Huntington Arts Council



HUNTINGTON ARTS COUNCIL

Field Notes: Experimental Practices in Nature
July 28TH - August 30TH, 2026









COUNTER CLOCKWISE: JANE CAIRNS IRVINE, SHARON WHITHAM, ASHLEY JONES, MELISSA SEVERINO, ANNIE HAYAMI, CYNTHIA HUFF

Artist Biographies & Statements

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About the Juror
Christine Donnelly

Christine Donnelly is an award-winning mixed media artist and art educator from Greenlawn, NY. Her ethereal and playful works of art are inspired by interactions with the natural world and travel adventures. Christine's most recent work involves experimentation with cyanotype, pushing the traditional boundaries of the technique to achieve layered and abstract imagery. Christine's art has been featured in solo and juried exhibitions at venues including Museum of Contemporary Arts L.I., Jeanie Tengelsen Gallery, and Andy Tarshis Fine Art Gallery. She is a grateful recipient of the 2025 and 2026 Artist Fellowship through the Long Island Grants for the Arts and Huntington Arts Council. Christine was a 2025 Resident Artist and is a current Board Member and moderator of Artist Salons at the Art League of Long Island. Christine also facilitates a series of art workshops at locations including the Kasher Gallery and Studios.

Art has a unique ability to evoke emotion, spark conversation, and remind us of the vital connection between humans and the environment. While nature is a common muse, there is also a much deeper message and sense of urgency occurring in natural themed art. In addition to expressing admiration for the majestic and intricate beauty of nature, artists are using their work to sound an alarm. Our beautiful Earth and it's essential life-supporting systems and inhabitants need urgent attention and protection. The work selected for this exhibition reflects that conviction while celebrating the undeniable beauty of this planet.

As an artist who also gains much of my inspiration from the natural world, I found myself spellbound by the variety and talent of the submitted artwork. I became inspired by each piece - in awe of the artists' inventive and thought provoking processes, use of materials and collective love and admiration for the natural world. Reading some of the artist's statements left me breathless. My time spent evaluating the submissions renewed my sense of hope and optimism - reminded that many people are so strongly connected and protective of the Earth. I believe that art can and will make a difference. Every submitted piece deserves to be seen and I wish I could have included them all.

My vision for the exhibit was to create a celebration of nature viewed through unique perspectives and personal connections and expressed through a variety of creative processes, experimental techniques and exploration of materials. I intended to select a balance of work across theme, media, form, color and vision. Some of the artwork reflects sweeping majestic views while others focused on looking closely. Some pieces are bold and vibrant while others are gentle and peaceful. All of the artwork is meaningful and important.

It has truly been an honor and joy to serve as juror for this exhibit. I am so grateful to be amongst this collection of creative empaths and stewards of the Earth and look forward to meeting everyone at the reception."

Rosaria Bazan-Pepe



Halesite Rockweed
Mixed Media, 20" x 24"
$1,550

Rosaria Bazan-Pepe is a Long Island-based mixed-media artist working in collage, acrylic, ink, monoprinting, and digital printmaking. Her abstract work explores identity, resilience, and the emotional landscape of femininity while drawing from natural forms and overlooked patterns found in organic and microscopic imagery. Rosaria often describes her practice as "abstract painting with paper," creating layered compositions through handmade and digitally created collage materials.

This work uses abstraction to explore the natural environment of the Long Island Sound, shaped by memory, inquiry, and lived observation. Through collage papers created from monoprints and processes of layering, fragmentation, and reconfiguration, subtle traces of the textures, shapes, and rhythms found in nature begin to emerge.

John Benevento



Eye of The Crucifer (Revisted)
Dry Point Intaglio Print, 16" x 20"
$450

I am a retired MRI physicist and adjunct instructor who most recently worked as a software developer in the healthcare industry. Always interested in drawing, I was introduced to intaglio printmaking in college. While majoring in physics, I took an elective art course during my senior year, allowing me to combine my lifelong love of sketching with etching and engraving, the results of which I never forgot while being employed in highly technical fields.

I believe that my scientific background, combined with an artist's sensibility, has given me a unique perspective on the world. I like to think of my work as the results of some visual experiment: images which are hyper-detailed and highly structured, the findings of which may not be fully revealed or understood until completion. I particularly enjoy blurring the distinctions among human (and animal) anatomy, plant structure and inanimate objects to create hybrids that may look familiar, yet exist only in some alternate universe.

Barbara Ellen Bitondo



Applique 1

Botanical Monoprint, 43*39 CM (framed)
$500

Barbara Bitondo was born in 1968 in Abidjan, Côte d'Ivoire, and grew up in Kinshasa, Jakarta, Tunis, and Rome. She has lived and worked in London, Tokyo, Barcelona and Washington, DC. Although photography was her primary medium in the early part of her career, she has for last decade focused on fiber and textiles — applying traditional techniques, cross-disciplinary practices, experimental processes, and material innovation. Bitondo creates work in three main categories: Tableaux, Tapestries, and Texts. Her creations using paper, fabric, or a combination, are sculptural in nature. They are typically multi-layered, double-sided, and three-dimensional. Her pieces often depict inner and outer landscapes that seem at once to capture the present, consider the past, and/or conjure the future. For her, the process of making art is an inquiry, and the product is a record of the exploration. Bitondo's work often incorporates elements related to travel, including horizon, flight, and boundary lines, as well as references to specific places and spaces. She integrates materials, poetry, songs, and prayers from around the world, reflecting her diverse upbringing and international experiences.

