintings search for the beauty of creation, joy, reciprocity and balance even in the face of climate collapse.
www.daisycrane.art



Bronle Crosby

Stay With Me

Oil on canvas
24 x 30 in. \$2500



Roxanne Darling

Equus Among Us

Digital Photography
22 x 33 in. \$1450

I paint transitions in nature, breathing room for both eyes and mind to rest. My work focuses on subtle shifts in time, the spaces in-between: the last drops of rain as the storm passes over; the dawn dew on the web; the egg shell after the bird has flown. I hope my paintings invoke memories of such tiny, miraculous details – the light, the scents, the sounds that encapsulate those singular, quiet moments.

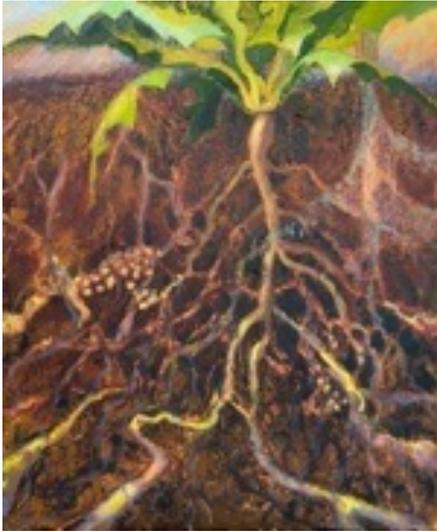
A cactus bee luxuriates in the heart of a scarlet cholla cactus bloom, deep in an Arizona desert. This is the highlight of her day, surrounded as she is by food and fragrance and purpose.
bronlecrosbyart.com

I AM: For the Love of Nature are self-portraits and poems composed in the American West in my 60s. On the surface, they explore the solitude of the unoccupied landscape.

Women and nature have a lot in common: we are both revered and desecrated by others and ourselves. These wild places encouraged me to explore personal and universal themes – consumerism, debasing things we love, and the issues of waste, trash talk, merchandising, and equating old and abused with useless.

The images are performance pieces where my nude body and gestures explore self-acceptance and aging in the sanctuary of the wilderness. My character is vulnerable, as is our natural environment, while the scenes and poems contrast exposure with empowerment. The photographic images themselves are minimally processed – “undressed” in a broad sense. I want to convey the naturalness of co-existing with nature, with neither of us having to fancy ourselves up for the privilege to show up.

Edition of 10 + 1 A.P. Other print sizes available. Add \$400 for framing.
[@roxannedarling](https://twitter.com/roxannedarling) iamfortheLoveofNature.com



Jeannie DeMarinis

Breaking Ground

Oil Painting
24 x 20 in. \$1400



Edie Dillon

Grief is Love

Mixed media: Ponderosa pine bark,
mirrors, steel, aluminum.
36 x 20 x 8 in. \$1800

Part of my series of THE SEEN AND THE UNSEEN

When I sketch at the Community Gardens, I'm always amazed at the richness and variety of edible plants that grow in one place and the energy and attentiveness of gardeners tending their plots. At the height of the season, these plots seem to flow one into another forming a sea of green dotted with reds, yellows and oranges. I think of what lies beneath the surface in healthy soil such as this and reflect on the variety of root systems which share this underground realm. I learned about "Mycorrhizae", the symbiotic relationship between a plant's root system and fungal systems. These mycorrhizal are truly extensions of root systems and are more efficient in nutrient and water absorption than the roots themselves. Also, there are "proteobacteria" deep in the soil that emit electrical impulses as they break down soil contaminants. I am in awe of what we do not see which lies beneath the green abundance and seek to explore this underground magic through paint.

jeannedemarinis.com

I engage our human and environmental predicament at the meeting place between serendipity and intention; where the beauty of the sacred found is enriched by fabrication. My art responds to crises in order to be a force for healing – on both individual and community levels.

What we pay attention to, and how that affects what we choose to keep or throw away, be they materials, ideas, people, or specifics of the natural environment, can change the stories we tell and the potentials we allow. Old things, everyday things – long used, or used and discarded – possess a resonance of memory and time; they are rich with meaning, nostalgia and reference. I make use of these references, enhancing, enlarging, and redefining their meanings through combining the unexpected.

This process allows me to see how we might deflect a disheartening and destructive trajectory and generate different possibilities for our story.

Pines and oaks of various species grow together in forest communities all over the world. I love the way the oak branches, with their gleaming leaves, look like they embrace the pine trunks. A subtle and pervasive system of reciprocity may be as important as competition in the health of the forest.

ediedillonart.com



Marguerite Elliot

Held To The Earth

Photograph Printed on Silk
36 x 48 in. \$800



Dennis Felber

*Communis Viridi Cataphractos Limax -
Common Green Armored Slug*

Steel & copper w/ patina
5 x 22 x 7 in. \$750

From my series "Rooted In The Earth"

I created this series when I was an artist in residence on the west coast of Ireland. The area locally known as the Wild Atlantic Way was deeply rooted in ancient Druid folklore. My work explores the relationship between human-made and natural worlds, reflecting the spiritual connection from both ancient Druid cultures and nature's ability to survive. It harkens to both the underworld, that which is seen and that which is hidden, but none the less a felt presence. These images printed on silk, reflect the felt presence of humankind and nature.

Instagram: [marguerite101](#) www.margueriteelliot.com

As long as I can remember I have been drawn to the natural patterns & textures of plants and animals and by the ability to shape and form metal. I play with the juxtaposition and balance between the two creating my own interpretations of the natural world. Through my art I attain to show a common bond whether it be mimicking an organic shape, pattern or implied movement. All metal components are individually shaped or altered to suit the characteristics of the imagined plant or animal I am representing. I want to reveal an alternative perspective of the natural world as I see it.

Communis Viridi Cataphractos Limax (Common Green Armored Slug) is a hypothetical animal that has evolved in a toxic environment laced with heavy metals. It has a copper armored shell (w/ patina) and a steel body.

