

Anmarie Sculpture Garden & Arts Center Presents:

MORE!

Embracing Excess

Juried by Anne Evenhaugen June 7 - August 25, 2024



Detail of "A Stone Travels"
by Kathy Sirico

Kay Daugherty Gallery
13470 Dowell Rd. Solomons MD, 20688

About the Juror, Anne C. Evenhaugen

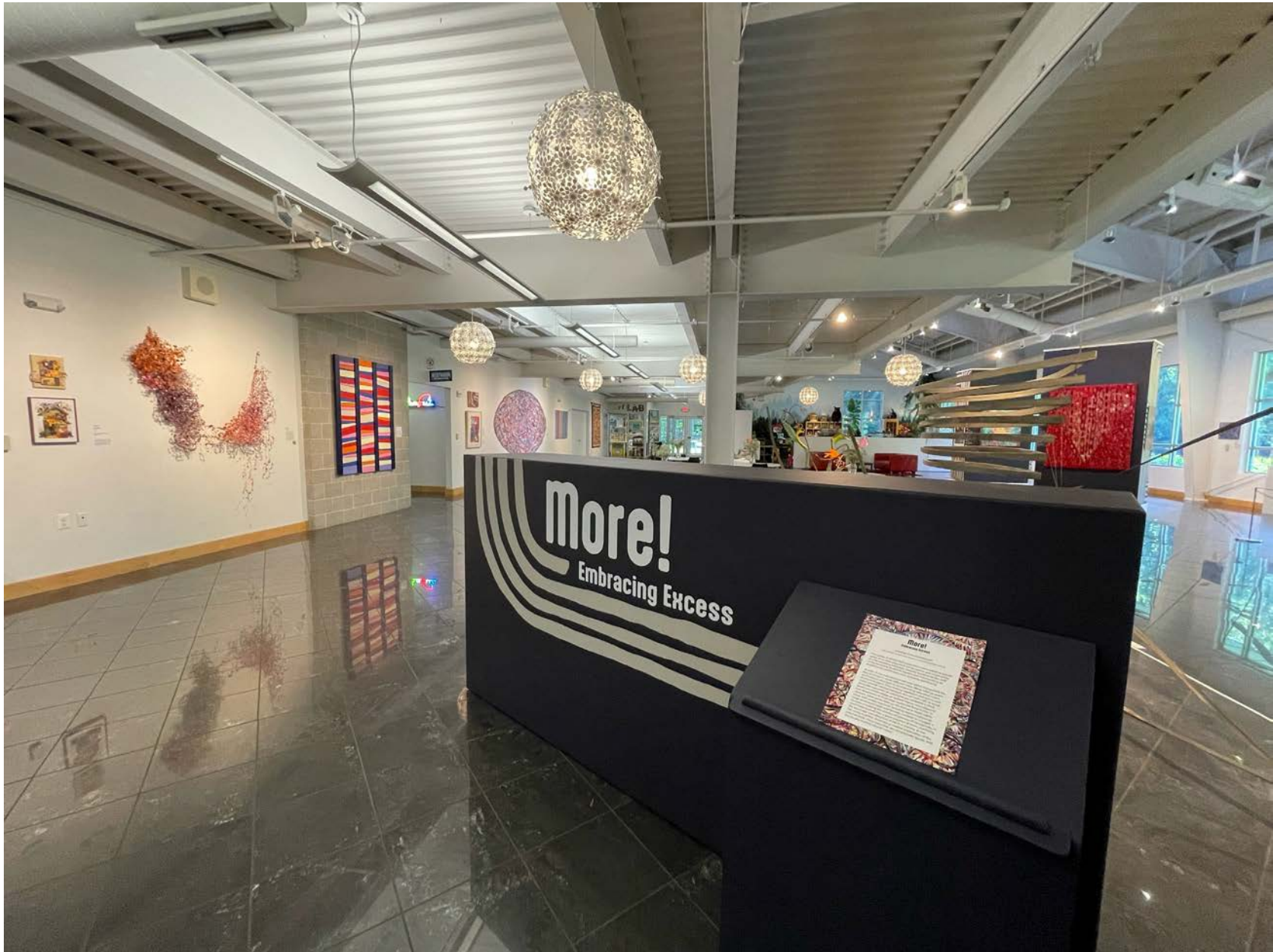


Anne Evenhaugen is the head librarian for the Smithsonian's American Art and Portrait Gallery Library. She manages the day-to-day operations of the large research library, which contains rare books, artists' books and a large ephemera collection. She also supervises acquisitions and special projects in support of the mission of the American Art Museum and National Portrait Gallery. Anne holds degrees in art history and library science from Mary Washington College, the University of Maryland and Stockholm University in Sweden.

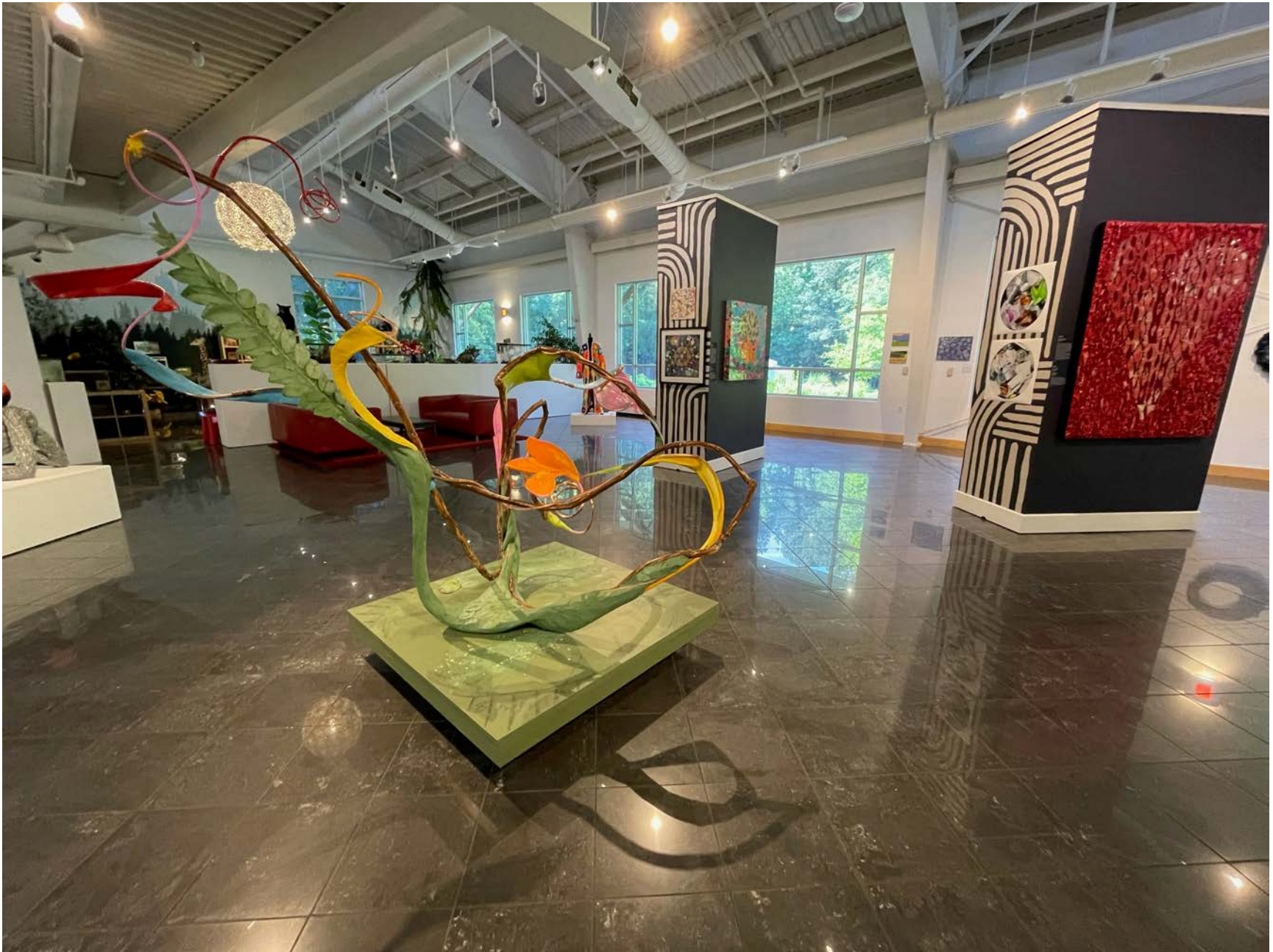
Juror Statement.

