

# AUTUMN'S PALETTE



Art: Cayen Robertson; Design: JFT



**O'HANLON**  
center for the arts

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## Online Gallery Show

Oct 17 - Dec 15, 2023

### ABOUT THIS EXHIBIT

An open call to artists requested the use of Fall colors in their submitted works: warm greens, golden yellows, orangey reds and golden browns; colors that are dense, rich, warm and earthy.

The subject of the artworks did not have to represent Fall, but the colors were to be from *Autumn's Palette*.

This online exhibit includes 55 artists from 11 US states and Canada. Artist contact information is included in their artist statements here, or at the bottom of the [online exhibit page](#).

### SALES

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

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

### SHOW CREDITS

Erma Murphy, *Executive Director*

Carolina Dangond, *Administrative Assistant*

Jeremy Thornton, *Curator*

Kellan Christopher, *Program, Webmaster*

CB Follett, *Poetry*

*Thanks to the OHCA Exhibition Committee*

Thank You to  **Bank of Marin**  
*for underwriting installation of this exhibit.*

### ABOUT THE JUROR

#### **Catharine Clark**

Catharine Clark is the Founding Director of [Catharine Clark Gallery](#), San Francisco. Established in 1991, the gallery exhibits the work of contemporary artists many of whom have an interdisciplinary approach to their practice.

The Gallery has participated in numerous art fairs since 1992. Recently, they have most notably included EXPO Chicago (2023), The Armory Show (2023, 2022); UNTITLED ART Miami Beach (2021, 2019, 2018); and Paris Photo (2022, 2018, 2017, 2016).

Trained as a classical ballet dancer, and subsequently in art history at the University of Pennsylvania, Catharine performed as a company dancer for Morphè Danza Teatro in Bologna, Italy, and worked for art galleries in Philadelphia and San Francisco before opening her own gallery and performance space in 1991.

Catharine is frequently invited to speak on art and has lectured at San Francisco Art Institute (where she also taught for five years); Stanford University, California College of the Arts, Mills College, San Jose State University, Sonoma State University, Harvard University, Vancouver Art Gallery, and Jordan Schnitzer Museum of Art, among many other colleges and universities.

[View Catharine's extended bio on our Call for Entries](#)

**View the Online Exhibit**

[ohanloncenter.org/2023/10/autumns-palette](https://ohanloncenter.org/2023/10/autumns-palette)



## Terry Abell

*Misty Wood*

Digital Photography

20 Inches x 16 Inches \$300

The viewer looking into misty green and yellow woods. There is a tree in the foreground with scarlet-colored ivy clinging to the trunk.

The world is such a big place, full of wonder and beauty. As an artist, I try to find the little joys in life, perhaps the mundane and those things others may pass by or take for granted. I try to show that beauty is all around us and that we should take time to find that beauty and to appreciate it and allow it to bring us joy.



## Jena Ataras

*Mother Earth*

Mixed media

17 Inches x 26 Inches  
\$1000

Mother Earth: Beauty

I see my art as a rotary phone that is left ringing on a park bench. For some, seeing the phone ringing creates fear and caution, causing the person to quicken their step and cross to the other side of the sidewalk.

But then, there are the bold ones. They look at it several times, nearing their steps closer and closer to the phone. They pick up! Magic is created through connection, and now we begin to examine the world together.



## Jena Ataras

*Sleeping Beauty*

Mixed media

18 Inches x 28 Inches  
\$1000

Sleeping Beauty:

Mother Earth Rests



## Trudy Barnes

*Keystone: Quercus*

Oak dyed cotton & embroidery thread stretched over canvas  
26 Inches x 12 Inches \$1200

Fabric dyed with various parts of oak trees. Material collected in my neighborhoods in Redwood City and Glendale, CA.

In my recent work I use natural dyeing as a means to make connections to place, which act as a grounding element both artistically and personally. Since moving to Southern California I have concentrated on California native plants. The colors I achieve are a documentation of a specific location in place and time. Using the same materials, even gathered from the same plants, can yield different results as environmental conditions change from season to season and year to year.



## Trudy Barnes

*A New Beginning*

California Buckwheat dyed cotton stretched over canvas  
31 Inches x 12 Inches NFS

Can be paired with For Every Ending. They represent the last plant I dyed with from Redwood City, Fennel, and the first plant I dyed with after my move to Los Angeles, California Buckwheat.

I strive to bring attention to objects that are often overlooked due to familiarity; to make visible the hidden potential within. Threads of landscape, horizon and memory are common themes unifying multiple materials. Transformed through the dyeing process and stripped down to the basics of color and form, the hidden essences of a plant are revealed.

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



## Dina Belenko

*Painting Fall*

Photography

16 Inches x 24 Inches \$500

Motives of autumn and Halloween always connected in my mind to Mikhail Bakhtin, Russian philosopher. He demonstrates how carnival serves as a commentary on the human psyche. It allows us to grapple with themes of death and grief, reimaginin them in a way that's both haunting and liberating.

Motives of autumn and Halloween were always connected in my mind to Mikhail Bakhtin, Russian philosopher and literary critic. He demonstrates how carnival serves as a profound commentary on the human psyche. It allows us to collectively and individually grapple with themes of death and grief, reimagining them in a way that's both haunting and liberating.

Autumn, with its fading foliage and whispered farewells, becomes the perfect backdrop for this theme. I aim to capture the essence of it, where the boundary between the living and the departed becomes blurred.

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



## Antony Benjamin

*Pears*

Colored pencil

18 Inches x 24 Inches \$3250



## Antony Benjamin

*Cookies*

Colored pencil

24 Inches x 18 Inches \$3250

With a nod to the Pop Art movement of the 50's and 60's, my hyperrealistic colored pencil drawings of candy packages and other small scale, still-life subjects – all drawn at a large scale – try to emphasize the subtle interaction of light and shadow on paper, card, plastic, cellophane, candies and all sorts of containers and packages. In exploring the difference between "realism" and "hyperrealism," I believe the visible pencil strokes in a drawing, or the brush strokes in a painting, create artistic authenticity that may not be present in a work that is indistinguishable from a photograph.