My artistic practice is rooted in experimental techniques, including printmaking and, since 2019, botanical monoprints. The versatility and expressive nature of this process move me to create unique works involving elements of chance. In my studio, I produce plant-based inks using local plant materials, charcoal, and water-soluble graphite. I mix tint and tint pastes with various gums and glues and use these to transfer images to textiles and paper. I often layer textures and marks with translucent, found materials — from plastic to parchment paper — and finish works with thread, synthetic inks, and paint. While travelling, I turn to Monoprinting to interact with the elements of nature that catch my attention and to document my connection to them. The result is a body of two- and three-dimensional work that is temporal, unique and distinctive.

Adrienne Borkowski



Luna 3
Mixed Media, 5.5" x 5.5" x 5.5"
$1,250

Adrienne Borkowski is a multimedia artist based in Pittsburgh, Pennsylvania. Having trained as a metalsmith, Adrienne abides by an exacting integrity of materials and craftsmanship. The infrastructure of a piece is finished as thoroughly as the anterior. Those principles extend to the subject matter of the sculptures. Adrienne works intuitively with offerings from the natural world. In some cases, the creation of a piece continues over several years, waiting for just the right treasure to be provided by the woodlands of Appalachia. A similar process guides Adrienne's aesthetic decision-making. Through faithful observation of her surroundings, Adrienne culls guidance from the natural world. Her creative process is as quiet and deliberate as the sculptures it yields.

It is about the beads of air waiting under the ice and the smell of newly thawed soil.
It is about homesickness for a kinship that is never absent.
It is about the first vireo who wrapped a reed around a branch and the trust of all of the broods that followed. It is about resolution being another step in ceaseless motion, the leaf that never touches the ground.It is about the knowledge innate to these anatomies and the mysteries that will remain as such. And it is about the artists who have tried to talk about it for centuries. Myself now included.

Frid Branham



Growing Beyond Swings
Pencil and Graphite on mulberry paper, 20" x 16"
$2,200

I am an interdisciplinary artist and architect. My analytical background informs my artistic approach, where the meditative focus required to develop various iterations of construction documents parallels the effort in my drawings, often working in multiples. I work spontaneously, remaining challenged by mundane and repetitive actions. While my architectural training instilled objectivity in the design and research process, my drawings offer a liberating escape from traditional analytical constraints. Through endurance and repetition, my work challenges perception, serving as reminders of relationships within my environment and the erasure of my identity.

Many of us form deep attachments to our landscapes, where trees exist in varying stages of growth, damage, and decay; this work examines those relationships and the attention we give to natural elements that quietly shape our daily environments. I began documenting my connection to trees through drawing, seeking direct, tactile engagement. This evolved into a series of works initiated through detailed rubbings of tree trunks, capturing fractured, strained areas alongside sections that appear healthy. These works function as acts of tracing and recording, preserving physical surfaces while transforming them toward abstraction. Mark-making became a form of care—an intervention that shifts the drawings from documentation toward active preservation. Through layering, repetition, and gesture, the works take on new energy, reflecting both the life of the trees and the labor of sustained attention.

Jane Cairns Irvine



Window Box Worlds
Kiln Fired Glass and Ceramic, 17" x 19" x 6" each
$1,200

I am a self-taught glass artist whose journey began with jewelry and has evolved over two decades through exploration, teaching, and personal transformation. Starting with intimate, wearable pieces, I gradually expanded into functional art, creating plates and decorative platters that bridged craft and design. Recently, my work has shifted toward sculptural work and installations, focusing on narrative, spatial expression, and the natural world. I am committed to pushing the boundaries of glass as a medium and creating multidimensional works that invite viewers into immersive experiences.

My work explores how moments of joy and awe in the natural world can offer respite from fear and anxiety during turbulent times, inviting viewers to slow down and rediscover beauty in the everyday. Working in kiln-fired glass, I transform quiet observations—summer gardens, seasonal shifts, and fleeting changes in light—into luminous experiences suspended in time and space. A sketchbook, pencil, palette, brush, and flower rendered in glass draw the viewer into a moment of reflection, while intimate microcosms of flora and fauna suggest secret, self-contained worlds. In another work, a rose in the early morning is captured with dew still resting on its petals. Across these pieces, I use glass to preserve brief, fragile moments, stretching both imagination and technique to bring each one to life.

