

Annmarie Sculpture Garden & Arts Center Presents:

Imaginary Worlds

Invented Spaces and Places

May 9, 2025 - September 21, 2025



Detail of "Liminal"
by Taylor Moon Castagnari

Kay Daugherty Gallery
13470 Dowell Rd. Solomons MD, 20688

About the Juror, Margaret Weitekamp

Dr. Margaret A. Weitekamp serves as chair for the Department of Space History at the Smithsonian's National Air and Space Museum, and curates the Museum's social and cultural history of spaceflight collection, more than 5,000 artifacts that include both space memorabilia and space science fiction objects. These everyday mementos of the space age complete the story about spaceflight told by the Museum's collection of space hardware and technologies. Her book, *Space Craze: America's Enduring Fascination with Real and Imagined*



Spaceflight (2022), is directly based on that work. *Space Craze* has been recognized with a Secretary's Research Prize from the Smithsonian Institution, and the 2024 Gardner-Lasser Aerospace History Literature Award from the American Institute for Aeronautics and Astronautics (AIAA).

With Matthew Shindell, she revised and expanded *Spaceships: An Illustrated History of the Real and Imagined* (2023). She is the author of numerous scholarly articles as well as *Right Stuff*, *Wrong Sex: America's First Women in Space Program*, which won the Eugene M. Emme Award for Astronautical Literature from the American Astronautical Society. In addition, she wrote an award-winning children's picture book *Pluto's Secret: An Icy World's Tale of Discovery* (2013), in collaboration with David DeVorkin, with illustrations by Diane Kidd. Her newest project is a comparative study of 21st century renovations of science and technology museums around the world. She's also exploring the material history of the space monkey, Able, from 1959.

Weitekamp earned a BA from the University of Pittsburgh and an MA and PhD in history from Cornell University. During her graduate work, she was a Mellon fellow in the humanities and spent a year in residence at the NASA Headquarters History Office in Washington, D.C. as the American Historical Association / NASA Aerospace History Fellow.

Juror Statement

As the chair of the Department of Space History at the Smithsonian's National Air and Space Museum, I was honored to be asked to serve as the juror for this show, "Imaginary Worlds: Invented Spaces & Places." As a curator, I am responsible for the Museum's memorabilia of the actual space program as well as any space science fiction artifacts. These everyday mementos of the space age—which include toys and games, medals and awards, buttons and pins, as well as comics and trading cards—complete the story about spaceflight told by the Museum's collection of space hardware and technologies. By working with souvenirs of spaceflight ambitions as well as analyzing the playthings associated with space-themed fictions, I've thought a lot about how other worlds can be imagined.

As a cultural historian, I'm fascinated by how often our visions of distant places really reflect deep seated assumptions about who we are right here, right now. Many of the works chosen for this show contain some representation of houses or cityscapes, often in unexpected places or depicted using unusual textures and techniques. They ask us to take a fresh look at the world we think we know. With unusual juxtapositions or creative choices of materials, these artists prompt us to rethink landscapes, or cityscapes, or underwater tableaux.

As a historian of spaceflight, I found myself particularly drawn to depictions that combined the celestial with the everyday. And to visions that were arresting in their bold uses of color—or that drew me into delicate moments of tranquility. Over and over, each in a different way, these artworks ask us to envision ourselves in their imagined places. The shapes and forms invite us in further, as we imagine our own movement across, into, or through their invented landscapes.

I hope that you enjoy the wonderful variety of approaches that these artists brought to the theme. It's been a fascinating journey to explore with them.

Margaret A. Weitekamp, PhD
Curator and Department Chair
Smithsonian's National Air and Space Museum
Washington, DC





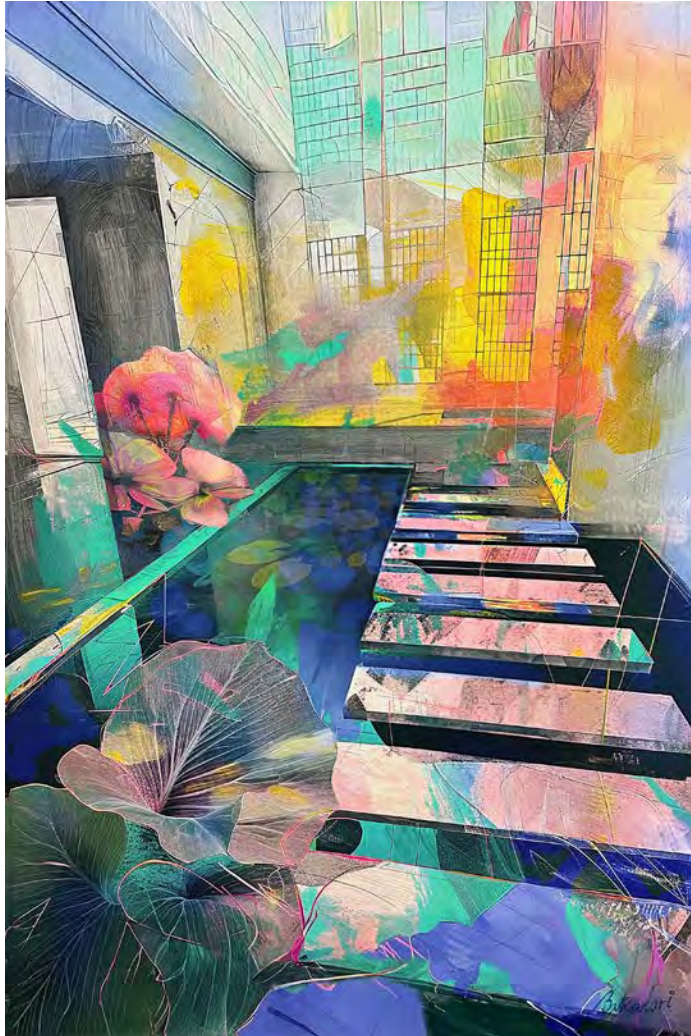












Abol Bahadori

Annandale, VA

**Juror Award
Winner**

Inner Garden

Watercolor, Gouache, Dry Pastel, Ink and Pigment Print on Wood

36 x 24 inches

2024

We view the world using our eyes, which have a limited color spectrum and depth of vision. But what if we had compound eyes like insects, sonar capabilities like dolphins, or even used smell and other senses to receive our vision? As an artist, I am interested in the void between the known and the unknown.

For me, art is a doorway to the subconscious, and color is the key. My artistic process is a spiritual journey through the colors that occur to my eyes as composers would hear the notes in their ears. The process is spontaneous. It happens outside of the realm of self and intellect. Forms come in to represent the colors. More than an artist, I consider myself a medium to provide the observer (including myself) access to the unknown or the forgotten. My art is successful only when each viewer sees their own story in it and makes a deeper connection to the self and the universe through it. Listening to what others see in my paintings, I am continually surprised by our shared collective memory.

\$1,800



Terra Bayliss

Odenton, MD

If You Could Draw Your Thoughts, What Would They Look Like?

Alcohol Ink on Paper

13 x 16 inches

2025

I am drawn to the current of emotion, translating them into color, texture, and form. Constructing abstract, imagined landscapes shaped by intuition. I seek to balance chaos with control. Inviting the viewer to build their own personal experience and project their own reflections onto the canvas. The process is rarely mapped in advance, instead, it unfolds organically, guided by the emotions of the moment. Art has long been my tool to process life's complexities. Each work becomes a snapshot of an internal journey, a tangible representation of the ever-shifting currents within. I see them as maps of unseen worlds. Each piece is a visual record of the changing spaces within the mind. They are unique portals into internal landscapes where vulnerability, complexity and connection coexist.

I hope that when viewers encounter my work, they are encouraged to pause, breathe, and recognize their own inner worlds landscapes back at them. In a fast-paced world, these moments of reflection feel like small acts of resistance. Spaces where vulnerability and connection can flourish. Through my work, I invite others to explore their own emotional landscapes and perhaps recognize something familiar within the currents I share.

\$700

**Tracy Bensing**

Chesapeake Beach, MD

Celestial Cetacean

Oil on Canvas

36 x 48 inches

2023

A Magical creature in the most fantastic fluid world more imagined than explored. Star dust splashed with ocean water shimmers into space as a world above is discovered and a connection to the Celestial with Cetacean is made.

