

Annmarie Sculpture Garden & Arts Center Presents:

METAMORPHOSIS

Juried by Siobhan Starrs

February 9 - April 21, 2024



Hope Wreath #2
Laura Quattrocchi

Kay Daugherty Gallery
13470 Dowell Rd. Solomons MD, 20688

About the Juror, Siobhan Starrs.



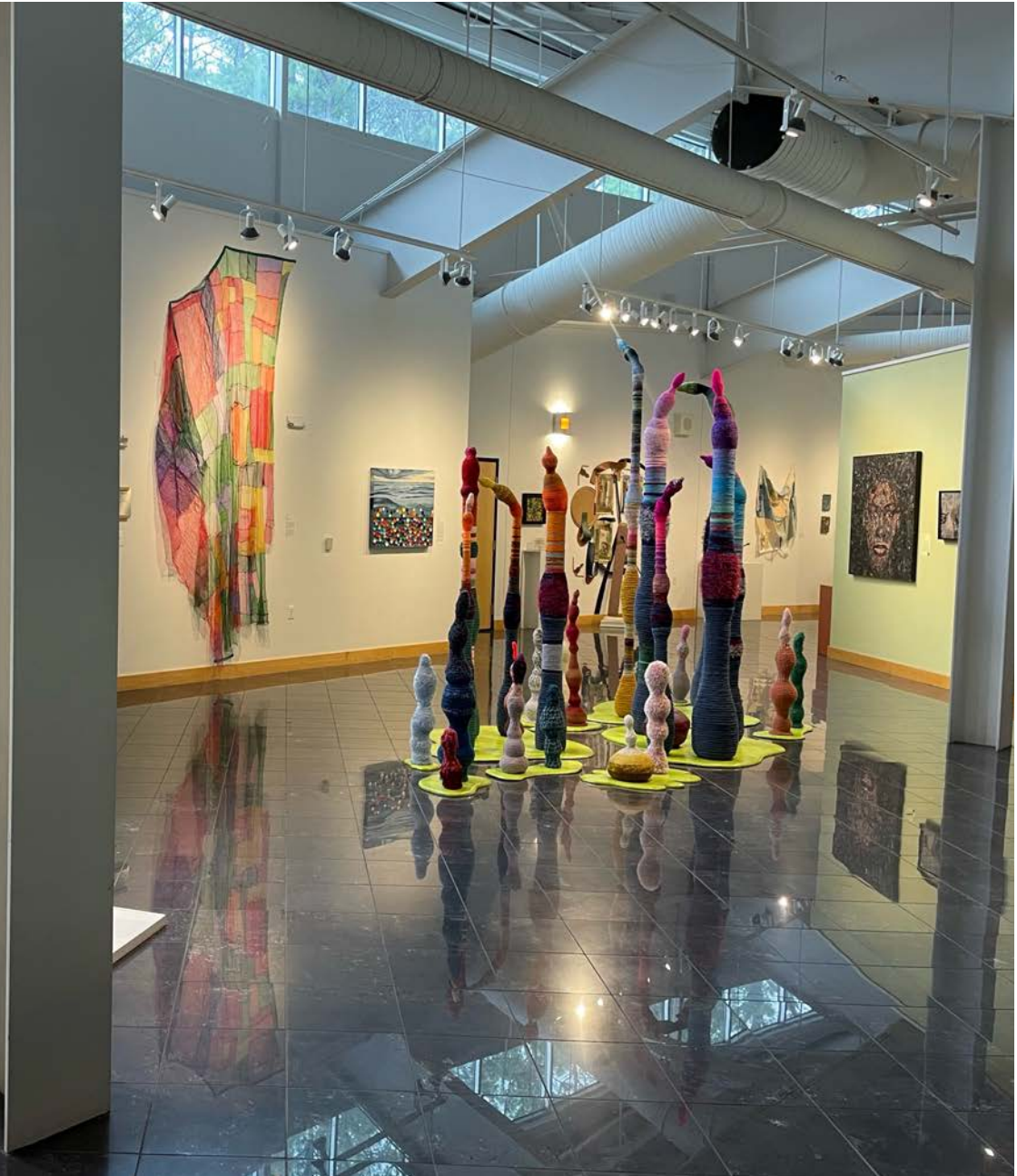
Siobhan Starrs is a Senior Exhibition Developer at the Smithsonian National Museum of Natural History where she develops and manages permanent and temporary exhibitions and works on pan-Smithsonian initiatives. Siobhan led the Deep Time: Fossil Hall renovation and exhibition project along with many other climate and environmental science exhibitions over her 24-year tenure at the Museum engaging audiences in the wonders of the natural world and our place in it. She holds BAs in History and English from Virginia Tech and an MA in Museum Studies from George Washington University. Siobhan also volunteers as an interpreter and Bluebird Trail Coordinator at Gunston Hall Historic Site, and spends any moment of spare time discovering nearby nature in and around Washington, D.C.

Juror Statement.

As an exhibition developer at a natural history museum and a frequent art museum goer, I am an enthusiastic advocate for the power of creativity and all forms of creative expression. Art feeds my personal and professional hunger to discover new ways of being human on a changing planet. Art helps us appreciate diverse, new perspectives and with new eyes come new ways of seeing and being the world. I accepted the invitation to jury Metamorphosis: Recycled, Repurposed, Reimagined because art museums including the Annmarie Sculpture Garden & Art Center have been inspiring trailblazers in engaging diverse audiences to critically reflect, discuss, and respond to challenging contemporary issues including climate change and our relationship with the environment.

The depth of impressive submissions made selecting the artworks for Metamorphosis both a difficult and wonderful opportunity. Pieces reflected the broad, complex emotional landscape evoked when we consider our individual and communal relationships to the material world, the natural world, and the climate crisis. From humor and love to grief and anger, the materiality, execution, and vision of the final selected pieces best exemplified the Metamorphosis call to act – to see this current moment of change as an opportunity and an invitation to live lighter and more sustainably. Like the call and response of birds, the selected pieces powerfully document artists responses to the question – how can we live better in a world overrun with too much stuff? I am grateful for their reminder that nature and art remain a constant source of possibility and hope even in times of profound change.













Anne Bascove

New York, NY

Seamstress II

Photography, Gouache, Drawing, Fabric, Thread, Buttons, Needles

20.5 x 27 inches

2019

The Seamstress series engages the work of pencil and paint with those of the experiences of the arts and color choices of the seamstress. For so many generations, one of the only professions open to women.

Adding photography, drawing and gouache, relating to form and color with found thread, fabric, and paper, these mixed media artworks speak of the universal process of clothing, mending and repair. They expand organically, acquiring a life of their own from the reuse of materials at the heart of daily experiences. I want these compositions to have an energy that reflects both the playfulness of new contexts and an abiding admiration for the universal tools of women's work.

\$1,750





John Bassett

Brookline, MA

Garden Party

Plates, Tempered Windshield Crumbs, Wood Frame, Recycled Bottle Glass
14 x 30 inches
2023

Not flat, not round, my work might be called glass relief. I'm happy in the rich, associative world of recycled glass and other found objects. I like the textures produced by slumping and fusing and that most conventional quality of glass, its transparency.

I use recycled materials, bottles, plates, windows, and wood scrap to make residential sized panels and commissions. Much of my work doesn't need backlighting and can be on walls. I started glass in 1979. I'm self taught and worked most of my life as a carpenter. My uncle, Richard Bassett was an artist and encouraged me to paint and draw when I was young. A clever and generous man, Joseph LeBeau worked for my grandmother and made wonderful toy machines from scrap wood, recycled nails, and left over house paint. He gave these toy machines to any kid who wanted them. I think I learned from him the joy of making things, the possibilities of discarded materials, and the fun of sharing..

\$1,200



Ruby Bassford

Mechanicsville, MD

Manipulation

Mixed Media, Plaster, Oil Paint, Medication Bottles, String and Acrylic on Canvas

32 x 20 inches

2022

Using an assemblage of collected medical equipment and trash, Bassford's work captures the disabled experience by transforming their personal anecdotes into art. Vet tape is collected from weekly blood draws. Hospital bands, bandages, and garments are cut and morphed into sculptural paintings. Their focus on using medical waste is twofold. One, to expose the disposable attitudes people have towards disabled people. Two, to explore the struggle and nuance of being both environmentally conscious as well as a disabled artist who needs one-use medical items to live. By 'reusing' items such as medication bottles and transmuting them into pieces of art, it is not only recycling, but becomes a ritualistic performance of time that holds specific memories.

NFS



Jessica Bernstein

Nederland, CO

Elephant in the Room

Plastic Bags, Blower Fans, Dryer Hose

36 x 48 inches

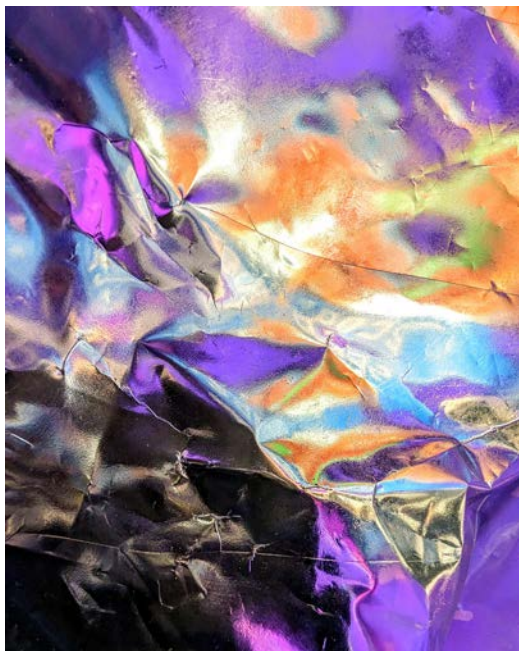
2020

The bedrock of my artistic inspiration lies in the profound impacts of climate change, waste mismanagement, and the plight of endangered species. These issues profoundly shape my artistic expressions and serve as a catalyst for my exploration of societal negligence and denial toward environmental crises.