Paul Cammarata



AutumnSplendor#3
Photography-Digital Painting, 10" x 35"
$275

Paul Cammarata is an artist, photographer, and graphic design leader. His art and photography explore diverse subjects, including nature, classic and custom automobiles, destination imagery, still life, abstract work, photo-paintings, and digital art. Learn more at www.gallerycstudios.com.

love creating art and capturing images, embracing the idea of making something from nothing. Inspiration comes from almost everything. My work ranges from photography to photo-paintings and digital art, shaped by years of study in painting, sculpture, graphic design, and photography, along with continued exploration of artists who inspire me. Each piece begins with an idea of what I want to achieve. In photography, I explore and capture places, subjects, and moments; in art, I enhance each piece through experimentation with composition, color, tone, and technique. My goal is to evoke mood and feeling—an ongoing process of discovery.

Kelly Clancy-Nill



Uni-Tea

Herbal tea, Ink and Acrylic, 20"
$500

Kelly Clancy-Nill is an artist and early childhood educator living by the bay. Her work has evolved into a multi-disciplinary mixed-media practice through the integration of process art techniques. She is inspired by creative exploration, unbridled nature, imaginative play and the belief that everyone is an artist, whether they know it yet or not.

"Uni-tea" invites the viewer to contemplate the idea of contrasting living things co-habitating in our world. By depicting flowers of contrasting nature blending together to create an aesthetic harmony I invite the viewer to contemplate whether we can all live that way today. There is a great deal of contrast and conflict in our world today, perhaps more so than ever before. How can we bring our colors (and our viewpoints) together in conversation and ultimately, in peace? What would our world look like if we did? Utilizing an impermanent medium like herbal tea invites one to reflect upon how the answers to these questions can change over time just like the colors in this work. This piece was created through a mutli-disciplinary sensory experience of brewing a mixture of herbal fruit teas (including goji berry, blood orange, and strawberry kiwi pieces) directly onto canvas. Floral layers were then added using black and white inks and liquid acrylics, allowing the work to truly blossom.

Kate Collyer



You are in an Unusual Place
Silkscreen on Kilnformed and Stained Glass, 12" x 12" x12"
$2,500

Kate Collyer (she/her) is a United States-based visual artist, educator, and PhD candidate at the Burren College of Art. Her work has been exhibited widely across the United States and internationally, with solo exhibitions at institutions including the Watson Institute for International and Public Affairs at Brown University and group exhibitions have placed her work in venues spanning Japan, Poland, Switzerland, Portugal, Australia, Ireland, and Canada. Her research proposes a methodology in the creation of works of art that encompasses walking, printmaking, and participatory experience.

Walking and mark-making have long served as methods of knowing place. My practice weaves printmaking through the act of moving, asking how we come to truly know a place while connecting us to those who walk the same paths. These works serve as "protection marks" for the environment, transforming ephemeral encounters into visual artifacts. Here, an artwork does not simply depict place, it enacts it. I work where psychogeography, phenomenology, and topophilia meet. The resulting works invite individuals to venture into their own territories and return with material traces of passage. "Wonder is one of the most powerful forces with which we are born," writes Erling Kagge. This is the tether that pulls me through ice-filled fjords and along desire paths worn by collective movement. What my artwork gathers is a different kind of knowledge. You will see that an encounter occurred, that foot met ground, a mark was made, and that we are here.

Andrea Cote



Plant Woman (Long Island)
Cyanotype on Repurposed Cotton Sheet, 20" x 48"
$2,000

I am a multi-media artist, curator and educator based in Hampton Bays, NY working in printmaking, photography, installation and movement. My site-specific and community projects have been shown at Parrish Art Museum, MOCA Long Island, Islip Art Museum. The Church Sag Harbor and Duck Creek Arts. In my desire and longing "to belong to the world," my work combines imagery from my own and others' bodies with local plant life and seasonal changes, connecting my body to place – my current home in Eastern Long Island.

The throughline in my work is the body as a vessel through which we perceive and process experience, and how we are interconnected to each other and to nature. I call on historical photo-based processes, and invoke the legacy of botanist Anna Atkins, whose groundbreaking 1840s cyanotypes captured algae and ferns. I contemporize this technique by layering local plant specimens and seaweed from our Long Island shores and imagery generated directly from my body through its imprint or silhouette. Hand-coated and on repurposed cotton sheets, they are exposed in sunlight. This need to re-integrate our bodies with nature has an urgency with our current dissociation in the face of climate change. I invite visitors to question: Where does my body end and nature begin?

