



*Bloom + Grow*  
Brilliant Botanicals

*online exhibition*  
May 30 - August 30, 2020



Gloria Adams

*New York, NY*

Connected

*oil on silk fabric*

I began this painting days before my father passed away and completed it a year later. We live within a continuum that holds us together through time and space.

\$350



Gloria Adams

*New York, NY*

## Blue Birds

*oil on silk fabric*

Every bit of our natural world is interwoven. By bringing two unrelated species of birds together and into a field of imagined foliage, I create an unlikely mix that is both clearly seen and camouflaged. You can almost believe that this juxtaposition could exist.

\$350



Pamela Adkins

*Sparks, MD*

Sunflower

*oil on canvas*

One of the reasons I enjoy painting outside, is the surprises that you find with direct observation. The insect holes in the leaves are an example of one of those surprises that gives this painting life.

*\$1,750*



*\$1,650*

Pamela Adkins

*Sparks, MD*

## Still Life with Purple Orchid

*oil on canvas*

This painting includes a tabletop with an old lace tablecloth. I like the contrast in texture that it adds to the image. I also feel that the abstract composition adds a unique quality to this botanical piece.



Zoe Balderson

*Fairfax, VA*

**Orchid**

*oil on canvas*

This work transforms the orchid into a paper thin image of translucency. Inspired by Josef Albers color studies of translucency.

*\$150*



*\$800*

Brandin Baron

*San Francisco, CA*

## Study: Black Tulips

*acrylic, ink, oil pastel and enamel  
on silver paper*

During the Covid19 stay at home order, I've reconnected with my love for still life and landscape rendering, and have found the process of capturing plants to help keep me optimistic that nature will return the world to a period of healthiness again.



\$600

Collin Blackmore

*Earlville, NY*

## Flower Lid Vessel

*steel, copper*

I have always loved making things and my favorite material is metal. I am trained as a jeweler, welder, and machinist, and have worked in engineering and custom fabrication shops. Recently, I returned to making things of my own design. Everything I make is hand crafted, starting with plain sheet metal, wire, and various steel bar. I take pride in the quality of my craftsmanship. It provides a framework for my creativity and is like my signature. While my work reflects my training and expertise in industrial techniques, I also draw my inspiration from the shapes and balance of nature.





\$425

## Barbara Boward

*Lusby, MD*

### Pandemic Flower Quilt

*photography, beeswax and resin,  
fabric, oil pastel, birch wood blocks*

I am a photographer who enjoys mixing it up. I love how beeswax painting adds depth and softness to a photograph. And it is forgiving! All these qualities we could use more of in humans. Images of crazy quilts are often in my imagination when I'm making collage. I thought of the 9 patch quilt pattern on our childhood quilts. So that's what I used, 3 across, 3 down, on birch wood blocks I got from an Amish carpenter/farmer. I call this Pandemic Flower Quilt so that I can remember 2020 and what I was making and thinking about: nature's power. Because I hope one day I can look back and the virus will be no more and we can remember the beauty that persisted through it all.