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



## Elizabeth Bonner

*Circus Carousel*

Ceramic

21 Inches x 18 Inches  
x 9 Inches \$400

Ceramic sculpture with ceramic underglaze, ceramic underglaze decals, and ceramic glaze.

I make abstract figurative ceramic sculptures that represent the malleability and adaptability, or lack thereof, of the human experience. Many of my sculptures depict human figures in twisted and contorted poses. I aim to depict the layering of roles and attitudes inside each of us.

My inspiration comes from my own human experience and my ability to change myself to fit my ever-changing circumstances. I seek to inspire the viewer to question whether they themselves can both contort to circumstance and reform to their usual state of being.

I use clay because it is malleable and adaptable. However, once fired, clay is strong and permanent. I build single envelope ceramic sculptures using coils. Both for structural integrity and to represent the self-contained yet layered nature of humans. Many of my sculptures are decorated with bright underglaze and decals. The ostentatious surfaces serve to represent the external mask covering the contorted fragility of the human experience.

[shiningflowersdesigns.myportfolio.com](http://shiningflowersdesigns.myportfolio.com)





**Donna Broder**

*What Lies Beneath*

Woodcut

14 Inches x 11 Inches \$800

Greens and reds



**Donna Broder**

*Distant Hills*

Woodcut Print

14 Inches x 11 Inches \$800

Green and oranges, hills and trees

My work is mostly abstract painting and printmaking. For the printmaking, I do monotypes and wood cut prints with a lot of color and layers. I like to begin print or painting with just a few strokes, no planning. As color and lines form, so does the art work.

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



## Kristen Brown

*Ambiguously Linear*

Oil on canvas

60 Inches x 48 Inches \$5000



## Kristen Brown

*Moments Apart*

Oil on panel

12 Inches x 9 Inches \$450

While attempting to organize and regain association with particular memories, these works explore themes of dissociation, trauma, memory, and truth. Blurred and slightly distorted images embody a disruption in the way certain events are processed, resembling the act of sorting through memories that feel fragmented or scattered.

My works express the slipperiness of questioned or manipulated memories, as well as the anxiety and altered perception of reality that occurs when a memory landmark cannot be secured or properly categorized. These works create disorganized situations and dreamlike atmospheres that evoke mystery while maintaining a psychological sensitivity. In an effort to regain losses in fluidity, resilience, and the normal capacity to organize information, these works capture the transitory nature of our experiences, portraying the impact of past moments and people.

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



## Nancy Brown

*Domestic Mysteries #85*

Sublimation print  
on aluminum

24 Inches x 24 Inches \$450



## Nancy Brown

*Domestic Mysteries #86A*

Sublimation print  
on aluminum

24 Inches x 24 Inches \$450

I use radically de-focused photographs as a vehicle for dissolving boundaries between the known and unknown, creating luminous, enigmatic images that seem to emerge between sleep and waking, before words and before thought.

In the "Domestic Mysteries" series, I explore this way of looking and seeing, letting go of the need to know and name what is seen, and opening a window into the instinctive and intuitive. The resulting images suggest a fluidity of form and identity on the verge of transformation. They conjure questions about what we perceive and what we remember, what is real, and what is imagined.

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



## Arminée Chahbazian

*A Forest's Brain*

Oil on panel

27 Inches x 32 Inches \$6200

Framed. A microscopic view of the cellular structure within a plant stem becomes a light infused, mysterious orb hovering behind a darkened, otherworldly scape.



## Arminée Chahbazian

*Planet Callipepla*

Oil on wood panel

40 Inches x 50 Inches \$6800

The image is based on a California quail egg, floating in space like a planet, with the natural wood grain of the panel defining a rhythmic spatial sea. A singular quail feather hovers.

Nature, in all its forms is our only hope. I dream of fantastical zones where elements derived from structures, patterns and colors in nature (as we know it) define newly imagined habitats and places of worship. A stillness pervades. I simply want to focus on possibility, on a quiet synthesis of forms that heal.

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



## Marc Chicoine

*Deer at Dawn*

Digital painting

10 Inches x 10 Inches \$400

The dreamwalker, oldest of the deers. This surreal steampunk piece pays tribute to the bond between machines, humans, and other animals.

*We're fools whether we dance or not, so we might as well dance.*

– Proverb from Tokushima

As a painter and freestyle dancer, my work is driven by a deep appreciation for corporeal experience and its possibilities for expression. Heavily inspired by embodied cognition and the research of pioneers such as George Lakoff, I believe that bodily narrative and sensorial perceptions are responsible for how we conceive of and engage with every aspect of our lives. Cognition, emotionality, and the metaphors we live by are all married to our bodies.

When creating visual narratives, be it with brush or on the dancefloor, I strive to bridge the universal with my own intimate psychosocial experiences. This thread remains consistent irrespective of emotive outlet. A strong directive of my visual work is to challenge viewers to reassess the integration between mind and body. I aim to inspire them to consider how they ~wiggle~ through this life.

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





## Lucy Childs

### *Flowing Streams*

Textile, cotton thread hand embroidered on linen  
10 Inches x 10 Inches NFS

Flowing Streams, hand-embroidered cotton threads on linen: the center shows a curve of a river flowing through a meadow and a bird's eye view of this same river at the top (in an imaginary location). Price is for unframed work.

There can be an eye roll when I say hand embroidery is my medium. But hand embroidery gives me options that other mediums do not. Sewing and growing an image, stitch by stitch, adds to its narrative. The long process of stitching an encroaching fire, or roiling water, or a flooded landscape raises the drama. Stitching a simple flower adds to its beauty, with colors subtly modulated through threads.

While "how long did it take you to do this" is the question I hear most often, my works' intricacy, detail, and overall effect is what gets appreciated.

The process of hand embroidery is engrossing and exciting. Its possibilities draw me into my studio every day.