[instagram.com/dennisrobert_art](https://www.instagram.com/dennisrobert_art) dennisrobert.com



Kristen Franyutti

Detail 2 Unlatched

Mixed Media
9 x 4 x 14 ft. \$10000



Bill Friedman

Hypochaeris radicata - False Dandelion

Photography
33 x 15 in. \$500

My work transports the viewer into an illusory world of biomorphic forms inspired by recent innovations in applied science, the human body, and its surroundings. The work depicts a future ecosystem of genetically modified otherworldly elements. A world in which the inhabitants are hybridizations and mutations of the micro/macro realm of our ecosystem. Reminiscent of biological systems gone awry, my work becomes a commentary on contemporary living and capitalism but also embraces the decorative. The work creates a scene of fact and fiction, invoking a sense of science fiction of corybantic mutations between natural and manmade components. With a background in fashion my pieces use labor-intensive techniques, such as sewing, threading, and hand beading that references the female body, personal experience, and domesticity. The overall compositions create a mythical landscape that simultaneously attempts to connect many elements into inescapably fragmented and elusive narratives.

Mixed media installation with primary focus in fiber materials of an otherworldly environment altered by genetic engineering.

www.franyuttiart.com

“(A)rriving from distant locales, other continents even, weeds come from everywhere...They make... a truly vacant lot after a teardown a living habitat moving towards ecological complexity...Weeds are the frontier workers, the border crossers... that connect with the disturbed, compacted, depleted, and contaminated soils, settle in... and get to work making (soil) and the air we breathe, better.” N. Klehm, *The Soil Keepers*, 2019

By definition, a weed is a wild plant growing where it is not wanted, in competition with cultivated plants. Disliked, even hated, weeds get a bad rap. Huge amounts of time and resources are spent to eradicate them. In fact, weeds are beneficial to the wide range of environmental issues facing us, one of many pieces making up the infinite range of interconnected processes humans acknowledge. It is time to pay attention to and understand, the role of weeds in the our rapidly changing environment.

Scan of a *Hypochaeris radicata* - False Dandelion plant.

[instagram.com/billfriedman1](https://www.instagram.com/billfriedman1) billfriedman.wordpress.com



Elizabeth Gargas

Survivors

Oil on canvas
16 x 12 in. \$720



Elizabeth Geisler

Cumulus a Due

Acrylic on canvas
24 x 30 in. \$3600

I am an oil painter concerned with creating narrative paintings regarding mortality and a sense of fleeting. In 2017 I lost my brother to his battle with mental illness. Since then my work has been focused on exploring the parallels between my healing and the rebirth and renewal of California landscapes that have been decimated by wildfires. My paintings are made from personal experience and memory in tandem with photography and photoshop to gather and create reference imagery for my paintings. My most recent series called "Survivors" depicts wildflowers that I have observed in local National Parks. I've been focused on creating images that juxtapose tragedy and hope and take inspiration from the phrase "root down to rise up."

@lizlovepainting lizgargas.com

My fascination with water reflections grew when I began observing the Bay Area's abundant variety of water birds. As they disturbed the water surface with their movements, these beautiful beings created the most wonderful distortions and patterns. These scenes highlight the importance of our waterways to our well-being and the well-being of the wildlife that depends on them.

IG: @elizabethgeisler www.elizgeisler.com



Paul Glaviano

Firewall I

Oil on Canvas
16 x 20 in. \$3200



Michale Glennon

Cuyahoga

Crocheted yarn, wool
15 x 68 in. NFS

I am an Artist. My landscape paintings are direct, organically-conceived, synaesthetic experiences. They are catastrophic landscapes, which produce signposts for a millennium that has seen much of its optimism vanish. These works investigate the global consequences of our failings, the byproducts of our troubled evolution, and extreme global climate change. They are my way of deciphering and confronting the challenges that face our species. They mirror and mediate my struggle toward higher levels of cognition, communication, and humanitarianism. They are born out of the great tradition of landscape painting first used to describe a painting in 1598. paulglaviano.com

I am a wildlife ecologist and a fiber artist and use knitting, crochet, and other fiber arts to express environmental ideas and interpret the natural world. I am the director of a project called Wool and Water at the Paul Smith's College Adirondack Watershed Institute. Wool and Water is a collaborative project that blends fiber art with scientific information to create visual representations of changing water quality conditions in the Adirondacks and Lake Champlain Basin. Created in association with the 50th anniversary of the Clean Water Act, our aim is to showcase the legacy of protecting clean water in the Champlain Basin and beyond. Knitting, crochet, weaving and other fiber arts are used to illustrate concepts and trends related to our waterways, and to provide inspiration for their protection.

Tunisian crochet piece which illustrates the legacy of the Clean Water Act as told through the story of the Cuyahoga River. At left is the river; on the right are markers of major events in its history. More at www.adkwatershed.org/wool-water-virtual-gallery/cuyuhoga-river @mjglenno



Monica Goldsmith

Larkspur

Acrylic, collage, and cyanotype on wood
12 x 12 in. NFS



Dmitry Grudsky

Koi

Mix medium
20 x 36 in. \$3000

Monica Goldsmith creates paintings of imagined, mostly unfurnished residential interiors and the quiet moments of these spaces. The paintings are a glimpse into the ephemeral nature of these spaces. The work incorporates shifted perspective, the push/pull of background and foreground, as well as architectural and design elements. Goldsmith places emphasis on materials and process in her paintings. She is interested in maintaining the flatness of the work, while incorporating various types of collage and craft elements. Applied arts, the 1970s Pattern and Decoration movement, and hard-edge techniques inform her work.

www.monicagoldsmith.blogspot.com

Creating art is a pillar that gives me a strength and meaning in life, comforts me in difficult moments, and motivates me. My art is a journey that mirrors my reactions to the world, my emotions, feelings, and obsessions. The context of my work changes as time passes on. Currently I am fascinated by performers acting on the stage, in studio setting or in urban environment.

In the portraiture genre I like to paint storytelling portraits that relate to the viewer and create a dialogue.

I am working in a water medium, which encompasses traditional watercolor technique and mix medium art. It is determined by the particular project that calls for a specific structure or textural approach.

I believe that I achieve my best painting result when my inspiration comes from real life observation, real characters, or circumstances in which I was personally involved.

www.grudsky.net



Vicki Gunter

Sky Blues - Canary & Elephant Series

Ceramic, Steel & Copper Wire,
Magnets, Steel Mounting Plate
24 x 31 x 5 in. \$1950



S. P. Harper

'Yal-un Eke' Brilliant-cut Diamond

Acrylic on canvas salvage
16 x 16 in. \$500

I feel an urgency to create art in this revolutionary time & value clay's infinite potential – mirroring our own. Inspired by its no-waste complexity, nature is my source & anchor, in wild places & my studio/home in East Oakland.