Ashley Jones and Danea Males

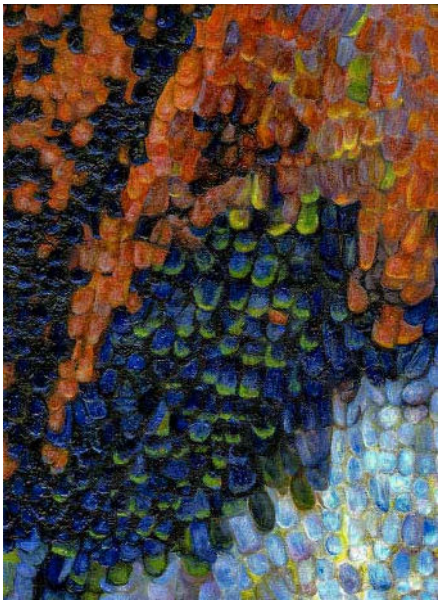


Yard Specimens II
Archival Inkjet Print of Cyanotype Photograph, 22" x 28"
$1,000

Ashley Jones and Danea Males are photographers, educators, and creative partners based in Greenville, South Carolina. Their photographs have been exhibited in galleries and academic institutions across the United States, including Southeast Center for Photography, Northern State University, Lander University and Black Hills State University.

Home - Land, is a collection of handmade, cyanotype photographs that are direct impressions of botanical specimens of the native and non-native plants that thrive across the southeastern landscape. Each print serves as a visual dialogue, exploring the intersection of history, ecology, and place. As transplants to South Carolina, we are intrigued by the plant life that defines our new home. We began documenting specimens of the region, and this exploration encouraged us to revisit our home states of Florida, Georgia, and Texas to create cyanotypes that define the identity of the regional landscape where we live.

Michele Evola



Papilionidae Papilio Paris

Oil on Canvas, 12" x 16"
$400

My fascination with design is rooted in a deep love for art history. I find inspiration in galleries and libraries, holding imaginary conversations with artists across time. While design and art education has sustained my professional life, painting remains my core passion. Whether in watercolor, oil, or digital media, my work is my contribution to the ongoing conversation of art.

My work is photo realistic. I like to paint with a reference. These butterfly paintings have been in the works since the '70s. Watercolor, cutouts, oil and digital painting on the computer. I use photographs from books and for this exhibit a few from my camera. I draw a grid and paint like Chuck Close and Amy Sherald square by square until I take away the grid. Lately, I draw with pastels before I begin to paint. This is slow art. The paint is my friend, and we chat nonstop as we mix and apply layers and layers of color. Over years and years.

Bari Fagin



Hakone Rising

Mixed Media, 26" x 20"
$1,500

I have spent my lifetime immersed in the creative arts. For inspiration, I observe nature, textures and the environments that surround me. I look at the world in layers and strive to bring them to life in my works. I have studied and have degrees from the Brooklyn Museum, the Art Students League, Parsons, and Cornell. My work has been featured in exhibitions and numerous juried competitions throughout the greater New York City area, as well as exhibited in private collections coast to coast.

My creative objectives include creating one-of-a-kind works of art that explore and blur the boundaries of combining printmaking, painting, drawing, and collage. Each of my pieces aims to draw the viewer into the depths of a unique world. As part of my creative process, each piece begins with multiple layers of individual photo transfers. I have expanded the limitations of this established printmaking process in my art. Each piece can contain up to ten or more separate layers; each individually applied to a transparent surface and then separately transferred onto the cotton paper using a traditional printing press. After this layering process is complete, I further enhance the piece using paint, pencils and collage. Only my original, unaltered photographs are used for the photo transfers. No image is enhanced or modified using digital means.

Colleen Fitzgerald



Land & Sea XVI (C)

Pigment Print, 10" x 8"
$750

Colleen Fitzgerald is a visual artist, professor, and consultant. Her work creates new approaches to conventional subjects in art by utilizing the materials and tools of photography in non-traditional ways. Fitzgerald earned an MFA from Parsons School of Design and a BA from Boston College. She has also studied at La Scuola Lorenzo de' Medici and Massachusetts College of Art and Design. In addition to serving as a faculty member at universities across the United States, she has designed and implemented curricula for photography courses in Italy, Spain, and England. She aims to empower people to actively interpret and apply visual information to live more insightful, critically examined, and creative lives.Stamina is an experimental reimagining of clichéd foliage and ocean photography. It uses unique physical processes, including an intricate in-camera technique, to combine aspects of sculpture and photography. The work subverts the idealized 2D photograph and provides a new entry point to the enduring subjects of natural landscapes and seascapes.

Stamina is a collaboration with nature that allows for elements of chance. Large sheets of film are cut and folded into 3D shapes before being exposed inside a camera with a custom film holder that accepts the film as a 3D object instead of as a standard, flat sheet. Once the film is developed, it is re-photographed on a lightbox and printed. The final product of the landscapes pictured in these ways contains unique physical gestures. The processes reconstruct reality and the material that records reality. Stamina is not a direct representation of the world, but a negotiation of vision.

Joseph Gattulli



Untitled No.54
Wet Cyanotype Print, 5" x 7"
$250

Joseph Gattulli is a Long Island-based artist whose work is rooted in a deep love of the natural world.Walking, collecting, and looking closely are as much a part of his practice as making the prints themselves.He works in cyanotype because he loves not knowing how each piece will turn out, and the way the process keeps him connected to nature. These cyanotypes are my field notes from time spent outdoors.