Jenny Brown

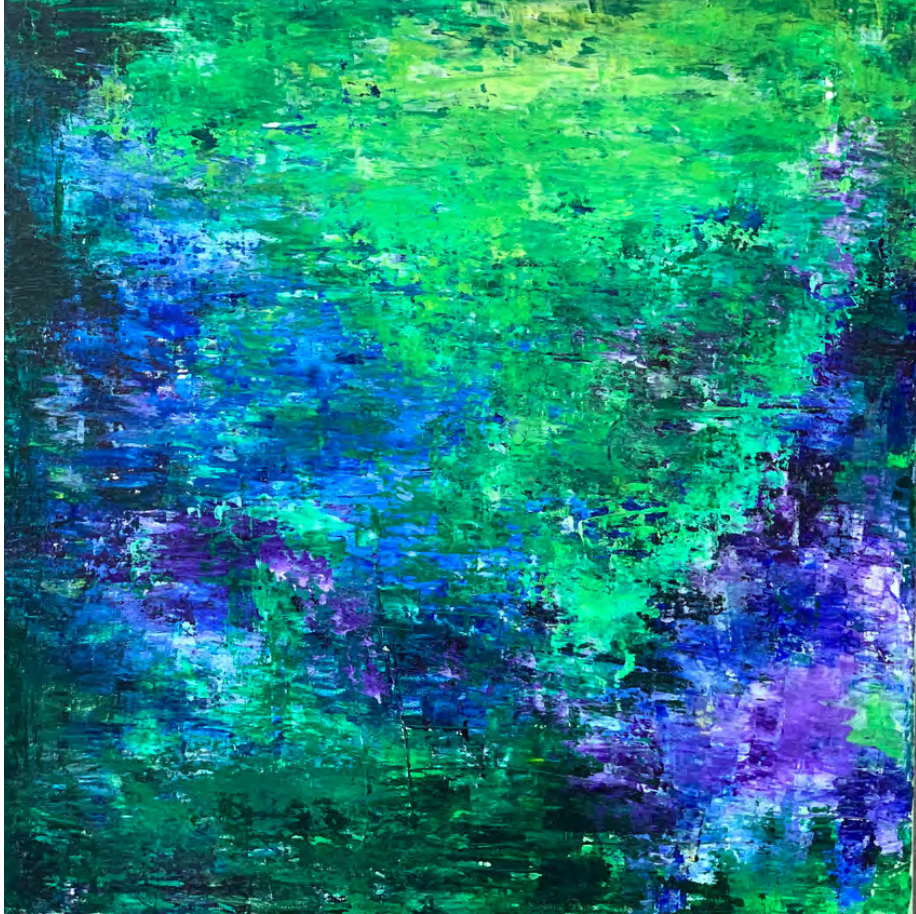
*Providence, RI*

## Deep Flowering Satsuma

*pen, ink, & collage on mat board*

Jenny Brown is a visual artist based in Providence, Rhode Island. With a focus on illustrating a vision of alternative universes and fractures in time, images of curious plants and celestial sea flowers weave their way into her works through the use of collected paper ephemera and layered sketchbook drawings.

\$600



Maria-Victoria Checa

*Bethesda, MD*

Giverny

*acrylic*

In "Giverny", I like to explore the fascinating playful reflection of a water garden like Monet's bassin aux nymphéas. It is part of a series of water reflections I have painted this past year.

*\$600*



\$9,800

Elizabeth Butler

*Phoenix, AZ*

## *Anemones in a Silver Sea oil and silver leaf on wood*

Plant life lends itself to visual patterns and seductive rhythms. My interest is in the repetition and variation of shape and color as one species relates to another collectively. Visually we have been inundated with floral imagery. We must reconnect with the experience of seeing life growing wildly up together in nature- a visual sensation different than a landscape, yet different than a still-life. I remove the stilted vase and static still life, and the florals exist in a space of suspension in an effort to help the viewer experience being enveloped in the wildness of nature. The silver leaf in my work is a way to connect to the vibrant energy of the earth.



\$6,400

Elizabeth Butler

*Phoenix, AZ*

Celestial Dawn

*oil*

This piece explores shape and color and space using gold leaf as shape and form on top of oil paint. It is an exploration into positive and negative space and how to incorporate background and foreground into each other, as in some areas the gold is the positive shape and others the negative space. Flowers lose their specificity as they become abstracted into gold shapes and forms, simplified and repeated.



\$3,700

Rachel Collins

*Alexandria, VA*

## Trumpet Flowers

*watercolor, acrylic*

The elegant silhouettes of trumpet flowers appear in this painting in both bright colors and as ghost images, created by a subtle acrylic resist that underlies the whole painting. Watercolor is the primary medium, giving me the chance to build many layers of transparency. A longstanding interest in natural science illustration has influenced my work in watercolor as fine art and is reflected in my choice of subjects. I share my passion for making art from my open studio in the Torpedo Factory Art Center and through teaching classes and workshops at The Art League School, both in Alexandria, VA.



Lydia Congiu

*Marlton, NJ*

## The Whispering Woods

*alcohol inks on tile*

This was my first use of alcohol inks on ceramic tile and the scene seemed to be created magically with the flow of inks on the tile. The different colors create the plant life and rocks surrounding the trees.

\$125



\$700

Amy Coull

*Westford, MA*

## Changelings

*polyester organza, flexible pvc tubing, 24 gauge wire, armature wire, bicycle inner tubes*

A bright pink delphinium and mophead hydrangeas in their two changeling colors grab the spotlight. In this very spare piece, the spherical pompoms complement the tall spiraling delphinium and the smooth arching leaves. The colors of the hydrangeas are echoed in the rungs of the basket, which change in color and opacity from a clear, but dark earthy purple to the blue of the acid-loving hydrangea to the heavily textured and opaque bright coral of the base-loving hydrangea.





\$800

Amy Coull

*Westford, MA*

## Hibiscus Riot

*polyester organza, flexible pvc tubing, 24 gauge wire, armature wire, bicycle inner tubes*

This study in the glory of a giant hibiscus starts at the base, with a basket inspired by terracotta pots. The subtle earthy tones of this wrapped basket contrast with the unabashed brilliance of the hibiscus. The folding and twisting forms giving rise to a plenitude of different color moments, from highly saturated to barely there.