From my Canary & Elephant Series. Each illustrates canaries-in-the-coal-mine for our planet: lives, water, air, earth. And elephants-in-the-room that we must remove: a corporate profit system. I research in the field, online & in my sketchbook before working. I sculpt using slab, solid, wheel or coil techniques. Clay has a memory. It records your fingerprints, all the ways you held it in your hands. Our earth has a memory & responds to our manipulations. My work in clay draws from the knowledge that everything...us, food, home, clothes, tools, toys all come from the 'clay' of the earth. My hope– we will seek nature-based knowledge to grow, gather, love & consume with justice for all. Leaving the smallest fingerprint.

A Canary-In-The-Coal-Mine alert about our air. Selected endangered animals in our California skies: butterflies, Condors, humans and the fossil-fueled-Elephant-in-the-room. It's a complicated puzzle: habitat loss, pesticides, fossil fuels, lead in bullets! The puzzle pieces are attached by magnets.

@vickigunter www.vickigunter.com

Part of eco-centric art, aka neo-materialism, and inspired by my diamantaire (diamond cutter) grandfather, by painting and constructing abstract geometrics using reclaimed materials and synthesizing historical and contemporary styles I combine the classical tradition of still-life painting with modernism. Through reforming and re-employing materials, the work reduces, reuses and up-cycles. Recovered background patterns disappear behind opaque paint and reappear through transparent washes. Eternal flames emerge in the facets of jewels which reflect and transfix. Through ecology the element of carbon in diamonds resurrects worthless materials.

Gods of fire have made their appearances in cultures throughout history. They have been chosen to represent gems. Using diverse media such as discarded wallpaper, curtain, tablecloth, lath and plaster, what begins as refuse is repurposed by transforming base materials into noble objects

An image of a gemstone is painted on a recycled surface. What begins as a bit of refuse is repurposed, transforming base material into a noble object. By reforming and re-employing diverse mediums like repurposed posters, the work fits into eco-centric art to reduce, reuse and up-cycle.

www.spharper.com



Nancy Hart
Albatross

Graphite/Color graphite on paper
32 x 26 in. NFS



Jenna Hobbs
Starburst Anenome

Oil on canvas
28 x 22 in. \$600

The new series of work, "Endangered," focuses on the albatross and seagull populations and how plastics in the oceans are causing a decline in their populations.

The drawings in the series are visual "collages," which use different images to create something entirely unexpected. The works are influenced by visits to ornithological collections at natural history museums in Europe, as well as the 17th-century scientific illustrations by Robert Hooke.

The drawings show bird skeletons floating in water with electron microscopic images of microbeads and other plastics.

The albatrosses ingest the plastic materials from the ocean, and they then feed it to their chicks, which results in their death. In my research, I also found that albatrosses drown from being caught in the fisherman lines which are represented in the drawing by the plastic strings trapping it.

The seagulls depicted are being impacted by the pollution in the water systems of Venice, Italy.

Tide pools on the California Coast quietly host a plethora of marine life. I have explored tide pools both North and South of the San Francisco Bay area over that past several years. The longer I sit and observe a tide pool, the more creatures I begin to see. Hermit crabs, periwinkles, mussels, sea urchins, different types of anemone, starfish, and abalone begin to emerge among the red and green seaweed. If I'm lucky, a gumboot chiton, also known as a "wandering meatloaf," might make an appearance. The variety of life in these pools give me hope for ecological resilience in a time of so much loss within our California ecosystems. This series of tide pool paintings celebrates the life that is thriving along the ocean's edge in California.

Conversely, I have observed corals struggling to survive in both Puerto Rico and in Hawaii. My first encounter with corals left me thinking, "Are they supposed to be this brown?"

a close up of a starburst anemone
www.jennahobbs.com



Anthony TungNing Huang

Sweet Sanity

Lithograph on Chine-collé Kitakata
28 x 12 in. \$1500

As a printmaker, my work primarily focuses on the simple comfort of nature's intricacies. This work is an exploration of how I view the world and my place within it. The natural world is full of so much information and small gifts. My hope is that by taking the time to explore these moments, I can offer solace in an often chaotic existence. Currently, my artistic practice is influenced by Chinese flower-and-bird paintings, which depict the beauty of nature. These paintings often convey symbolic meanings. They reflect a yearning for happiness and harmony. Nature, weeds, and wildflowers have a strong vitality, and the of the blooming of life is one of the things I most admire about this world.

instagram: Nirvana.chaos anthonyhuangtn.com



Martha Ketterer

*Sea level will rise by 274'
if all the glaciers were to melt*

Archival pigment print
18 x 24 in. \$2000

Underwater

Having grown up at the beach and living on the coast, I have a lifelong love of the Ocean. This project naturally named UnderWater is my personal/emotional response to climate change, specifically sea level rise, loss and disappearance.

This project explores the many facets of sea level rise, and is a visual expression of our future world of being underwater, submerged.

The concept is to represent our future reality in a compelling, imaginative way to make people, see, feel and think. Experimenting with pigmented seawater the photographs are dipped, bathed and swirled in mineral oxides to express this fated reality. It's a very fluid process reflecting the movement of the Ocean, what is and what may be gone, leaving the marks and loss of our future destiny.

@marthakettererphotography MarthaKetterer.com



Diana Kogos
Aqua

Acrylics on canvas
27 x 27 in. NFS



Stephanie Kolpy
Torrent

Watercolor over drypoint and
monoprint on BFK reeves
3.5 x 7 ft. \$18000

Abstract artist, wildlife, and macro photographer, Diana is inspired by patterns in nature.

Repetition of lines and shapes in feathers, bird plumages, spider webs, compound eyes, scales of butterfly wings; symmetries, meanders, and fractals found in landscapes, plants, mollusk shells, and coral formations – these natural elements are fascinating to find and capture. They are an inspiration for her paintings, which transform flat surfaces into three-dimensional spaces through an interplay of lines, values, and shapes.