\$4,500



Eli Bezimansky

Staten Island, NY

Centaur

Bronze

20 x 9 x 13 inches

2021

I'm an artist print maker specializing in etchings. The theme of self-introspection is crucial to my art, since I believe that only by delving into the enigmas of the self can an individual truly engage with the world and bring about change in a profound, meaningful way.

Though I consider myself primarily a Symbolist, my art draws on a wide variety of mythologies, worldviews, religions, and literary traditions, both ancient and modern, ranging from Buddhism to Eastern-European folklore.

\$6,000



David Bookbinder

Accokeek, MD

Hingewood City and Tower

Wood

16 x 14 x 6 inches

2022

I refer to the art I make as “art without ego”, since I don’t create it so much as show people what already exists. One example of what is already there is “hingewood.” When a tree is cut down, the “hinge” is the line along which the trunk (literally) tears itself free from the stump, leaving both the stump and the end of the trunk with a cityscape of towers and spires; you can find hingewood on most tree stumps. Along with its intrinsic beauty, hingewood is uniquely commemorative in two ways. Wood that has become a work of art, a piece of furniture, or even a house, may be beautiful, but it does not evoke the tree from which it came the way hingewood does. At the same time, hingewood memorializes its own creation and reminds us it is the product of human activity.

\$400



Trudy Borenstein-Sugiura

Princeton, NJ

Scenes From the Floating World

Cut Paper Collage

11 x 14 inches

2024

This work from the series "History Lessons" presents an analog paper collage that recontextualizes and reimagines a major period in world history, offering a fresh lens on the past through irony, invention and reinterpretation.

In this piece, familiar figures, symbols, and narratives are subverted, offering new perspectives on historical events, real and imagined, and cultural shifts. The collages invite viewers to reflect on how history is constructed, questioned, and repurposed. The works provoke thought about the stories we inherit, and how different narratives are shaped over time. Each piece encourages a fresh interpretation of history and invites audiences to reconsider the fragments of time that define our collective historical viewpoints.

\$1,200



Jesse Foley Brink

Los Angeles, CA



Snowy Cliff in Blue Velvet Sky

Stone, Ceramic, Wood, Fabric

8.5 x 7 inches

2025

For me, all my pieces are portraits of solitude – reflecting in varying degrees the strength of individuality and the corrosive effects of isolation. But, ideally, each work is open enough to connect with the viewer emotionally on their own terms and reflect their own point of view. Aesthetically, I strive to create work that feels slightly out of time and place, as though each is an artifact from a design past that never quite happened. Although the results often have a vaguely Scandinavian mid-century modern vibe, early American folk art is my primary inspiration.

\$120



Taylor Moon Castagnari

San Bernadino, CA

Final Stop

Photographic Work Printed on Metal

24 x 36 inches

2024

Limimall

Photographic Work Printed on Metal

24 x 36 inches

2024

In the photographic series, "Dreams and Liminality," I suspended myself from a hammock, representing the thin veil between dreams and reality and the space between the heavens and the Earth. Moreover, the hammock simultaneously functions as a sort of blanket, tether, and crutch. Liminal environments are portrayed in the background of these digital prints, namely doctor's offices, bus stations, grocery stores, and airports, creating a metaphor for the subconscious. I sought to activate banal environments where I tend to get lost in my imagination. The aerial hammock, a circus act akin to aerial silks, is a means of performance. I am elevating the act of everyday pedestrian performance simultaneously. Piggybacking off of the "main character era" trend, I am juxtaposing elements of fiction, or surrealist dreams, and nonfiction, or lived experiences.

\$1,500 Each





Sermin Ciddi

Alexandria, VA

A Single Moment in the Circle of Life

Acrylic on Canvas

48 x 48 inches

2024

I am contemporary Ottoman miniature (minyatür) artist; who persistently explores subjects of cityscapes, monuments and nature, in a comparable way to how an Ottoman chronicler would attempt to portray our environment today. Motivated by the word “esperanto”, I am committed to preserving the legacy of memories. I depict places that I have lived in, visited and already reside in. I portray cities and nature as I see them today, and the way I want to perceive them, as well as bring into focus the parts that I want the observer to see, and hopefully feel.

The miniature painting style helps me embrace contemporary techniques while allowing me to remain loyal to my Turkish cultural roots. My artwork gives a voice to what I can't convey to my audiences through words: spaces, hope and time that thrive inside and exist around us. Sometimes, it's not possible to reach these spaces, which are presented through only perspectives. Regardless; my goal has always been to make my work relatable to individuals across the globe, in the hope of building cultural bridges that overcome our divisions and fears. My work stands for hope across domains of adversity.

\$8,200



Rick Clement

Sterling, VA

Angels and Whales

Marble

24 x 6 x 6 inches

2024

My approach to stone sculpture varies widely and goes from a figurative, representational relief style all the way to a non-representational in the round modern free form sculpture. The tools used to complete a sculpture are a hammer, chisels, files and sanding blocks and the method I use to carve is direct stone carving. The basic principle that I start with when carving marble is that movement in space creates forms. As carving begins a rhythmic movement begins through which forms develop out of the process of carving. This movement is similar to the movement of rivers and wind over the fields and mountains. You can also see this movement in the swirling lines of a fingerprint. I go with the rhythm and allow the forms to evolve from the process and movement of carving the stone. When engraving an image onto a river rock, I will choose a stone which inspires the form of a turtle, fish or whatever becomes the subject of the work. I normally use detailed sketches as references while carving these figurative works.

\$22,200



Walter Crump

Weston, MA

Empire 5

Inkjet Archival Print
18 x 19 inches
2025

Empire 3

Inkjet Archival Print
19 x 18 inches
2025

I explore alternative ways in which cameras see the world. Trained as a painter and printmaker, I gradually mastered the art of photography when in 1986 I was asked to teach photography at my school. Previously, I had never worked in a darkroom. I became fascinated with the possibilities of extending my vision through photography and began to concentrate on alternative ways to photograph, using both traditional cameras and handmade pinhole cameras. I soon gravitated from printmaking to photography. I photograph cityscapes, landscapes, people, details and found objects - anything that catches my eye. I merge most of my photographs, melding or welding multiple images, producing photographs that hover between photography and painting, blurring time, and leaving words behind. I love the process. I prefer to take my time and let things evolve slowly. I think of much of my photography and paintings as a kind of alchemy of controlled accidents, random play and unanticipated relationships. In my paintings, I apply small points of pigments over disorderly surfaces, at first arbitrarily, allowing these paintings slowly evolve into a strange order, mapping out ambiguous relationships, clusters and patterns, Semaphores from of a hermetic world without objects or comfortable references.





Nina Cruz

Stewartsville, NJ



Dreamscape Kaname

Stain and Acrylic on Wood Panel

12 x 15 inches

2025

This painting brings to life a Japanese Kokeshi toy named Kaname. (Kokeshi are wooden toys with a rich history of over 150 years, each one hand-carved and painted.) In this enchanting world, Kaname is more than a toy—she's alive, embarking on extraordinary adventures in a realm all her own. As she nestles into her kimono, closes her eyes, and drifts off to sleep, she begins to paint the strokes of her own dreamscape. This painting captures the unfolding of her dream in an imagined world—a place where a toy dares to dream.

\$465

Jeannine Louise Dabb

York, PA

Do We Let Our Roots Hold Us Down

Varnished Acrylic, Recycled Headboards on Fabricated Base with Spinner
78 x 18 inches
2024

When I paint, I portray people, places, and things to which I have an emotional connection using thick layers of paint that symbolize both the complexity of my subjects and the urge to embellish and sometimes hide our surfaces. My technique of layering paint, papers, found objects, markers, and glitter is strongly influenced by my years of covering scars and insecurities with topical makeup and things that make people feel pretty. There are objects and forms representing chapters in a story, though often not overtly narrative. I paint both live and directly from my photographs and videos in the studio. The colors that reflect my mood range from dark to often brilliant palettes with strong positive vibrations. Utilizing dynamic lines and shapes to create movement gives vitality and significance to places and people that are often not represented or misrepresented.