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



## Lucy Childs

### *Mountain Lake*

Fiber art: cotton threads sewn on linen backing  
14 Inches x 14 Inches  
\$2600

A serene mountain lake sits bordered by houses facing a beach, and wrapping all around these are flower gardens, more houses, and a roiling ocean in one corner. Sewn with cotton threads on a linen background.



## Jane Corich

*Garden Walk*

Acrylic Mixed Media

22 Inches x 30 Inches \$1200



## Jane Corich

*Canyon Moon*

Acrylic and collage

36 Inches x 24 Inches \$1400

Autumn has always been my favorite season having grown up in New England. Fall was more exuberantly celebrated than most holidays in the north east, and we loved to celebrate holiday! We would get an onslaught of visitors to regale the changing of the colors that took place throughout. I found the seasonal change exhilarating. The air was cooling and the colors of fall warming to the heart. I saw it as nature's call for acknowledgment of what was possible. I have not lived in the north east for most of my life now but these colors still form the core of my palette.

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



## Maureen Creegan Quinquis

*Untitled*

Ink, graphite, watercolor,  
pencil on paper

45 Inches x 36 Inches NFS

Fall in New England.

Working from direct observation I aim to make visible the often overlooked beauty of everyday objects. I choose objects that are familiar but typically considered banal, everyday and forgettable. I choose items that may be related to labor and working with one's hands and then I place them into odd configurations which are sometimes surreal.



## Lindsey Creel

02121

Charcoal and plant extract on  
mounted paper

72 Inches x 48 Inches \$2900

Plant extract made from a  
reduction of water, Thai basil,  
gomphrena and zinnia.



## Lindsey Creel

JU2623

Soft pastel and salal berries

30 Inches x 22 Inches NFS

My work is part homage and part documentation of the emotionally restorative properties found in gardening. There is an illusion of control when curating nature: its shape, color, scale, and order. A sense of anticipation for what will and won't survive the elements. It is process heavy, the outcomes are fleeting, and if it isn't recorded at the peak of its time, it is as if it never happened.

The presented works include traditional materials such as charcoal, with the addition of more obscure materials like plant emulsions. Composition and scale are at the forefront of the work and move the viewer toward a meditative state.

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



## Jonathan Crow

*House Fire No. 6*

Oil on Canvas

12 Inches x 12 Inches NFS

One of a series of house fire paintings I did in 2022

I create oil paintings that recall the vibrancy and optimism of America during the Cold War, reframed to reflect the anxiety and uncertainty of this current era. I draw inspiration from vintage snapshots culled from the 1950s through to the 1980s and use them in a way that not only creates compositional tension between positive and negative space but also narrative tension.

I'm drawn to images that seem to be small parts of a larger narrative; images that raise more questions than they resolve. My paintings are fragments of mid-20th century suburban life where disaster seems to lurk just beyond the frame.

[www.jonathan-crow.com](http://www.jonathan-crow.com)



## Jonathan Crow

*Summer Morning*

Oil on Canvas

18 Inches x 18 Inches \$2400



## Laura Jiménez-Diecks

*Autumn's Childhood*

Photography

10 Inches x 8 Inches \$170

My work focuses on concerted viewing- it is intended to slow down, interpret, evoke and hopefully, reveal. Photography is that nano second that can speak forever.

At times my work is inspired by that which is so minute, nearly unperceived, to offer it as a means to restore the art of seeing. In other instances, I capture what lies beneath- something beyond the quotidian din, in hopes to rediscover. A capture may guide the viewer to imprint their own narrative veiled behind a gaze on a portrait. And why not uncover the rare beauty of the weathering of metal which declares the ethereal passage of time? I create for connection, for resonance... There is always an emotion, an antecedent to the state of things.

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



## Pennie Fien

*Red State Bounty*

*Hunting Party*

Kinwashi, acetate, vtg hunting mags,  
vtg wallpaper, charcoal

15 Inches x 10 Inches \$300

Vintage pix of different periods: at doctor, pregnant, misc poor children including one holding baby in a blood red house in the woods symbolizes their dangerous situation.

A mixed media artist, I create visual narratives about identity, memory, personal and societal presentation. History inspires me- mine, other peoples, places, things...I look backward, forward and at here and now.

"ENDANGERED SPECIES" & "RED STATE HUNTING PARTY" were inspired by Roe v. Wade's reversal. Forest hunting themes refer to govts encouraging citizens to report "violations". ENDANGERED...The threatened Monarch butterfly symbolizes the erosion of women's rights. RED STATE... Hunters circle a blood red house while a sad pregnant woman stands on the roof with her already too many children she can't care for. Inside, other women/children and a doctor's office with a woman getting care. The house is to be a refuge, but hunters take aim anyway.

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



## Pennie Fien

*Endangered Species*

Kinwashi, acetate, vtg hunting mags,  
vtg wallpaper, fabric

9 Inches x 12 Inches \$300

Visual metaphor comparing the erosion of women's rights with the endangered status of the monarch butterfly.





### Pauline Goldsmith

St Louis Study: Quercus rubra  
- Northern Red Oak Leaf

Watercolor on paper

12.5 Inches x 16 Inches \$600



### Pauline Goldsmith

Scottish Study Capsicum  
annuum, Corylus avellane, &  
wisteria

Watercolor on paper

12.5 Inches x 16 Inches \$600



### Pauline Goldsmith

Malus domestica 'Mutsu' –  
1948; Apple Mutsu; Crispin

Watercolor on paper

13.5 Inches x 12 Inches \$500

Pauline's love of South Florida's sub-tropical vegetation has encouraged her to use watercolors to translate their exquisite beauty to paper. In her attempts to render the likeness of such plants into a visual art, she has become mesmerized by their subtle transformations in the changing tropical light. In botanical art, watercolors are applied with small brushes and a dry technique, which is challenging, but the resulting fine details and depth of color are rewarding and therapeutic.