I use an unconventional approach that involves repurposing discarded materials into impactful installations and murals. I find creative potential in overlooked or discarded elements—transforming plastic bags into towering inflatables, repurposing punctured bicycle inner tubes to reshape spaces, and harnessing melting ice as an innovative artistic medium. This unconventional utilization of materials serves not only as a creative expression but also as a poignant statement about the potential for beauty and transformation in seemingly ordinary or discarded objects.

My artworks seek not only to provoke contemplation but also to catalyze dialogue and engagement within communities. I endeavor to create spaces for discussions, collaborations, and collective actions that transcend cultural barriers, inviting diverse voices to join the conversation about our planet's future.

\$1,800



Ralph A. Blessing

Washington, DC

Chips All Gone #2

Digital Lithography Printed on Lustre Paper

16 x 12 inches

2023

Chips All Gone #3

Digital Lithography Printed on Lustre Paper

16 x 12 inches

2023

For decades my photography has been of a traditional nature: landscapes, street photography, floral, etc. much of it the result of extensive travel, domestic and abroad. But with covid, I began exploring subjects that were indoors: silverware reflections, stained glass projections, etc. Along the way, I came upon empty corn chip bags. The aluminum foil texture of the inside of some of them, I realized creates a wide range of abstract shapes and colors when the bag is crumpled and used to reflect its surroundings. The photos in this series were created using blue and purple bags whose exterior colors added to the variety shown.

\$225 each



Christopher Brown

Watertown, CT

Sea Change #1

Oil on Panel, Plastic Bottlecaps, Epoxy Resin

31 x 38 inches

2023



'Sea Change' is about how pollution from human activity has changed the composition of the world's oceans. Global warming has increased ocean temperatures causing thermal expansion resulting in sea-level rise and changes to ocean currents. Melting ice caps and glaciers is causing further sea-level rise and reducing ocean salinity. Greater concentration of carbon dioxide in the atmosphere results in more CO₂ dissolving into the sea which causes acidification. On top of the effects of global warming, at least 14 million tons of plastic end up in the oceans every year, and plastic makes up 80% of all marine debris found from surface waters to deep-sea sediments. Through a process of larger plastic waste breaking apart or from resin pellets used for plastic manufacturing, or in the form of microbeads, which are small, manufactured plastic beads used in health and beauty products, there are now an estimated 50 trillion to 75 trillion pieces of microplastics in our oceans today. These microplastics can now be found from the most remote reaches of seemingly untouched wilderness to inside human organs such as the liver, kidneys and intestines. Global warming is caused by the burning of fossil fuels. Plastics are produced from natural gas, feedstocks derived from natural gas processing, and feedstocks derived from crude oil refining.

While the series 'Sea Change' is about how we have changed the sea, it is also about how nothing short of a sea-change in how we think about and treat Earth will save us from the horrific consequences of business as usual.

\$2,900



Amy Browning-Dill

Springfield, VA

Out of Breath

Acrylic and Plastic Bags on Canvas

36 x 24 inches

2020

In my paintings, I seek not merely to make representations of what I see, but to explore an essence of truth, something deeper that nature evokes in the human soul. Symbolism and mythology have also fascinated me and often find their way into my art. My hope is that viewers will find something meaningful in my art and get a glimpse of the natural world in a new light.

The beauty and fragility of life on Earth is the inspiration for these paintings and assemblages. In Genesis God gave man a commandment, "Be fruitful, multiply and subdue the Earth." "Subdue" in this context means to "bring under control", but humanity has gone farther than bringing nature under control and, like a tyrant king, through greed and sloth, is destroying the very ecosystem in which he/she lives. In these paintings I explore the ways in which human beings are connected to ecology: how we pollute the earth, destroy it, and how this destruction ultimately affects us. These paintings highlight the ugliness of that destruction juxtaposed with the beauty and fragility of the natural world.

\$1,200



Lauren E. Cassidy

Philadelphia, PA



Coronavirus Elegy

Acrylic Ink on Surgical Masks, Viola Soloist

40 x 46 inches

2023

My work is an exploration of relationships between visual art and music composition. I create pieces of art and music which are not merely referential, and instead are direct translations of one another based on the relationship between the frequencies of pitches (Hz) and relative frequencies of colors on the visual light spectrum (THz).

"Coronavirus Elegy" is a music composition and visual artwork created using coronavirus death statistics in the United States. The CDC tracked how many Americans died of coronavirus each week throughout the pandemic, which I then translated into pitch. Using these pitches, I composed and recorded a piece for solo viola. This music composition was then notated onto 48 repurposed surgical masks to create a wall hanging. "Coronavirus Elegy" functions to reframe pandemic data and create a memorial for those who died of the virus.

Scan the QR code above to hear "Coronavirus Elegy"

\$2,500



Anna Chan

Bay Shore, NY

Like Water for Elephants

Sand and Seashells

36 x 30 inches

2021

Anna's artwork pays homage to nature depicting wildlife in bas-reliefs modeled in sand and seashells she collects at her coastal surroundings. Her sculptures are created with the same precision as she would crafting a piece of fine jewelry. Instead of traditional medium, her artwork utilizes recycled materials, trading in gemstones for beach finds and precious metal for sand. Anna celebrates the beauty of these natural materials by transforming them into her brushstrokes and encourages the viewers to question the sustainability and ecological impact of traditional artistic practices. Her latest work champions endangered species bringing awareness to their diminishing population due to illegal poaching, habitat loss and dwindling food supply. It is part of a series which draws parallels between their precarious existence and a sand sculpture on the beach. As we observe the portraits, we are reminded of the cohabitants large and small on this planet and if we are doing enough to preserve our world as we know it.

\$5,000

Lisa Chin

New York, NY

Green River

Bubblewrap

7 x 28 inches

2023



It is ironic that oxygen and air, so essential to life past and present, are today incorporated into many industrial processes and products that are poisoning our Earth. Bubblewrap is a plastic polymer film that is notoriously strong yet ecologically toxic and can take up to one hundred years to disintegrate once it is discarded. It contributes to the 380 million tons of plastic that is produced each year. Only 9% of this massive quantity is recycled. The rest is diverted to landfills, breaking down into tiny particles that contaminate our soils and waterways, and poison and kill any animals that unwittingly ingest them. In 2022, scientists found microplastics in human blood samples for the first time, indicating these products have entered our food chain.

Recycling bubblewrap for use as an art medium is my stand against plastic pollution and an attempt to find opportunities to repurpose single-use materials. Like the early bacteria that released oxygen and gave birth to new life forms, my technique of heating bubblewrap under a gentle flame releases the encapsulated air and allows organic shapes and textures to form as the plastic buckles and shrinks. Through this process, a new form emerges that connects us to our primordial origins and reminds us of our impact on the natural world.

\$2,024



Ceci Cole McInturff

Alexandria, VA

Confluence

Sycamore, Atlantic and Pacific Sea Vines, Steel Wire, Steel Stand

15 x 20.5 x 4 inches

2022

In art, use of repurposed natural materials of course well conveys environmental concerns but also effectively examines alternative beauty, the naturalness of death, and the reality of impermanence, while implying something sacred. And they also convey much in socially engaged work that references our deeper humanity, global responsibility, and consciousness.

Combining two species of sea vine not found in the same ecosystem, "Confluence" suggests nature's adaptability, from which humans could wisely learn. These two lived and dried distinctly; now combined as a hybrid, they imply new ways of perceiving and being at a time of great change.

\$950

Edie Dillon

Prescott, AZ

Conversation

Found Welded Steel, Copper, Wood

17 x 24 x 17 inches

2023

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

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

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

\$1,600



Hyunsuk Erickson

Brandywine, MD

Thingumabob Society

Paper Roll, Founding Fiber, Woodboard, Poly-fill, PVC

12 x 18 x 9 feet

2023



Hyunsuk Erickson's work is influenced and inspired by her youth. She watched and interacted with a variety of diverse craftsmen. She vividly recalls her father, a rice farmer, living in a self-constructed, hay-crafted environment. Her mother embroidered, crocheted, and sewed many of their necessities for daily life. Those early experiences augment and influence her studio practice, and guide her search for self-identity through constant cultural exposure and change.

She seeks to create tension and an element of surprise by combining a peculiar mixture of materials. She combines her Korean cultural spirit, where she draws from natural material (soil, wood, hay) with the American culture of obsession with synthetic material, to create her own material world.

She is currently embroidering and crocheting materials with ceramics, wood and her 3D prints. She crochets over hard materials with yarn to build standing structures, which she named "Thingumabob." This "Thingumabob" is a product of her cultural hybridity as she grapples with the tension of the synthesis and resistance of both the Korean and American forces that influence her life as she continuously adapts. The "Thingumabob" is growing, morphing from a few structures into multiple families, and now, into a collective society as she creates more and more. The "Thingumabob" is a collective and reflective component of her own lived cultural experience. She continues to build out "Thingumabob" so that it is a world and environment of itself, unique and adapting to any environment.

\$35,000



Pauline Galiana

New York, NY

Fantastic Maze n°1

Handstitched Plastic Produce Mesh

117 x 120 inches

2021

Fantastic artworks and short videos scrutinize human consumption and convenience in relation to nature, labor, and the natural cycles of time. The art pieces are entirely made of repurposed plastic, altered through time-consuming techniques like slicing and hand-stitching, or sometimes simply recontextualized. When applied to an otherwise mundane material valued primarily for its convenience and low production cost, the laborious process generates unexpectedly enhanced value.