This work captures the juxtaposition and dualities that exist in my daily experience, in stillness and motion. These works are a continuation of earlier stories about the world around me. In a post-pandemic world, what does it look like for an MFA student in an interdisciplinary cohort of writers, dancers, choreographers, and visual artists?

\$5,000





Michelle Lander Feinberg

Norwood, MA

Flower Fields

Acrylic on Canvas

40 x 30 inches

2024

Painting is my meditation—a practice born from grief and transformed into a path of healing. The loss of my brother ignited a deep need to create, not for the finished product, but for the process itself. Through painting with vivid colors, each brushstroke makes me happy.

Each artistic approach I choose reflects a different phase of my grief. In the beginning I threw paint, embracing the messy, chaotic release of emotion. As my anger eased, I turned to free-flowing lyrical painting, which just gave me a freedom to create without inhibition. When sadness rears its ugly head, I find comfort in geometric abstracts and landscapes, as the focus grounds me and quiets my mind.

My practice serves as a reminder that falling apart is often the first step toward becoming whole. Struggle strengthens us. Through my art, I hope to uplift the viewer and show the possibility of light, even in the middle of despair.

\$1,500



Luc Fiedler

Mt. Airy, MD

Three Orbs

Painted Steel

76 x 23 x 25 inches

2021

I enjoy working with a variety of materials and forms. Sometimes it is difficult to put incompatible materials together to create a composition, but I believe the end results add to the mystery of a piece.

It is my hope the viewer is drawn into a sculpture and want to explore it visually, tactilely, and mentally.

\$4,000



Chuck Fischer (Make Studio)

Baltimore, MD

The Hills

Acrylic on Canvas

9 x 12 inches

2025

My work is inspired by experiences or emotions in my life. I create for humanity and especially for the LGBTQ community. My message in my work is that anything is possible. That is why I use mixed media: I can make something then build on it and add watercolor, pastel, acrylic, sharpie... All of those different things together make the whole even better, just like community. My art has evolved as I have evolved and I'm not afraid to step out of my comfort zone!

\$140



Anne Fox

Broomes Island, MD

On the Border of Dream a Door

Photography

16 x 20 inches

2025

I try and capture through photography and haiku ephemeral moments of nature through the liminal eye of the human spirit.

\$295



Carmen Lee Nance Gambrill

Solomons, MD

Celestial Drift

Acrylic on Canvas

30 x 30 inches

2025

My paintings emerge from intuition—color, movement, and texture guiding me beyond the conscious mind. Rather than depicting literal places, I create invented spaces that exist somewhere between memory, emotion, and the unknown.

These worlds are not always inspired by real places. Instead, they unfold organically, shaped by instinct and the physicality of paint. Forms suggest landscapes, architecture, or atmospheres, but they remain fluid—open to interpretation. Space shifts, structures dissolve, and perspective wavers, inviting the viewer to step into an imagined place that feels both familiar and uncharted.

Each piece is an exploration, a way of mapping emotions onto canvas, where the boundaries between reality and invention blur.

\$1,800



Tara Gillespie

Phoenix, MD

Mystik

Acrylic, Resin, Vitral, Cellophane Paper, Spray Paint, and Pigments

36 x 36 inches

2022

My work is inspired by my own fantasies and aims to connect our world with the spiritual. Beauty, mindfulness, and dreams are themes I currently explore as well as energetic exchange. In my process I exploit the properties of paint and resin to make ethereal works that mimic and transcend reality. I call my work "Dream Topography" because I feel my art pieces evolve to resemble 3-dimensional maps where the viewer searches through layers of form in nature including landforms, minerals, water bodies, plant life, cellular structures, and atmosphere, to get to the surface of a dream (which is formless). In this space, I believe our spirits are rejuvenated and I think this experience is why human consciousness "gets lost" in daydreams.

\$8,000



Vugar Guliyev

Alexandria, VA

Sunny Day on the Red Planet

Oil on Canvas
40 x 30 inches
2025

\$4,900



Tatsuki Hakoyama

Grand Rapids, MI

A Rhymeless Word in a Poem of Time

Oil on Panel
24 x 16 inches
2023

\$1,500



Kemonte Hale (Make Studio)

Baltimore, MD

TMS Express

Mixed Media

16 x 22 inches

2023

I make these pieces, because I like these characters and the places they live. My interests keep expanding the multiverses as more characters and worlds join on.

\$180

Evvy Olsen Halvorsen

Kingston, WA

Disturbance

Encaustic on Wood

10 x 10 inches

2024

"I am drawn to challenges and sometimes shift styles, looking for a path to a new expression of my thoughts. Metaphors are my current interest, and the challenge is to be successful in translating my ideas for the viewer. Sometimes I'll revise a painting several times before I'm satisfied with it."

I've noticed in my recent paintings I am leaning towards storms, Severe landscapes and dramatic atmosphere. Suggestions of passages, safe havens, beacons to safety. A lot of thoughts of mortality and the dangers of the universe and closer. So many ways to be paranoid though I have no worries of death, so it is a little odd to be subconsciously fixated on disasters. I do have survival supplies, just in case.

Landscape dwells large in my consciousness. The landscape of time, space, and color. This space around us all weighs on me, as comfort and a challenge.

\$300



Valeria Rachel Herrera

Syracuse, NY

Sculpted, Landscapes of Mnemosyne- Constructing Maps of Memory

Plaster

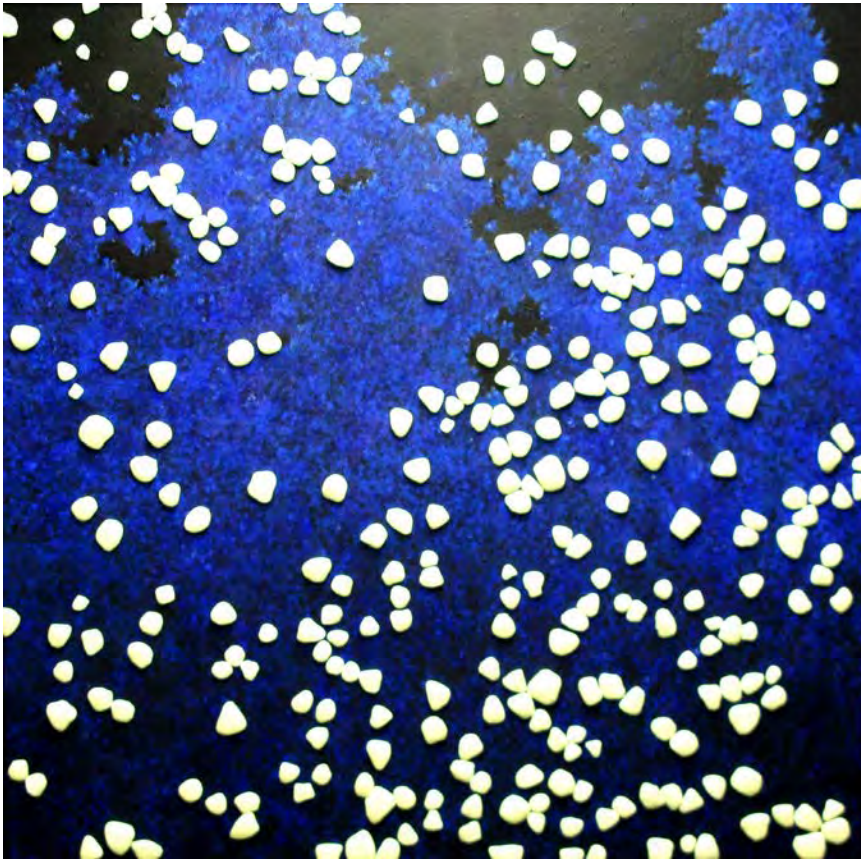
9 x 4 x 4 inches

2024



Valeria Rachel Herrera's work combines a conceptual interest in illusory, environmental and architectural space, place and time - both imagined and real - that records superimposed conditions of memory. Her interest in materiality and technique pushes her work to explore the expanding capacity of print media. Her oeuvre builds a multi-layered narrative from a personal biography where select fragments of content are made distinct and magnified, while others fall into obscurity, chaos and disjunction leaving the viewer in a state of instability - challenging one's ability to comfortably navigate the work.