\$2,000

Jaynie Crimmins

*New York, NY*

## In Search of Beauty #1

*shredded Patagonia catalog, safety envelopes, promotional mail, thread over armature*

At first glance, the surface of my work may seem precious and decorative. Yet these surfaces contain thousands of tiny components, each containing a fragment of information or imagery from mass marketing tools promoting the constructs of beauty, wealth and taste. Shredding these marketing tools breaks down their physical and ascribed composition so I can roll, fold, sew and fabricate the shreds into intimate sculptural reliefs. In Search of Beauty physically dismantles and deconstructs these conventions, rearranging them as repeated elements in patterns. The work is inspired by plant forms, architectural details, and geometric applications of design, advancing my interpretation of beauty.



\$2,000

Jaynie Crimmins

*New York, NY*

## In Search of Beauty #9

*shredded Departures catalog, safety envelopes, promotional mail, thread over armature*

At first glance, the surface of my work may seem precious and decorative. Yet these surfaces contain thousands of tiny components, each containing a fragment of information or imagery from mass marketing tools promoting the constructs of beauty, wealth and taste. Shredding these marketing tools breaks down their physical and ascribed composition so I can roll, fold, sew and fabricate the shreds into intimate sculptural reliefs. In Search of Beauty physically dismantles and deconstructs these conventions, rearranging them as repeated elements in patterns. The work is inspired by plant forms, architectural details, and geometric applications of design, advancing my interpretation of beauty.



\$375

Nicole Esposito

*Exton, PA*

## Briar's Garden

*acrylic, collage, wax crayons, oil pastel*

I can't remember a time when art wasn't a part of my life. As a child, my fondest memories included coloring in coloring books for hours on end, drawing on any surface I could get my little hands on, watching my grandfather sculpt and my aunt paint. Art is in my blood. After earning a Bachelor of Fine Arts, I spent almost two decades as a teacher of young children. Molding the minds (and hands) of little Picassos was my day job. Painting my dreams like Van Gogh was how I spent my evenings. Painting dreamy, magical floral gardens full of abstract blooms and beautiful blossoms is my biggest passion, with a special adoration for floral nurseries. Gardens and gardens of imaginary flowers....spreading my own personal brand of magic.



\$1,800

Evin Felix

*Prairie Village, KS*

## Alive Ablaze

*oil on canvas*

Evin finds inspiration everywhere. In a time when we are bombarded with images of ugliness, violence, and destruction, her goal as an artist is to depict the natural, understated beauty that still exists in our world. Many of her paintings are renderings of photos that she has taken at home and abroad. Whether it's a boat resting calmly on a glassy sea or a quiet expansive landscape, Evin strives to artfully depict feelings of peace and beauty in her work. In 2009, Evin married her dear husband Richard Felix. She continues to paint as much as possible, but finds herself spending the majority of her time working on her two greatest masterpieces in life thus far: sons Oliver (born 2011) and Zeke (born 2014).



Gina Garding

*St. Louis Park, MN*

## Lilacs and Lemons

*acrylic on canvas*

The lilacs always bloom in May here, and this is an ode to their loveliness.

*not for sale*



Beverly Gardner

*Milford, CT*

Thyme

*photograph*

I say this image reminds me of a drawing, due to the lines being formed on the edges of the leaves. There were the squiggly curves in the thyme as well which caught my attention. Capturing these plants this way renewed my desire to draw more and to keep exploring how light changes an object.

\$200



Beverly Gardner  
*Milford, CT*

## Tiny Pitcher with Flowers

*photograph*

Over the weekend last spring, I found this pitcher while thrift shopping. It was tarnished but I decided to give it some flowers to take away it's Sunday blues.

\$200





Priscilla George

*Sykesville, MD*

## Feeling Fruity

*gouache*

Each painting from the Greenhouse Garden Collection explores the beauty and connection with nature. Colorful tropical plants flourish in geometrically detailed greenhouses reflecting the process of growth in perfect conditions. As the vibrant greenhouse glass glows behind luscious thriving foliage there is a sense of personal advancement and perfection.

\$140



Priscilla George

*Sykesville, MD*

## Pastel Daydream

*gouache*

Each painting from the Greenhouse Garden Collection explores the beauty and connection with nature. Colorful tropical plants flourish in geometrically detailed greenhouses reflecting the process of growth in perfect conditions. As the vibrant greenhouse glass glows behind luscious thriving foliage there is a sense of personal advancement and perfection.

\$220



\$200

Nico Gozal

*Suitland, MD*

Taman Sari

*painting on silk*

Taman Sari is a hand painted silk using gutta serti (resist) technique. The inspiration of the piece is the Javanese (indonesia) traditional batik motifs.



\$700

David Gregory

*Peoria, IL*

Proteas

*watercolor*

My primary goal in painting is to translate ordinary scenes into the enticing, focusing on stimulating the viewer through evocative renderings of reality in a traditional representational framework. Inspired by compelling images, especially during my travels, I do watercolor studies on location (en plein air) and sketches that are further developed in my studio. I use multiple techniques; wet in wet, dry brush, and multiple transparent glazes of color to achieve desired effects.