The second phase of the alteration process are videos that feature the artifacts in jarring and awkward scenarios. Paradoxically, the transubstantiated detritus becomes precious, as precious as the ingenious chemistry of polymers invented by humans. Plastic is alchemy in disguise, the new gold. As durable as gold, but poison to creatures and the environment if let loose. Fantastic doesn't only point out misuse but also prompts reflection on the high value of human ingenuity, the worth of the discarded, and the preciousness of time.

\$16,000



Maureen Garcia

Haines Falls, NY

Growing Hope

Plastic Bottles, Stick, Porcelain, Trash, Rubberbands, Seashell

4 x 12 x 4 inches

2023

Ever since I was very little I knew art was something special. I believe art has the tremendous ability to heal people (and the earth), to educate them, and to inspire. I hope my pieces will evoke some sort of emotion in the beholder. I let go of my art to live and to be loved by others. To have a presence in their home and in the world. To exist in the space and just simply bring joy!

\$500

Sandra Gibson & Luis Recoder

New York, NY

VHS Blank Videotape (I-VI)

Mixed Media

8 x 10 inches each

2020



What is actually inside a VHS cassette is fairly banal stuff: an iron oxide-coated magnetic Mylar tape tightly wound around two plastic spools and various other plastic parts. Utterly disposable. Focusing their attention on the Mylar tape, Gibson + Recoder poke and prod this moribund material like alchemists to see if it can be revived and transformed into something beyond itself. Once freed from its existence as mere cog in a machine—as a medium for transporting and disseminating information—what surprising new energies, narratives, and riddles does this tape contain?

Gibson + Recoder's approach to their newfound material runs the gamut from sensual—almost loving—to clinical, while welcome touches of humor and absurdity provide entry points into their conceptual enigmas. The tension between old source material and reimagined artwork is palpable and bracing.

Ultimately, Gibson + Recoder's work with the VHS cassette represents a resurrection and reincarnation, for dignity and purpose have been restored to that which has been discarded. And this is an idea that resonates with all of us: it is life-affirming, a testament to the hope of possibility and continuance in the face of our confusingly impermanent and often haphazard lives. Through these works, Gibson + Recoder are hinting at a universal energy coursing through all things, in a continual state of becoming, never stagnant, always striving to realize its full potential.

\$600 (set of 6)



Pragati Avinash Godbole

Greenbelt, MD

Bear Crossing

Glass Bottle

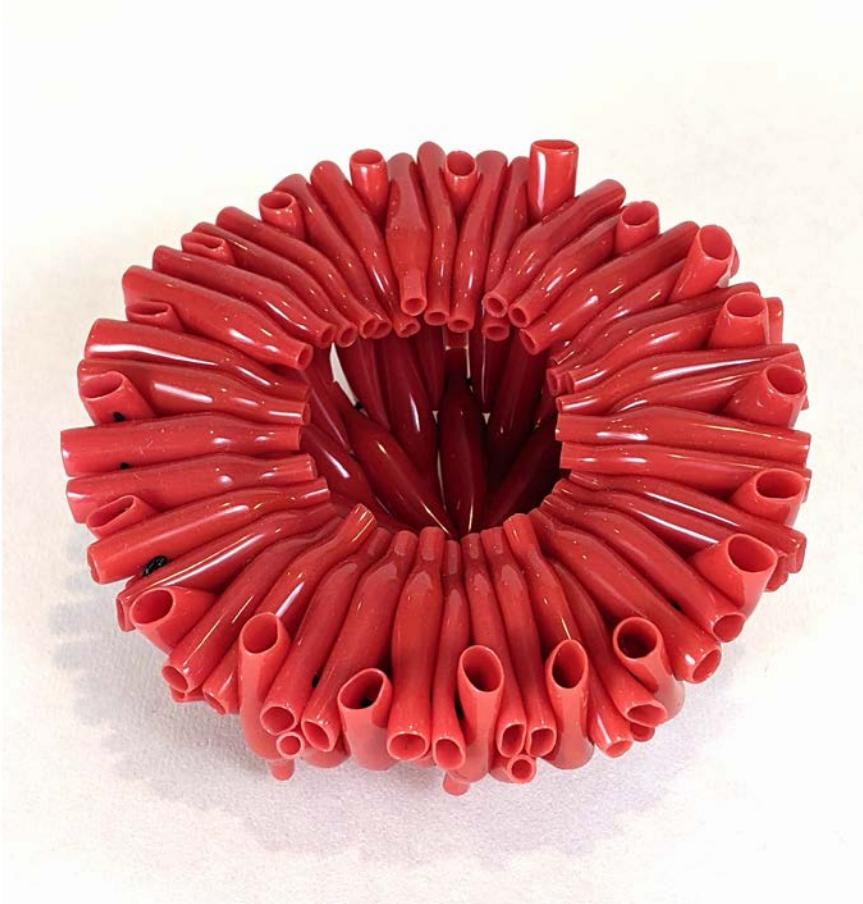
12 x 3 inches

2022

Motivated by surrounding myself with beauty and the pressing need for sustainability of human enterprise, I focus a good part of my work on discarded materials to resolve these tensions. My sustainable art works are both decorative and functional in an effort to revive, rejuvenate and reimagine prior human efforts. My choice of media to date have included discarded glass bottles and jars, ceramic tiles, acrylic paints and acrylic paint pens.

This piece is painted on a discarded Maggi Hot and Sweet tomato ketchup bottle that is a staple flavor in many an Indian household, including mine. This piece has repetitive patterns in pastel colors that harken to indigenous patterns of the American southwest and acknowledges the only bear species in the treasured Shenandoah National Park close to my home.

\$107



Kimberly Harding

Portland, ME

Sea Urchin Basket

100 Alligator Clip Insulation Covers, Cotton Braiding

5 x 5 inches

2022

Through weaving and stitching, I convert complex, intense experiences and emotions into vivid visual forms. Striving for balance, my work releases contained or hidden pain or provides solace by invoking the healing power of nature and spirit. I collect objects suffused with personal meaning and combine them with traditional and non-traditional materials using ancient fiber techniques. What many would throw away I hold onto as evidence of the invisible, incorporeal, or transitory. Each sculpture tells a story, primarily personal, yet often universal.

The insulation covers come from copper alligator clips I use to hold things together when constructing my work. They are of no use to me, but I hate to waste anything, so when I asked myself, "What can you make with 100 pieces of the same object?" the answer was clearly, "A basket, of course."

\$200



Beth Higgins

Woodbine, MD

Under the Ice

Acrylic Mixed Media, Electrical Wire, Upcycled Silica Beads

11.5 x 19 inches

2023

I am inspired by nature and how we interact within it. Much of my art is a juxtaposition of nature themes, but using recycled and upcycled materials. I am working with acrylic paint, decoupage/mixed media focusing on abstract landscapes. I also experiment by adding in upcycled materials, such as soda cans that I cut up and embossed, plastic bottles, recycled wires and other found items. I hope to draw viewers in to take a closer look at the unexpected materials and to show the beauty in throw away items. I hope to bring awareness to our consumption and how recycling is vital to our future.

\$300



Dan Hildt

Alexandria, VA

Everything, Everywhere (Tout Partout)

Repurposed Shipping Pallet, Mixed Media

48 x 36 x 4 inches

2022

\$6,400



Kaitlyn Horpedahl

Grand Rapids, MI

Grounds

Mixed Media, Coffee Packaging, Fabric Scraps, Charging Cable
18 x 18 inches
2023

Kaitlyn is a person who loves to make things. She has a varied theatrical properties background including many seasons with The Santa Fe Opera and dozens of Broadway and Off-Broadway shows. While working on upholstery and other projects, she often felt the need to rescue fabric scraps and other neat things from ending up in the trash. This has led to lots of experimenting with creating art from these saved materials.

Kaitlyn is also building a business, Kabloom Crafts, selling upcycled fabric flowers and other artwork. The signature fabric flowers give a new purpose for otherwise unwanted materials, such as quilting scraps and event table cloths.

\$125



Judith A. Hugentobler

Staten Island, NY

English Lady After Agnes

Paper Clay, Ceramic Plates and Cups, Grout

12 x 8 x 6 inches

2022

During the Pandemic it was difficult to start projects, so for inspiration, I took an online course through Greenwich House Pottery. Images featuring ancient ceramic art to contemporary ceramic art helped to motivate me and find alternative materials to work with. Seeing the examples of Asian works featuring mosaic surfaces, encouraged me to find a similar level of complexity in my portrait sculpture. It was the connection to history evident in those images, that drew me to apply broken antique ceramic cups, saucers and plates as a surface treatment.

The hollow figure was created from Paper Clay and bisque fired. It vaguely represents a relative of my father, Agnes who immigrated from Europe to work in Washington DC. She was very outgoing and loved travel and gardening. The mosaic sculpture became a way that I could pay homage to her, in a dignified manner.

I have continued to create three dimensional mosaics, from found ceramic objects, as it provides an alternative to a glazed or slick surface. Working through these processes is time consuming, however the results can be surprisingly beautiful. At the moment all my three-dimensional forms are produced with Paper Clay.

\$1,200



Alexis Irby

Columbia, MD

Lost Shards

Broken Glass Pieces

7 x 8.5 x 6.5 inches

2022

Chosen materials are a direct influence on my creations. I bring my love for nature into my work by combining found natural objects as well. The process of seeking objects is exploratory and spontaneous: sometimes I set out on a walk with the intention of collecting something specific, like twigs or river glass. These treasure hunts almost always result in additional materials being found along the way. Other times, I am simply waiting for the unexpected, perfect timing of coming across an object that sparks my interest. Qualities of the object draw my attention, such as the color, texture, or even the location it was found. Patterns and repetition are elements highlighted in my work.