As a Latina, female, former orphan youth Valeria draws upon a nomadic existence that has contributed to her sense of place and identity and that is manifest in much of her work. Disparate and disengaged spaces that represent domestic environments lived in and visited, are illustrated against the unifying background of structure, pattern and color that represent the struggle between order and chaos - an idea articulated in her master's thesis on mapping histories, personal trajectories and re/constructions of identity and memory. Valeria's multi-media work explores processes of marking, revealing and recording - from the tactile and the compositional to representational and identity-based subjects. Her work intersects narrative, political and biographical themes with an enthusiasm for technique, materiality and expanding the normative disciplinary boundaries of printmaking and drawing.

**Dan Hildt**

Alexandria, VA

Release of thhe Gametes

Acrylic, Luminescent Paint, Clam Shell Bits on Canvas

48 x 48 inches

2022

Here I have a created a world from the perspective of cells that coral reefs use to reproduce themselves. The cells, called gametes, are released into the vastness of the ocean where they can be fertilized. In the imaginary world of Release of the Gametes, these sparks of creation absorb and are stimulated by available light (sun or ordinary light fixtures). When night falls or the lights go out, the piece is transformed as the gametes emit a glow that lasts up to ten hours.

\$3,600

Jodi Hoover

Hadley, MA

The Residents Dreamed

Acrylic Ink, Maker, and Rubber Stamp on Paper

24 x 32 inches

2024



What sorts of stories do bees tell each other when they dance? Do rabbits dream? Do buildings have memories? These fleeting thoughts and others like them are the basis for my recent drawings and prints. The work continues my use of narrative as a means of explaining my fears and anxieties for the natural world as well as trying to determine my place in it. This has become especially important over the past few years as the world simultaneously became very large and very small.

Intensely layered images are used to create visual depth as well as layers of meaning. The decorative forms, inspired by traditional Amish and Mennonite quilt stitching patterns, connect the work to my cultural heritage. The process used to create and hand-cut the shapes is similar to the meticulous skill needed for quilting and serves to make the connection even stronger. There is a tension created between traditional forms presented in a contemporary context that is an important element to the work and to my story.

The use of animals and other images closely tied to the realm of fairy tales continues the connection to the domestic, to a space where it is safe to explore ideas that are dangerous or alarming. The layered meaning and accessible imagery provide the opportunity for conversations about the beauty of traditional folk forms, contemporary interpretations of fairy tales and the impact our actions have on the fragile world around us.

\$500



DM Iarusso

Milton, DE

Strata of the Hierarchy

Ceramics, Glass, Wood, Stone, Paint, and Cord

23 x 18 inches

2023

Many twentieth century artists conveyed an interpretation of their era. Recording the beauty in or the disillusionments of their generation. Often societal issues become the artists' way to ask "why" and they bare their thoughts through their art for others to contemplate. Historically, artists have given us their emotions and experiences, whether they illustrated religious passion or suffocation, praised romantic sentiment or condemned the agony of war. Events that moved society can be extracted or experienced through art, giving us the focal points that influenced the artists' life. The past 40 years, my artwork has been motivated by cultural conflicts and events that moved the day. My work depicts the unrest I experience examining and contemplating global conflicts, the numerous inequalities in our societies and the continuous destruction of our planet.

As a self-taught narrative artist using acrylic as my medium, I grab from our societal reality; be it, inequity, war, child abuse, or reflective memory and place these perceptions in contemplative imagery.

Currently I have included sculpture as a medium for my dialogue. With my ceramic work, I integrate paint, found objects, ephemera, mirrors, metal, glass, wood, paper with the finished fired clay.

The considerations on the mind of the artist are often seen in their work. Picasso painted women, Kahlo her intimate life, the Impressionists nature and their culture. I contemplate humanity and the human condition.

\$2,500



Denise Jones Adler

New York, NY

I Note the Passing of Time

Mixed Media on Canvas

50 x 40 inches

2024

My work is an exploration of the interplay between the personal and the universal. Through innovative techniques and storytelling, I assemble discarded materials to create dreamscapes, imagined yet rooted in reality. My work exists in the space-between—between the physical and ethereal, the self and the other, the past and the present, the tangible and the imagined. By assembling detritus from daily life—newspapers, advertisements, photographs, and other remnants, my work is rooted in our world – using the very materiality of the found snippets to create surrealist landscapes. These facets of disparate information can come together to form myriad possibilities, giving the piece multiple histories, adding a level of complexity beyond the sum of its parts. Real objects and the spiritual symbols merge with one another – giving form to the ethereal. This detritus of day-to-day connects us to reality, while the themes and imagery transports us to the beyond. The work strives to engage not just with the empirical world but also with larger conversations about identity, spirituality, and connection.

\$5,000

Katie Kehoe

Tallahassee, FL

Portable Wildfire Shelters

Aluminum Polyester, Adhesive, Liner, and Piping

36 x 84 x 20 inches each

2023



My creative work addresses the impacts of extreme weather, with a recent focus on the increased frequency and intensity of wildfires. As an interdisciplinary artist, I work with a variety of media and approaches that include performance, sculpture, wearables, photography, and installation to create work that portrays an imagined reality wherein the effects of extreme weather are so severe, we are required to alter the spaces within which we shelter, the clothes that we wear, and learn and practice strategies to build resilience.

In 2023, I began creating wildfire shelters as speculative survival architecture. These structures are symbolic as sculptural objects that appear to offer protection from flame, heat, and smoke exposure. The material I use to create the shelters, is not a readymade material but a combination of materials and processes I derived of to achieve a similar material appearance to the fire shelters used by wildland firefighters. After creating the speculative wildfire shelters, I often carry out site-specific installations, temporarily installing them in areas that have been struck by a historic wildfire or areas at increased risk of wildfire, and document these installations myself using digital photography. And recently, I started creating wearables that similarly have the appearance of offering some protection against heat and flame exposure and developing a persona - The Survival Architect. The Survival Architect is a performed persona intended to present as someone who's purpose is to assess wildfire risk, take action to increase an area's resilience to wildfire, and install wildfire shelters in locations they perceive to be at risk. I perform the persona and document this work myself using timed digital photography.



Elizabeth Ladwig

Highland, NY

Her Wildest Designs

Photographic Collage

18 x 24 inches

2022

Age 11, I think. That's about the age when I decided adults were wrong: magic does exist.

As I lay in the grass watching pre-tornado skies, I realized it was all around me, hidden behind the sciences of meteorology, botany, astronomy... the warmth of miracles overshadowed by equations and proofs. It became clear that the beauty of science, nature, and magic was one and the same, and it saddened me that the miraculous nature of it all had been dismissed so irresponsibly over time. Nature is full of stories of creativity, courage, and survival, inspiring me to be more aware of how I might craft my own life for a meaningful journey. Photo compositing allows me to create metaphorical reminders of the magic and miracles all around us in an attempt to bring humanity back home to its roots: kin of the Earth. So with a nod to Mother Nature and her fairytale existence, I work to seek out equal beauty in the storm as in the sunrise.

\$575



Joseph Lawrence

New York, NY

Into the Outdoors

Oil on Canvas
40 x 30 inches
2024

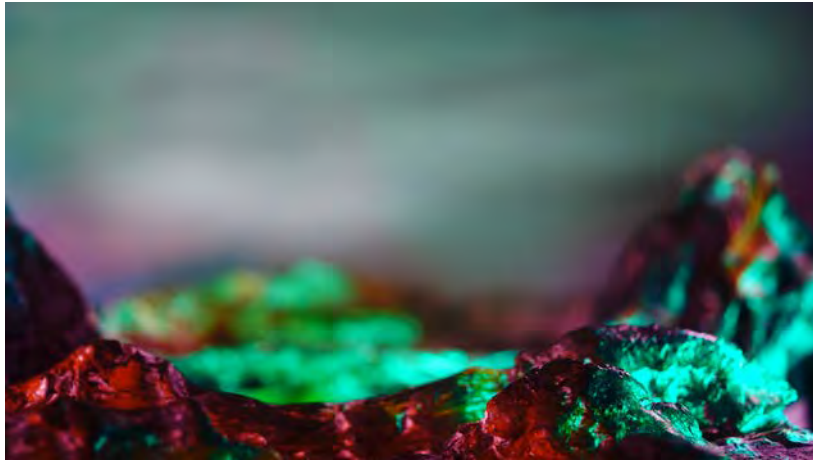
The primary influence in my work comes from surrealism. However, my work reflects a variety of concerns such as memory and perception, climate change, and the environment. I am especially interested in art that combines images depicting psychological tension and images that refer to nature. The artists that most influenced me and show those characteristics in their work are Munch, Hopper, Magritte, and Van Gogh.