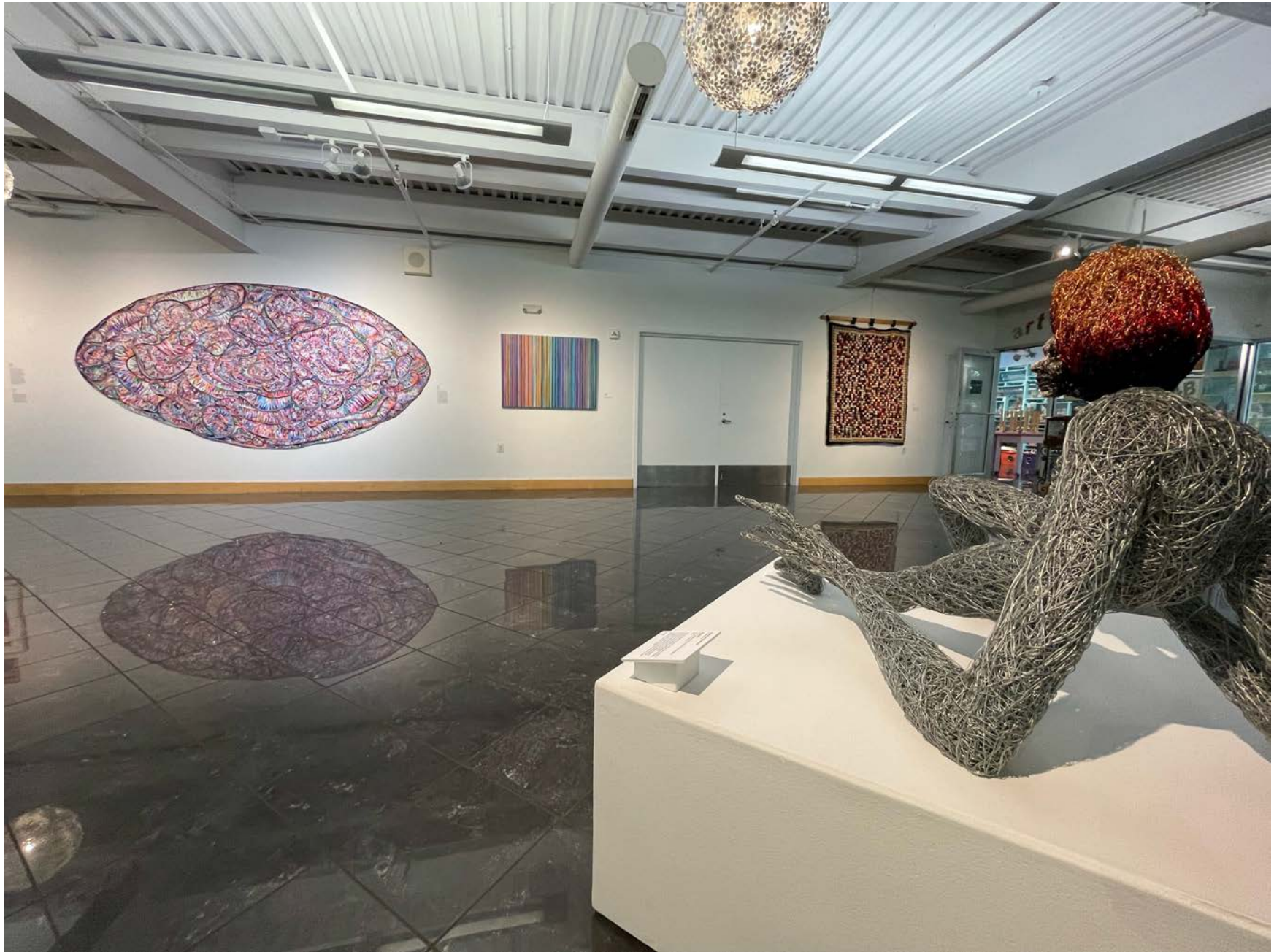
The artists in MORE! Embracing Excess were asked to submit works of art that embodied extravagance and maximalism, and the resulting exhibition expertly installed by the staff of the Annmarie Sculpture Garden and Arts Center is an explosion of pattern and color, meaning and beauty.

As juror, it was a pleasure to see how artists interpreted the idea of excess in vastly different ways. Many take up space and embrace abundance, incorporating saturated colors and bold imagery. They employ repetition and layers, and many straddle the line between fine art and craft. In some, dreamlike narratives of childhood are rendered in thick paints and vivid collage, or quilted fabrics move beyond two dimensions to form large sculptural floral forms. In contrast, other artists take up the theme in more subtle ways, with simple materials revealing layered meanings. Large bentwood reeds and threads combine to suggest a cyclone, emulating the emotional journey of immigrants, or small holes burned into a great expanse of linen, signifying the seemingly unending loss of life in a country at war. The works together showcase a creative exploration of the unpredictable, the provocative, the occasionally gaudy, and the visually exciting idea of "more."





















Maryam Ali

Elkridge, MD

Leaving Home For a House

Wood

72 x 120 x 60 inches

2023

Drawn by the craft of bending wood, I found myself immersed in a journey of discovery, seeking to capture the essence of immigration through sculpture.

In my art, I aim to tell stories—stories of leaving behind one's homeland, stories of loneliness and adaptation, and stories of resilience and hope. Each sculpture is a reflection of the human experience, blending childhood memories with the challenges of migration.

Using wood and paint, I weave together narratives of struggle and triumph, inviting viewers to connect with the emotional journey of immigrants. Every stroke of the brush carries the weight of our collective experiences, each color a symbol of the strength and beauty found amidst adversity.

Ultimately, my art is about human connection—bridging the gap between cultures and fostering empathy and understanding. Through engagement with my work, I hope viewers not only see my story but also find echoes of their own, creating a shared dialogue in a world shaped by migration.

NFS



Alison Altafi

Syracuse, NY

Cracks of Light

Mixed Fibers on Steel Hoop

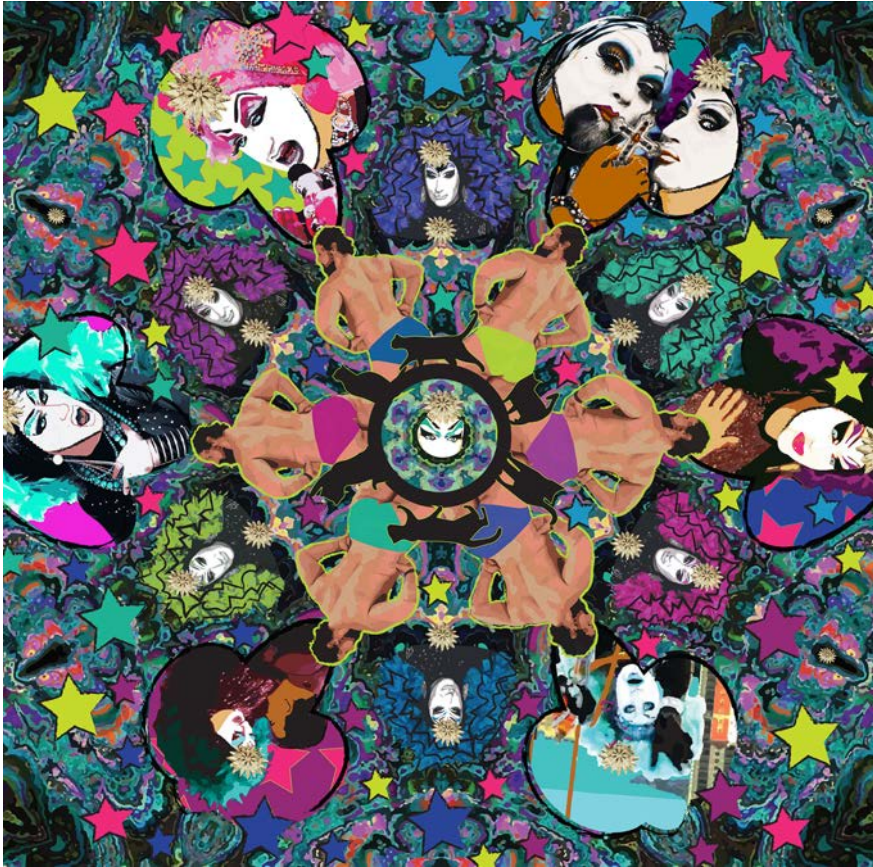
24 x 24 x 3 inches

2024

In the intricate tapestry of existence, my fiber art practice has become a means for me to weave texture, color, and emotion throughout my life. As a nontraditional fiber artist based in Syracuse, New York, I am captivated by the transformative power of weaving. Early in my practice, I shifted my focus from traditional tapestry weaving to round weaving- finding solace and introspection in its cyclical nature. I use hand spun and hand dyed yarns in unexpected ways that merges tradition and innovation, echoing nature's poetry through vibrant colors and intricate textures.

Unlike traditional weaving where the finished piece is removed from the loom, my works are never removed from their frames which allows me more freedom for experimentation. This results in vibrant, textured weavings that appear magical and otherworldly, microcosms for the universe or portals to other worlds. Through my work, I invite viewers to rediscover the beauty of the universe, embarking on a journey where every thread tells a tale.

\$950



Brandin Barón

San Francisco, CA

The Eyes of Sister Roma

Digital Illustration on Paper with Ink, Gouache, Mica Flakes, and Enamel
26 x 26 inches
2023

Some of my recent work was made under the directive: go big, or go home. I'm interested in how maximalist impulses reflect contemporary sociopolitical anxieties.