Composed of found objects, natural materials, and crafted elements, my sculptures are artifacts which document aspects of humanity in absurd and ambiguous combinations.

\$215



Jeremy Jones

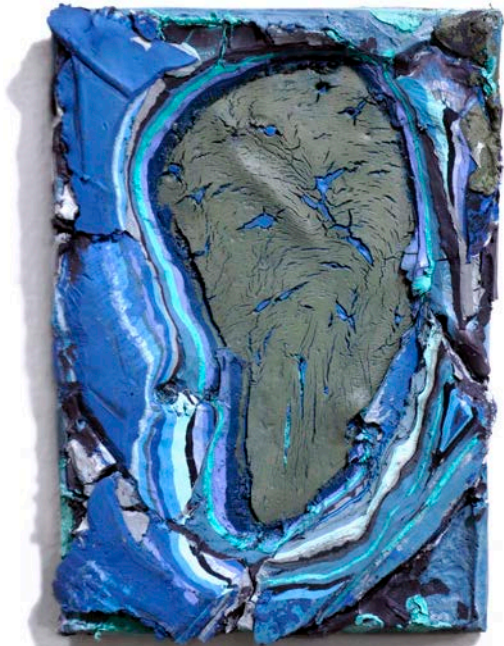
New Brighton, MN

Red Hot Ritalin Riders

Cone 6 Stoneware, Underglaze, Glaze, Found Objects and Cast Resin
18 x 10 x 10 inches
2021

My work investigates the varied spaces of parenthood and seeks to enshrine the everyday moments of child rearing. As a parent/artist immersed in the trenches of helping to raise two young children, the fleeting transformations of a child's growth and development are both magical and bittersweet. I create toy-like sculptures and assemblages that utilize clay, mixed media, found objects and digital technologies to physically and mentally preserve those moments that you can't get back.

\$650



Todd Jones

Raleigh, NC

Imprint 1

Discarded/Mistint House Paint

10 x 7 inches

2022

Imprint 2

Discarded/Mistint House Paint

10 x 7 inches

2022



Discarded and mistint house paints are manifestations of culture as they are forgotten in basements, garages, and closets and left behind by previous owners. Disconnected from the original owners and their intentions, mistint house paints are imbued with invisible individual memory and comprise a visible cultural history. House paints can add desirability, enhance a home's sophistication, or create comfort in one's limited space. Infinite color choices make house paints an identity-driven good in a culture with an overwhelming supply of consumer products meant to attract buyers who wish to have something exclusive. These novelties, however, have an ever-shorter lifespan as consumers continually chase the next best self-improvement.

Salvaging and molding layers of paint into newfound forms, these stratifications expose remnants and the foundation of their previous lives. I reformulate the discarded and mistint paints into a visual record of cultural history through material transformations by pouring numerous layers to create strata-like forms that mimic natural sedimentation. The new relationship of each color layer is exposed through excavation and creates a cultural snapshot that examines the development of our society through patterns of culture/identity shedding. These reconstructed objects focus on abandoned materials, critiquing the excessive waste of our contemporary consumerist ideology.

\$280 each



Katie Kameen

Graniteville, SC

Brightside

Necklace, Used Plastic Objects, Plastic Thread, Toys, Trimmer Line

17 x 6 inches

2021

Blue Picnic

Necklace, Used Plastic Objects, Plastic Thread, Synthetic Gems

15.5 x 6 inches

2021

My studio process revolves around inventive play as I discover compositions by cutting, deconstructing, and rearranging objects. My work is built on my fascination with an object's potential to be used beyond its intended function. I collect secondhand and post-consumer plastics, like vintage dishes and children's toys, and by using these familiar materials I am inviting the viewer to consider their relationship with plastics and everyday objects. My work focuses on creating abstractions that playfully interpret personal experiences and emotions. I combine elements of self-portraiture with the stories embedded in these objects. Each wearable sculpture communicates a feeling, an action, or a place. I think about the colors and forms interacting with each other like characters: joining together, separating, or moving beyond their past and becoming something new.

\$300 each



Sanzi Kermes

Baltimore, MD

II

Collage, Screen Print, Wood Block Print on Repurposed Room Divider

54 x 46 inches

2018

Blinds

Repurposed Window Blinds, Wood Block Print

52 x 78 x 3 inches

2023

My art practice pays homage to a favorite game: Scrabble. I screen print the pattern of the finished game onto various materials, then interweave these images with senryu (a kind of haiku), which I write using the words played during that game.

A central component of my varied projects is focused on the media that I choose — that it is recycled, repurposed, and made into an art object. For instance, a broken room divider is repaired and collaged with prints and wood block type to mimic one of my Scrabble games documented and played.

\$1,800 for II

\$1,600 for Blinds



kHyal

Bridgeport, CT

Crimes Against Nature 4 Money

Reclaimed Toys, Found Objects, Ocean Plastics, Repurposed Plastic and Plywood

17 x 17 x 5 inches

2023



Complex, and unclassifiable, kHyal's mixed media work riffs off of pop culture icons and performs like a Rorschach Test in a behavioral science lab, tugging at the neurons of each viewer, and born to challenge perceptions. Using ordinary objects snatched from dumpsters, recycle centers, flea markets, tag sales, thrift stores, the ocean and the street — assembled with raw precision in a dazzling cacophony of visual clutter — each piece decidedly explodes the human-centric flaws, foibles and sometimes tragic outcomes of a plastic society.

The work speaks to our imperfections and glazed ideals, actions taken on that which we once professed to love. What we aspired to yesterday, is what we throw away today — leaving our emotional bonds, saliva, bite marks and fingerprints behind — often on objects made from materials that will never decompose, and would otherwise be left to the landfills, in shapes we form attachments to, then get bored of because they have no real meaning.

kHyal's work is an archeological dig, an observation of the mess we call mankind, in a rearrangement of the discarded ordinary into an awkward form of self-portraiture through vignettes of childhood memory, sometimes blended with current events. Here, we journey into microcosms where what was unwanted, rejected and discarded becomes elevated and seen anew — bringing with it an awareness of the urgency for action.

\$6,500

Marty Koelsch

Baltimore, MD

Conduit A/Corrected Oxbow

Rusted Steel Pipe, Charcoal, Pine Lumber

48 x 60 x 30 inches

2023



These objects were removed from the Jones Falls River in Baltimore, Maryland. The river has a storied history of misuse and neglect, dating back to the early colonialization in the 17th century and the incessant floods of the 18th and 19th centuries. The river has been tokenized as merely a resource: a tool to power mills and push industry. Akin to rivers globally, the consequence of its industrialization is rampant toxicity. As concrete continues to replace the live edge of the river, the water is left with nowhere to go. Catastrophic floods and toxic water have frequented the lives of locals and persist today.

The river is a collection hub for Baltimore's lost objects: clothing, construction debris, scooters, mattresses, and plastic, amongst others, wash up on the shores of the river. I found these objects following a simple effort to show love to the river. Over time, I am enamored with their state of transformation and use them to provoke questions about the history of the river. They're also intended to incite thoughts about our collective futures as we are inherently tied to these waters.

My art practice advocates for both humans and nonhumans, because our relationships are reciprocal. The water flows through me as much as I flow through it; the current helps me determine where I end up. I tell stories about this symbiosis and visualize alternative futures.

NFS

Gail S. Kotel

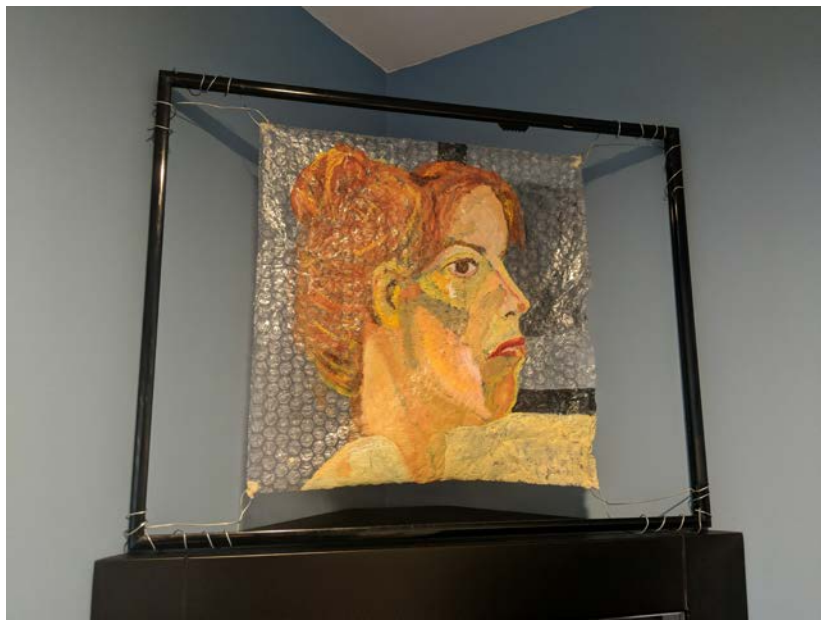
Philadelphia, PA

Suspended Dancer

Oil on Bubblewrap, Armiture Wire, Found Frame

15 x 18 inches

2017



As an upcycling portrait artist, her work brings awareness to environmental waste by using found materials that most people overlook and throw away. Other people's garbage becomes her canvas and she hopes to call attention to wasteful packaging with her creative artmaking. In our disposable world there is so much packaging everywhere overwhelming the earth, reframing this waste by having to look through the bubbles or glass to see the portrait gives cause for thought.

Like all women, Gail has spent her life being looked at and judged and in turn judging herself and her looks. The face behind something creates a barrier for the viewer and plays with the idea of voyeur and voyee. When we look at someone through something, we are forced to actively look and therefore are more aware of our gaze. There is a landscape within a face, planes of color, a million shapes forming a geography full of endless emotions. The lives lived are stored in the eyes, mouth and cheekbones. Gail never tires of painting portraits, finding her medium in repurposed materials.