Aqua series bring awareness to the beauty, fragility, & vulnerability of the coral reefs. A scuba diver with 24 years of experience, I have seen firsthand the damage human actions caused to coral reefs. We stand to lose these heavens of life & tranquility if we don't work together to protect them.

dianakogos.com

UN_NATURAL /BLUE SKY

My current work is realized through multiple layers of monoprinting, drypoint, and hand-painted high-density watercolor ink. A symbolist in my approach, I'm interested visual and thematic parallels between apocalyptic mythos and the Holocene extinction—our present age—where ancient species are dying off en masse due to climate change. The theme of apocalypse—from the Greek word apokalypsis, meaning “to reveal”—has driven me to articulate what the future might “reveal” regarding the natural world. As our ecological crisis intensifies, humanity's struggle with itself also intensifies through social unrest, toxic polarization, global pandemics, violence, and war. In my work, this conflict and unrest are exacerbated by modern day conspiracy theories and harmful, science-denying myths, and I interrogate such narratives within a broader landscape of religious history and mythology.

The triptych "Torrent", 6 layer drypoint, monoprint w/ detailed watercolor layer throughout. Archival framed, linen hinged, white acid free floater in a 2 inch deep white square box frame, copper lined frame space. Areas are painted w/ metallic inks. Installation & detail images available on request.

stephaniekolpy.com



Karen Kramer
Earth Song 6

Watercolor media on birch
18 x 18 in. \$875



Dan Krimm
Sudden Oak Death - Lesion

Photograph
11 x 8.25 in. NFS

Every day I am inspired by observing the natural world, whether it is the intricacy of a leafy branch, the texture and lines of a mountain rock, or a bold color in the sky. I see endless contradictions within the same landscape: light/dark; arid/wet; sharp/soft; living/dying. I am also acutely aware of the impacts of climate change on our planet and seek to reflect as well the sacred nature of earth and it's hopeful resilience.

Nature is never still and so I begin my process by spilling and in turns adding different colors of paint onto the paper to create a ground. I strive to maintain this feeling of movement and spontaneity, so elemental to nature, as I develop the painting to its finished state. More recently I have also begun working on wood, finding inspiration in the natural grains of the wood to create more abstract representations of the natural world.
@karenkramerart www.karenkramerart.com

The photographs submitted for this show are close-ups of Coast Live Oak trees suffering from the Sudden Oak Death pathogen *Phytophthora ramorum*, a non-native mold species inadvertently imported from Europe by West Coast flower nurseries.

My photographic practice in general is to create abstractions from textures found on various objects by decontextualizing the source in a close-up, and the textures created by this disease are dramatic. The parasite creates lesions in the surface of the tree trunk, and fluids drain out of the tree, drying it out and creating desiccation patterns in the bark in the process.

Photograph of lesion on the bark of a Coast Live Oak suffering from Sudden Oak Death pathogen. Instance of an extensive series of abstract photography creating abstract compositions from close-up decontextualization.
dankrimm.munb.com/art.html



JJ L'Heureux
Water 2

Photograph
12 x 24 in. \$1200

Water is present before bio-diversity takes over the land. Without water, or positive solutions, farms in these locations are not viable. We would all like to turn away from the helpless and forlorn feelings that come from pictures like these but they signal that future unless we actively engage in doing something other than declaring a "dust bowl" tomorrow.

Decisions made thousands of miles away may have unintended consequences for an area and the people who live in that area. This is especially true with water policy. Perhaps a picture speaks a thousand words.

jjLHeureux.com



Valeriya Lapatina
Lava Meets Ocean

Mixed Media
22 x 22 in. \$1200

Aloha! I am a local artist here in Kona, my art exhibits in a beautiful gallery on Ali'i Dr, originally born in Ukraine.

After living through the bevy of war, watching both my countries with friends and families in both tear each other up, - I changed my outlook on what is important in life. Yes, I am only a woman and all I can do is some art and maybe I cook good? What can I do to change anything?

The idea came to me recently, but I kept it in my heart ever since. It has become my dream! Once my art starts to sustain itself - creating fundraising auctions (with my art included) to go towards "Cleaning the Oceans" - I do after all paint lots of ocean, and it is the highest selling on the market. I paint Mixed Media Aerial Landscape.

Breaking ocean onto volcanic shore, cooling the islands feet, extending its reach by capturing the molten goddess in it.

www.ValeriyaLapatina.com



Margaret Larabel

Cosmic Desert

Acrylic on wood panel

24 x 18 in. \$900

Margaret was born and raised in West Michigan and has been creating art since early childhood. In 2004 and 2005, she studied illustration at the School of Visual Arts in New York City, and graduated with a BFA in 2009 from Grand Valley State University, located in rural Michigan. A relocation to California in 2013 spurred an inspiration by the lush biodiversity of the west coast. She currently lives in Los Angeles where traveling, hiking, and the diversity of people and culture in Southern California continues to influence her work.

Cosmic Desert is the second in a series of Desert paintings I am exploring. As the ongoing drought in the Southwest continues, I attempt to capture the incredibly unique and resilient plants.

Instagram @mglarabel www.margaretlarabel.com



Sally Lee

Sparrows with Lotus - 1

Oil on Wood

24 x 24 in. \$3000

My painting style is hyper-realist. Strong color contrast. Medium Oil on Wood or Canvas. This collection presents birds. A barn owl family, and sparrows with Lotus. [instagram.com/sallyleeshinsil](https://www.instagram.com/sallyleeshinsil)



Cara Luneau

Rainforest III

Charcoal on cotton rag paper
6 x 6 in. \$200



Carol Mack

A Bird's Eye View

Acrylic on canvas
16 x 20 in. \$650

Not long ago I visited the Pacific old growth rainforest, near the moonstruck tides of northern Oregon. I returned daily for a while, intrigued by this abundant, lush, exquisite place. While in the forest I felt an anticipatory excitement, mixed always with a reverential fear. There is an ambiguity to what is observed there, as each living thing is host to many others. Although I visited on my own, I never felt alone, aware that I was surrounded by many forms of life, seen and unseen. I was aware of being the watched as well as the watcher, as if entering an ancient, alive, and blessed temple.

Earth, our precious home, has evolved a system that supports various forms of spectacular lifeforms and ecosystems. Yet we humans, as a species, are rapidly changing the intricately balanced biosphere that has been forming for over 4.5 billion years. Daily we hear news that species are becoming extinct, natural habitats are shrinking, toxins are accumulating.
Instagram: [caraluneau](#) [bhartprojects.com](#)

The best compliment an artist can receive is when viewers resonate with the artist's creation. Resonance becomes the goal: To express ideas, thoughts, and emotions using paint and mixed media materials in a way that transcends literal images and creates a bridge between contemporary impressionism and abstraction.