## Christine Harrison

### *Autumn Evening*

Botanical dye print and botanical ink  
on canvas

60 Inches x 36 Inches \$900

About twenty five years ago, I moved from the urban city world of San Francisco Bay Area to the rural Pacific Northwest Oregon coast. Quickly with the change of weather and lifestyle here, my worked change. The landscape was the natural world instead of the urban sprawl. I began looking for a more sustainable, environmentally friendly and healthier art practice. I found after much trail and error, that botanical dye printing fit where I wanted to ground my art practice. I like starting from the dye prints and adding tannin ink drawings, and printmaking techniques to enhance the prints. It has been a time of wonder at the natural world and what humans have sadly done to it.

My themes started with the here and now: the seasons, the flora and fauna. I began to embrace themes that include native species, invasive species, weather and global climate change. Art making is my poem to a world suffering and forgetting the importance of balance and connection to the natural world.

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



## Cindy Ingram

### *Shard*

Spray Paint, Acrylic and Marker on  
Canvas

24 Inches x 12 Inches \$200

I like colors with bold personalities. Their scintillating stories cause everyone at the dinner party to fight over the chair next to them. My colors talk with their hands and laugh out loud.

Outside, I've built a flower farm to surround myself with intoxicating texture and color. I bring this same admiration for nature's abundance inside when I paint on canvas. My themes are inspired by the spectacles of the outdoors. I just add a little extra strangeness with a tongue and cheek playfulness. What usually begins with hardware store spray paint on white canvas, continues with layers of acrylic paint from brushes and found objects like scraps of cardboard and cellophane. Then I add the finishing lines with markers and paint pens. I never know what I am going to create. I just do it, surprising myself with the silly and magical shapes and shades that reveal themselves.

I hope to attract lovers of color who enjoy a splash of silly.

[instagram.com/cindy.ingram.art](https://www.instagram.com/cindy.ingram.art)



## Sharon Jeniye Cohen

*Ikenobo Orange*

Papers, framed

10.37 Inches x 10.37 Inches

\$300

Paper Collage: bowl and floral, inspired by Ikebono School of Ikebana



## Sharon Jeniye Cohen

*Hawaiian Shirt*

Mercury paper, metallic paper, vellum

8 Inches x 8 Inches \$300

Hawaiian Shirt is composed of overlapping images of florals and clouds in the sky- a brilliant sunrise or blazing sunset.

I use familiar shapes to create layers of space through color and transparencies. Bowls, foliage, geometrics, astronomic, pattern design and historic motif are all part of my vocabulary. These images create new spaces and new ideas, expanding our possibilities.

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



## Carol Jenkins

### *Turquoise Gully*

Oil paint on canvas

10 Inches x 10 Inches NFS

The creeks on our land in the mountains of northern California still run in Autumn, clattering over rocky beds in the forest, spilling into revulets through dry meadows. This small oil painting is nature in motion.

I am deeply stirred by something unpredictable about wild terrain. It is also why I paint abstractly. It is the unexpected that delights: a wildflower peeking through the snow, a surprising drip that leaves a beautiful mark on my canvas. In nature as well as in art, these are gifts.

The beginning stages of a painting are often bold and experimental, involving lots of color, big brush strokes and expressive marks. I am especially open to happy accidents. It is often the mark I did not try to make that pulls the painting in a direction I want to follow.

After adding many layers of either acrylic or oil paint, I begin to edit, clarifying the composition. Although I rarely begin with a precise plan, my paintings almost always include spontaneous gestures within sweeping fields of color. Without specifically intending to create an abstract landscape, I immediately recognize the quiet expanse and riotous energy of the wilderness I love.

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



## Bob Jolly

### *The Fall Inaugural*

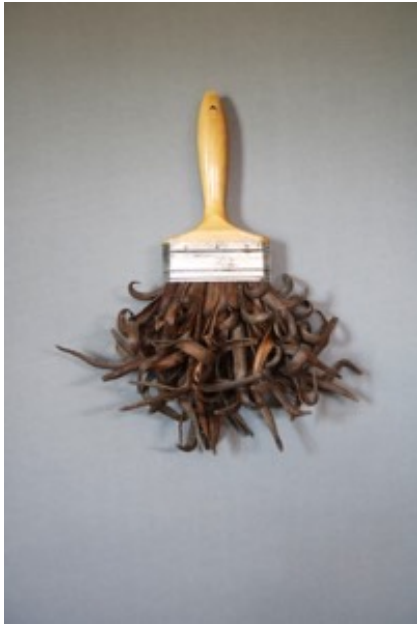
Oil & Acrylic

60 Inches x 48 Inches NFS

If we judge from the sheer numbers of work produced today, we likely conclude that the reason for producing art is to decorate. But this is incorrect. Painting can also be a means of social commentary; as in such artists as Goya, Daumier, Hogarth, Steen, and many others.

If we think of painting on the theme of Fall in America, what is the overwhelming focus of the national soul? It is not the multitude of colors that nature produces each October. Rather, the preponderance of our nation's interest in this season is football.

The painting I am submitting titled THE FALL INAUGURAL is apropos. There is a preponderance of orange in this work, which gives it another Fall dimension, but I hope the work draws attention to the more deeply rooted interest of our nation in the Fall, the brutal game.



## Howard Jones

*Catalpa Brush 2*

Sculpture

14 Inches x 13 Inches  
x 6 Inches NFS



## Howard Jones

*Thorn Brush*

Sculpture

13 Inches x 8 Inches  
x 4 Inches NFS

It continues to be common objects that interest me, objects everyday in their description only because they have been refined over time and served so well. I know these objects well; tools, chairs, footwear, and imagine a use for them in keeping with their first intended purpose, yet made more specific.