David Gregory

*Peoria, IL*

## Night Blooming Cereus *watercolor*

My primary goal in painting is to translate ordinary scenes into the enticing, focusing on stimulating the viewer through evocative renderings of reality in a traditional representational framework. Inspired by compelling images, especially during my travels, I do watercolor studies on location (en plein air) and sketches that are further developed in my studio. I use multiple techniques; wet in wet, dry brush, and multiple transparent glazes of color to achieve desired effects.

\$700



Iris Hall-Willey

*California, MD*

## Dancing Girls

*acrylic*

Dancing Girls show off their fresh beauty for spring. They are telling us the viewer that Spring has arrived and they are the show!

\$290



\$2,500

Vickie McMillan-Hayes

*Katy, TX*

## Hang-in-Around

*acrylic*

As a wildlife conservation artist, I am driven to paint accurate wildlife, landscapes, flora and fauna while gaining a better understanding of our responsibility to protect endangered wildlife and their habitats. My goal in each piece is to draw the viewer in through the use of light, color and texture. I am fascinated with trying to mimic the unique textures of living organisms, the color combinations created in nature, how forms and mass relate to one another, and how natural light refracts, reflects and illuminates. My loose, impressionistic, yet abstract, approach to particular areas of the painting allow the viewer to focus on what is important about the piece.



\$8,500

Victoria Hurst

*Brooklyn, NY*

## A Portal into the Pleistocene Megafauna *oil and wax*

This work is inspired by a four-night backpacking trip through the Grand Tetons and Jedediah Smith National Forest. After navigating through a series of different stages of what felt like a video game, we were confronted with crop circles, energy vortexes and switchbacks that open our eyes into what appeared to be a portal into the Pleistocene Megafauna. This was a time when Saber Tooth Tigers, Moa Birds and Woolly Mammoths used to roam freely. It made me question why these animals disappeared initially and put into perspective whether humans played a role in the mass extinction. This is a reminder that life should not be looked as a mirror, but a window.