I begin a painting by sketching several thumbnail ideas before selecting one to sketch onto canvas. The initial concept, composition, and colors may change before I complete the painting.

The materials I use for painting are oils, because of their slower drying time. Drawing is as important to me as painting. I work with pastels on colored paper and like to experiment with blending colors.

There are three main motifs that appear frequently in my art: rooms, trees, and roads. The open rooms function like the fourth wall in a theatre: They are invisible and a place lacking privacy where there is a sense of impending conflict. Trees are another popular motif; they are well known symbols of both spirituality and nature but sometimes death. I use roads and pathways to lead the viewer into the scene. They also may function as a symbolic timeline charting the past and the future.

\$750



Michael Lewy

Jamaica Plain, MA

Earth 2

Digital Photography
12 x 21 inches
2025

Earth 3

Digital Photography
12 x 21 inches
2025



I have been photographing miniatures for years, and this project emerged from a desire to translate the abstraction of landscape painting into photography. Using tiny miniatures allowed me to construct and photograph scenes quickly. Some of the materials I used included plaster, clay, acrylic paint, mirror, and, at times, Photoshop's generative AI to add elements like water.

I want to create images that evoke expansive landscapes and a sense of emptiness and loneliness. The resulting photographs feel like scenes from a sci-fi film that never existed, capturing a desolate beauty that feels timeless yet strangely familiar.

\$900 Each



Mike Libby

South Portland, ME

Parcel Palace

Cardboard, Paper, Tape, Ink, and Glue

21 x 22 x 22 inches

2025

I explore off-center relationships between materials, culture, autobiography, sociology, biology, craft and artifice. I intentionally select ingredients from public sources (hikes, street debris, flotsam, and jetsam) and my own life. I like their immediacy and universality. Specific materials, altered with proper detail and process, framed within the context of both a form and concept, underscore and highlight their transformation. I like the process of making each work requires, whether it be adapting one material or form into another or building from scratch. I believe each work is interested in what it can be and my duty is to bring it there. I frequently play with the scale and role between the material parts of life as it relates to a larger history, context, or subject. This asks for varying degrees of time, detail, process, and often, research and preparation. An idea with little substance, explored thoroughly, can begat a deeper story; and inversely, depth can be mined towards a single accessible irony. I like playing the range, orbiting between different modes and focuses, happily forgoing a distinct style in favor of pursuing the promise and potential each work has.

\$7,500



Tai Lipan

Flagstaff, AZ

Monument

Ink on Paper

36 x 24 inches

2024

My recent paintings explore shifting realms where underworlds, passage, and prophecy converge. Through layered compositions, I create spaces that feel both ancient and anticipatory, where time folds and multiple realities coexist. These works respond to broader questions about humanity's relationship with nature—how humans intrude, enter, and alter sacred landscapes. A central inspiration for me as an Arizona based artist, is the contemplation of ancient rock formations that rise from the otherwise flat terrain. When standing before these monumental structures, one can't help but wonder about the world beneath them—what lies hidden within the earth, what stories and mysteries are entombed in stone. These rocks, shaped over millennia, evoke a sense of timelessness and the weight of history, leading me to imagine subterranean realms and forgotten spaces beneath our feet. I view these formations as thresholds, connections between the known world above and the unseen below.

In my paintings, I attempt to visualize these imagined worlds, crafting landscapes that straddle the visible and the hidden. The interplay of light and shadow becomes a metaphor for the obscured—an invitation to consider what might be buried within the earth, what remains unspoken, and what waits to emerge. Through these layers, I explore the intersection of nature's permanence and humanity's transient role within it, evoking a deep reverence for the earth's vast, mysterious power.

\$900



Kimmary I. MacLean

Tracys Landing, MD

Walk Into My World

Photography/Digital Image on Acrylic

12 x 16 inches

2022

Kimmary I. MacLean is a Maryland artist with a focus on nature. She works in acrylic, pencils, photography, and more.

\$300



Matou

Dunn Loring, VA

The Radio's Stuck

3D Digital Collage

40 x 32 inches

2023

I am inspired by thinkers, writers, and artists who conjure new worlds that constitute a “leap” of “invention into existence”. My pieces represent these worlds through a composite practice of Intersubjectivity and Intertextuality. No being or landscape is sovereign; these entities converge in the spirit of plenitude, sidereal symbioses, and Relation at its most generous. I am moved by a psycho-political imperative to disabuse the living world from the delimitations of binaries and determinism. Mind and Body, Self and Other, Man and Earth: where one might consider these separate, I consider them in tandem. To convey this, I reinvent individuals into multi-ego environments, imbuing the landscape with the vibrant life within their work. There is a constant interplay of the cultural, ecological, and psychological in my pieces. The body refigures into a porous conduit between the inner-world of the mind, and the outer-world of the planet.

These works are created through a bricolage of digital elements, each fragmented and then fused into a new, uncanny composite. The flora and fauna are determined by the landscapes represented in the inspiration's work, or the ecology of their lived environment. I maintain a synecdochic approach to the representation of human life.

\$1,800



Vic McKenzie

Crownsville, MD

Tightrope

Digital Illustration

16 x 20 inches

2023

My work spends a lot of time in liminal spaces, as those are where I find the most sense of home— places where no one ever does or is meant to stay for long, or sometimes even meant to be at all. Places that are usually only transitory— hotel rooms, rest stops, hallways, abandoned buildings. For me, this feeling sometimes applies to powerlines and radio towers as well. Places where the only permanent resident is the place itself, places that feel out of time and reason and, usually, vaguely haunted.

This piece, “Tightrope,” explores one of those spaces in a surrealist fashion—the rooftops of a city. The coyote on the wire is a conduit for the viewer as much as he is a statement. The precarious nature of navigating a world that, for many, does not feel designed for us to live in sometimes leads to instead find ourselves more comfortable within the liminal world alongside it— moving through back roads, diving into alleys to escape the noise of the street, and perhaps even being driven up onto the wires, precarious though it may be, to escape a world that is not designed for us and find a way of moving along.

\$225



Greg McLemore

Towson, MD

Nagasaki Sketchbook IX: The Cemetery in the Ancient Forest

Oil on Canvas
36 x 48 inches
2023

This group of paintings started in Nagasaki, Japan. When my wife and I go to visit her family, I often draw in my sketchbook. Over time I have amassed several sketchbooks full of ideas. The imagery starts from parks, hospitals, temples, cathedrals, parking lots, the wharf, graveyards, shrines, museums, and other places I have visited while in this fascinating city. I simply sit and draw what I see, for a limited time, then move to what comes next. I try and keep the sketches moving at the same speed as my perception and experience of the area. This process helps me to experience what this city and the people here are all about. The drawings are not completely observational, as some of my other work is- but are observations combined with interpretation and imagination. While I certainly lean toward specific symbolic or iconographical material as anchors in these paintings, I take joy in incorporating aspects of the everyday as well. From the sketchbooks, I form the paintings you see here. I have re-drawn them much larger, on canvas, and painted them. I work quickly and instinctively with the paint. The goal is to keep the immediacy and spontaneity of the sketches, while opening and deepening their meaning through color, texture, and value.