My artworks are "staged" through the process of layering my original photographic and hand-rendered imagery with stock photography and digital textures through Adobe Photoshop, Lightroom and Illustrator. I utilize screen printmaking techniques onto paper and/or vellum, in a final output of 2-3 prints per image. Final prints are then embellished with hand-applied media, including: ink, gouache, pastel, acrylic, collage/assemblage and/or enamel.

\$800



Tara Barr

Arlington, VA

Groovy Suitcase

Oil on Canvas
10 x 10 inches
2024

My work is an illustration of our most treasured collective memories. I invite others to reflect on their own personal and family histories and to consider that our shared experiences unite us. I gravitate towards subjects related to technology and industrial design, finding as much beauty in meticulously designed and manufactured items as others may find in a landscape or portrait. My work draws attention to and elevates the great design of the objects that have filled our lives and live in our memories.

\$325



Sammy Bennett

Ridgewood, NY

Out of Business

Acrylic, Screen-Print, Dye Sublimation, Embroidery, Found Objects,
Silk on Canvas
120 x 72 x 60 inches
2023

Sammy Bennett is an interdisciplinary artist that works across painting, printmaking, textiles, and installation to depict an intimate and idiosyncratic world. Surrounding neighborhoods and apartments become both a backdrop and overarching portrait of the artist, as he employs materials sourced from the city and his own family's history. His rural Michigan, blue collar background and experiences living in Brooklyn manufactures strong dichotomies between analog and digital, country and city, high and low culture, inside and outside, soft and hard. His works often reference quotidian settings such as bedroom interiors with vibrant wood grain flooring, dirty windswept sidewalks and cluttered grassland parks. These seemingly banal spaces pumped full of melodrama give recognition to everyday life as a constant struggle, while his subjects are surrounded by large swaths of pattern, conveying an existential loneliness and dark undertone offset by humor, saturated color and a playful collage-like aesthetic. Littered in these Dutch Vanitas-esque landscapes are an assortment of scavenged mass produced consumer products interwoven with personally worn textiles, which tap into a shared collective memory, and allow his personal identity to become absorbed as another commodity.

\$15,000



Patricia D. Burns

Washington, DC

Flowers in Your Hair

Buttons and Copper Wire

42 x 42 x 10 inches

2024



Patricia Burns creates rigorous sculptures and sculptural installations that are dynamic objects performing in space. The works have a precarious and at times anxious beauty meant to elicit a visceral response in the viewer. In recent sculptures Burns creates three dimensional drawings using buttons, beads and wire suspended from the ceiling, walls or canvas. The button and bead pieces are individually threaded, creating a woven web of organized chaos.

Burns's work is at times reliant on the giving of those she is close to; an aunt or her mother gifting and finding her buttons, a friend leaving her pony beads at her studio or others leaving materials at her studio door. In working with buttons and pony beads, Burns romanticizes the fetish of friendship and craft objects, taking one back to a time when one made bracelets for friends at summer camp. Burns tries to transform the craft materials usually assigned to women and girls and elevate it to contemporary art.

\$1,800



Marisa Canino

Washington, DC

Inner Worlds

Fabric, Thread, Paper, Beads on Panel

12 x 12 inches

2024

Life is full of small moments that can come and go in the blink of an eye. I love to capture and explore these moments that often go unnoticed and may seem unimportant. Woven together, they tell rich stories about who we are.

In my mixed-media collage portraits, I more deeply examine the moments, experiences, and history that make us the people we are today. I use fabric, thread, paper, beads, paint, ink, and found objects to create unique tapestry-like collages that tell stories. While each piece has a story that emerged during its creation, I also hope that viewers will find collage elements that resonate with them and contribute to a personal connection with the work.

\$600



Sermin Ciddi

Alexandria, VA

Breaking Free

Acrylic on Canvas

24 x 18 inches

2024

I am contemporary Ottoman miniature (minyatür) artist; who persistently explores subjects of cityscapes, monuments and nature, in a comparable way to how an Ottoman chronicler would attempt to portray our environment today. Motivated by the word “esperanto”, I am committed to preserving the legacy of memories.

I depict places that I have lived in, visited and already reside in. I portray cities and nature as I see them today, and the way I want to perceive them, as well as bring into focus the parts that I want the observer to see, and hopefully feel. The miniature painting style helps me embrace contemporary techniques while allowing me to remain loyal to my Turkish cultural roots. My artwork gives a voice to what I can't convey to my audiences through words: spaces, hope and time that thrive inside and exist around us. Sometimes, it's not possible to reach these spaces, which are presented through only perspectives. Regardless; my goal has always been to make my work relatable to individuals across the globe, in the hope of building cultural bridges that overcome our divisions and fears. My work stands for hope across domains of adversity.

\$1,650



Lydia Congiu

Marlton, NJ

My Endless Summer Hydrangeas

Ink and Acrylic on Canvas

14 x 18 inches

2024

Having read *The Art Spirit* by Robert Henri, I was captivated by one of his quotes, "There are moments in our lives, there are moments in a day, when we seem to see beyond the usual. Such are moments of our greatest happiness." This has stayed with me throughout my artistic career. When I am involved in creating one of my pieces of artwork, be it a painting, a drawing, or a mosaic, the greatest happiness is when the artwork is moving along to my personal satisfaction.

Landscapes hold a special appeal to me. Looking up at the trees, one can get lost in the infinite leaves on a tree fluttering in the breeze. I try to capture this in my blue and white paintings by using as much detail as possible with an ink pen. In my acrylic pieces, I use thick paint & color to capture the essence of the scene.

\$350



Walter Crump

Weston, MA

Relic Traces 1

Pigment Print

12 x 14 inches

2024

I photograph cityscapes, landscapes, people, details and found objects - anything that catches my eye. I merge most of my photographs, melding or welding multiple images, producing photographs that hover between photography and painting, blurring time, and leaving words behind.

I love process, I prefer to take my time and let things evolve slowly. I think of much of my photography and paintings as a kind of alchemy of controlled accidents, random play and unanticipated relationships. In my paintings, I apply small points of pigments over disorderly surfaces, at first arbitrarily, allowing these paintings slowly evolve into a strange order, mapping out ambiguous relationships, clusters and patterns, Semaphores from of a hermetic world without objects or comfortable references.

\$2,000



Barbara Danzi

Los Angeles, CA

Fern Forest

Cotton Fabric Pieces and Quilted with Cotton Batting
45 x 44 inches
2022

Left Turn #2

Cotton Fabric Pieces and Quilted with Cotton Batting
68 x 66 inches
2024



I begin each piece using expressive lines and shapes from fabric and stitch seam lines that look hand drawn and painterly. I approach my work improvisationally cutting textiles into shapes and “drawing” the lines that become stitched seams. There is a sense of the “hand of the maker” in my work. Art, craft, science, technology merge in my work. I focus on blurring the line between quilting and fine art.

The color in my work is inspired by my outdoor adventures and urban life. From backpacking in the lush green forest in Maine to kayaking in California’s Channel Island caves, SoCal beaches and NY’s Hudson River. I also bring in shapes from city buildings, bridges, train tracks, gates and archways.

I create the composition by arranging the pieces on a 14’x8’ design wall. Sometimes I rearrange the elements many times until it clicks. I then sew the pieces together leveraging an abstract process from my engineering background.

\$2,000 for Fern Forest

\$3,800 for Left Turn #2

Penny Dell

Poughkeepsie, NY

Orquevaux Buttercup I-III

Mixed Media with collage

30 x 23 inches

2023



I'm in love! I'm besotted. I can't stop! Hidden in plain sight are all sorts of unconventional artists' materials. I've found a haven in the patterns revealed in the interiors of security envelopes. Bank statements, insurance company summaries, utility bills...are all protected by the very different interior camouflages printed there and I find points of interest in all of them.

It's a rich trove of lines, squiggles, dots and mottlings in a variety of greys, blues, black (mostly), but also greens and rarely yellows. They acquire their pictorial punch by being both familiar...and quietly subversive.

My exploration of the different ways these patterns fit together into artwork was very gradual, progressing through playful collages into a vocabulary of expanding references and metaphors. Security envelopes are a portal into a nation's deep concern with security: homestead security, social security, cyber security, securities... The list goes on and on.

Security blankets...when I began using hexagons, led me to the rich vocabulary of quilting. The hexagon deconstructs in many ways, but now a favorite, diamonds + chevrons create yet another rich referent: an optical effect known to quilters as "tumbling blocks". It's very applicable to many security concerns today.

\$1,200 each (sold separately)



Steve DePalma

Jeffersonville, VT

Love Series: Rapture (Red)

Oil on Glass, Gemstones

60 x 48 inches

2024

The series explores the intense euphoric state of rapture. This series also shares the juxtaposition of oil painting with the mosaic designs of glass hand painted by the artist. The oil painting in this series is made of many layers painted over months to create sculptural surfaces. Juxtaposed to the topography of the sculptural oil paint is the flat surface of the glass. However, while the glass surface is physically flat, there is depth provided by visual texture within and under the glass. Gemstones have also been incorporated into these paintings.

Love and Rapture are both emotions that can be on the limits of excess. These painting celebrate the excess of these feelings and would combine well with an exhibit about embracing excess.

About 18 months ago, I succeeded in a battle with cancer. Upon becoming a survivor, I decided it was time to transition my life towards sharing my artistic voice by becoming a full-time artist.