Artworks become visual reflections of abstract ideas stemming from a place of the familiar—a favorite landmark, a natural phenomenon, an important issue, venue or experience.

Bold, raw brush strokes; sponge blending and erasing; use of palette instruments; and soft wet on wet color combinations mark the simultaneous vibrancy and tranquility drawn from the inspiration of the natural world.

A familiar landscape is viewed differently when resonance occurs between the artist's creation and the viewer's experience.



Sophia Moreau

Counter Revolution

Driftwood, wooden frame, acrylic paint
36 x 55 x 6 in. \$1500



Cory Morrison

I Want To Be Leaf

Digital print on leaf paper
7 x 5 in. NFS

In reaction to the myriad threats of ecological disaster, my art practice has two guiding themes: hands-on restoration tended with energetic hope, and sorrowful imagining of a post-human earth. My work explores the interconnectedness of plants, animals, and human animals through surrealist sculptures. The pieces are intended to correlate in the viewers mind the human world and its detritus with that of plant life and all of nature. We are not separate from nature. The post-apocalyptic imagery I employ is designed to awaken understanding of our relationship to the natural world as just one part of a complex web of connections, as well as to inspire individual and collective action that would facilitate a respectful tending of our fragile ecosystems.

An everyday object, a frame, merges into hands from which branches grow. The manmade object, the human, and natural world combined.

www.sophiamoreau.com

My artwork focuses on the relationship between humanity and nature, confronting the environmental pressures that surround us while also connecting us to our ancient past. Inspired by Minimalism and Land Art, I create ecological artwork that uses foraged natural materials. In many instances, natural materials are also paired with modern techniques such as photography. Usually labeled as mixed media, my work is often sculptural, printed, photographic, or somewhere in-between. In exploring our place in nature, I find my art is often a collaboration between myself and the Earth with the aim to communicate nature's importance and mystery in a time when it has become increasingly forgotten.

I Want To Be Leaf, which depicts a self portrait, consists of digitally altered photography laser printed onto handmade leaf paper and touched up with conté. The piece reflects on ideas of longing to be one with nature and materiality vs. depiction. The work also hints at nature's sense of mystery.

Instagram: @corym.art corymorrisonart.com



Ed Narvaez

Bee of God

Egg tempera, shell gold
and acrylic on cradled board
8 x 8 in. \$750



Kelsey Nolin

Lion's Mane

Photography, digital collage
4 x 8.5 ft. NFS

Ed Narvaez is an artist creating contemporary and realist painting and drawings in Boulder, Colorado. Ed is a member of the Boulder County Arts Alliance and on the board of the Boulder Art Association. Ed has participated in local and regional art exhibitions including at Boulder's R Gallery, Lakewood Arts Council, Boulder Art Association and D'Art Gallery in Denver.

Ed uses different types of art media including egg tempera, gouache, watercolor, pen & ink, colored pencil, and scratchboard. Ed also does photography, digital art, augmented reality art and animation. For the last few years Ed has focused on extremely detailed small format and miniature paintings. Ed also does traditional Byzantine and contemporary religious icon paintings in egg tempera and gold leaf.

This is an 8" x 8" painting of the hand of god modeled after the Michelangelo painting of Adam's hand in the Sistine Chapel. In this painting the hand of God is reaching out rescue a endangered honey bee. The hand and bee are painted in egg tempera. The bee has 24k shell gold highlights. ednarvaez.art

Kelsey's work utilizes photography to explore the natural world, the everyday, and the temporal. Growing up on a small farm in the Appalachian plateau, Kelsey was constantly surrounded by the ebb and flow of rural living. She gained an early awareness of the natural cycle of the seasons, time, and life itself, that has followed her throughout her photographic career.

The works she creates are influenced by an instinctual and reactive process that occurs during her routine explorations of nature. Kelsey is drawn to moments and spaces that are fleeting, or that signal a point of transition and motion. These moments, once captured, become expressions of our shared existential temporality, and the impulse to artifact experience beyond the limitations of human memory.

[@kelsey_nolin_photo](https://www.instagram.com/kelsey_nolin_photo) www.kelseynolinphotography.com



Elaine Pratt

Broken Breakwater

Abstract Digital Photographic Composition
24.5 x 30.5 in. \$675



M.C. Reardon

Just Call It What It Is

Acrylic Painting on Canvas
24 x 36 in. \$1200

Pratt trained at the University of Cincinnati's College of Design, Art and Architecture Degree. Studied with Lois Tarlow, a nationally known painter. Pratt has won many national and international awards, including work held in the Smithsonian Collection, teaching design at Mass Art and The Art Institute of Boston & judging award shows. Their Abstract Expressionist; Photography Compositions, Oils and Encaustics, are engendered by their response to the world. Inspired by many things; nature, science and emotions. Creating for them is a highly focused meditative experience. Pratt's inspirations are Turner, Frankenthaler, Krasner and Rothko. Pratt embraces the happy accident, letting their images evolve and communicate to and for her.

An original digital photography composition with 30+ layers of my original photos, all of water. As an artist most of my life, I've photographed millions of images. Using these textural, somewhat abstract photographs, I create art with nature as my paintbrush.

Instagram: @elaine_pratt

I have worked as a full time artist since 1997; a self-taught painter, photographer and poet. I create photographs using digital and vintage film cameras, as well as, acrylic paintings and mixed media. Many of my images have been exhibited and collected worldwide. Several works have been featured in publications such as Humana Obscura and Don't Take Pictures Magazine.

My family has lived in Oregon since the 1800's, creating a deeply personal relationship to the land for me, particularly the forests, waters and wildlife. This is reflected in my visual art and poetry; an ongoing narrative of an intuitive recognition that Nature does not live in the boundaries that humans do, in tiny squares on a satellite map, but within the vast landscape we have built our homes upon. My work explores the beauty and inspiration of wild Nature simply enduring; going about its daily business, living in the present moment, at peace, and yet...still influenced by our presence.