\$2,500

Deborah Sherron Miller

Savannah, GA

Cityscape/Mirrored Differences

Acrylic Paint on Recycled Materials

7.5 x 15.5 inches

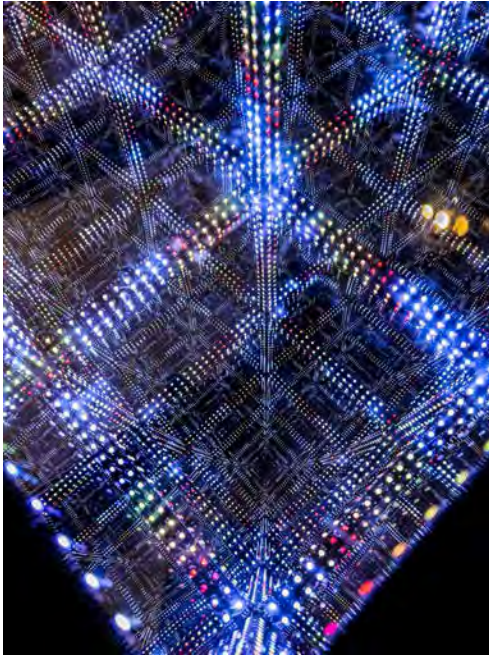
2024



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. Vinyl mini blind slats, broken legos, dominos, cardboard toothpaste packaging, computer keys, hardware and a myriad of other recycled items coalesce and form the buildings that make up an envisioned cityscape. 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 consuming less and re-visioning the trash we create.

Deborah's art is a journey of self-exploration and environmental consciousness. Her work is comprised of at least 90% reclaimed/recycled materials, as seen in her Cityscape and Threatened & Endangered series. She was inspired to use reclaimed materials in her work to lessen her artistic impact on our fragile planet, while highlighting the amount of waste produced in our throwaway society. Living in southern coastal Georgia, Deborah is particularly mindful of the impact of garbage on our oceans and waterways. “Creating cityscapes and coastal wildlife 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.”

\$375



Julie O'Connor

Weston, CT

Falling Into the Future

Digital Archival Photograph Sublimated to Aluminum

16 x 21 inches

2024

Into the Mirror of Us

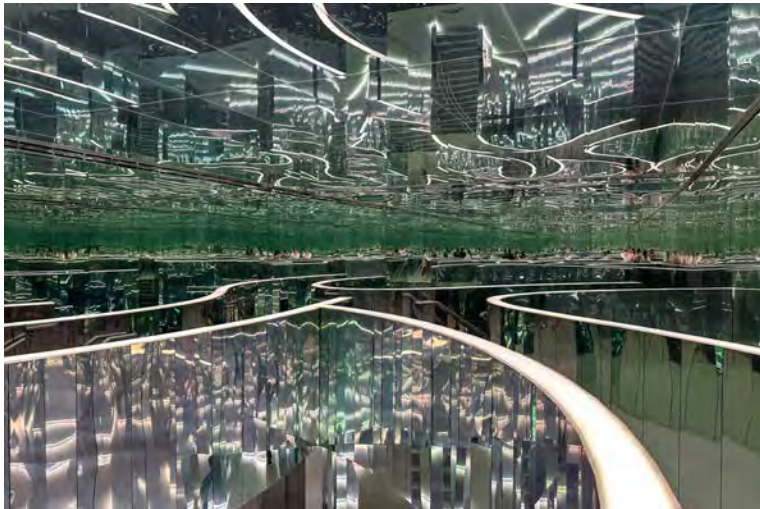
Digital Archival Photograph Sublimated to Aluminum

12 x 18 inches

2025

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

\$300 Each



Mary Opasik

Cantonsville, MD

Green Town

Found Object Assemblage

21 x 24 x 5 inches

2023

Inspired by environment and nature, I create assemblages using found and repurposed objects that I collect from shores, woods and streets. I chose discarded items for the patina, feel, sound and aura. Using things that could enter the waste stream and giving them a second life has been an ongoing theme in my art.

The materials, both natural and man made, influence the subject of each work. I reinterpret and honor the unique histories evoked by each weathered component. Seeing a connection between two or 3 cast-off objects enables me to begin a piece. Sometimes I will save unresolved assemblage materials into stacks to work on later.

Attaching and combining objects with hand tool processes such as drilling, sawing, nailing, wiring, riveting and soldering, I experience the tactile sense. Most of my assemblages are primarily wall hung and some are freestanding or require pedestals.

\$1,800





Kate Hooray Osmond

Charleston, SC

Like Water

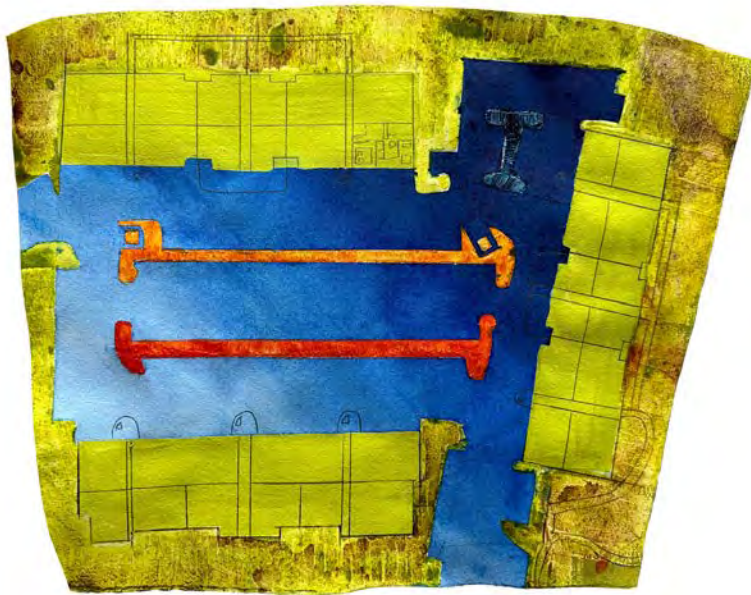
Mixed Media on Canvas

24 x 24 inches

2023

I experience a world where definitions and foundations are increasingly dissolute. A world of complete energy: change, abundance, sorrow, creation and destruction. I am embracing everything in order to see the complete balance of existence and to learn peace in a climate when nothing lasts.

\$3,000



Yi-An Pan

Fairfax, VA

38.8517N 77.3506W

Pencil, Acrylic Ink, and Watercolor on Paper

14.5 x 18.5 inches

2025

As a Taiwanese American artist navigating life between North America and Taiwan, I explore how unfamiliar spaces evolve into places of meaning and belonging. Having migrated to the U.S. at 17, my work examines the fluidity of identity, memory, and place—how physical and digital spaces intersect, overlap, and transform over time.

Through painting, I construct an invisible city where reality and fantasy blur. My abstract compositions serve as a visual language for displacement, nostalgia, and the shifting nature of home. By layering fragmented landscapes and ephemeral forms, I navigate the tension between presence and absence, the past and the yet-to-be-defined.

\$1,000

**Palline Plum**

Richmond, IN

Hidden World/Pink

Photographic Print

26 x 22 inches

2024

These images of interiors/exterior of dead flowers were found with a very modest iPhone outfitted with a clip-on microscopic lens.

My goal is to make these hidden worlds accessible

\$500



Ben Pranger

Philadelphia, PA

Area 5

Paint on Assembled Wood

12 x 6 x 3.5 inches

2023

Cloud Frame

Paint on Assembled Wood

22 x 19 x 5 inches

2023



My wall based constructions slowly grow into emergent forms. Small pieces of wood are stacked and glued, drifting off course to traverse the space in front of the wall. The work follows simple rules that unfold organically to create entangled, rhizomatic structures. Many of the constructions suggest futuristic cities rising out of the rubble of their own destruction. Fragments from previous work coalesce into stairways, passages, apertures, enclosures and pyramids, leading the viewer through labyrinthine architectures. These indwellings map a recursive mental space that morphs into evolving worlds.

\$3,500 for Area 5

\$4,000 for Cloud Frame

**Kyle Ramseur**

Macungie, PA

Night_City.JPG

Spray Paint and Acrylic Paint

12 x 6 x 3.5 inches

2024

Kyle has drawn inspiration from the traditional illustration of Jean “Moebius” Giraud and the neo-expressionist work of Jean-Michel Basquiat. His aspirations include enhancing his artistic experiences through exploration, collaboration, learning and ultimately owning gallery space to display his own art and support the creativity of others...