I collect leaves, stems, and other things I find on my walks, place them on light-sensitive paper, and let the sun, water, and weather do the rest. The deep blue that comes out is never exactly what I expected. Each print is a mix of what I planned and what nature decided, and I only see the final result once the paper has been rinsed. That not-knowing is the part I love most. It keeps me curious, paying attention, and working with nature rather than just trying to copy it.

Sydell Glasser



Letchworth Falls

Monotype with Rejected Prints on Fabric, 18" x 24"
$1,200

Sydell Glasser is an East Northport-based interdisciplinary artist working across the mediums of painting, printmaking, and mixed media. Her landscape and figurative work integrate oil paints, monotypes, collage, and found materials and often blurs the boundary between abstraction and representation. Continuously inspired by her love of nature and material experimentation, Sydell has maintained a professional artist practice for more than 20 years, showing in several galleries nationwide as well as in notable institutions such as Binghamton University Art Museum, Hecksher Museum of Art, and the Museum of Contemporary Art Long Island. In 2026, she was awarded a grant from the New York State Council of the Arts for her project, Capacity for Wonder as well as a fellowship from the Huntington Arts Council.

Challenging traditional boundaries between printmaking, painting, and mixed media allows me to create spaces that may feel familiar but have abstract and emotional elements incorporated within them . By blending natural references with emotional and tactile abstraction, my work invites audiences to experience diverse environments not just as places, but as vessels for memory, identity, and wonder. Feeling a sense of awe and humility against the forces of nature repeatedly grounds me and is inspiration for my work. The reminder that nothing is permanent, that even the earth is moving beneath our feet, gives me perspective while the world around me is rapidly changing. Through monotype, painting, and material experimentation, I seek to create images that invite curiosity, contemplation, and a renewed way of seeing, offering viewers moments beauty and a respite from modern day chaos.

Lauren Hall



Lichens (Hudson Highlands)
Oil on Board, 8" x 8"
$475



Lichens on Rock (Hudson Highlands)
Oil on Board, 8" x 8"
$475

Lauren Wallis Hall is an artist and mother living in the Hudson Valley region of New York. She makes small intimate paintings of natural subjects over extended periods of time in order to expand her awareness of the diversity of life all around and deepen her experience of and relationship to the natural world.

My artistic practice is rooted in place and biodiversity through small-scale highly-textured oil paintings of wild subjects depicted in their own ecological context and observed directly from nature.I have a particular interest in the overlooked or "underfoot" aspects of nature such as lichens and mosses, which are some of Earth's oldest lifeforms, relatively slow-growing, and vary greatly according to geographic area. Due to their small scale, observing lichens and mosses encourages slowing down and regarding the environment with more intimacy and care. My painting process in turn is slow, involving close looking and sustained attention as I gradually build up paint with a palette knife, rubber-tipped pens, porcupine quills and other non-traditional tools. Over time the surface of the painting grows until I achieve a dense field of organic forms and chance interaction of color that records my ongoing state of encounter with and meditation on my subjects.

Kristi Hansen Halpern



Mountain Scene
Landscape Quilt, 17" x 17"
$300

Kristi Hansen Halpern, raised in Huntington, currently resides in Oyster Bay. Kristi has experimented in fiber arts and textile design all her life. Drawing inspiration from the interplay of light, color and contrast, Kristi's work reflects the patterns and beauty inherent in nature

Through cross country skiing I feel a deep connection to nature and the outdoors. I express that connection through the fiber arts and believe that these pieces reflect the serenity and joy I feel while being surrounded by beautiful scenery.

Annie Hayami



Memory of a Midnight Garden
Mixed Media Cyanotype & Pen, 9" x 12"
$150

Annie Hayami is a Connecticut-based photographer, cyanotype artist, and educator whose work is rooted in close observation of the natural world. Through experimental photographic processes, she uses sunlight, plants, found objects, and handmade negatives to explore the beauty of everyday discoveries that might otherwise go unnoticed. Her practice is driven by curiosity, a love of being outdoors, and the belief that some of the most interesting creative moments happen when nature is allowed to take part in the process.

My work begins with paying attention. Through cyanotype, I use sunlight, plants, photographs, found papers, fabric, and collected natural materials to create layered images that blur the line between documentation and transformation. I am drawn to the tension between control and expression, the careful placement of an object, and the unpredictable marks left by light, chemistry, weather, and time. These pieces explore the way we gather and preserve fragments of the natural world, not as scientific records but as personal field notes. By combining photographic imagery with physical materials and experimental processes, I create work that reflects both observation and memory, inviting viewers to slow down and notice the beauty, fragility, and complexity of their surroundings.

Cynthia Huff



After Dark #3
Mixed Media, 13" x 25"
$500

I'm a Twin Cities, MN artist who combines my love of textiles and gardening to create mixed media art using natural materials.

Initially, I was inspired by a textile card I bought in Ireland, but I wanted to experiment with real pressed flowers and leaves. Over time, I've incorporated flower hammering, painting and other non-traditional materials such as repurposed teabags from my nightly tea. Each piece takes on a life of its own and I strive to let the process happen.