Instagram @mc.reardon www.mcreardon.com



Hannah Salia

Tiny Dancer

Acrylic and oil on canvas
40 x 30 in. \$2500



Hannah Salia

Blue Sitka

Acrylic and oil on canvas
24 x 20 in. \$1200

I am very interested in creating mixed media artworks that explore the interactive symbiotic networks in forests -- the trees, the plants, the fungi, and the bacteria. Currently, I've been creating pieces that depict the layers of the forest floor at the tree and root level. As part of my work, I follow many of the scientific discussions about mycorrhizal fungi (both ecto and endo) and the myriad of ways they interact with plants and trees to support forest health. This informs and inspires my current artwork. I believe that the future of forest health depends on understanding these systems, and that they also offer solutions to many difficult challenges we face with climate change.

Interconnections in the forest between old and young trees create sustainable and healthy forests.
@hannah98118 hannahsalia.com

I am very interested in creating mixed media artworks that explore the interactive symbiotic networks in forests -- the trees, the plants, the fungi, and the bacteria. Currently, I've been creating pieces that depict the layers of the forest floor at the tree and root level. As part of my work, I follow many of the scientific discussions about mycorrhizal fungi (both ecto and endo) and the myriad of ways they interact with plants and trees to support forest health. This informs and inspires my current artwork. I believe that the future of forest health depends on understanding these systems, and that they also offer solutions to many difficult challenges we face with climate change.

Interconnections between the forests and the seas of the Pacific Northwest provide spiritual renewal for those who travel through them.
@hannah98118. hannahsalia.com



Artemis Laura Schatzkin
Mocking: Squirrel & Mockingbird

Graphite, gouache, colored pencil on paper
20 x 16 in. \$1350



Jerry Shevick
Tahoe Fire 1

Photography
17 x 11 in. \$750

Inspired by my contemplation on the interrelation of life on Earth, I am creating this series "Planetary Interconnected" which shows parts of different animals flowing together. This combination creates a surreal chimera of species from the same region of the world, some of them being endemic to that region. Each piece is rendered in rich detail with a sensitive use of graphite.

A fragment of the human form is also included, since we are another one of the animals of these regions. Although we as humans often have the most influence on the lives of other animals, my goal is to visually minimize the importance of humans to create hope for a more balanced future.

I see myself as an animal. I'm an animal who can draw other animals, visually expressing my close connection to them. Just as important to this perception is my belief that art can open hearts and minds. That belief gives my art its crucial depth as a message to other humans.

Both Squirrels & mockingbirds are considered pests by some, mostly because they often are clever enough to outsmart humans.
schatzkin.com

My photography is rooted in the concept of impermanence and, more specifically, the Japanese term Wabi Sabi. Wabi Sabi is difficult to translate—it's more a feeling than an actual concept; however, it implies simplicity and beauty as something ages, fades or changes. Whether in my pictorialist influenced projects where colors and focus swirl about, pulling the viewer into a quiet, contemplative world or my project of re-shooting and re-imagining the imperfect images on Kodachrome slides from the past, I'm always working to capture or expose a transitive moment.

For me, the blurring or abstraction of an image will take me into the essence of the object in a different way. Even in my seemingly more straightforward landscape work, I hope to capture the beauty of the aging or fading. It's an appreciation of the physical world that changes moment to moment. My fulfillment comes from occasionally stumbling upon those quiet visions.
jerryшевick.com



Rita Sklar
Troubled Waters

Watercolor
24 x 30 in. \$1200



Erin Smith Glenn
Up & Away

Oil paint on canvas
50 x 100 in. \$25000

Underwater landscape of different kinds of fish in water that changes from light to dark.

@RitaSklar www.ritasklar.com

As a professor of fine arts, I am wholeheartedly dedicated to the foundational understanding of drawing and painting, as it applies to the traditions of fine arts, while also being open-minded to experimenting with and testing the boundaries of interesting and inviting subject matter as well as with media that may not have originally applied to the realm of "fine arts" per se.

Experimentally, my greatest enjoyment lies with sketching, building and gradually developing subject matter, often leaving behind some traces of the early and in-between stages of my work. At this point, I feel it is so necessary to remain a student, always, and maintain mindfulness of various styles in art. As we ambitiously exercise and maintain our intellectual creativity, it is important to not neglect the undeniable aesthetic that comes to us by way of an unshakeable kind of loyalty.

This work encompasses my daughter, but also any child during a time when nothing else matters but the fact that playtime is also there time to fly.

IG | [@thescarvinartist](https://www.instagram.com/thescarvinartist) www.etsy.com/shop/TheScarvinArtist



Shawn Solus

Concubitis medusae ii

Ink, watercolor, chalk on paper
18 x 24 in. \$450



Richard P Stevens

Saint Marks River Jungle

Digital photographic art print
16 x 24 in. \$400

My work functions within a multi-disciplinary practice, fueled by a commitment to research and process based experimentation, investigating the intersections of ecological and sociopolitical issues, incorporating drawing, painting, printmaking, and photography. My recent work investigates the impacts on marine species by overfishing.

ssolusstudio.com

Straddling the line between modern Photo Impressionism and Impressionistic Digital Art, my images are not intended to mimic a painting or drawing, existing in their own right as an 'original' digital image created and produced using current technologies. Although most include easily identifiable subject matter, they are not an accurate photographic portrayal of a person, place, or event. Instead, they convey my impression of the subject matter through the enhancement and manipulation of composition, colors, and shapes. I typically do not strive to promote any political or social agenda with my art, although social and environmental factors have influenced my work at various times in my life, and continue to do so. My primary objective has always been to create images I find aesthetically appealing in hopes that others will as well.

Straddling the line between modern Photo Impressionism and Impressionistic Digital Art, my images reflect my fascination with the world around me. This image is part of my Landscape series featuring the beauty of open spaces and nature.

www.richardpstevensart.com/



Rainey Straus

Sun Shower

Cyanotype
28 x 56 in. \$6000



Rainey Straus

Dwelling

Acrylic and Watercolor on Yupo Paper
5 x 10 ft. \$15000

My practice responds to the unfolding absences of the climate crisis. I make cyanotypes and paintings deeply connected to direct experiences of walking the land. The cyanotypes, made over multiple days of hiking, tell the stories of time, form, and events that have shaped specific sites. The paintings explore old-growth forests filtered through the lens of technology (3D or LiDar scans.) The final compositions are distorted fragments that mirror the objectification of the natural world and our disconnect.