Sarah Jacobs

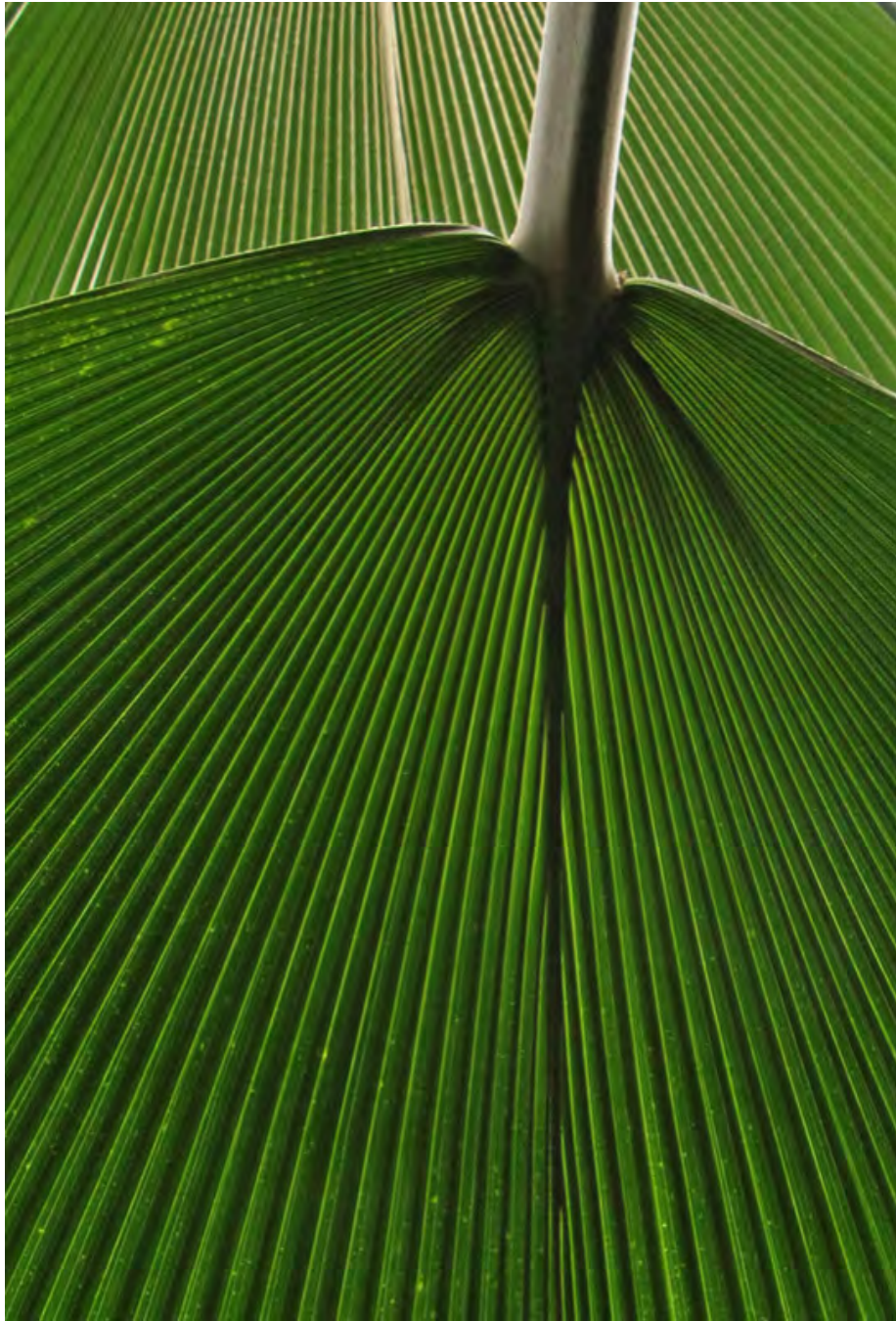
*Pittsburgh, PA*

## Flat Broke

*oil and acrylic on molding paste  
and fabric*

I bought the material from its designers in Taos, NM and designed the pattern to resemble one I saw there at the Helene Wurlitzer house. The fabric was produced in Peru. I built up the surface with molding paste so parts of the succulent and the patterns are sculptural. I strove to make the painting look flat from the front, like a reverse magic-eye poster.

*\$4.000*



\$225

Don James

*Westminster, MD*

Fiji Fan Palm

*digital photography*

I am a creator of abstract photographic images. I find inspiration in natural, industrial, and urban environments, being drawn to subjects that are rarely noticed by others. They are pieces of man-made structures, details of common objects, or short-lived fragments of nature that are continuously sculpted by the elements. I have been influenced by the abstract photographs of Brett Weston, Aaron Siskind, and William Garnett, as well as images by Precisionist painters and photographers of the early twentieth century. My work emphasizes form, line, and texture. My photographic process is digital; however, I use a minimal amount of post-processing, comparable to the basic manipulations I had done with my traditional darkroom prints.



Gayle Mangan Kassal

*Annapolis, MD*

Entertwined

*pastel*

"Entwined" is one of my floral painting series which encompass my passion for those "freeze frame" colorful moments. Flowers are resilient though delicate. They can withstand a summer tempest and yet be pulled from the ground by the hands of a child. I choose to celebrate the two attributes in a joyous whimsical rendering. I represent the flower's strength in bold pigment accompanied with its graceful quality through a sense of movement. My paintings capture their life in a single moment.

\$1,200



\$400

Gayle Mangan Kassal

*Annapolis, MD*

## Blossoms of Hope

*pastel*

"Blossoms of Hope" is part of my floral painting series which encompass my passion for those "freeze frame" colorful moments. Flowers are resilient though delicate. They can withstand a summer tempest and yet be pulled from the ground by the hands of a child. I choose to celebrate the two attributes in an intimate joyous, whimsical rendering. I represent the flower's strength in its bold pigment accompanied with its graceful quality through a sense of movement. My paintings capture their life in a single moment.



Judy Klich

*Nashville, TN*

Naked Ladies

*encaustic, oil, oil pastel*

The spider lily is known because of its tall stalk and lack of leaves so its common name is Naked Ladies. I am drawn to the organic and unusual spikes of the stamen.

*\$1,600*



Sandra Lett

*Garner, NC*

## Hawaiian Dahlia

*acrylic*

I just love to paint flowers and love to paint them large scale as well. It has a more contemporary feel.

\$975



\$485

Bart Levy

*Richmond, VA*

## Melchers' Garden, Fredericksburg

*oil*

Melchers' Garden, Fredericksburg reflects my engagement with nature and commitment to bringing an open heart to each painting. I capture our relationship to nature with swirling, expressive skies and a deep love of the landscape. I am a contemporary expressionist painter. My paint is thoughtfully laid down, creating views that entice one to enter that world. Landscapes and floral paintings are more about capturing the serenity or energy of the quiet places than trying for every leaf and blade of grass. They reflect my reaction to what's in front of me or the memories from a photo I took more than actual scene itself. Simplifying. Reducing to essential elements. Sometimes pushing the abstract. Strokes are gestural, paint is luscious.



\$2,500

Andrea Limauro

*Silver Spring, MD*

## Natura Viva Tropicale

*acrylic, graphite on canvas*

My paintings communicate about historical and contemporary political events that I have a strong personal connection to like immigration, civil war, nationalistic mythologies, and climate change. I seek to create beautiful paintings to draw more attention to my message. Often, I employ irony and sarcasm to make my message more approachable and poignant. My art is the result of extensive research into the subject matter it represents. As a self-taught painter, my paintings are influenced by what I grew up seeing around me in Italy in the 1980s and 1990s: Roman and Renaissance art; anarchist and communist graffiti, posters and printed propaganda. My approach to painting is a mix of old and new.