Ultimately, I'm inspired by observing and experiencing nature. I can spend hours nurturing my garden, and letting it nurture me.Each piece is an experiment with pressed flowers from my garden combined with various techniques such as flower hammering, stitching, painting and unconventional materials such as repurposed teabags. Recently, I have been experimenting with printing on watercolor paper and applying cold beeswax for a natural finish. I hope my art will inspire the viewer to appreciate the value of the natural world and serve as a reminder of our responsibility to protect it.

Holly Hutton



Carnation

Cyanotype, Plantinum Palladin, 12.5" x 15.5"
$250

For decades, my art has been a manifestation of a changing repertory of techniques, primarily focused on photography, alternative photo processes, collage, and found objects, while fluctuating thematically between exploring popular cultural icons and political themes. This series explores the world of plants, primarily motivated by my need to escape our present dystopian themes which are facing us front and center. In other words my internal dialogue of anguish vacillates between visual depictions of current events to escapist pursuits of beauty.

As a mixed-media artist, my passion for botany and the inspiration of nature drive my artistic imagery, colors, content, and textures. As an herbalist and artist, I am privileged to explore the wide world of plants in all their various manifestations. Along with an MFA in alternative photo processes on fabric, I have come full circle- my current focus is on botanical photography, cyanotype printing, and toning with botanical substances combined with fiber art treatments.

Christie Jones



HARVESTED DEPLETION / RENEWED ABUNDANCE

Mixed Media, 18" x 25"
$500

Christie Jones (b. 1987) is an eco artist whose work bridges artmaking, aquaculture, and environmental advocacy through paintings, ceramics, and installations created with handmade pigments, recycled oyster shells, and reclaimed coastal materials. Inspired by Long Island's coastal ecosystems, her practice explores climate change, resilience, and shoreline regeneration while fostering connections between people and place. Jones has exhibited throughout Long Island and New York City, received The Nature Conservancy's 2024 Andy Warhol Visual Arts Grant, served as a 2025 artist-in-residence with The Caumsett Foundation, 2026 artist-in-residency with Orient Point Lighthouse, and has taught sustainable artmaking workshops to more than 1,500 participants.

My practice centers on material process and the relationship between artmaking and coastal ecosystems. Using handmade paints derived from earth and mineral pigments alongside ceramics, sculpture, and reclaimed materials, I create works that explore resilience, regeneration, and the interconnected systems of shoreline environments. Actively working in conservation and continuing my studies in sculpture, these experiences further inform my work and teaching. I lead workshops for participants of all ages, engaging individuals with sustainable materials and place-based observation, fostering awareness of how creative practice can support environmental stewardship. Across my work, I aim to create meditative spaces that draw viewers in through beauty while addressing urgent environmental realities. By blending art, education, and activism, I seek to inspire collective responsibility and a deeper relationship with the natural world.

Phyllis Kloda



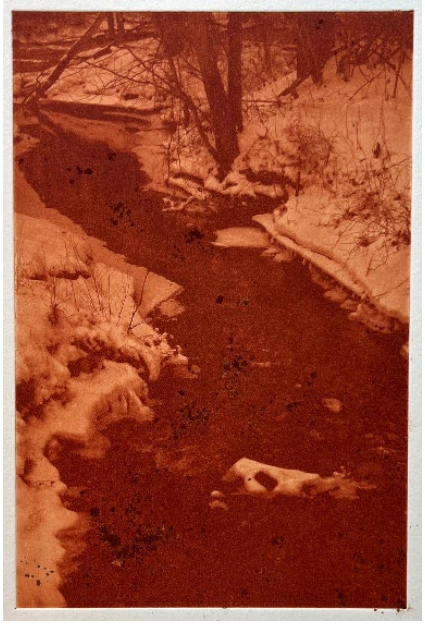
Chromatic Tones of Harmony

Mixed Media, 8" x 8"
$375

Kloda currently serves as a Professor of Art at Appalachian State University. Her work is informed by observations of the natural world- the patterns, shapes and colors that surround her in the garden. The work is a vivid and layered exploration of color, design, and intuition, often blending playful spontaneity with deliberate composition.

I am a multi-disciplinary artist. The work I create is based in narratives, memories and the nature which surrounds me. Mixed media is the perfect vehicle for relaying these concepts and imagery. Rich textures, unexpected nuances and design patterning begin to emerge through the processes of monoprinting, painting and collage work. My materials are simple. My processes are intentional. I return often to birds, trees, leaves and quiet landscapes (things I view every day) – familiar forms that invite a closer look. a vivid and layered exploration of color, design, and intuition.

Liz Krick



Confluence: 287 pH
Hand pulled print on paper, 16.5" x 12.5"
$750

Liz Krick is a printmaker based in rural Pennsylvania. Prompted by the significant environmental impact of industrialization, she incorporates industrial waste materials, traditional media, and natural imagery into her work, creating a meditative space for considering our interconnection with nature. She currently teaches printmaking at the Pennsylvania State University School of Visual Arts.