\$20,000



Gary Duehr

Somerville, MA

Aureole 2

Pigment Print
20 x 20 inches
2023

Aureole 4

Pigment Print
20 x 20 inches
2023

With their radiant circles, these images of refuse evoke the aureoles (diminutive of Latin aurea, "golden") or halos in paintings of sacred figures.

In Christian paintings, a luminous cloud envelops the whole body or just the head, where it would appear as a round halo or nimbus—a kind of crown.

These photographs of trash bins, however, look down instead of up, toward the earthy, random debris at our feet. They are closer to profane than sacred.

\$900 Each





Gregory Logan Dunn

Alexandria, VA

Demons Begone

Acrylic on Canvas

50 x 50 inches

2023

I create artwork with very little preconception of what the art will become. I don't do sketches or drawings. I pursue the artistic process as a linear feat. I apply color to the surface of the strata, and then I consider what color to add next. After adding the initial layers of color the painting may start dictating what colors are needed. Sometimes this can be problematic but I enjoy the challenge of trying to solve the problem the painting presents in its creation. During this process, I may see multiple directions for the painting, and it is usually at this point that some ideas begin to manifest as to what the painting might be titled as an artwork. These can be fleeting as the artwork continues to evolve, but fragments of thoughts become present in mind and these can change the course of a painting. My goal is to push a painting as far as it can go, to create as many layers of paint in the work as possible; utilizing transparency of medium and color to create additional layers as they are applied. I want little evidence of how the painting was made, what the surface was, and how the paint was applied. If I do these things then I feel like there is an opportunity to transform the work from a painting into an art object. A tactile work that defines a strange space. A work that emotes and has resonance. Given a name drawn from life or words it has breathed into my mind that gives measure to the experience of its creation.

\$7,350



Mark Elfman

Tomball, TX

Doomsday Stash

Wood, Acrylic, Paint

12 x 14 x 15 inches

2022

I'm easily inspired by the most usual and boring objects and scenes we see in everyday life. Fortunately, I enjoy giving viewers a new, dynamic, and refreshing way of seeing these everyday objects and scenes. I'm obsessed with details in my wood sculptures and paintings. If the viewer can get pleasantly 'lost' in the details or story of one of my creations, if only for a moment, I feel I've done my job.

As a disabled Marine Corps combat veteran, I'm thankful that art has helped me in my battle against PTSD.

NFS



Andrea Finch

Chambersburg, PA

Magnolia XI: Elizabeth

Quilted Textiles
60 x 40 x 13 inches
2023



Magnolia Grandiflora VI: Zelda the Flower

Quilted Textiles
18 x 36 x 36 inches
2019

\$989 for Magnolia XI: Elizabeth

\$1,289 for Magnolia Grandiflora VI: Zelda the Flower





Maria Frati

Raleigh, NC

The Start

Monoprint
14 x 11 inches
2024

My work is inspired by my deep connection with the natural world; be that through lived experience, memory and personal mythology. My printmaking process is time intensive, experimental and intuitive. Each print uses the layering of multiple smaller plates to make the whole. I generally work intuitively in series to explore a specific shape language. Each piece is unique but created as a series, so there are common, unifying elements.

\$300



Stephanie Corr Gartanutti

Philadelphia, PA

Matchstick

Steel, Anodized and Enameled Metals and Glass

31 x 40 x 22 inches

2022

Stephanie began as a painter and then later turned to sculpting due to complications with Multiple Sclerosis, which had diminished her fine motor skills.

Weaving and manipulating wire into figures became therapeutic. The metal is a natural medium for the subject matter being conveyed and became the main focus of the last few decades.

\$7,500



Gabriella Gentile

Bethlehem, PA

Tactile Tapestry

Acrylic Yarn

96 x 48 x 84 inches

2022

My work is mainly focused in political and social commentary from a feminist perspective. I use my work to portray both the beautiful façade as well as the grotesque reality of our society through sculpture, print, and illustration. I use pieces of my own life experiences, political views, and spirituality to portray how I experience and interact with the world around me. My work looks at historic and current representations of women and how we have been and still are being treated by society, the government, and mainstream media.

My chosen materials are to represent the way women and AFAB people are expected to behave (passive, beautiful, small) and how their value changes over time and as the age. Like the human body, my materials will begin to deteriorate in some way (rust, fade, shatter).

NFS



M. Alexander Gray

Alexandria, VA

Chloe (Egg Woman no. 1)

Graphite on Paper

34 x 26 inches

2023

I am an artist who explores realism through painting, drawing and printmaking.

\$1,200



Mikhail Gubin

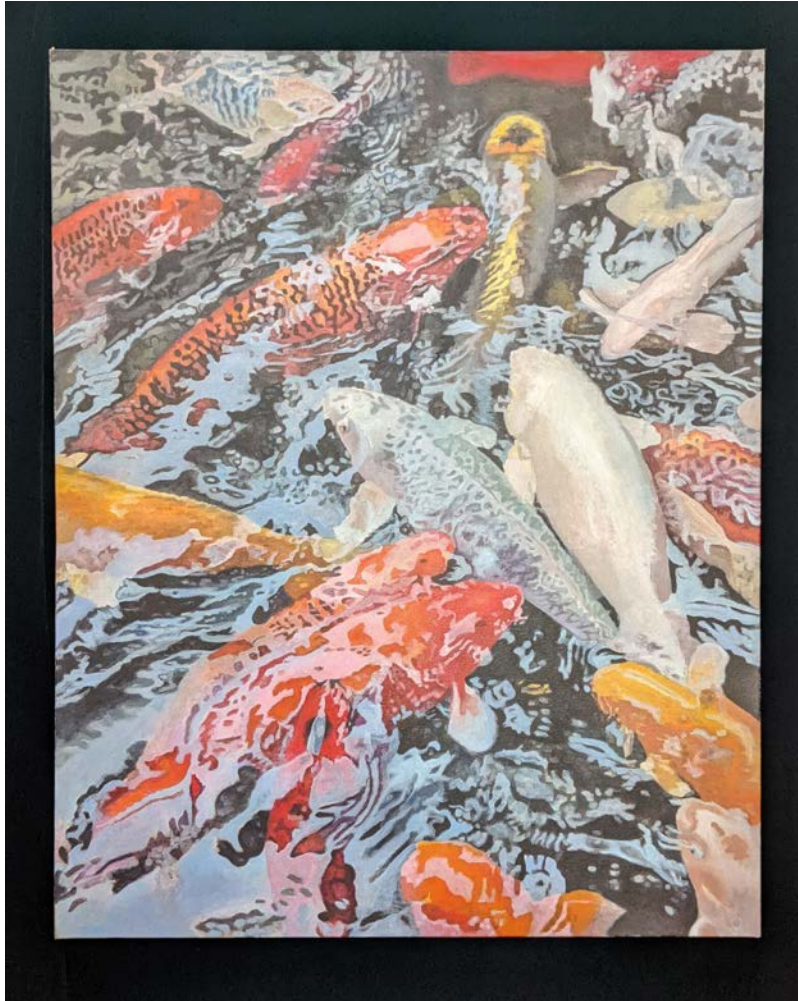
Bradenton, FL

Torch Singer

Wood, Acrylic, Ink
26 x 16 x 9 inches
2021

For creation of my wooden sculptures I have used objects found from the Manhattan's urban ore. Pieces are glued together to form elaborate constructions that move between recognizable forms and abstract shapes. These sculptures charge the viewer's imagination with innumerable possibilities. Central to my practice is the fact that the material embodies a kind of mythic power energized through its manipulation and placement. Immobile, wooden configurations take on movement and gesture and beckon us to a new world.

\$2,800



Veronica Valdez Herrera

Lakewood, CO

The Dinner Crowd

Acrylic on Canvas

30 x 24 inches

2021

My work focuses on open compositions filled with patterns and color evoking organized chaos. I find immense beauty in the randomness of shapes, sizes, colors, and values found in our natural environment. I hope to capture the manner in which living organisms occupy space, and their movement through land, air, and water. I aim to highlight the ephemeral beauty that can be found in our daily lives.