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





## Britta Kathmeyer

*Magic Mountain*

Acrylic on Canvas

30 Inches x 24 Inches NFS

My paintings are an attempt to communicate the energy and essence of both my inner life and events that are unfolding around me. The personal and political are culminating in form, color, and movement on a two dimensional surface. Meditation is part of my creative process as I sit in silence before I begin new work. Rather than having a specific image or composition in mind, the choice of color and the movement of strokes and marks have an energetic source and are spontaneous. As I build the surface through layers of adding and detracting, creating and destroying, forms and structures reveal themselves. In this process I embrace accidents, which pose further questions and propel the conversation of gestures along into time and space. In both the abstract and the still life paintings I am exploring light in its many manifestations.

I increasingly value the existence of empty/negative space and aim for a minimalist result.

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



## Betsy Kellas

*Special Delivery*

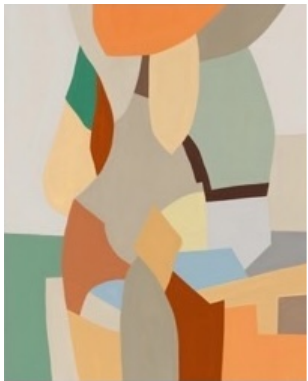
Repurposed cardboard and latex  
house paint on  
cradled panel

40 Inches x 30 Inches \$1200

A large, low relief collage made of repurposed cardboard and latex house paint. Color palette ranges from ochre to burnt umber and includes the yellow-browns and grey-browns of the cardboard fluting, inner lining and bridge paper. The gestural lines mimic the adhesive found between the inner layers.

I make nonrepresentational, multi-layered, mixed media collage paintings. They are made mostly of repurposed cardboard boxes: the kind that started arriving by the dozens during the pandemic, as well as heavy duty, multilayered, shipping boxes I collect from local businesses. I pull apart the layers of the cardboard and use the components (the fluting, liners and bridge) as I build up, tear away, paint, sand and repaint the emerging surfaces. Throughout the process, as I develop the composition, I incorporate materials such as latex house paint, acrylic mediums and oil paint, all the while exploring their interactions, strength, and plasticity.

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



## Lorinda Knight

*On the Cusp*

Acrylic on canvas

54 Inches x 44 Inches \$4800

Preliminary drawings of plants led to shapes that embody points of transition. My photos taken in a greenhouse led to the organic character of this painting. Each new work develops in surprising ways and has its own presence by defining space in an abstract way. The colors and shapes contribute to a buoyant response in the viewer. I want the painting to function as an indicator of change and expansion.

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



## Karen Kramer

### *Birds in paradise*

Watercolor media and charcoal

36 Inches x 12 Inches 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 feel compelled to examine this harmonious paradox in my work as I seek to capture the mystery, variation and whimsicality I find in every natural scene.

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. Though I manipulate the paint using various techniques, there is always an element of surprise and wildness. I strive to maintain this feeling of movement and spontaneity, so elemental to nature, as I develop the painting to its finished state.

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

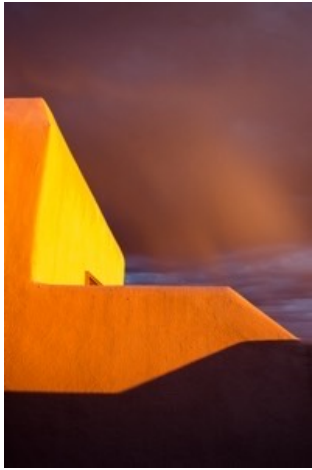


## Karen Kramer

### *Leaf Celebration*

Watercolor

22 Inches x 30 Inches NFS



## Catherine Roberts Leach

*Light Shadow 8*

Photograph

14 Inches x 11 Inches \$475

My current home, New Mexico, is famous for light, clouds, and architecture. These elements deepen my captivation for colors that announce themselves as shapes and shades on the ground, on walls, and into the open sky. My eye goes to what each scene has become through painting of light and color.

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



## Belinda Lima

*Home*

Mixed media

24 Inches x 24 Inches \$1150

I am a mixed media abstract artist living and residing in the Bay Area, California.

I am fascinated by and especially drawn to abstract art, figurative art and the architecture, structures and skyline of San Francisco. I work primarily with acrylic paints and collage papers. My goal is to capture the essence of a city or a figure and convey a feeling about my subject using minimalism and abstraction. I love texture and color and am especially drawn to muted tones with just a hint of saturated colors.

My work can be viewed at my San Jose studio at The Alameda Artworks, San Jose.

My paintings have won numerous awards and been accepted into National and Statewide shows including The Triton Museum of Art, The California Watercolor Association, The Left Coast Annual Exhibit and the International Society of Acrylic Painters where I achieved signature membership.

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



## Belinda Lima

*Resilience*

Mixed media

36 Inches x 24 Inches \$1650



## Kristin Lindseth

### *Redwood House*

Wood, metal, lights,  
sound, fabric, paint

26 Inches x 26 Inches x 26 Inches  
\$5000



## Kristin Lindseth

### *Midnight Diner*

Wood, metal, lights,  
sound, paint

19 Inches x 13.5 Inches x 22 Inches  
\$5000

The town of San Ardo is an imagined town where people have come together to rebuild homes and businesses after disaster. In San Ardo there is no excess, no gentrification. The homes are small and simple, but there is art and theater, gathering places including a café, a midnight diner and a pool hall, a general store, library and clinic. There is also free temporary housing and motorcycle sales and repair shop. The library features banned books alongside the art books and the clinic provides all services needed by the community. While the inspiration for San Ardo came from the library in the old town of that name that exists along highway 101, the rest is imagined; built according to my own designs and is intended to seem timeless and like something one would stumble on in an alternate reality. It is an evocation of community in a time when many people are feeling more isolated. It is a place where lives have been rebuilt.

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



## Lori Lorenzo

### *Tropicalismo Again*

Acrylic, colored pencil and  
collage on wood panel  
24 Inches x 24 Inches \$400



## Lori Lorenzo

### *Plants in Still Water*

Acrylic, colored pencil and  
collage on paper  
17 Inches x 23 Inches \$450

I am a mixed media artist working in the mediums of acrylics, colored pencils, stenciling and collage. I have a background in landscape design, and draw inspiration from gardens and the natural world. I often use plant imagery in my work, but work the images to create layers and patterns that lead to abstraction. To this end I like to recycle older pieces by cutting them up into collage materials, using them as one does compost in a garden, using them to nurture new work and maintain continuity.