\$1,250



Lyubava Kroll

New York, NY

Cloudy Skies

Gouache on Cardboard

15.5 x 13 inches

2023

My work focuses on nature, environment and sustainability. This collection explores topophilia — our cognitive ties to a place and the ensuing bonds between our environment and our sense of belonging.

Commercial cardboard boxes are repurposed as canvases for my compositions; each work contrasts human figures in unnaturally blue skin tones with depictions of flora or fauna. These interplays serve as a metaphor for our inseparable connection to the environment. Incorporating original text and print from the boxes adds depth and intertwines remnants of their previous life with a new narrative. By infusing realism and capturing emotion, I yearn to inspire and foster a deeper connection to our environment.

In a world of excess and overconsumption, these pieces demonstrate the transformative potential of art. I encourage the audience to reconsider the value placed on seemingly unusable objects and their relationship with the environment.

\$400



Nichole Leavy

Lake Shore, MD

Never My Burden

Found Object Assemblage

26 x 22 x 6 inches

2023

I'm mostly drawn to toys and books as raw material for my assemblage work. These objects were manufactured to be tools to spark imagination, but they are often only used for a short period of time before they are judged finished or outgrown and then thrown away.

I am inspired by the forms, the textures, the symbolism and the nostalgia that these objects possess. I feel they are far from used up. I salvage materials from trash and donations to deconstruct them, alter them with paint or clay, then recombine the parts to allow them to be seen in a new way. These magical objects still hold the power to inspire ideas, humor, or beauty.

\$625

Mike Libby

South Portland, ME

Scavenger

Handmade and Modified Scaled Objects from Wood, Metal, Paper, Plastic, Foam, Fabric, Rubber, Polymer Clay, Adhesive, Paint, Wire

17 x 8 x 27 inches

2021



In my work I play with off-center relationships between materials, culture, autobiography, biology, and artifice through sculpture, collage, and drawing. With the variety of materials in the world, and the abundance of those materials on a common level, I intentionally select ingredients from public sources (hikes, street debris, beachcombing) and my own personal use for most of the material body of my work. I like their immediacy and universality. Specific materials, altered with proper detail and process, framed within the context of a form and concept, underscore what is made from them. I think the better work has a fluidity amongst these parts, other works are accents to them.

I like playing the range of these stories and orbiting amongst different signposts. For the past 10 years my interests have spun between the themes of consumer materials, ecology, biology, architecture, and memory. A recent exploiting of scale and size in the work has allowed interesting contradictions and the figure, human and animal, is emerging slightly, acting as a surrogate for biology and a natural history that perseveres through change. Showing a universal character, subject to the disruption of it's material makeup but still advancing. In other instances, architecture and the idea of a building or a manufactured space is investigated making a material stage for a non corporeal character and idea to exist within.

\$11,000



Joi Lowe

California, MD

All That Glitters

Driftwood, Plastic, Wire

47 x 40 inches

2023

This piece was created to showcase how beauty can be found in everyday objects. Using all parts of the bottle reduces waste while serving as a playful medium. The title suggests, "All that glitters is not gold" however, with a bit of imagination and sequins, beauty can be found in items we easily dispose of. This was created with the hopes of inspiring others to reimagine and repurpose!

\$400



Dana Mano-Flank

San Carlos, CA

A Chance of Rain

Mixed Media
16 x 20 inches
2020

Boundless

Mixed Media
16 x 20 inches
2019



Dana is an artist with a focus on nature who incorporates the wabi-sabi aesthetic in her compositions. Wabi-sabi is a traditional Japanese aesthetic which signifies acceptance of transience and imperfection. In her mixed-media paintings, Dana incorporates wabi-sabi to capture the small and simple beauty of nature. A conscious effort to honor the mundane and incidental is part of Dana's artistic philosophy. She embraces the shapes, textures and colors of materials that come from the earth and are embedded with age. She combines these natural elements with pigments and pastes and recreates organic textures on her canvases. She wants the viewer to be drawn into the work and contemplate our fragile connection with nature as well as the moral weight of our influence on it.

NFS



Donnelly Marks

Long Island City, NY

Brut Construction with Twine

Photographic Archival Inks on Watercolor Paper

16 x 13 inches

2023

Crushed cardboard, rough concrete and timeworn, throwaway things are the raw materials that star in my artwork. They become metaphors for the inner spirit, transformed in unexpected ways and given a new and surprising life.

\$375



Gail Meyers

Richmond Hill, NY

Pulsar

Mixed Media and Found Objects

15 x 14 x 13.5 inches

2023

I create geometric mixed media constructions by altering and combining up-cycled materials and vintage objects. I merge opposites; hard and soft, raw and painted, old and new.

My art has been an ongoing exploration of layering colors and shapes, the interaction of negative and positive space, and the combining of 2- and 3-dimensional forms. This has led further to experimentation with light, shadow, and movement, and how they affect the experience of the work.

Lately I have become fascinated by the possibilities of string and its incorporation into the circular form.

\$350

Deborah Sherron Miller

Savannah, GA



Violet Cityscape

Acrylic Paint, Computer Parts, Paper, Toys, Jewelry, Tools, Hardware, Keys, Plastic Packaging, Disposable Utensils

5.5 x 14 inches

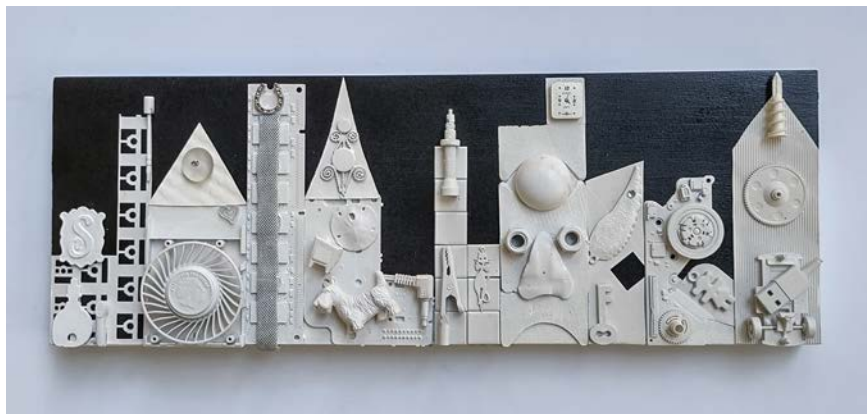
2023

Cityscape in Black and White

Acrylic Paint, Computer Parts, Paper, Toys, Jewelry, Tools, Hardware, Keys, Wood

5.5 x 15.5 inches

2021



Using reclaimed materials allows me to explore boundaries outside of traditional art mediums. I reshape ordinary trash and unwanted materials into a re-imagined vision of the world around me. A broken comb becomes a porch railing. An abandoned keyboard becomes a container ship. A discarded marathon medal transforms into the body of a tropical fish. Through my art, I invite the viewer to embark on an “eye spy” journey to find the smallest treasures in life, while expanding their thoughts on how we can reduce our impact by re-visioning the trash we create.

Living in southern coastal Georgia, Deborah is particularly mindful of the impact of garbage on our oceans and waterways. “Creating seascapes and fish from litter and other reclaimed materials exemplifies my commitment to repurposing materials otherwise destined for a landfill while highlighting the potential to envision a more sustainable and thoughtful world.”

\$250 Each



Debra Mixon Holliday

St. Augustine, FL

Pelican and the Sky No. 1

Collagraph Etching from Discarded Packaging

14 x 15.5 inches

2022

Pelican and the Sky No.2

Collagraph Etching from Discarded Packaging

15 x 17 inches

2022

My work reflects my keen interest in the natural world directly around us and our relationship to it. I use a low tech, low toxicity and non-traditional method of printmaking method called collagraph etching (collage + graph). In this approach, materials such as packaging and mat board are used to create plates that hold ink through linework, shapes, and textures. The plates themselves sometimes become as interesting as the pulled print and can even stand as works themselves, even when the print doesn't work out. This approach allows me to utilize humble materials to create work to spotlight nature with respect and reverence and perhaps even a dash of humor.

\$235 for Pelican and the Sky No. 1

\$255 for Pelican and the Sky No. 2





Michaela Elaine Moran

Long Valley, NJ

Drapery

Recycled Fabric, Cyanotype, Natural Dyes

48 x 36 x 4 inches

2023

Michaela Moran is a New Jersey-based artist, who passionately embraces sustainability in her art practice, predominantly working with printmaking and fabric while continuously exploring diverse materials. Committed to fostering a non-toxic studio environment, she strives to give back to the Earth that inspires her creations. Drawing inspiration from her life experiences, particularly childhood memories and the concept of home, Moran's art reflects a harmonious blend of eco-consciousness, material exploration, and a deeply personal narrative. Informed by her creative process, each piece reflects her commitment to both drawing from nature and using nature as material.

NFS



Marcella Morgese

Knoxville, MD

Blue Orbit

Welded and Found Steel, Wire Fencing

25 x 29 x 6 inches

2020

My work has a strong connection to the natural elements. The shapes that emerge relate to forms found in nature and circumstances resulting from the force of nature. Often there are remnant animal bones and skeletal boat remains that have weathered through time. What is left are traces of the past and fragments of history. Nature is both powerful and destructive, but there is beauty in what remains.

I use discarded materials and incorporate the steel remnants, wire, cable and found objects to create contemporary sculpture. The spherical shapes create a sense of the positive and negative with an emphasis on movement. I strive to develop work that has a sense of continuity, yet with each new piece, I challenge myself in my approach, form and technique.