\$3,000



Dan Hildt

Alexandria, VA

REMNANTS (Remembrance)

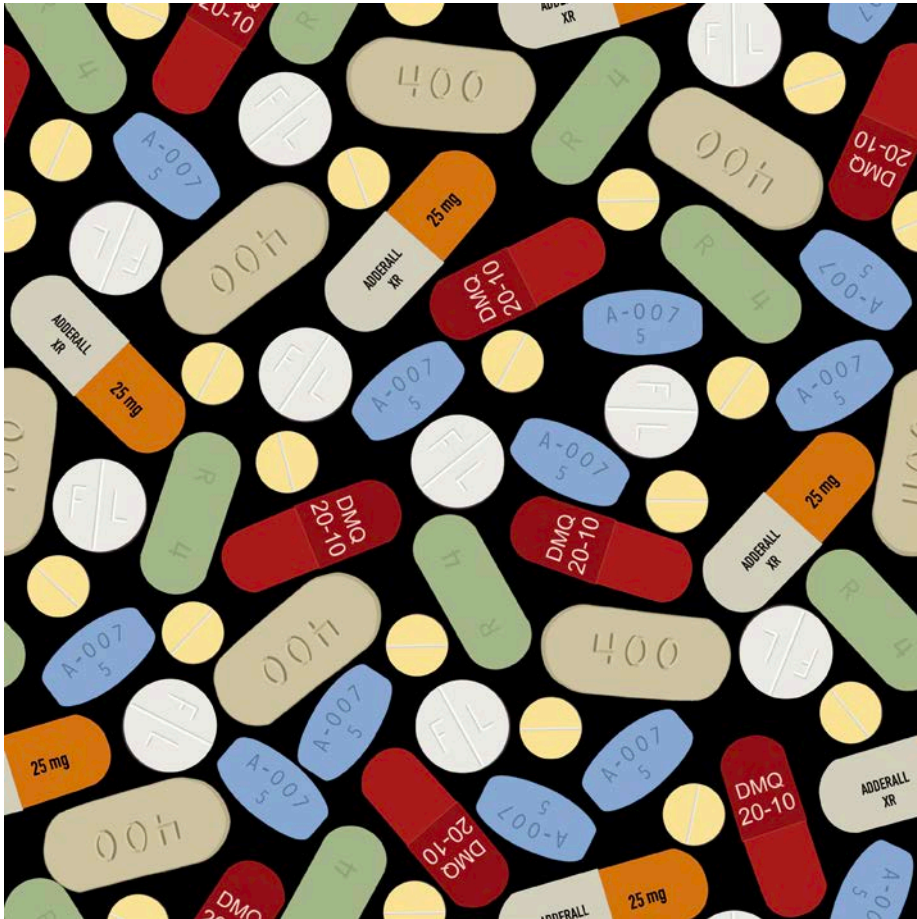
Reclaimed Shipping Pallets

65 x 49 inches

2023

My work is primarily mixed-media. Over the years, I have been influenced by professional work experience in architectural drafting, graphic design, and construction project management. My current orientation is a study of color, texture, and shapes in the world around me where there is a constant battleground: we humans make and build, while Nature breaks up and tears down. I am drawn to crumbling building facades, ocean-worn shell bits, faded asphalt street mosaics and other found materials from life's continuous cycle. In "Remnants (2023)", I repurpose scraps from shipping pallets and reconfigure them into a mosaic of shapes and colors.

\$4,800



Hannah Kilburg

Towson, MD

Polypharmacy

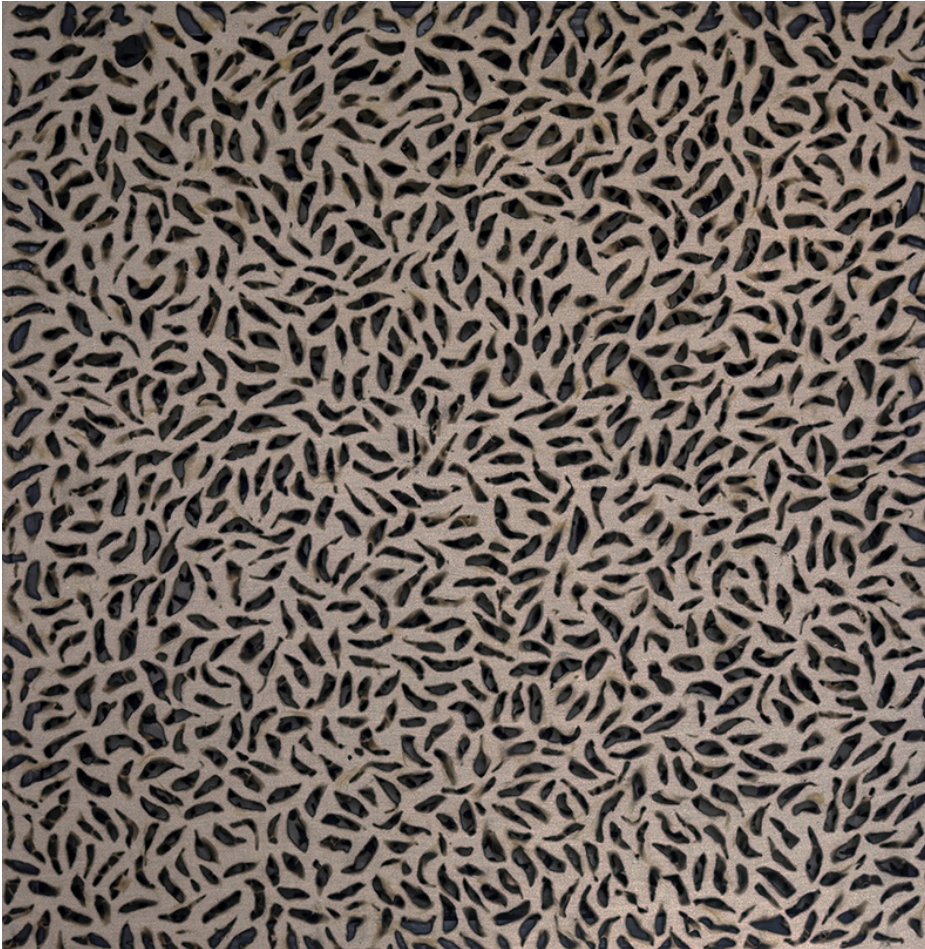
Digital Print on Canvas

24 x 24 inches

2023

Surface pattern design fits perfectly into that space in my brain where order and chaos overlap. It feeds both the logical part that loves crossword puzzles and organizing my sock drawer, and the creative part that revels in intense dreams and imagination. I hand-draw and assemble all my patterns in Procreate and print on a range of media, including stretched canvases, fabric, wallpaper and a number of commercial items. My work typically involves bold palettes and mundane objects, with a touch of whimsy. My goal is to bring a little more color and humor to everyday life.

\$350



Gongsan Kim

Potomac, MD

Camp Grave in North Korea

Burnt Linen

48 x 48 inches

2015

Korea has been divided into South and North since the Korean War. Growing up under my father who was forced to flee to south during the war, I felt the sadness and longing of someone displaced from our home, and all my life I lived with the hope and expectation for the reunified Korea one day.

Over the past 70 years, hundreds of thousands of people have been thrown into cold pits in political prison camps. Most of the women who cross the river to China to solve hunger are trafficked, and tens of thousands of women live in fear. My relatives still live in a land where thousands of people were being executed blindfolded in public.

My art is done in a ritualistic manner meant to speak healing to the wounded spirits, praying for the eradication of the roots of their sorrow. With their cries of anguish ringing in my heart, I just burn and burn, because I can imagine no other method that could do justice to the depth of their suffering and tragedy. My art deals with political issues, but I have simplified my forms and colors as much as possible in an effort to show my emotions immensely and minimally. When freedom and human rights are restored in North Korea I will no longer write these fiery poems of lament.

NFS



David Krovblit

Capo Beach, CA

Flower Brain - Embrace

Collage, Paper, Gel Medium, Wood, Resin

36 x 36 inches

2024

David Krovblit is a native of Toronto who now lives in California. His initial training was in photography, and before moving into fine art he was an award-winning commercial photographer. This background is reflected in his technique, which bridges old and new methods of collaging. Before cutting and pasting the images that are his raw material--in the same way as collage artists since the early twentieth century, he uses contemporary digital manipulation to scale and print them in the desired sizes. He then reverts back to an analog process to finish them by cutting and pasting each piece by hand.

\$9,500



Joi Lowe

California, MD

More is More

Collage on Canvas, Thread, Print Media, Paint, Sequin

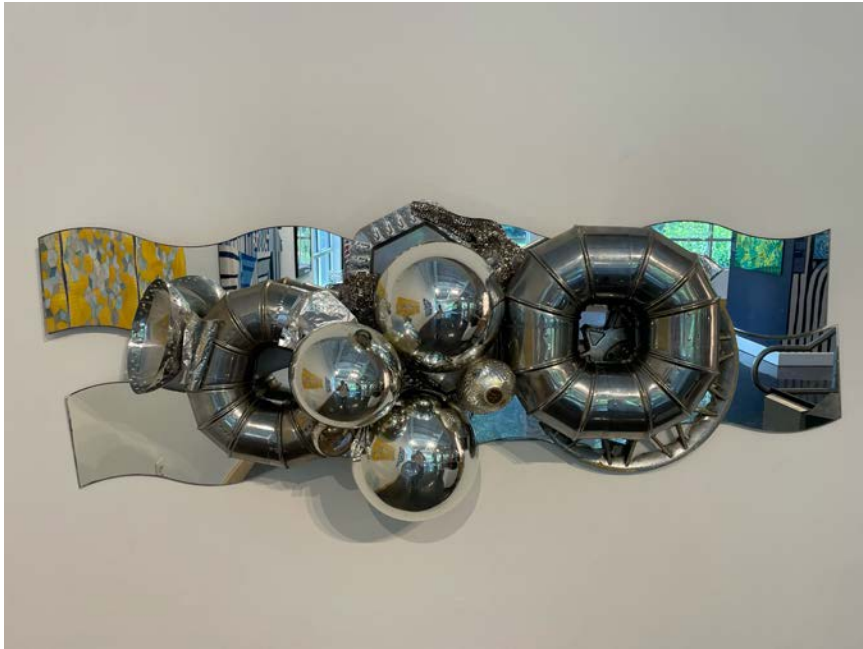
11 x 14 inches

2024

My intent is to provide a glimpse inside of my living room, detailing my passion for houseplants. As a plant parent, I feel like I never have enough and need more to make my home feel complete. I often ask myself, how many plants it would take to satisfy my visual desire?