[instagram.com/lorilorenzo1925](https://www.instagram.com/lorilorenzo1925)





## Michiyo Matsuura

*Autumn Waves*

Mixed Media

24 Inches x 18 Inches \$500

I restarted painting after I retired from a full-time job. It has been my dream, so I am having the best time of my life. I love to use watercolor and acrylic, and I am interested to learn and try new techniques and styles. I had art training when I was young in Japan. I am also interested in art from Asia.



## Michiyo Matsuura

*Opossum and Chewbacca*

Acrylic

18 Inches x 24 Inches \$450



## Thomas Morgan

*The Lovers*

Photograph

18 Inches x 12 Inches \$600

Drowsy autumn light hitting leaning trees at Descanso Gardens, La Canada, California

I endeavor to see the story when I'm in the moment of capturing an image, try to transcend its history. And in that moment, I often reflect on whether anyone has stood at the same spot I did and if so, who were they? Did she or he see what I saw? The possibilities are endless. Photography is the quiet observance of the fast-moving world in which human connection has been untwined to the last strand but in that tethering we see and feel the world upon which we tread. We're passing through this time; I'm simply a vessel whose strength is the observation. I want my world to be beautiful, but I can't force it. I want those who see my work to slow down and reflect. That's what photography is to me: Reflections on this passing moment, and somewhere within the casting of that light there is beauty.

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



## Elise Odom

*Started Snowing on My Garden*

Acrylic on wood panel

25 Inches x 20 Inches \$975

I painted a garden in Spring with an unusual snow storm.

I love to get lost emotionally in my acrylic and monoprint paintings. I feel inspired with the colors and mood of the fall season.

[www.missionartistsunited.org/artists/eliseodom](http://www.missionartistsunited.org/artists/eliseodom)



## Elise Odom

*Garden at Midnight*

Monoprint

17 Inches x 13 Inches \$600

Monoprint with acrylic ink on yupo paper.



## Gerri Patterson-Kutras

*Autumn*

Fiber Art

78 Inches x 32 Inches NFS

When asked what my favorite time of the year is, I immediately think of autumn. There's no other time of the year that smells like, tastes, or looks like autumn. I wonder sometimes if it's because I was an autumn baby, it's like there is a blue print in my DNA that feels most comfortable and happiest when the hot summer finally gives way to the cool, breezy days of autumn.

I love the smell of burning fire places warming the chill of the early morning. The taste of hearty soups and warm breads that fill the table in the autumn kitchen warming the soul, the sting of the cold on your cheeks and the soft warmth of flannel shirts and prickly woolen caps on Autumn mornings. But most of all I love the colors of the fall. After a trip to the Berkshires one October surrounded by all the colors and textures, I believe that autumn must truly be the great creator's favorite palettes. Mixing colors to create even more shades of warm browns, luscious rusts, and burnished golds.

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



## Arlette Stella Poland

*The Garden of Chaos*

Acrylic on  
Hand Stretched Canvas

48 Inches x 48 Inches \$1139

Is this really chaos, or merely the wildness of existence? After all, is chaos the opposite of life or is it the essence of life in some interesting way? You decide and let your kindness guide you.

For me, the juncture between education, imagination and experience years to illustrate and inspire the action of kindness through art.

My deeply philosophical & innately abstract nature are evident in every stroke & movement. Even a blank canvas does not interfere with the active dialogue I enjoy with color and canvas. Being partially color blind, my work tends to be bright and colorful. Color expresses the energy of movement. Movement is life. Kindness is life at its best.

I aim to engender and call out the kindness within you that in turn urges you to action.

[www.ArletteStella.us](http://www.ArletteStella.us)



## Johanna Pomeroy-Crockett

*Floating Leaves*

Watercolor

22 Inches x 15 Inches \$450

A watercolor composition featuring a variety of embedded autumn leaves: oak, maple, birch, cherry, apple in reds, golds, ochre, green-gold, maroon, purple against against an October sky.

"Floating Leaves" is the North Coast's welcome to autumn and a fond farewell to a world of leaves. Watercolor, the poetry of all mediums, allows for the bittersweet transition to winter.

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



## Priyanka Rana

### *Reeds*

Douglas fir and anodized  
aluminum

20 Inches x 17 Inches  
x 10 Inches \$5000



### *Reeds (details)*

This work evokes the memory of a site of high reeds in a national park in Sweden that I walked through in the summer of 2022. I reflected that one had to remain on a designated path in order to not fall in the marshes, in spite of an illusion of choice. That while the park had its own sense of autonomy apart from the pathways we normally rely on (particularly technology), navigating the reeds echoed other contemporary and historical constructs, from the internet to religion.

To create this work, I made individual reeds out of anodized aluminum, which are then inserted into holes I drill into the wooden sculpture. The work brings together an organic medium with a material ordinarily used for everyday purposes like cookware, elevating both into a discourse of contemporary art.

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



## Miranda Ratner

### *Fractals*

Textile waste/ fabric scraps  
46 Inches x 44 Inches \$3000

Cut up pieces of discarded fabric woven together by strips of discarded fabric.

Flowering from my creative consciousness and exploding passion, my art expresses and employs proactive growth and vital life sustaining energy. I study and regenerate repeated patterns in nature, both microcosmic and macrocosmic, exploring and exposing the interconnectedness of everything.

I engage in craft mediums and mixed-media textile to emphasize the majesty and expansive nature of feminine creation and reproductive labor. My process is an uncovering and honoring of my ancestral roots and a rewilding of my positionality as a woman. For material I practice creative upcycling, embodying transformation, conservation, and sustainability. I examine my environmental responsibility as an artist simultaneously celebrating earth's wilderness. I explore the fabric of life and the oscillation between polarities in search of balance.