\$10,000

Kiara Aileen Machado

*Glendora, CA*

Untitled

*oil on canvas*

My cultural background, Guatemalan and Salvadoran, is central to my work as I believe that we [Central Americans] should have the ability and platform to tell our own stories. Through this cultural framework, my work brings into question the absence and exclusion of Central American folks from mainstream U.S. and Latinx narratives. Mainly working with oil on canvas, I interweave cultural artifacts such as worry dolls, textiles and foliage that connect to Guatemala, El Salvador, and California. My intent with my artwork is to criticize the lack of inclusion, solidarity and proper representation. I am proud to be able to create paintings that serve as documentation of our existence and go beyond our trauma.



\$800

Sarah Magida

*Baltimore, MD*

## Two Greetings

*yarn pressed into beeswax on board*

Most of my art is crafted in embroidery and draws from a vocabulary of shape, color, geometry, the figure and wonders of the natural world. Often forming a landscape of surface that is rich in texture and design. I am inspired by so many things as an artist that it is often difficult to sum them up into a neat little package. I love to learn more about new techniques in fibers and although I received a BFA from The Maryland Institute College of Art I am largely a self-taught fiber artist having studied painting and installation art while a student at MICA. I enjoy the watching the nature channel or documentaries that focus as on plants as magic and interpreting the vast bounty of the earth as a source of inspiration.



Gail Marchetti

*Thornton, CO*

## Spring at Last

*acrylic*

After a long cold winter what can be more exciting than to see these blooms against the sunny blue sky? I added the fake funky one in the center to the real blooms for interest. (I actually don't know what kind of flower it is.)

\$1,000



Mandy Martin

*Sellersville, PA*

Awake

*acrylic on canvas*

This expressive painting captures the essence of spring, with new life appearing everywhere. There is a hint of a rain shower in the background, propelling the purple poppies into bloom.

\$1,650



Jessica McKinney-Land

*Baltimore, MD*

## My Heart is Racing

*acrylic, transfer paper collage, oil  
pastel on cradled wood panel*

Composed in the studio using found materials from a vintage American horticulture book. The peonies were painted from life. The printed material is applied using a tattoo paper technique instead of traditional collage with scissors and glue.

\$225



Donna Miskend

*Brooklyn, NY*

Rose Poseidon

*watercolor*

The petal coloration in this rose varies from mauve to rosey pink in the same flower head, and crimson in the buds. It has a vintage quality to it.

\$800



\$1,800

Susan Moskow

*McLean, VA*

## Take a Look at Me Now

*acrylic on canvas*

Everybody loves flowers! What's not to love? The array of colors, tantalizing scents and silky textures all scream love me! I am fascinated by edges. The undulating edges of the poppies against the solid blue background. The rippling, pink petals with the edges overlapping upon themselves. The petals reaching to touch the far right edges of the canvas. Dark edges against light, light against dark. The edges are where the magic happens.



*\$1,800*

Susan Moskow

*McLean, VA*

## This Succulent Needs No Water

*acrylic on canvas*

Everybody loves flowers! What's not to love? The array of colors, the tantalizing scents, the silky texture all scream love me! I am fascinated by edges. Edges exploding off the canvas creating shapes in the negative spaces between the petals. The flower in all it's exuberance bursts beyond it's physical border, refusing to be restrained. The edges of the canvas are broken and pierced. The edges are where the magic happens!





\$350

Barb Mowery

*Lusby, MD*

## Invitation

*acrylic on masonite*

I forgot how much I enjoy walking in the woods alone. When I was a child, I was in the woods behind my house daily. No purpose, save for the joy of the thing. One morning last summer, at the Lacawac Artists' Residency, I headed up the trail, past the pond, and over the hill. It rained the night before, and everything sparkled in the sunshine, and I laughed out loud. The woods were a time machine, and I was a child surrounded by glistening joy of fairyland. It's nice to be reminded.



Doris Ogg  
*Harrisburg, PA*

## Delft Peacock and Flowers *glaze on stoneware tile*

This Delft style image of a peacock surrounded by stylized flowers was rendered with various intensities of cobalt blue glaze. Each corner offers a different floral image for variety and interest, and the peacock is surrounded by lush, complex stylized flowers.

\$145



Doris Ogg  
*Harrisburg, PA*

## Lotus Flowers and Koi *glaze on stoneware tile*

The colorful lotus flowers and undulating leaves provide a habitat for the gentle koi swimming gracefully among these water plants. The glaze colors used range from very warm to cool tones that harmonize well in this image.