My work encourages the public to rethink how materials can be reused and reconfigured to create contemporary sculpture.

\$6,000

Kelly Murray

Wallingford, PA

Picnic on the Water

Mixed Media, Acrylic on Paper Featuring Vintage Postcard

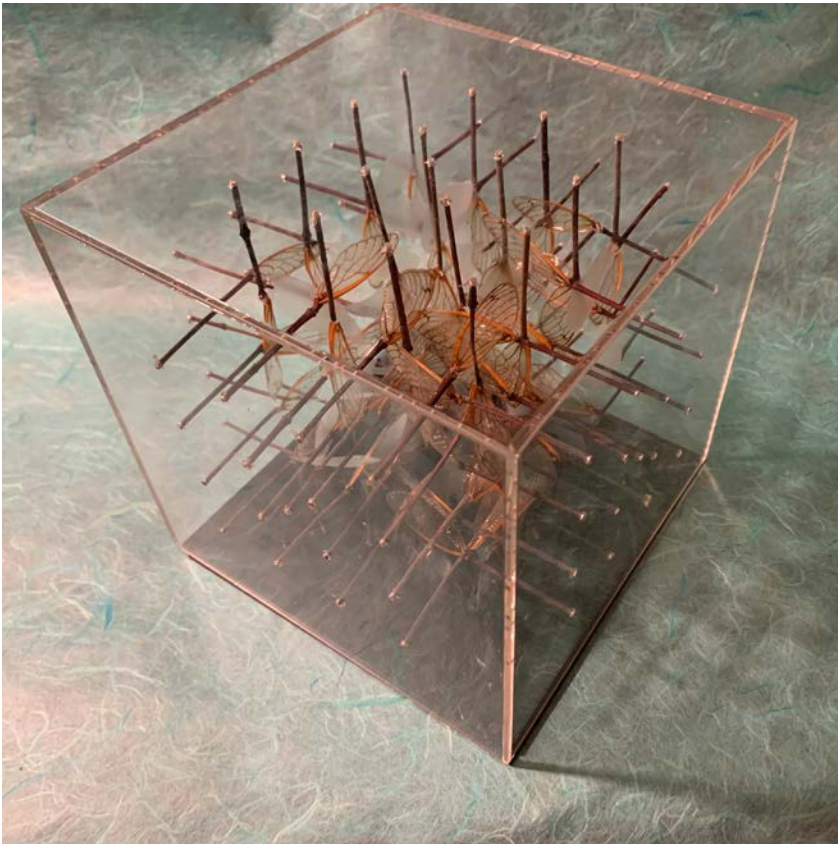
11 x 14 inches

2023



I am a multidisciplinary artist whose visual work explores elements of history, place, and time. My postcard paintings are both an act of artistic expression and historic preservation. Each piece features an antique postcard repurposed into a new landscape painting, whereby its existing image is expanded into a new scene -- creating a wholly original artwork where the past and present meet. Each painting is varnished for protection, placed under glass, and encased in a custom frame made with reclaimed wood. As an artist, my goal is to celebrate the antique postcards while also exploring the correspondence practices of those who sent and received them over 100 years ago. Many of the postcards featured in this series are from the turn of the 20th century, a time known as "The Golden Age of Postcards", which lasted from 1890 to 1915. During this time, postcards had reached unprecedented heights in popularity and design; their imagery was vivid and ornate, and the messages written on their backs reveal the complexities of daily life of the time -- from simple greetings to heartfelt declarations of love. Through my postcard paintings, I hope to provide the viewer with a visually beautiful landscape, while offering a peek into the past and inspiring an appreciation for written correspondence.

\$350



Jonathan Ottke

Burke, VA

Generation

Acrylic Box, Twigs, Cicada Wings, Letter Windows

6 x 6 x 6 inches

2022

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



Phil Ouellette

Arundel, ME

Big Wave

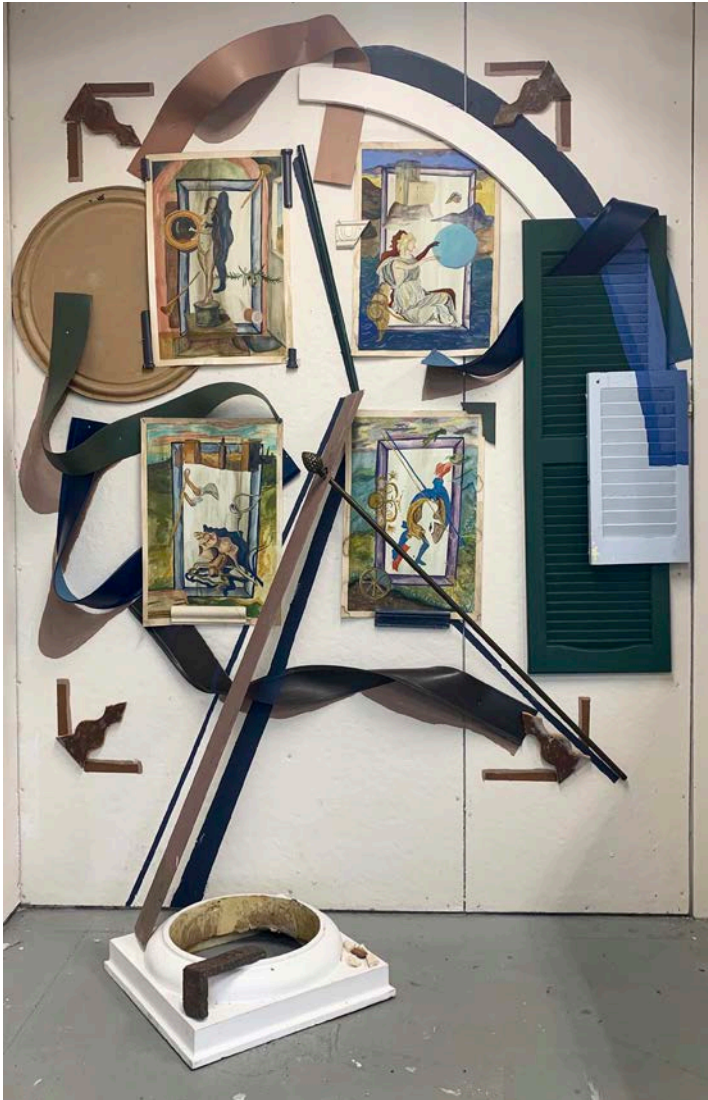
1815 Barn Beam, Barbed Wire

29 x 11 x 8 inches

2022

Creation is personal. Going public is terrifying. Allowing others to see the “cool” of the creation and actually desire a piece must be euphoric, unforgettable, but again, terrifying. I lean towards rust, towards debris, towards the unwanted and when they all collaborate together; the outcome is a piece that stands on its own.

\$1,700



Isabel Pardo

Baltimore, MD

Allegories

Watermedia on Paper, Rubber, Wood, Brick, Housepaint, Ceramic Tile

7 x 5 x 3 feet

2019

\$5,600



Allison Pasarew

Orlando, FL

Untitled (APP 46)

Watch Movements and Copper Wire
25 x 19 inches
2020

Untitled (APP 40)

Watch Movements and Copper Wire
13 x 13 inches
2020

Quietly invoking the industrial era of huge gears, however, the scale and delicacy conjure images of jewelry and precious objects, they are drawings in three dimensions. The objects used are precision engineered, yet, are allowed to coalesce naturally, creating an array of forms from highly structured, to organic, and fluid.

\$800 for Untitled (APP 46)

\$450 for Untitled (APP 40)





Cindy Pease Roe

Greenport, NY

Tammy

Marine Plastic Debris

14 x 13 x 26 inches

2019

My sculptures represent an unwavering amalgamation of form and material, seeking not only to repurpose waste but also to integrate discarded items actively into their reformation. Plastic debris, fishing gear, mylar, ropes, and marine upholstery converge and transmute, often to the point of being unrecognizable from their original state. These sculptural pieces, whether evoking room-sized whales or abstract configurations, serve as dual revelations. Initially captivating with their organic forms, they subsequently confront viewers with the repurposed waste woven into their very essence.

In my philosophy, art transcends aesthetics, becoming a vessel that embodies empathy, respect, and responsibility toward all life forms and ecosystems. It strives to articulate the silent suffering endured by ecosystems due to human actions. My goal is to lend a human voice to the plight of life forms affected by our actions, a voice often drowned by the devastating impact witnessed across beaches and oceans.

\$3,800



Kristina Penhoet

Washington, DC

When We Are They Are Us

Mixed Fiber and Textiles

96 x 72 x 72 inches

2023

Kristina employs fiber techniques with the incorporation of other materials (manufactured textiles, thread, glass, metal, and plastic), with her choice of medium reinforcing the themes and the tactile/visceral qualities of her work. Reflecting the themes of connectedness and experience central to her work, each piece becomes part of its environment, inviting the viewer into the experience.

For “When We are They are Us,” the artist and women of her community created strands of the work from a variety of donated, reclaimed, and recycled textile materials, each piece representing a woman’s fertility. These teenagers, young women, middle-aged mothers, and grandmothers offered their time, effort, and thoughts about their bodies and their choices. While one type of choice might come immediately to mind for some people, in speaking with these women, the artist realized how many important life choices revolve around decisions of childbearing: education, professions, housing, partnerships, and friendships, to name a few. This universality of experience is expressed in the easily executed fiber technique of crochet, as a way of connecting many women across generations. Just as many of us know someone who has crocheted, we also know someone who has experienced challenging choices related to their fecundity.

\$20,000



Laura Quattrocchi

Detroit, MI

Hope Wreath #2

Scratch Lottery Tickets, Wire, Canvas

48 x 48 inches

2021

Form is the result of energy patterns, behavior, accidents, chemical balance...

Form is always there

Possibilities are always there.