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



## Miranda Ratner

### *Essence*

Textile waste/ fabric scraps & upcycled mixed media  
23 Inches x 11 Inches x 4 Inches \$1600

Braided strips of textile waste around copper wire. 3 dimensional wall hanging.





## Anne B Schwartz

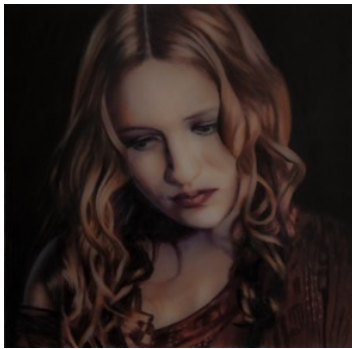
*406 Piazza in San Gregorio*

Oil on canvas

48 Inches x 60 Inches \$8000

Approaching art history with a flair for abstract expressivity and a designer's confidence in choreographing fundamentals of color and shape, Schwartz wields a palette knife along with brushes to animate prismatic color stories in thickly applied oil paint. Her largest project, Ricordi d'Italia, merges her explorations of the mellifluous properties of color, light, and surface with direct inspiration drawn from travels to Italy. They demonstrate a more formally definitive, architectural sensibility, being derived from photographic source sketches highlighting geometric details culled from vistas and ruins. At the same time, operations of memory, deconstruction, and fantasy combine to render them in an abstract language, producing moody palimpsests and evocative scenic impressions.

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



## Bonnie Sheckter

*Autumn Melancholy*

Colored Pencil Drawing

11.75 Inches x 12.12 Inches NFS

Portraiture holds a world of fascination for me, and I strive to capture unique and candid moments that give voice to our emotional complexity and humanity. Every autumn I feel what is perhaps a sense of universal sadness for the world, as the changing foliage makes its last hurrah before succumbing to winter's starkness. This drawing explores the expressive relationship between the heightened autumn colors and the poignant mood of melancholy depicted in this young woman's gaze. A former printmaker, I switched to colored pencil because of health issues and fell in love this medium's wonderful capabilities for capturing subtle nuance, luminous build-up of color, and liberating sense of spontaneity.

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



## Mark Shevetone

*Nara Koyo*

Acrylic on Canvas

40 Inches x 30 Inches \$1800

Autumn in Nara Park

So many things I think about when I look far away. Things I know, things I wonder, things I'd like to say. After 20 wonderful years of painting, I decided that it was a perfect time to explore different landscapes. After months of researching different regions, I settled on Nara Park Japan. I found the history and landscapes to be intoxicating.

My artwork is a direct reflection of the different seasons of the park. I like to work in acrylics on canvas to enhance all the emotions and colors that Nara has to offer. I use the bright or muted colors to communicate the magic and essence of the ever-changing seasons. Even as I branch out to other mediums or subject matters, I'm always tempted to come back to Nara Park.

If a viewer stops for just a moment to reflect on a piece I have created and feels emotion from the thousands of colors captured on canvas that reflect the different seasons, then I have succeeded in my work.

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



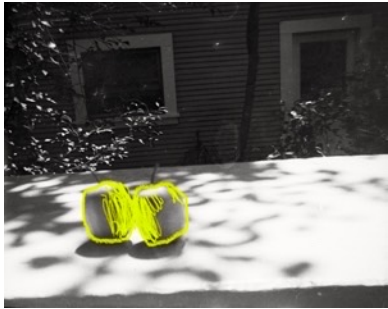
## David Stevens

*Yellow Orange and Black*  
Watercolor collage  
16 Inches x 20 Inches \$350

Watercolor and collage  
elements printed on metal

I have worked in stained glass, wood sculpture and photography over 45 years. I recently have done work with digital manipulation and created collages in the computer. My digital work is usually printed on metal since I feel it is the best media to show colorful photos or mixed media work.

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



## Beatrice Thornton

*September Apples on Foraged  
Elderberry Developed Film*  
35mm film developed in  
Elderberries, digital color  
8 Inches x 10 Inches \$200

Home-developed 35mm film  
frame with homemade chemistry  
from foraged elderberries,  
scanned with digitally sketched  
green accents.

Beatrice Thornton is an Oakland-based land artist artist working primarily in black and white film photography through the lens of bioregionalism. Since returning to her home state from New York in 2018, she has been building an art practice centered around sustainable analog photographic processes.

Beatrice develops film and prints in her home darkroom, creating developer recipes and using ingredients that include foraged plants, rainwater, and low toxicity household ingredients in place of traditional darkroom chemicals. Her evolving photographic style mainly depicts her local landscape, often through in-camera double exposures. She pairs developers with plants featured in or that grow within the landscape pictured.



## Beatrice Thornton

*Elderberry, Turmeric,  
Lunaria on Lunaria*  
Gelatin Silver print, natural dyes,  
foraged seed pods  
6 Inches x 6 Inches NFS

Home-developed gelatin silver  
print of foraged lunaria seed  
pods in my kitchen, printed last  
year in my home darkroom.  
Added to this year with seed  
pods from the same vase in the  
photograph, naturally dyed with  
foraged elderberries and  
turmeric powder, pasted to  
photographic print.

Beatrice sees developing with plants as a circular process where the art she produces is as much about process as it is the final objects. Her work is a continual practice of learning about photography and about native and invasive plants in her home bioregion.

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



## Hwei-Li Tsao

*Ever Lasting*

Oil on Canvas

26 Inches x 30 Inches \$2200



## Hwei-Li Tsao

*Timeless*

Oil on board

24 Inches x 48 Inches \$2800



## Hwei-Li Tsao

*Ever Lasting II*

Oil on canvas

16 Inches x 20 Inches \$995

Sunflowers remind me of joyful and positive energy. Once I chanced to observe little flowers' life slowly slipping away in studio. Surprisingly enough, the flowers' structure remained hardy in place and the brilliant yellow color seemingly was frozen in time.