\$145



\$200

Ann Preston

*Hollywood, MD*

## Nasturtiums on the Fence *watercolor*

Things that I love inspire my paintings, whether vibrant flowers or rusty old barns, they are objects, people, or places that bring me a sense of joy, awe, or inspiration. While painting, I can savor and study the delightful experience. I love color and so often find myself focusing on the play of color and light within the subject.

When people view my paintings, it is my hope that the images will remind them of a special moment, perhaps in their grandmother's garden, or a quiet forest walk, or a great adventure. I always hope to create a connection between the viewer, the art and myself.



Regina Qinn

*Gilboa, NY*

## Fading Crocus

*Encaustic and oils with beeswax  
over watercolor on cradled panel*

Still beautiful as they melt into the new grasses,  
crocuses become a fleeting memory.

\$600



Michelle Rial

*Serena, IL*

Sunshine

*fused glass*

Purple and pink blossoms are formed between base layers of fusing glass. One flower's petals extend beyond the rectangular base design. Embossed leaves fill the background's textural surface. This artwork was created using fusing glass pieces, chips, and powders, kiln fired 3 times for both smooth and textural surfaces.

\$790



\$650

Amanda Schofield

*Huntly, II*

Untitled (4)

*acrylic paint, wire, thread*

In my work, I turn to nature for inspiration. I consider plants and botanicals to be a seductive embodiment of beauty that offer a wealth of possible forms and colors with which to work. I highlight the blooms by composing expressive organic energy within a geometrical construction, the picture plane. Botanical illustration conventions influence my work such as the way that the artist composes a scientifically accurate plant to enable its identification. The plants that I draw must be accurate in the same way, that is until I deconstruct the image to create a more complex and decorative composition.



Jill Smithson

*LaPlata, MD*

## Elegance

*silk dyes, gutta resist, silk*

This is my first experience with silk dyes. I discovered the luminosity of the dyes reflects the ethereal quality of the beautiful iris blossom in our garden.

\$95





Christopher Spinelli

*Brooklyn, NY*

Botanical #2

*acrylic on canvas*

I have used my backyard garden as an inspiration for these botanical paintings. The flowers seen in this painting are flowers that regularly bloom in my Brooklyn backyard. This is a plein air painting done outside in my garden.

\$750



Christopher Spinelli

*Brooklyn, NY*

Botanical #4

*acrylic on canvas*

I have used my backyard garden as an inspiration for these botanical paintings. The flowers seen in this painting are flowers that regularly bloom in my Brooklyn backyard. This is a plein air painting done outside in my garden.

\$750



\$1,300

Stefanie Stark

*Bethesda, MD*

## The Power of Pink

*acrylic on canvas*

Growing up, I often helped my mother arrange fresh flowers. Now they are an endless source of inspiration for me. Their textures, colors and shapes sometimes take my breath away. I consider them to be Nature's delicate treasures. I create abstract floral paintings that are simultaneously bold and colorful yet soft and serene. Intuitively, I paint to convey a sense of movement, flow and emotion. Each brushstroke, mark or drip informs the next. Layers of acrylic paint build up on the canvas until it feels right. Oil pastel marks create contrast between mediums and my purposeful drips are a signature technique. The beauty of flowers fills my heart with joy and awe. I hope my paintings bring others this sense, even if only for a moment.



\$1,200

Nicole Stewart

*Leonardtown, MD*

## Old Bench at Summerseat Farm

*oil*

It was my first visit to the farm, and there was so much to see and take photos of for future paintings. I came across a fenced-in vegetable and flower garden that had this wonderful old wooden, lichen-crusted bench with vegetation growing through the slats. The intense blues of the shadows and the brilliant orange of the zinnia paired into the perfect combination of nature and cultivation.



\$2,200

## Tanzanight

*Miami, FL*

## Night Sounds

*oil on canvas*

This painting is from my "Nightlife" body, works in oil on canvas. These compositions utilize landscape, botanicals, and dramatic, dance club-esque lighting situations to provoke the imagination into otherworldly possibilities. A dance venue creates an environment promoting escapism into an altered reality through the use of theatrical lighting and darkness, so that one's perception and spatial orientation are diverted from predictable ordinary surroundings. Here, hot temperature hues contrast with dark values to mimic the club lighting effect on forms. Active brushstrokes and crowded, overlapping shapes evoke a sense of movement, expressed through the botanical anatomy of orchids (symbolic of luxe sensuality).



\$990

## Tanzanight

*Miami, FL*

## Sensitivity

*oil on canvas*

This pictorial work contrasts a potentially chaotic, active, abstracted landscape with an overlaid detailed, illustrative, arrangement of soft Dendrobium orchids (species/hybrid and origin unknown to me). The orchids were originally rendered as botanical illustrations, drawn from life/direct observation. These previously created botanical records served as references to be precisely replicated in paint. The composition displays the notion of environmental and emotive sensitivity/fragility juxtaposed with fierce, or perhaps tranquil, fortitude. From my "Ruminations Screens" body of work, with a respectful nod to traditional Southeast and East Asian landscape paintings. Reflective of our human sentiments towards our natural surroundings.