I incorporated an illustration of myself along with a guitar and record player, as I immensely enjoy music. The thread used created dimension, which invites the viewer to look closely at each item and to form their own relationship. When it comes to the things you love, "more," really is never enough.

\$500



Aline Martinez

Washington, DC

Parts

Mercury Glass, Mirrors, Silver Paper, Silver Metal

18 x 24 x 74 inches

2021

Aline is an artist based in Washington, DC, who specializes in sculpture and painting. She creates art that reflects her journey of facing and accepting life's challenges. Her artworks are personal narratives. They convey themes of growth and optimism, which becomes evident once the pieces are finished. Aline's paintings and sculptures celebrate triumph over life's obstacles and embrace life's offerings.

She primarily works on large-scale abstract paintings and sculptures, incorporating items and shapes infused with symbolic meaning. Her artistic process is integral to the final pieces. It often involves repetitive tasks, such as fusing hundreds of glass dots or meticulously cutting and arranging hardware paint-chips to create portraits. Through this process, Aline reflects on memories, emotions, and hidden fears, tapping into her subconscious.

Seeking a positive outlook, her pieces embody resolutions that navigate the tension between opposing energy.

\$2,500

Mary Mena

Silver Spring, MD

See You Next Time

Steel Rod, Burlap, Plaster, Spray Paint, Preserved Moss
87 x 17 x 12 inches each
2024



For as long as I can remember, I gained motivation for art by expressing my feelings. Whether it was a crush, anger, or just my depression getting the best of me. This is one of the reasons why I think my art can be unique. I would not hesitate to make my art dark. Sometimes, I would make pieces that reflected my past of self-harm, depression, or suicide, which are issues that I have battled from a young age and currently. Topics like this become rare sometimes because some people think it's too sad or disturbing. Although, I see truth and issues that people push aside because it's not happy. The world isn't always happy. Telling the truth in my art and in my opinion makes the biggest impact.

"See You Next Time" is a creation I have taken into unveiling the truth about therapy. At 10 years old I was given my first therapist and the numbers only grew. As time passed, so did the people. They were not the right fit, transferred somewhere else but there was always a reason. Although, through its numbers I did grow as well. Little by little they did help me in their own ways even if they never really stuck around. As the time passed, so did life grow back inside me.

\$1,500



Alice Momm

New York, NY

This Flock

Watercolor, Collage on Cardboard Coffee Cup Sleeves

144 x 108 inches

2020

Lately, I've been thinking about the "end game" of my creative output and so try to use only those materials already in my cluttered studio alongside the carefully gathered (leaves, twigs and such). This Flock of birds grew from my habit of buying coffee en route to my studio or work. Below, an ode to my ever growing flock.

THIS FLOCK

Beaks and tails remember the curl
of the tight-lipped sleeve from my coffee-to-go
watercolor eyes
and crimson streaming.

I conjured you
from guilt and waste
and ever that need to grow the flock
grow the flock MORE.

Hushed resurrections
fable bits affixed to a flat-white wall
curved beaks ascendant
descending suspended

flock.

NFS



Chris Moore

Brooklyn, NY

Lyrics Pairing

Acrylic on Canvas
16 x 18 inches
2023

My work is mostly inspired my music.

\$375



Corrita Myers

Chesapeake Beach, MD

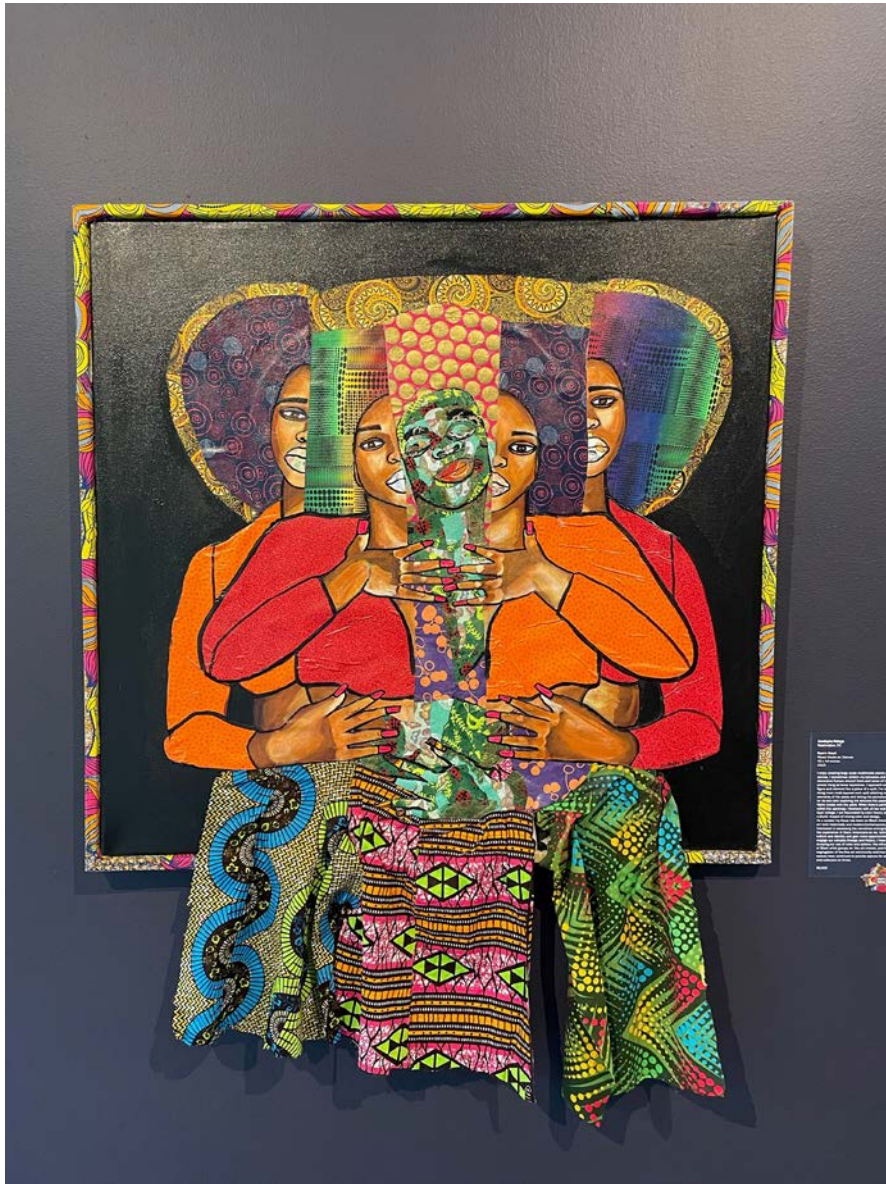
DTM - Doing The Most

Yarn

60 x 48 x 12 inches

2024

\$1,300



Zsudayka Nzinga

Washington, DC



Ram's Head

Mixed Media on Canvas

40 x 44 inches

2023

I enjoy creating large scale multimedia pieces on canvas. I sometimes stretch my canvases and build decorative frames around them and some of my pieces hang as loose tapestries. I approach each figure and element like a piece of a quilt. I've begun doing more multi-layered work quilt stitching on elements of the piece and letting the portraiture stand on its own and exploring the textures the paper and fabric create with the paint. When there's paintings within the paintings I freehand with oil bar and ink and layer collage. I am fascinated by color theory and the cultural impact of mixing color and design.

As a curator my focus has been on Black American art both historically and modern/contemporary. I'm interested in assessing the narratives emerging from the experience of Black Americans as we define our culture and identity and gain more opportunities to engage our complex lineage and history. I have been studying our use of color and pattern, the influence of Black artist groups on the art market, and the segregation of the fine art community and how Black spaces have continued to provide spaces for artists and collectors to thrive.

\$9,000



Julie O' Connor

Weston, CT

A Tradition as Old as Greenup, Grand Illumination

Digital Archival Photograph Sublimated to Aluminum

12 x 12 inches

2022

I am passionate about photography as an art form. In a world overfull with images, ideas, and messages streaming at us at warp speed, there is profound value in the thoughtfulness, the provocation, the silent aesthetic, the power of a single image made with the vision and ever evolving techniques of fine art photography.

\$180



Jonathan Ottke

Burke, VA

SuperEgo

Acrylic Box, Twigs Acorn Cups, Mirrors

6 x 6 x 6 inches

2024

My work is created in communion with the world around me, including the world of nature, human interactions, and the forms our minds impose on the world. The work allows us to see the otherworldly in the everyday. I work in photography and sculpture, using both traditional materials such as wood and stone, and non-traditional materials as glass and feathers. I observe the world closely around me looking for the unobserved beauty in the everyday. I am especially interested in the spiritual implications of materials and art, and the way we create the world every time we image it.