I am interested in how we perceive and build relationships with specific places. My work simultaneously expresses the aliveness of the world while navigating collapse and destruction. For me, beauty, awe, and wonder inspire action. These projects invite inquiry; what stories does the land tell, how do we grow reciprocity, and how might we live on a changing planet?

Cyanotype on Hahnemhle Platinum Paper. Captured on 12/27/2021 during the winter rains in northern California at our home. 37.980616, -122.535494 (Note that dimensions are unframed)
Insta: @rainey.straus raineystraus.net

My practice responds to the unfolding absences of the climate crisis. I make cyanotypes and paintings deeply connected to direct experiences of walking the land. The cyanotypes, made over multiple days of hiking, tell the stories of time, form, and events that have shaped specific sites. The paintings explore old-growth forests filtered through the lens of technology (3D or LiDar scans.) The final compositions are distorted fragments that mirror the objectification of the natural world and our disconnect.

I am interested in how we perceive and build relationships with specific places. My work simultaneously expresses the aliveness of the world while navigating collapse and destruction. For me, beauty, awe, and wonder inspire action. These projects invite inquiry; what stories does the land tell, how do we grow reciprocity, and how might we live on a changing planet?

Triptych from the Old Growth Series, inspired by 3D (Lidar) Redwood Scans.
Insta: @rainey.straus raineystraus.net



Deane Swick

R/700/22

Acrylic paint, mixed media, on linen
84 x 60 in. \$5000

Mythology, storytelling, and narrative vividly and seductively connect the past to the present, while exploring possibilities for the future. Investigations on the origins of life, the very universe itself, and our place in the grand scheme of it all, defies easy pictorial representation. Nature has become a convention used by artists over many centuries to characterize this inquiry.

My large scale paintings create a narrative bond with the viewer, compelling all of us to enter into a dialogue with the ancient past, present, and unknowable future. The unstretched canvas, with its billowing, uneven fabric and random raw threads imply vulnerability and fragility. The unseen, subterranean roots supply incomparable strength and continuity.

For air, for water, for life, we are inextricably tethered to one another.
We sentient beings: our destinies are forever intertwined.



Maria Tammi

Plastic on Fish

Acrylic & Mixed Media on Paper
18 x 23 in. \$2500

California and the world are experiencing an increase in wildfires, plastic pollution and ocean acidification problems, causing serious environmental impact on biodiversity, wildlife, and life in general.

Global warming is real, and the consequences are having a devastating effect on our planet. Climate Change and environmental pollution are societal issues, and the need for us to take action and care is urgent. The government can be more proactive financing, implementing measures, supporting programs that help decrease our ecological footprint in the world.
tammiart.com



Nathalie Taylor
Seed Sovereignty

Acrylic
90 x 65 cm. NFS



Barbara Thomason
Creeper

Cel vinyl on wood panel
10 x 8 in. \$500

Nathalie Taylor is a self-taught artist creating from her home studio in Madrid. She has always been mesmerized by the art-making experience and the feeling of her hands engaging with the materials. She is passionate about creating art and experimenting with many mediums, including ceramics and textiles.

Nathalie's preferred mediums for her artworks are acrylic and oil. She has had some of her paintings exhibited in several art galleries around the world and has sold her original work to collectors in Europe.

Self-portraits and natural motives are at the centre of her work. Her aesthetic reflects simplicity, serenity and expressiveness. Nathalie's artworks are very detailed, with a careful selection of colours, composition and subjects to create the perfect statement artwork.

Seed Sovereignty is a painting inspired on Vandana Shiva's book "Who Really Feeds the World". This painting represents two worlds, one where Mother Earth is thriving, and another one where all food is rotten and biodiversity is disappearing due to GMOs.

"Deep See" was the result of my previous series "Coastal Disturbance" a series of 118 paintings and writings for each painting. My research revealed more than I had even anticipated. The "Deep See" is my imaginary vision of the future of our coast which has been seriously impacted by hubris, greed and development. The change to our coast and will continue to impact it for the foreseeable future. It will become a more toxic environment and will impact our lives in ways we have not imagined. I grew up on the coast in Southern California and have watched it change in ways that are not positive. Some of the discoveries I made during the research has me wondering why people are not up in arms about the poisoning of our ocean.

Imaginary creature of the deep in a future ocean
@ lithobat bathomason.com



Beth Vallieres
Baldy Brook Trout

Graphite
18 x 24 in. NFS



James Vogel
Steelhead

Straw
14.5 x 32 x 7.5 in. \$5000

I grew up exploring the mountains and foothills of Colorado on horseback. Moving through outdoor spaces at roughly three miles an hour gave me the time to pay closer attention to my surroundings and put smaller pieces of a landscape or ecosystem together to get a better picture of the much larger whole. I moved to Montana in search of more wild places and intact ecosystems and found healing and inspiration in the Bob Marshall Wilderness. I began drawing again after a post-college hiatus in an attempt to communicate just how valuable the planet's wild spaces and animals are. Currently, my detailed drawings stem from personal experiences in wilderness areas and celebrate the intrinsic value of wild things and places, and my reverence for them.

This drawing was inspired by fly fishing high mountain lakes in Montana.
[@bethvallieresart](#) [@beth_vallieres](#) www.bethvallieres.com

Mankind is a part of the ecology of this planet. As a man, a Homosapien, I feel an affinity for other participants of this local ecology we know as earth. Some things I feel a greater affinity for. Somethings I have a great interest in. Some things I am passionate about. I am passionate about anadromous fish. Their journey from river to sea and sea to river is so compelling it breaks my heart to see how we have disregarded them. To me the message in their mission is of such great value we bring about our own demise if we ignore it.

Coastal steelhead captured in straw.
jvogelart.com



Mary Agnes Williams
Sapling

Pinhole photograph,
shot with b/w film, not manipulated
17 x 17 in. \$300



Dan Woodard
Split Rock

Slate, stone, Japanese maple branch,
composition gold leaf
21.5 x 14.25 x 6.25 in. \$500

More than 25 years ago, on the eve of the digital era, I was drawn to the elegant simplicity of pinhole photography. With no lens or viewfinder, the pinhole camera allowed me to create mystery and ambiguity, qualities I still seek in my work. In many of my photographs the images appear to be emerging from, or about to enter, another time or place.