In my prints, I combine traditional media with industrial wastes I've collected from abandoned coal and clay mines. I have seen the impact of acid mine drainage from these mines poisoning the waterways near my home. In some of these streams, acidity levels (pH) can be comparable to those of soda and vinegar, creating an ecosystem where wildlife is unable to live or reproduce. The more I bear witness to the environmental memory, legacy, and fluidly expressive elements of these spaces, the more I feel inspired by, connected with, and concerned for, the ecology around me.

Linda Marshall

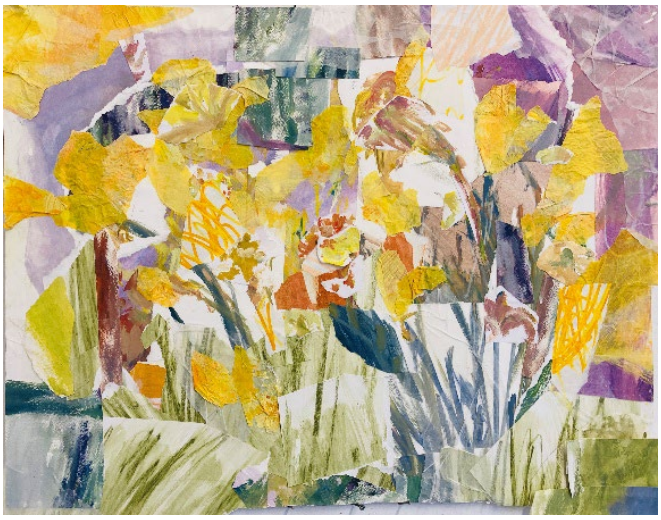


Drayton Nine
Botanical contact print on Japanese paper with collaged elements, 10" x 20"
$375

Linda Marshall has a background in design and marketing, and now focuses her time on creating prints, books and other paper arts.

My work centers on simple graphic compositions constructed from layered elements of handmade washi paper. Each piece is an exploration of color and texture, where the delicate qualities of the paper guide the creative process. I do not impose a predetermined subject, rather, the paper seems to tell me what to do with it, revealing its own narrative through the fibers and pattern. Each piece is mounted on wood cradle boards covered in Japanese paper (washi).

Andrea Mclaughlin

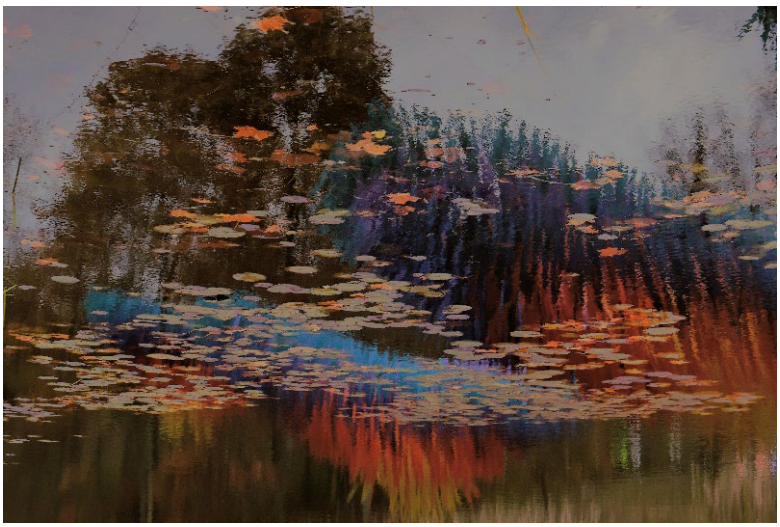


Daffodil
Mixed Media collage on wooden panel, 16" x 20"
$700

Andrea Bisordi-McLaughlin is a contemporary painter, living in Bethel CT. Captivated by the pristine natural beauty of the region, she paints exclusively from nature. She explores surfaces and techniques to better express the authenticity of her subjects, and invites the viewer to enter her "sense of place".

After relocating to Connecticut from NYC, I was captivated by the pristine natural beauty of the region. In homage to the Connecticut Impressionists, I embraced plein air painting, venturing into the outdoors to capture the unspoiled essence of my surroundings. My artistic evolution has led me to explore a variety of mediums and surfaces. My current preferred medium is paper collage. Whereas a traditional painting captures a single moment in time, the collage captures multiple moments. The resulting work reflects how our senses absorb the experience of a place, often through fragmented and layered elements. Central to my vision is the representation of all landscapes, whether real or imagined. I aspire to elicit a range of emotions from the viewer - feelings of familiarity, tranquility, longing and the thrill of discovery. I extend an invitation to the observer to step into my very personal "sense of place."

Diana Morales



Make a Splash
Photography, 16" x 24"
$175

Diana is a Pittsburgh-based photographer whose work explores the whimsical, surreal and dreamy qualities hidden within the natural world. Through the use of light, reflection, and atmosphere, ordinary moments are transformed into dreamlike images that blur the boundaries between reality and abstraction.