\$350



Roz Racanello

Chesapeake Beach, MD

Artichoke

Pastel, Paint, Metallic Glazes, Photography, Other

24 x 18 inches

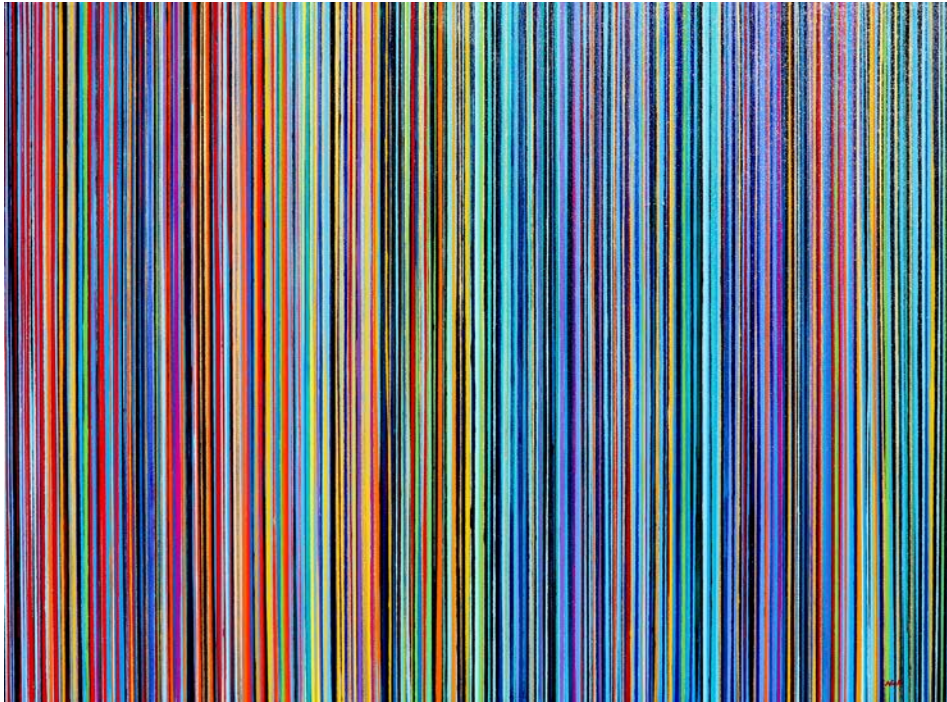
2023

The World of So Much More...

When I want to make a still life I go to the farmers market, and sometimes Whole Foods, because I am shopping for the beautiful and the unusual. Extraordinary fruit from farms all around this world. I do not think too much about the price, or how I will cook or eat what I buy. This is the luxury of living the way many of us do in this place and time. I arrange my purchases on black velvet and photograph it in bright light, then use my soft pastels and acrylic paint and metallic glazes to bump up the vision of plenty and lush bounty.

My mother bought from a peddler who came in an old school bus full of melons and greens, or from a truck belonging to a small farm. She looked for the best food at a reasonable price to feed our family. I feed only myself, and I do know that I live in a small island of luxury in a hungry world.

\$1,000



Alyse Radenovic

Alexandria, VA

Phthalo Rainbow

Acrylic on Canvas

36 x 48 inches

2022

I distill ideas and aspects of nature into harmonious and visually-compelling paintings that resonate with emotion and intellect.

\$2,080



Melissa Reiner

Briarcliff Manor, NY

Iris Apfel Maximalist

Procreate, Giclee Print on Gator Board

32 x 24 inches

2024

I've been painting and drawing throughout my entire life, and recently began working in Procreate. I like to focus on design elements like bold colors and patterns, as well painting my beloved black labs Archie and Bodie.

\$495



Larry Ringgold

Chesapeake Beach, MD

Biscuit Quilt

Fabric

72 x 55 inches

2023

Biscuit quilt made from 2000 biscuits. Scrap pieces of silks and satin rags that were formed into ice cube sized pillows filled with pillow stuffing and backed with muslin squares. Each cube was hand sewn and then again hand sewn to other biscuits. The back is a pink satin piece.

When I started this quilt I did not realize increasing the size about a foot each way would increase the work 10 fold. This piece took me 2 1/2 years! Great way to occupy long winter nights.

NFS



Brendan Robinson

Ellicott City, MD

Trash

Clear Waste Bin, Marble, Alabaster, Silicone, Concrete
15 x 15 x 15 inches
2024

Brendan Robinson's sculpture centers on the perils of accumulating waste through the rampant proliferation of single-use items. These materials, emblematic of our throwaway culture, infiltrate our land, air, oceans, and bodies.

In the 17th century, the term 'disposable' conveyed a lack of indispensability, signifying items easily lived without. Only in the 20th century did its meaning evolve to represent objects discardable after a single use. While the intrinsic value of any single-use object is negligible, their collective impact is profound. At their conception, these objects personified the promise to give us more time, to save money, increase our sophistication, to live healthier lives, and create jobs in a powerful economy. However, the exhibition critically addresses the fallacies within this paradigm.

The demand for many disposable items is manufactured through social manipulation, exacerbated by advertisements. Moreover, the inherent issue with "throw away living" lies in the misconception of an imaginary away. Perpetually managing the resulting waste costs time, money, and negatively impacts individual well-being.

NFS



Amelia Rozear

Providence, RI

Spontaneous Human Combustion

Oil Paint, Gold Pigment Stick

11 x 14 inches

2024

Through layers of watercolor and oil paint, Amelia creates as an ode to her childhood in coastal New England and her role as an eldest sister.

She works in a maximalist stream-of-consciousness style—laying down paint, scrubbing away, reworking until the final piece finds itself in a haze of distressed marks, vibrating texture, and rich transparency. Her characters are placed in contemplative, dreamlike scenes, stitched together through graphic inlays and impasto. She strives to incorporate and explore new media as often as possible— from metallic acrylics, pigment sticks, and graphite powder to paper collage and rug tufting.

Ever-inspired by graphic novels and short stories, Amelia always paints with loose narratives in mind, and delights in hearing the number of different interpretations each painting inspires.

\$600

Lynda Sandoval

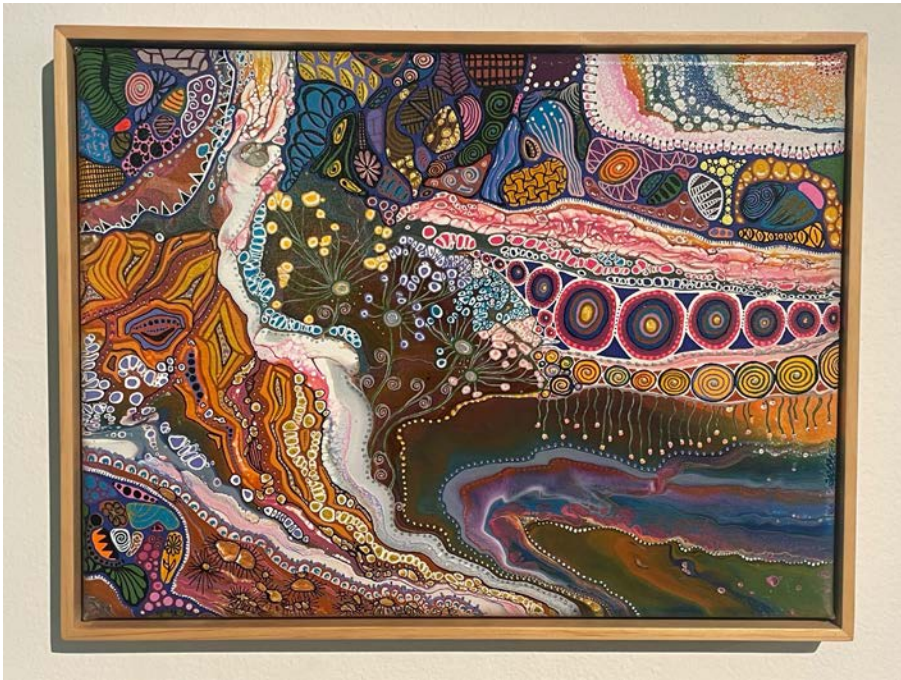
Fredonia, NY

The Grotto

Acrylic on Canvas

13 x 17 inches

2022



I started painting after a major trauma that I had neither the desire nor the capacity to process in words. Which is ironic, because I'm an author with 24 novels published—words are my jam. Usually. But this trauma was new, deeply personal, and I just...couldn't. Couldn't write it. Couldn't speak it. As a lifelong introvert (a gregarious loner, I call myself), I'm an under-sharer rather than an over-sharer, so I spoke to basically no one about everything going on inside. I searched for something, anything that would settle the fear in my chest and still the racing thoughts in my brain when nothing else could, and I found it in colors and shapes and lines and paint tubes. Art saved me, and I mean that with zero hyperbole.