I currently work with five pinhole cameras. My photographs are shot with film, black & white and color, and are not digitally manipulated. I enjoy making photos in my home city of Philadelphia, and in traveling throughout the American South, the Chesapeake Bay watershed, and Italy. My photographs have been shown in juried, group, and solo exhibitions throughout the country, and are in numerous private and public collections. My book "Venice: A Gallery of Pinhole Photographs" was published in 2015.

Pinhole photograph, shot with b/w film, at Adkins Arboretum, MD. Not digitally manipulated, archival pigment print.

www.maryagneswilliams.com

My work arises from my subconscious combined with memory and a spontaneous interaction with a variety of materials. The sculptures have been described as elegant, yet also earthy and powerful and are imbued with a mythic, numinous, and archetypal awareness that comes directly from my process of creation. My ultimate goal is to have the viewer feel a sense of familiarity with the work...a sense of knowing, of understanding.

This sculpture is from my Landscape series. This series, while evocative and sensual, depicts a world in which the machinations of mankind have gone awry. This lack of stewardship for the earth has resulted in the destruction of all that is natural. What remains are the skeletons of an environment that once was.

A tree, struggling for survival in a world facing an ominous environmental future, works its way through a dark and ominous appearing rock. Its success is depicted not only by the graceful branches of the tree but also by the golden interior of the rock.

www.danwoodard.com



Suze Woolf

Yellow Hill Twins

Varnished watercolor on torn paper
52 x 25 in. \$5000

Suze Woolf has watched glaciers shrink and burned forests increase. At first, she painted beautiful landscapes but was compelled to portray their eco-disturbances. Portraits of individual trees became a metaphor for human impact. Despite anxiety, she sees unusual beauty. Fire-carved snags are all the same – carbonized, eaten away; yet different – fire physics and plant structure create sculpture. Painting is a meditation on climate crisis.

Hiking through these burned forests, she also sees bark beetles' hieroglyphics. A book is a collection of messages, and incorporating raw materials from nature becomes another meditation on impact. Beetle-kill, like fire, is compounded by climate: heat- and drought-stressed trees are vulnerable; larvae don't freeze in warm winters. The bugs respond to the conditions we created.

Suze works to confront climate in painting, paper casting, pyrography, installation and artist books. Like her best work, the results are beautiful and disturbing

Portrait of two trees from Yellow Hill in Washington's Teanaway Valley, burned by the 2017 Jolly Mountain fire.

www.suzewoolf-fineart.com

My work is an examination of texture. Each piece plays with contrasting surfaces: rough verses smooth; matte verses shiny; large-scale verses small-scale, adding visual depth and tactile interest. Textures, drawn from the natural world—such as seed pods, barnacles, and rocky outcroppings. They are an invitation to touch. As you run your hands over, the sensation is a reminder of a place you once enjoyed.

I use color to enhance the textural quality. Color stimulates our response mechanism. It elicits emotions on a subconscious level. The tactile and visual experience is heightened with a few adjustments in how color is applied.

I hope that my work will bring a sense of wonder and curiosity. There is a sense of familiarity in the textures; however, they are combined and presented in ways they do not generally appear in nature, thus add intrigue and hopefully deepen the viewer's awareness and appreciation of the world around them.

Wall piece. Slab construction. Glazes and engobes fired to cone 5. Acrylic accents.

@emilyanosdesign emilyanosdesign.com



Emil Yanos

Cling

Ceramic Stoneware
4 x 13 x 13 in. \$450



CC Young

Watmough Bay Preserve

Archival pigment print
56 x 44 in. NFS

I'm interested in the nature of time and change reflected in the ubiquitous wildland/urban interface. Drawing on, and critical of, conventions in Western landscape photography, my work explores the experience of environmental change using the medium's inherent dialectic of documentary evidence and pictorial representation to describe this uncertain juncture, this moment indécisif. My practice includes 'sketching' in the field, exposing multiple large-format images from a single perspective with various settings over time. I'm interested not in recording a moment in time but a synthesis that questions binary ideas of linear time and stasis, film and painting, or nature and culture. While based on natural light and subject, the compound result is specifically an image of a place that has never existed outside of time; that is and is not there: a continuum that tries to reconcile the post-wilderness landscape with what was heretofore sublime.

digital print from scanned large-format film
@ccyoungstudio www.ccyoungstudio.com

Affirmations Against the Negatives

I will not be hapless
or without thoughts enough
or sleep so far
am ever-lost
a mere ground gazer
or pass without pause
a wary rose in October
or defect into regret's chasm
that always, this never

Obi Kaufmann

In the award winning and best-selling field atlases of Obi Kaufmann, science and art blend to illuminate the multifaceted array of California's natural world, forming a uniquely elemental narrative based on the shaping forces of earth, air, fire, and water, connecting systems like no other series of books has done before.

In his artful yet analytical books, Obi Kaufmann explores the transformation of California's resource landscape from its ancient origins through its modern challenges to its future possibilities. In his lively presentations which feature paintings, hand-drawn maps, and other data, Obi presents the story of how we learn from the deep past to uncover the truth about all possible futures.

Through the parsing of what he calls Ecological Philosophy, Obi employs literature and poetry, the history of the physical sciences, and indigenous-traditional ecological knowledge to present the rhetorical and epistemological theories of Consilience (the marriage of science and art), Aesthetics (the transmission of meaning through media), and Complexity (the functional description of emergent phenomena).

coyoteandthunder.com

Linda Martinez Robertson

Linda M Robertson has lived in Washington State for over 34 years. She fulfilled a lifelong dream by earning a MFA from Chatham University, Pittsburgh at age 60. Her writing is infused with a deep sense of place and love of the natural world.

In 2014, the Methow Conservancy published her poems "Letters to Julia: 1898-1899, The Methow Valley," in a fine press book.

Recent work considers the losses of her 20-year-old son, Evan, in the mountains of British Columbia and her brother, Tommy, to early brain disease. Her poems also celebrate her years living in the North Cascades and on the shores of the Salish Sea. She is particularly interested in collaborating with artists and writing poems inspired by visual art. In April and May 2022, an exhibit, "Some Mornings," in Port Townsend, WA featured 16 of Linda's poems and artist Meg Kaczyk's painted responses.

A recent project was an collaborative exhibit at O'Hanlon Center for the Arts with Cayen Robertson that included a book of poems, "*what do I know of joy*" written in response to Cayen's art.

It is Linda's hope that her work connects readers to the wonders, both small and vast, that we live among.