David Thompson

*Baltimore, MD*

## Prickly

*oil on canvas*

After moving on from my previous subject matter of cityscapes, with their angular lines and flat geometric shapes, I found myself drawn to nature's organic and fluid forms. I've explored subject matter from the random nature of fallen leaves and twigs to the swaying forms of marsh grass and trees. My vision has been to present these ubiquitous scenes in a new and personal way through uncommon perspectives. I hope to direct the viewer's eye to things they may overlook in their everyday lives. Whether inspired by Maryland's Eastern Shore or my own back yard. I found myself coming full circle to memories of my childhood spent exploring the streams and woods. Hopefully my work will evoke similar memories in the viewer.

\$2,000



David Thompson

*Baltimore, MD*

## Natures Edge

*oil on canvas*

After moving on from my previous subject matter of cityscapes, with their angular lines and flat geometric shapes, I found myself drawn to nature's organic and fluid forms. I've explored subject matter from the random nature of fallen leaves and twigs to the swaying forms of marsh grass and trees. My vision has been to present these ubiquitous scenes in a new and personal way through uncommon perspectives. I hope to direct the viewer's eye to things they may overlook in their everyday lives. Whether inspired by Maryland's Eastern Shore or my own back yard. I found myself coming full circle to memories of my childhood spent exploring the streams and woods. Hopefully my work will evoke similar memories in the viewer.

\$3,500





\$850

Anne-Steuart Vaughan

*Baltimore, MD*

## Celebration of Tulips

*oil on canvas*

“Celebration Tulips” was born of the joy I feel at the sight of these harbingers of spring. I wanted to convey that magical glory of a bed of luscious color. Executed in oils and entirely with a palette knife, this work became more than tulips in cheerful colors. Semi-abstract, it can also be interpreted as symbols of celebration: balls on a Christmas tree or wine glasses raised in a toast. Each viewer may have his or her own interpretation, but in all cases the painting expresses the strong emotion of joy that repeats and repeats.



Carol Wade

*Prince Frederick, MD*

Lotus

*acrylic*

This was painted from a photo that I took outdoors at Wentworth Nursery. I was fascinated by their stages of growth, the large sized flower, and the beautiful eloquence.

\$920



Carol Wade

*Prince Frederick, MD*

Tribute

*mixed media*

This piece is a tribute to my mother, who especially loved daffodils. It includes an excerpt from a poem that she wrote. My mother was an optimist. She loved yellow. She loved poetry and gardening. Mostly she was a teacher, professionally and with her own children. A person to strive to be like.

*not for sale*



*\$1,400*

Deborah Walmer

*Germantown, MD*

## Flowers, For Me?

*oilstick, oil on African fabric*

This is a more abstract representation of tulips in a garden. Tulips have always been my favorite flower. They represent spring and have a grace to them. This painting is created on African wax print fabric. This is one of my favorite fabrics to use for clothing and recently for masks to wear for health and safety. The print is visible under and between the paint strokes bringing a texture to the visual image of the garden.



Cat Willett

*Brooklyn, NY*

**A Gift**

*digital illustration*

From a series of botanical drawings created weekly.

*\$100*



\$800

Mary-Katherine Woodward

*Richmond, VA*

## Foxglove Frolic

*oil*

This painting was created to capture the informal nature and intimacy of an English cottage garden. The tubular bell-shaped blooms of digitalis have a certain whimsical quality to me. I want the observer to feel they are glimpsing a small part of a much larger whole. Therefore, I painted the foxgloves growing off of the canvas. I utilized sedate dark ground colors and very light cerulean and whites for the sky. Those quiet color choices allow for a brighter subject to emerge. This painting was chosen as the cover of "Journal" by the Garden Club of Virginia in its Spring 2019 issue.



Mary-Katherine Woodward

*Richmond, VA*

Limelight

*acrylic*

Hydrangeas seem to carry such universal appeal - almost iconic. For me, associations of Americana almost- from memories of river banks and family reunions to mountain retreats and summertime. In their sphere-like blooms, I try to capture dimensionality, light and buoyancy. I paint with a palette knife when creating the leaves to build a textural component. My painting trademark has developed by using an abstraction of the stems in the vase which represent diversity of people and experiences.

*\$1,000*



\$585

Anna Yakubovskaya

*Manassas, VA*

## Tiptoe Through the Tulips *silk painting*

My wish is that my art will bring more balance to the world, adding to the side of brightness. I find inspiration from mythology, surrounding nature, human emotion. It's not that I feel as if life is a fantasy, but at the very least I can create to help enrich our world with beauty, purpose, and good energy.