The process of making my pieces is completely organic. I plan nothing beyond the color I start with. The last thing I want is for my critical brain to put its two cents in before the piece tells me what it wants to be, so I just let it happen and follow the lines and colors wherever they go. I have achieved that blissful flow state more since I started painting than I've ever felt with anything else--writing, yoga, even meditation. I have a maximalist aesthetic, a neurographic leaning, and a deep love for saturated colors, experimentation, and weirdness. What you're seeing when you look at one of my paintings is a person surviving, recovering, thriving, growing, and glowing.

\$650



Hannah Shepherd

Kansas City, MO

Dream House

Mixed Media Collage

10 x 10 inches

2024



The House that Februllage Built

Mixed Media Collage

15 x 13 inches

2024

Hannah finds joy in stacks of forgotten materials, by turning her dreams and journal entries into collages made from magazines, picture books and other paper ephemera. Her work borrows from Alice's wonderland and Dorothy's journey from sepia to the technicolor world of Oz. She loves playing with proportion, juxtaposing styles and finding bright colors in piles of recycling. Her work teems with an undercurrent of femininity and fun.

\$215 for Dream House

NFS (The House that Februllage Built)



Amelia Shields

Greensboro, NC

Ostium

Ink on Paper
27 x 20 inches
2024

Rooted in a profound reverence for the enigmatic, my painting practice blends intuition and intentionality, weaving influences from the natural world and speculative fiction. Each composition emerges from my own matrix of sketches derived from life experiences, as well as from natural and constructed patterns that hover on the brink of recognizability. The deliberate ambiguity invites viewers to grapple with the unknown and to sit in discomfort.

The struggle to worldbuild is central, infusing every piece with a vibrant tension born from diverse influences. The result is a realm characterized by perpetual transformation and transition. The work encourages contemplation and engagement with the mysterious imagery that is never defined as a specific object, place, or process.

\$800

Kathy Sirico

Brooklyn, NY

A Stone Travels

Mixed Media
75 x 140 inches
2022



Climate change and mass extinction are at the forefront of my projects. My visual art acts as empathetic energetic monuments to the natural world. I challenge patriarchal systems that use visual culture to tell one-sided stories that endorse gender and ecological oppression. My work fosters interspecies dialogues that break down imagined boundaries between humans and the natural world. Through the web of my research, I weave multiple perspectives into my artistic landscape. I learn as much as possible about my topics, not just the factual and scientific, but also mythological and narrative legacies in order to build an emotional core that I believe is vital to artistic work around climate change.

The physical surface of my work features collaged layers of thousands of painted acrylic on canvas pieces, alongside recycled textiles and spun yarns. I reimagine the history of painting as a system skins and structures, which I materially reorganize into a language of non-hierarchical feminist abstraction. Each work becomes a mosaic-like tapestry of textured surfaces and strong color with hidden microcosmic moments of unexpected materials, such as mirrors, stones, and faux fur. I simultaneously draw from perspectives as small as the microscopic elements of ecosystems to the larger mystical cosmic universe.

\$15,000



Sieva Smith

California, MD

Eye

Mixed Media

11 x 14 inches

2023

I am a mixed-media artist passionate about exploring the interplay of color, vibrancy, and texture. My work is a testament to the beauty and complexity of the world, expressed through dynamic compositions that invite tactile engagement and evoke emotional responses.

Through experimentation with diverse mediums, I aim to discover new forms of visual expression. I integrate vivid colors and rich textures to create artworks celebrating the intersection of abstraction and representation.

Each artwork I create reflects my aspiration to offer viewers a novel viewpoint, foster introspection, and ignite creativity. My art is a universal language, inviting individuals to delve into and connect with their distinct experiences.

Ultimately, I strive to provoke thought and evoke emotions through my work, pushing boundaries and contributing innovative perspectives to the artistic landscape. I am committed to continual growth and exploration, constantly seeking new ways to express myself through the dynamic interplay of color, vibrancy, and texture.

\$3,400

Phillip Stern

Philadelphia, PA

Everything That Moves Makes Sound

Vines, Copper Tubing, Cement, Lumber, Acrylic Pigments

83 x 90 x 59 inches

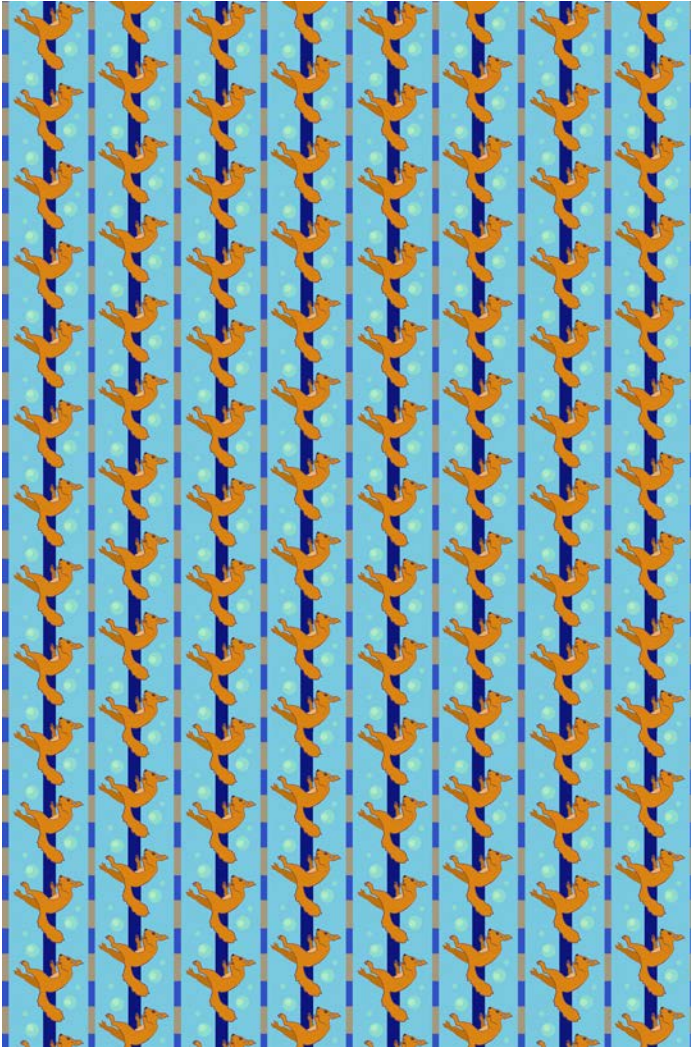
2023



I am fascinated with the fabulous terrains of the world around me: Oddly twisted and ingrown tree trunks, wrinkled birch bark festooned with fungal blossoms, the myriad crisscrossing of waves on the beach, rich layers of rock exposed in a river gorge. Everywhere I look there is an invitation to look deeper and learn more. I love exploring natural terrains, and anthropogenic ones as well. The dense industrial infrastructure of the Northeast U.S. where I grew up, festooned with suspension bridges, railyards and refineries, was fertile ground for my young imagination. I am an avid visual explorer, will stop for a photograph of anything that sparks my curiosity.

As a sculptor, I work together found organic artifacts, copper tubing and cement, driven by my everyday visual explorations and readings in natural history. Often, I don't do very much to change a given thing, usually found on a forest floor or by the road. I cut to a meaningful size and peel away layers, rarely carve, and look for new purpose in the sheer ingenuity of the natural forms. I trust nature, let it shine, and riff off it, borrowing and cultivating respect. Ultimately, I see the sculpture as an anthropogenic extension of nature. I bend soft copper tubing and shape surfaces with wire, epoxy, and cement—structures in which to place the found objects. I am recording a conversation with nature, a sculptural narrative about human interactions with nature at large. From reading natural history, I apply what I learn about things like prehistoric bats that have an eerie humanness, the massive, coordinated flocking of starlings, the heroic monogamy of the albatross, and the way trees communicate through their roots and become homes for many species.

\$10,000



Alina Volkova

Rockville, MD

It's Raining Squirrels

Custom Print on Linen Cotton Canvas

92 x 16 inches

2024

I am captivated by an awareness of the common origin of all life on our planet. I am interested in observing and reading people, animals, and plants; trying to interpret their desires. I conduct a thought exercise, where I re-imagine myself in their version of the world. So, with a smile, I invite the viewer to try this game. And to share my joy of the pursuit.

When creating my works, I turn to the heritage of pop art. Typically I use several mediums. I start with drawings, acrylic paintings, and photographs. Using digital processing, I combine and complement these elements together. The result is a sort of collage of different mediums translated into digital space. This is my method of understanding the world from different perspectives.

\$195



Adel Zietz

Beaverton, OR

Crater Cascade

Textile Mixed Media

16 x 20 inches

2024

When you're looking at a landscape you perceive it as one vista, but that's not what it truly is. It's a collection of many different features. The texture in stone and creeping moss. The glisten of light through water. Colorful plants moving in the wind. So many little details that come together to make us pause for a moment to take it all in. That's the moment I want to give you with my artwork. I want to draw it out, inviting you to examine all the minute details, to let your own fascination and curiosity bloom as you consider new possibilities.

\$4,200

TO PURCHASE WORKS
CONTACT

EXHIBITS@ANNMARIEGARDEN.ORG

MORE! EMBRACING EXCESS
JUNE 7 - AUGUST 25, 2024