\$400

Alan M. Richards

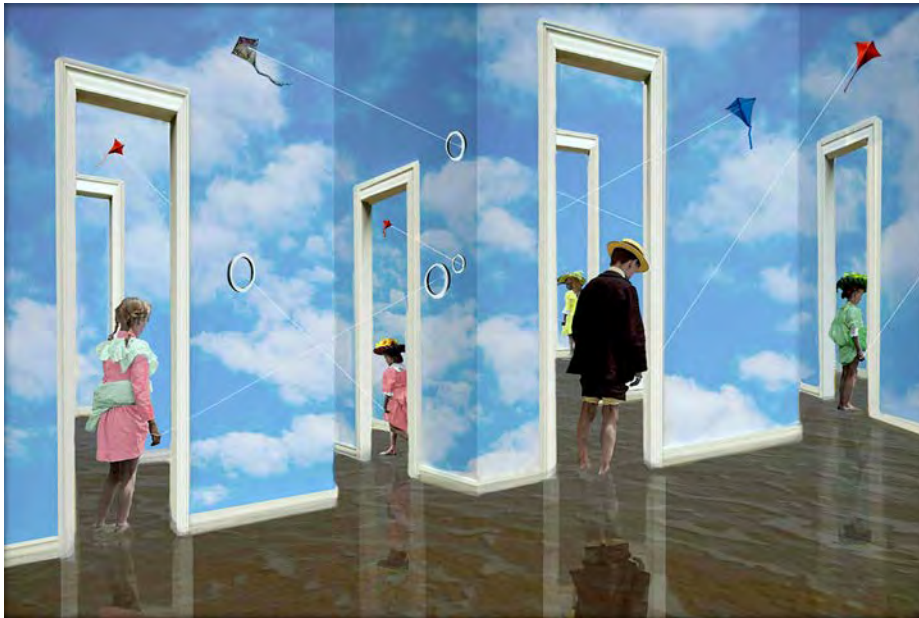
Roslyn, NY

Child's Play

Photomontage

28 x 35 inches

2022



My work may be classified as photomontage. It uses multiple photographic images, segments of images, drawings, vectors, or clips that are fused to create a single composite image. The images may be playful, satirical, or of a more serious nature. I try to tell a story with each image. My artwork represents the human condition. It reflects how I view events and the interaction between people and the world.

My work is primarily based on photographic images. I either take the images myself or I use found/vintage or other images combined with my images. The images are supplemented by drawing to bring the various elements into a single image. I enjoy the work of Edward Hopper, Rene Magritte, and David Hockney, and see my work falling somewhere between all three artists.

I look for the unusual in a person or persons. It's not whether a person is fat or skinny, one color or another, or any other physical attribute. It's a special aspect of an individual which makes them appear to me to be special. It's their human quality that attracts me.

I do not have a set pattern about how an image grows. I guess it is organic in that elements of the final image change over the time I'm working on the picture. Sometimes, an entire background will change or elements will be added or deleted. The end goal is to create an image with visual interest. I may start out with some notion of the potential look of the final piece, but that often changes as the piece progresses.

\$1,400



Lydia - Beth Sanford

Solomons, MD

KAIMANA (Power of the Ocean)

Acrylic with Mixed Media

12 x 24 inches

2024

I am a treasure seeker, and an eternal daydreamer. Born and Raised in the Land of Enchantment, (Yah Tah Hey), my creative path started with splashes of color, bursts of inspiration, and the gentle nudge of exceptional mentors. For the past 25 years, I've lived on shores of the island of Oahu, Florida and Southern Maryland, where the waves, the woods, and the endless array of thrift-store treasures fuel my imagination.

My art is a delightful concoction of collected odds and ends—shells whispering secrets of the sea, forgotten trinkets from thrift store shelves, and unexpected gems stumbled upon during woodland adventures. With jewelry, clay, paints, fabric, and a pinch of magic, I weave tales that leap off the canvas (or sculpture, or collage and more—no material is off-limits!) and into the hearts of anyone who stumbles upon them.

Artfully creating alongside my five grandchildren is pure joy—an adventure of shared giggles, gluey fingers, and curious minds. Together, we transform the mundane into the marvelous, proving that even a humble thrifted rubber stamp or a tiny Blue Crab Skeleton can hold a world of wonder.

My art is an invitation to step into a storybook where nature, nostalgia, and a dash of whimsy collide. It's a celebration of imagination, a love letter to life's tiny treasures, and a gentle nudge to see the magic in the everyday.

NFS

**Malcolm Slade (Make Studio)**

Baltimore, MD

Green Plants with Blue

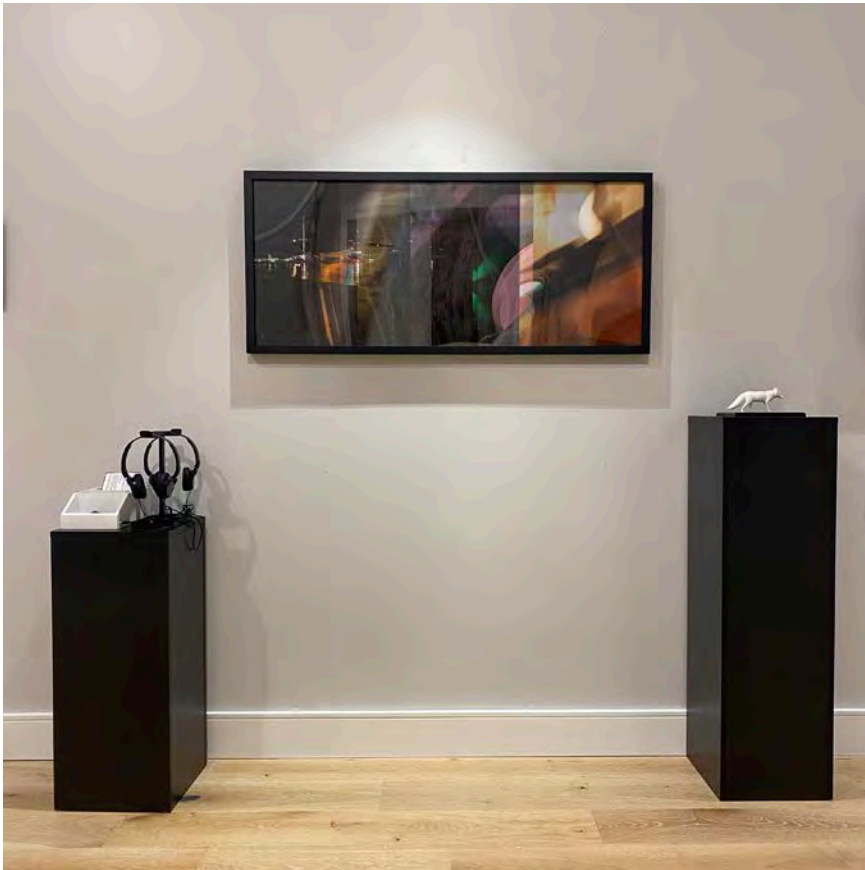
Colored Pencils

12 x 15 inches

2025

After working representationally for years, Malcolm transitioned to working in abstract acrylic collage at the end of 2023 with bold and powerful results. His collages are reminiscent of landforms – islands, maps, plants – and let the viewer travel over their textured surfaces with curiosity.