I depicted fading sunflowers as a powerful metaphor to illustrate the inevitable decline of life, portraying it as a little dry, a little old, and a little stiff, yet still possessing consuming energy and grace.

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



## Rhiannon Valenti

*Ken's Best Friend, Brad*

Oil on canvas

40 Inches x 30 Inches \$3600

Part of ongoing body of work of oil paintings of subject of Barbie dolls....

Artist based in L.A., creating body of oil paintings inspired by Barbie dolls, toys, food, pop culture to reflect the human condition. Creating childlike still lifes, with subtle adult sophistication.

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



## Rhiannon Valenti

*Ken As the Cowardly Lion*

Oil on canvas

72 Inches x 48 Inches \$7000

Part of ongoing body of work of oil paintings of subject of Barbie dolls....



## Stephanie Vlahov

*Tentacles on my mind*

Watercolor

11 Inches x 14 Inches \$1000

This was a sequential exhibit that occurred during Covid. The topic was the effect of Covid on the artist. My piece, "Beautiful Monster" was chosen.

There is so much artistic inspiration in the world around us! For me, it's the need to "possess" or capture a moment with my camera or paints. This drives me. The need to solidify the ethereal into something magic, if that's possible.

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





## Amy Vulfovich

### *Fairy House*

Organic material found in nature and glue

7 Inches x 15 Inches  
x 8 Inches NFS

A fairy home complete with a fireplace, shelving unit, oven, dining table, rocking chair, coffee table and window view. All elements have been made solely from organic materials found in nature.



## Amy Vulfovich

### *Tree Swing*

Wire, yarn, twig and rock

6 Inches x 6.5 Inches  
x 5 Inches NFS

Miniature sculpture of a tranquil tree swing.

My goal is to create miniature sculptures of everyday life that showcase the beauty of materials found in nature. There are times when I search the woods for supplies that will fit with my vision and other times when I find inspiration from the items I discover. My most recent work combines all of my creative passions which include sculpture, collage, book binding, wire art and miniature models.





## Katherine Warinner

*Looking Through*

Relief monotype

34 Inches x 36 Inches \$4200

Large scale relief  
monotype on paper

In order to translate my felt sense of the natural world, I explore the edge between representation and abstraction on works on paper. My prints combine different processes and are tied together by being printed on an etching press. They pass through the press many times, each print is unique and is therefore called a monotype. These are relief monotypes printed using the ancient technique of woodcut, made contemporary: the wood is etched and cut by a laser.

In this series, lush color and layered textures, dominate inspired by my view of trees, growing by a creek in my backyard. The isolation of the pandemic made me appreciate the subtle beauty of changing light and color right at home. Every day brought new inspiration and every print evolved differently as I sought to capture my impression of a moment.

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



## Katherine Warinner

*Equinox 3*

Relief monotype

19 Inches x 19 Inches \$950



## Elizabeth Wayman

### *Flightline*

Mixed media on linen

36 Inches x 36 Inches \$1800

Some people have the need for speed, I have the need for color! My indulgence and interest in painting stems from a constant curiosity about the relationship of color in all its forms. When laying color side by side that sing and speak to me, or to realize that a piece is not finished until I find that particular balance, that intersection is where I find my greatest satisfaction in painting.

Having had a career in the commercial arts, abstract painting fills a different sensibility. Color loses its boundaries and a personal language has emerged in the process.

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



## Janet Yano

### *Nature's Confetti*

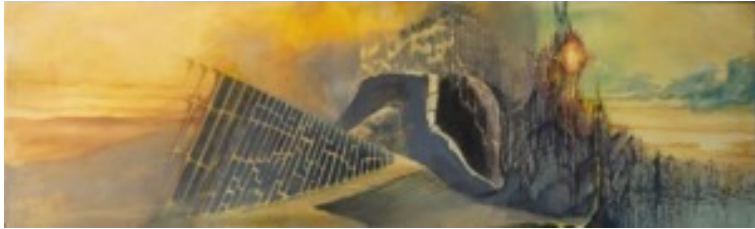
Watercolor on Fabiano  
Artistico 300lb Paper

10 Inches x 10 Inches \$750

Watercolor painting on  
Fabiano Artistic 300 lb paper  
unframed with deckled edges  
and signed on the back.

I create meditative watercolor paintings inspired by poetry and philosophy . As I paint, I hear the words which inspire each painting over and over becoming a tranquil chant. I paint with watercolor for its delicate transparency and unpredictable nature requiring attentiveness.

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



## Simon Zadovsky

### *Angler Fish*

Acrylic on canvas

20 Inches x 68 Inches NFS

I am a surrealist artist primarily working with acrylic but recently started experimenting with abstract sculpture using copper wire and sheets, aluminum and found materials. I rarely explain or name my pieces, most are named by family or friends. In my art there are often religious or mythological themes, hidden imagery, vague forms. Ambivalent, ambiguous, symbolic or allegorical, maybe my art at its best is gesturing at something ill-defined or non-existent.

[simonz-art.com](http://simonz-art.com)



## Susan Zimmerman

### *Collected Memories*

Fiber: linen, botanical dyes,  
acrylic medium, linen thread

23 Inches x 29 Inches  
x 6 Inches \$1200

This wall piece is composed of leftover dyed linen strips from a variety of projects completed over the past 3 years. The title references both the artist's numerous projects in her dyed linen series and also the memories we collect during our lifetimes.

My work explores the potential and limitations of materials to create a sense of spaciousness and light. I look at what is present as much as what is not, thinking about the space between boundaries. My material-centered process combines intentionality and happenstance, control and surrender, and often leads me to discover and embrace the unexpected. My experiments with botanical dyes on fabric over the past few years have produced a series of abstract 2- and 3-D compositions that offer poetic interpretations of formal elements such as line, shape, color, space, density, and dimensionality. The use of color is an important element in my work. My color palette has resulted from the blending of different plant roots, extracts, and ground flowers and from overdyeing hues, a process I think of as similar to mixing my own paints.

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

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