I sense energy around me.

I observe my body and how it connects to everyday life through movements.

I practice movement improvisation

I practice listening, seeing.

I practice using my hands.

I practice cleaning outside.

I practice composting.

I practice saying hi to people.

My work, at least for now, feels like a puzzle. Gathering pieces to understand the whole picture, to fix what's broken, to find what's missing.

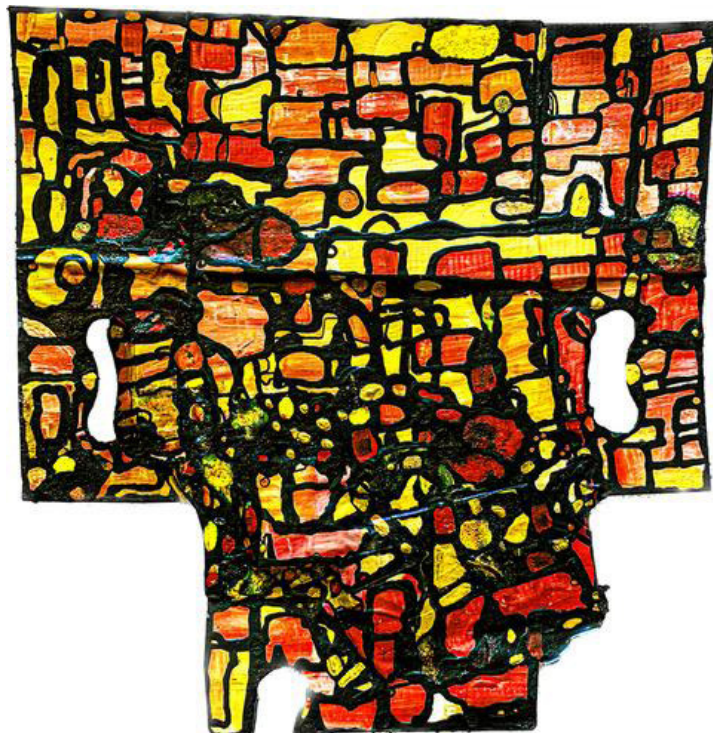
It helps me coping with the madness of the world of human beings.

It reminds me of beauty.

It keeps me hopeful.

It keeps me alert.

\$3,000



Kyle Ramseur

Macungie, PA

Stained Glass

Acrylic Paint, Liquid Acrylic and Hair Dye on Cardboard

19 x 20 inches

2023

Kyle Phillip Ramseur leverages illustration, painting and digital collage to escape the boring and mundane while expressing a respect for what has occurred and an insightful vision for what is yet to come. Kyle utilizes art to push the boundaries of illustration, seeking to create his own path via the integration of detailed line work with various shapes and forms. Instead of being limited by traditional boundaries, Kyle's mantra, "How far can I go?" makes his art a unique and fun experience!

\$295



Citlalin Rios Ortega

Greensboro, NC

Spanish Dancer

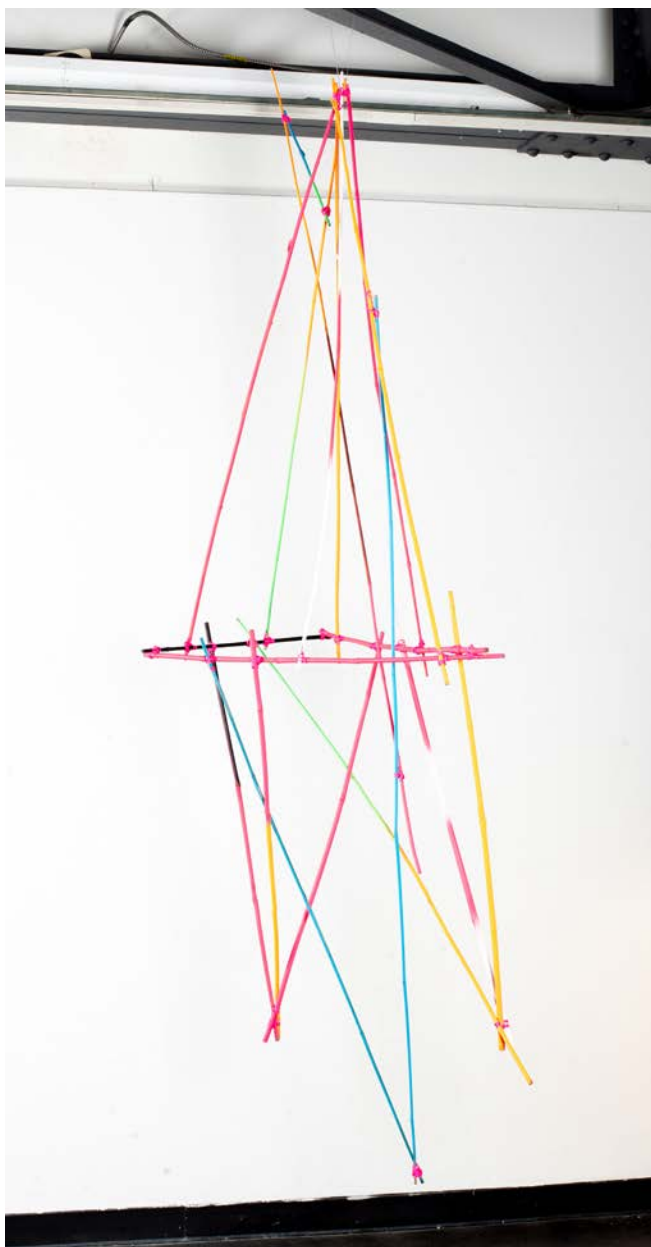
Mixed Media, Recycled Canvas, Fiber made of PET and Denim

20 x 16 inches

2023

The use of disposable and at the same time recyclable materials for the realization of this continual art, allows us to take a moment to reflect about "life" and "our own existence" today on the planet. All of my art unitizes everyday items that we offer discarded as trash giving new life as as visions of natural beauty that often we take for granted. My work is meant look at our impact on the Earth, our home, our planet continues to support the great treasure that is life.

\$380



Augustin Rosa

Baltimore, MD

Mutantechitecture V (Mobile)

Bambú, String, Acrylic

7 x 4 x 4 feet

2023

I chose bamboo because it is strong but flexible, naturally waterproof and fire-resistant, and abundant but frequently unwanted (the bamboo for this project was salvaged from private owners in the process of discarding it). I utilize a variety of traditional knots to investigate speculative building techniques for this sustainable material, with particular interest in the field of public art. My goal is to inspire individuals who might perceive public sculpture as financially out-of-reach, by prototyping cost-effective and sustainable materials.

As Mutantechitecture navigates the interplay of adaptation and mutation it becomes a manifestation for the delicate dance of assimilation and resiliency inherent in my experience as a Latine artist living in Maryland. Mutantechitecture is nomadic, able to shift and adapt to different settings, some times blending in and some times sticking out, embodying the adaptability required to navigate varied environments. Just as these objects can integrate or assert their presence, so does my hybrid identity weave between spaces, absorbing diverse influences while retaining its distinct core. As I delve deeper into this exploration, Mutantechitecture evolves not just as a personal reflection but as a shared conversation—prompting reflections on the fluidity of identity and the power of creative expression in shaping collective narratives.

\$1,500

Ernesto Ruiz Bry

Delray Beach, FL

Strong & Beautiful

Collage on Plywood

48 x 48 inches

2018

Finding beauty in something destined to trash.

... And while I cut a page and the next one inspires me; I am moved by the beauty I find in something destined to the landfill. The paper seduces me, its strength, its fragility, its versatility. When blank and empty it opens to beauty, tragedy, love, creativity - it symbolizes what will be, the possibilities are endless.

In my case, a magazine or a newspaper destined to the landfill, offers more than that, it offers colors, figures, phrases - but not simply colors, figures and phrases, it offers me the story, the drama that each color, each figure and each phrase brings with it.

It is hard to express the power that I find in a piece of printed paper destined to the landfill and to which I will give the opportunity to send a new and different message that will last over time.

\$15,000



Theda Sandiford

Kingshill, Virgin Islands

Double Dutch Beaded Braids (Red Orange Green)

Cider Six Packs, Bottlecaps Strung and Knotted with

Polyurethane Rope

55 x 72 x 8 inches

2022



Microaggressions encompass subtle, often unintentional interactions laden with hostile messages directed at historically marginalized groups.

As a Black individual, I've frequently encountered incidents where people inappropriately touch my hair without consent, reducing me to an object on display. Similarly, I've been lauded for being "articulate," a backhanded compliment that implies a presumption of intellectual incompetence among Black people. These seemingly innocuous encounters, while subtle, carry significant weight, leading to stress, anger, frustration, self-doubt, and a profound sense of powerlessness and invisibility.

In my artistic practice, I employ a blend of freeform weaving, knotting, and wrapping techniques, drawing upon memories, zip ties, vintage neckties, ribbon, yarn, paracord, rope, bottle caps, recycled fishing nets, and even shopping carts. Through repetitive and meditative processes, I seek to initiate dialogues surrounding implicit bias and stereotypes. My work serves as a medium for vanquishing these disempowering impressions, prompting reflection and introspection on the enduring impact of microaggressions in our society's collective narratives.

\$6,000



Yulia Shtern

Toronto, Ontario

Victoria Crowned Pidgeon

Upcycled Materials, Varnish Glue

10 x 8 x 8 inches

2021

The animals depicted are often species in crisis. Some of them could face extinction, some are threatened by their habitats being destroyed by human expansion and the changing climate, and some have been transplanted by humans onto new habitats that cannot cope with their presence. Portraying animals through the language of magical realism, while using materials that are commonly ignored or discarded, blends the supernatural with the ordinary, challenging the viewer's perception of what constitutes ordinary, and what constitutes supernatural and magical.