\$150



Meredith Starr and Dayna Leavitt

Plainview, NY

You Are Here VR

C-Print

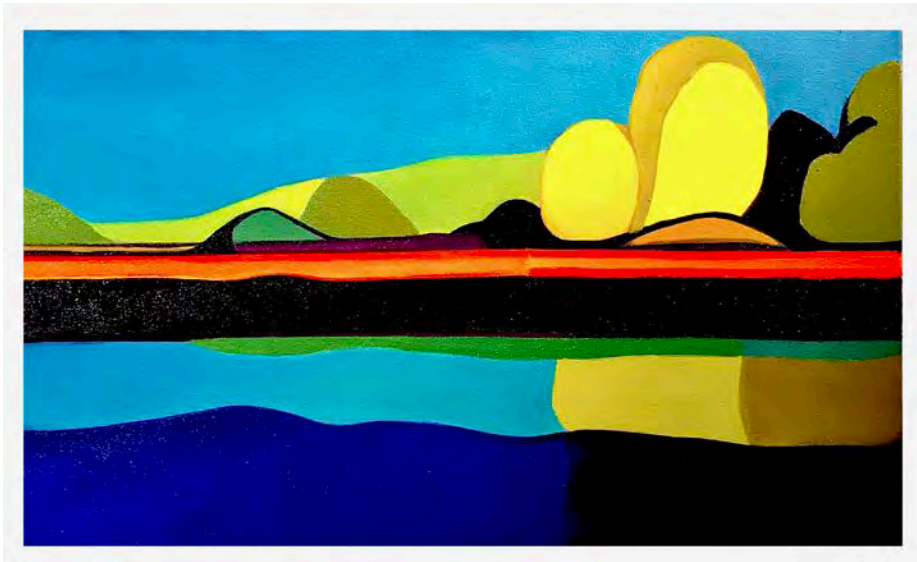
12 x 24 inches

2024

Are You There? is a transatlantic collaboration between former roommates Meredith Starr, an interdisciplinary artist in New York, and Dayna Leavitt, a photographer in London. Their conversations over text messages share daily and mundane experiences and are the source material for their work. The project title references the question they ask each other most, with titles of works incorporating snippets from texts. In their process of digitally manipulating shared photographs, they create an escapist narrative, fabricating artificial landscapes and memories. The collapsing of space and time over a digital realm disrupts individual and linear experiences. Their c-prints, sound collages and VR artworks become an ambiguous reflection of observations blurring where one ends and the other begins - creating constructed identities and an imagined worlds where they co-exist.

\$1,000 for Framed Print

\$500 for Fox Sculpture



David Thompson

Baltimore, MD

Autumn Along the Mohawk

Oil on Canvas

18 x 30 inches

2024

After transitioning from the angular lines and geometric forms of cityscapes, I was drawn to the organic, fluid shapes found in nature. My work now explores everything from the random patterns of fallen leaves and twigs to the swaying forms of marsh grasses and trees. These natural elements serve as a springboard for inventing landscapes that feel both familiar and fantastical.

By shifting perspectives, I aim to present these commonplace scenes in new, personal ways, encouraging viewers to notice the beauty in what might otherwise be overlooked. Moving away from strict realism, my artwork reimagines these landscapes, blurring the line between the natural world and the realms of the imagination. Whether inspired by the marshes of Maryland's Eastern Shore or my own backyard, I create spaces that transport viewers into realms shaped by memory and dream.

My work ultimately reflects a journey back to the childlike wonder of exploring the streams and woods of Prince George's County, where the boundaries between reality and imagination were often indistinguishable. Through these invented worlds, I hope to evoke similar memories and inspire a sense of curiosity and wonder in others.

\$900



Emelie A. Wallenas

Smithsburg, MD

Amongst Us

Oil

16 x 20 Inches

2023

As a Sweden-born mother of three, my work is profoundly influenced by my children as well as the Scandinavian culture in which I was raised. The simplicity and warmth of this heritage shape much of my artistic approach.

I find inspiration in the works of renowned Swedish painters from the late 19th and early 20th centuries, including Carl Larsson, Jenny Nyström, and Anders Olsson. Their art resonates with me deeply, evoking a sense of camaraderie, as though I have painted alongside them in a past life.

For me, painting is a means of connecting with the past while simultaneously telling stories that speak to the future. Through my work, I seek to capture the emotions, sensations, and interactions that define the human experience. My compositions, primarily executed in oil paint on canvas, often explore simple yet poignant narratives that reflect a timeless sense of intimacy and connection.

\$1,250

Steve Wanna

Mount Rainier, MD



Inner Spaces no.7 (Light)

Terracotta Vessel, Rotating Platform, Clamps, Wire, Microphone, Amplifier, Headphones, Audio Gear, Mixed Media

24 x 16 x 16 inches

2024

Inner Spaces no.8 (Longing)

Glass Dome, Clamp, Wood Dowel, Microphone, Amplifier, Headphones, Audio Gear, Mixed Media

30 x 16 x 16 inches

2022

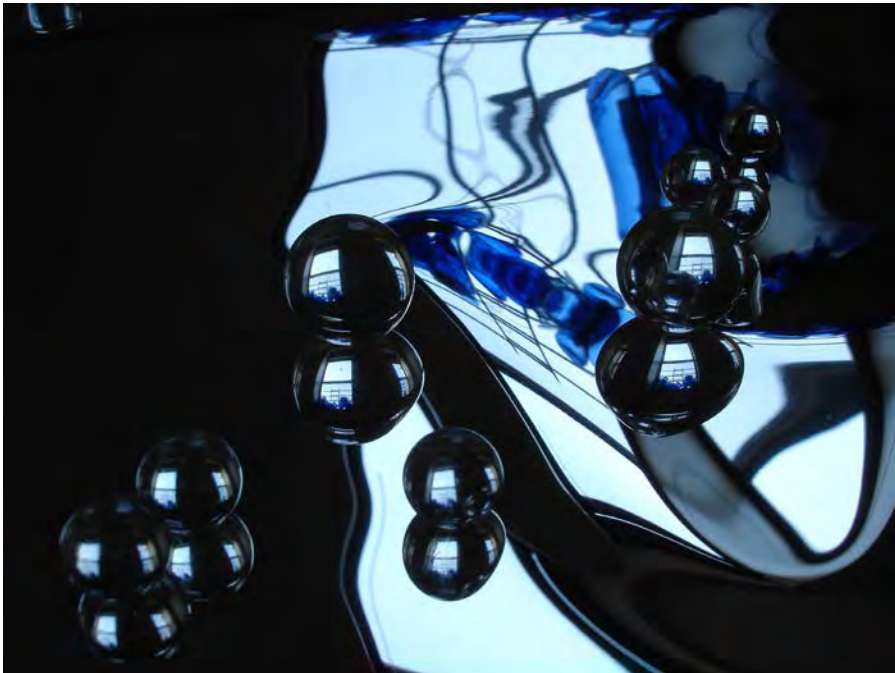


'Inner Spaces' is an ongoing series of kinetic sound sculptures and installations that explore the fragile relationship between shared and private experiences and spaces, and the fact that reality – our direct experience of the phenomenal world – is fundamentally personal, subjective, and filtered or mediated through our senses. The aural dimension of space can invite us into environments that aren't readily accessible, or from which we have been excluded or displaced, whether by design or force. By drawing attention to often ignored habitats, the series also addresses issues of climate change, displacement, and the tension between human-made and natural structures and environments, particularly acoustic ones.

Each sculpture has internal cavities and baffles that turn it into an acoustic filter of the outside space, giving us a glimpse of what the outside world might sound like if we were to place ourselves inside the sculpture (heard through headphones). Formally, some sculptures look like familiar dwelling spaces that have sprung legs or are set at impossible heights, enhancing our sense of alienation from the environment. Others grant us access to the interior spaces of domestic vessels. Most pieces make external sounds through various mechanical movements controlled by microprocessors inside them. These visual and aural perspectives on otherwise inaccessible spaces highlight the basic human desire to occupy our environments and the tension that arises when we begin to modify them to fit our needs—the sculptures thwart those desires in frustratingly poetic ways.

\$4,500 for Inner Spaces no.7 (Light)

\$4,700 for Inner Spaces no.8 (Longing)

**Lucia Warck-Meister**

Brooklyn, NY

Invisible Cities I

Photography

24.5 x 35 inches

2016

This series of photographs envisions a world where the boundaries between reality and imagination dissolve, much like the mirrored cities in Italo Calvino's novel. It delves into the dynamic interplay of opposing realms—fact and fiction, memory and longing, past and present—revealing how they continuously shape and redefine each other. The future emerges in the liminal space between illusion and truth, and these photographs amplify hidden narratives and unrealized possibilities, inviting viewers to navigate the intricate connections that weave our collective histories and aspirations into the cities of tomorrow.

\$5,000



Tony Weisberg

Miami, FL

Inside the Stained Glass Tower

Watercolor

22 x 30 inches

2025

There is something freeing about taking real life images or situations and letting the imagination roam beyond normal boundaries and expectations. For me, it is the unexpected outcome that I am fascinated by, as the painting that I start out with tells me where it wants to go.

\$1,000

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IMAGINARY WORLDS: INVENTED SPACES AND PLACES
MAY 9, 2025 - SEPTEMBER 21, 2025