This medium mainly consists of food and postage packaging, along with pieces of non-recyclable plastic, fabric scraps, and foil. The colour of the sculptures is formed by the up-cycled material itself, without the use of paint or pigment.

The playfulness of the series is meant to provoke curiosity about nature, giving audiences a fresh way to relate to it, and to inspire a sense of enchantment and wonder for our world.

\$475



Silvia Souza

Potomac Falls, VA

Garden Life

Various Textiles and Threads

24 x 34 inches

2023

Garden Life began with a gift of two Iris panels from an old quilt. The project came together by incorporating an old French unworked needlepoint canvas and several pieces of vintage textiles, some of which were hand dyed. Some paint was added. Flowers leftover from arrangements for a family wedding were taken apart and applied. Much hand embroidery was done before placing vintage buttons, pins and small tchotchkes from around the house and studio.

The effects of climate change and consumption on this one Earth are a growing concern. In giving new life to discarded textiles I hope to highlight some of those concerns, specifically here, the decline of insects and the effect it is having on our biomass, including our plant food sources.

\$1,100



Ann Standrod

Washington, DC

22 Second Chances

Plastic, Metal, Paint

144 x 9 x 3 inches

2023

"22 Second Chances" is a bracelet of 'charms' made from used and discarded plastic food containers, gardening utensils and tools. A coat of paint, and placement on a recycled plastic chain gives them a new ornamental beauty.

NFS



Sarah Swift

Exeter, RI

Bone Church

Recycled Plastic Bags, Saran Wrap, Hand-dyed Wool and Cotton, Wire, Silk, Shells

38 x 28 inches

2022

These bodies of recycled fiber work explore the changing cycles of life within the organic world and our growing disassociation to our Earth, despite our deep primordial connection to it. My work explores the phenomena of botany and nature in contrast to “what gets left behind” from our human existence. Using recycled and repurposed materials, I explore our human impact on the Earth...our tracks; our mark; our memory.

Our trash - Our ideas. Often, our priorities of human convenience and entertainment seem to outweigh a mindful relationship with our natural world. As a species living in a technological age, we often focus on material consumption, digital image, and personal wealth, operating with a false sense of entitlement to our natural world that can only hold on for so long.

\$2,250



Dorian Traynham

Herndon, VA

Chaos, Mr. Escher!

Found Papers, Acrylic on Cradled Panel

48 x 12 inches

2020

Climbing out of my small garden and looking at the bigger picture, I am reminded daily of the fragility and resilience of the world's environment. Whatever way we believe the current state of our environment is heading, philosophically or scientifically, we must be cognizant of our footsteps.

I began researching various writings about the garden, current environmental studies and then, observing my level of impact on the environment. My reaction to all of this is a visual series combining direct observation, internet references, literature, folklore, classical mythology, found objects and memories explored through the use of acrylic paints and assemblages to remind me of my own impact on the environment. Paintings are developed with both opaque or transparent effects; some layers are further manipulated with man-made items disturbing the painted surface. In the found objects, they speak for themselves. Discarded and left forever or hopefully, recycled. Going into the 'woods' as Thoreau would say, I hope to be a positive part of the dialog about the preciousness of the our garden.

\$745



Winifred Van der Rijn

Cambridge, MA

As My Rights Are Washed Away/ Uterine Armor 10

Repurposed Menswear, Hand Forged Uterus, Water Soluble Substrate

29 x 28 inches

2023

I'm a multidisciplinary artist of opportunity. I collect materials, experiment with techniques & pursue my curiosities. I'm an artist of second chances working with predominantly repurposed materials. I'm a nose-to-tail artist committed to using all of the scrap I generate.

I consider my practice 'artistic improv' with a decidedly "Yes, and..." approach. I'm a textile artist, sometimes; a feminist artist, primarily; an experimental artist, always. Every time the world speeds up, I react by slowing down— working more & more with my hands in an attempt to balance the universe. Subversive stitching as an act of rebellion.

\$2,500



Elaine Weiner-Reed

Severn, MD

Rythmn and Blues

Welded Metal, Found Object Assemblage

29 x 13 x 13 inches

2020

My art is created to selectively reveal or conceal emotions and storylines, the implied content in a scenario communicated through form, gestural strokes, colors, and other design elements. My creative process involves analyzing and then building a character in layers, mimicking the way in which identities are formed throughout a lifetime: layer by colorful or complex layer. In my sculptures, I explore the physicality of those layers. As I explore the evolution of a character's identity, I am awed by the resiliency of the human spirit. In my paintings, I let the form and placement of figures imply subsurface content and emotion. In my figurative sculptures, I juxtapose strength and inner beauty with vulnerability and external imperfections. My found object and scrap metal assemblages leverage upcycling to capture and unleash improvisational musical notes evocative of transcendence. Monuments to life and its journey, my works resurrect feelings of transience, mystery, and hope. Highlighting the imperfect in a world that embraces limited definitions of beauty, my intent is to challenge those perceptions and leading to redefining BEAUTY in the 21st Century.

\$3,500



Marc Zaref

Norwalk, CT

Untitled Spherescape

Wood, Cement, Copper, Steel, Gravel

60 x 60 x 60 inches

2021

A multidisciplinary artist, I am known to some as a sculptor, others as a painter, and many as a designer. Drawing is the foundation of my processes, and is apparent in my work on paper, through playful assemblages of forged and welded steel. My skills are paired with comfort and knowledge of working with an extensive palette of methods and materials. This enables me to freely articulate ideas and expressions in two and three dimensions.

I compose found and fabricated objects and thematically create a reaction with a single or various spherical element(s). Imaginary surreal landscapes and/or gatherings of characters rely on each other to evoke a story. While some elements create a visual tension defying gravity, visual comfort is soothed when the overall composition makes sense. I build and then subtract only the necessary elements to leave room for the viewer to “finish” the story

\$6,000

Susan Zimmerman

El Cerrito, CA

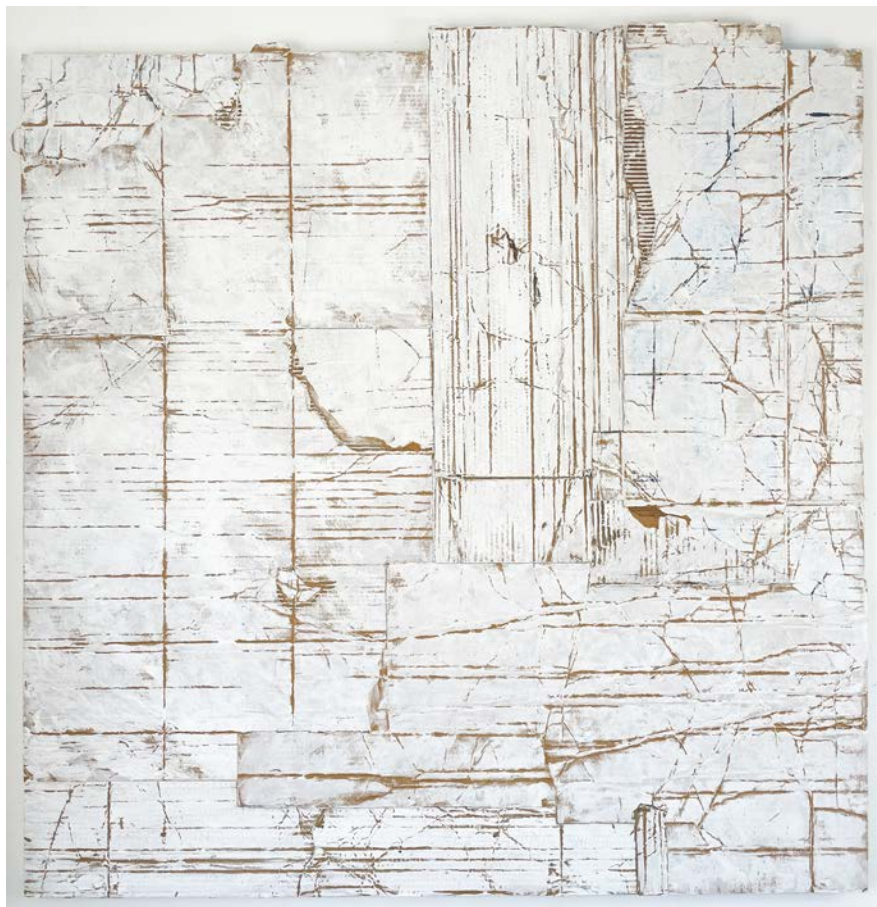
Metamorphosis #2

Polypropylene Shoppings Bags, Thread, Handmade Paper Yarn, Paper Cord,
Gesso, Acrylic Paint
31 x 32 inches
2020

The deconstruction and reconfiguration of existing materials has made me more aware of the magical process of transformation, and I found myself referencing this process by allowing ghosts of the original materials to be visible without necessarily revealing their origin, as in the case of my series with recycled polypropylene shopping bags. Cutting up colorful shopping bags with strong graphic images and text, I became fascinated by how the newly rendered strips and tubes took on a life of their own and now barely resembled the parent material in terms of graphic design. As a mixed media fiber artist, I used familiar techniques, such as stitching, stuffing, and weaving to create compositions from these shopping bags.

\$1,200





Barbara Ziselberger

Silver Spring, MD

A Calm Came Over Her

Cardboard, Gesso on Hardwood Panel

50 x 48 inches

2020

I make abstract collage paintings.
 A weathered sign,
 a fragment of an abandoned painting,
 a torn cardboard box that carried items
 precious or mundane,
 I am drawn to the things that go unnoticed.
 When I bring these into the work
 along with paint
 and ink
 they are transformed
 through works that are quirky,
 beautifully flawed,
 and hopeful.

\$3,800

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