My work explores the boundary between observation and transformation. Rather than documenting nature as it appears, I seek out moments in which water, light, and atmosphere come together to create images that feel caught somewhere between reality and imagination.

In this particular image, the reflective surface of the water becomes both subject and medium as the distinctions between foliage, sky and depth dissolve. Familiar forms reassemble into something uncertain, inviting the viewer to slow down and engage with the landscape as an experience rather than a fixed place.

Gayle Moss



Emergence

Ceramic Porcelain, 13.5" x 3.5"
$585

Gayle is a potter/ceramic artist. She is also a practicing interior designer who attended both SCCC and Hofstra University and holds a degree in Applied Art. Her work has been shown in various juried exhibits and shows throughout Long Island.

The making of this piece, along with the glazing method utilized, emulates spring's rebirth. A bit at a time, in varying intensities. Some flowers only a wisp of an idea. Others erupting from the shallow, crater like form in full bloom and full color.

"What is dormant is reborn. Mother nature, Her time. Her way...EMERGENCE.

Kris Murphy



Supplications

Mixed media, 26" x 20"
$1500

I began with black-and-white portrait photography, drawn to what remains when color falls away. Light and shadow became my language. These photographs hold quiet moments—pauses, edges, and traces—where form and feeling meet. They are rooted in looking closely and waiting.

The Seascape images that were shot with my homemade camera, work with sunlight, chemistry, and nature. I was allowed a chance to document our delicate ecosystem in a digital free manner. Time, exposure, and environment began to leave their own signatures. The images softened, deepened, and drifted toward abstraction, carrying with them a sense of surrender to process. These transformative images are meant to transcend time.

My current work lives in cloth and plants. Through the mutinous process of eco-printing, plantlife gathered from my surroundings are immersed directly into fabric, leaving behind their shapes and alchemy. Heat and time replace the camera. The resulting pieces are not photographs in the traditional sense, but impressions—records of touch, season, and presence. They exist as both image and object, fragile and enduring at once.

Gail Neuman



Tide Memory

Mixed Media Jewelry, 20" x 24"
$1550

My work explores a personal connection to nature through the collection and transformation of found materials such as driftwood, shells, stones, and nests. Guided by experimentation and intuition, I create pieces that serve as field notes-records of observation, discovery, and place. Through these natural remnants, I reflect on themes of impermanence, resilience, and the beauty found in nature's continual cycles of change.

A piece of driftwood, shaped by water and time, becomes the focal point of this necklace. Kyanite and opal accents are integrated into the weathered surface, creating a conversation between natural forces and human intervention. The work honors the stories carried within found objects and the beauty of transformation in the natural world.

Tracy Otten



Campanula Rapunculoides 3

Pencil and graphite on Mulberry paper, 20"x16"
$2,200

Tracy Otten is a Midwest printmaker who designs layered images combining a variety of print techniques. Her compositions are inspired by a connection with nature and influenced by her rural upbringing. She earned a Bachelor of Science degree in Psychology, Sociology and Fine Art from North Dakota State University, Fargo, ND. Otten did graduate work at Palackeho Univerzita, Olomouc, Czech Republic and the University of South Dakota where she received an MFA in Printmaking. She is a Professor of Studio Art at the University of Minnesota, Morris.

The Creeping Bell flower, Campanula rapunculoides, is an invasive species that is both beautiful and destructive. With multiple tuberous roots connected by fragile tendrils, the design of the root structure is impressively effective at avoiding eradication. These prints are part of a series exploring man's relationship with nature; simultaneously a part of it, while also often times at odds with it.

Nikki Painter



Layered Garden (Stripey Daisies)
Photography - Digital Painting, 10" x 35"
NFS

Nikki Painter is an interdisciplinary artist working in a range of media from collage to sculpture. Her practice focuses on invented gardens, drawing inspiration from the natural world, 1980s pop culture, and maximalist aesthetics. Growing up in Virginia, Painter developed a love of nature through time spent outdoors, and in the gardens of her grandparents and her parents, she noticed the ways that humans both affect, and are affected by, the natural world.

My Garden works on paper combine drawing, collage, and painting to portray plants in patterned spaces. I call them "gardens" because I think of them as places that are alive and changing, and they allow me to meditatively draw intricate patterns and observe nature. I am interested in gardens as spaces where humans and nature tenderly sustain one another. With layers of hand-drawing and painting on paper separated by layers of foam board, I created Layered Gardens as a response to my more somber Night Gardens. In Layered Gardens, I combine white with bright colors and pockets of internal space to playfully invite viewers into my imagined world. My Garden works celebrate the complexity of existence. I want them to remind viewers that while our lives are fragile and always changing, they are also filled with astonishing beauty.

Bernadette Puleo



Peek-a-Boo Moon
Digital Fiber Mixed Media, 22" x 24" x 3"
$845

I am a life long graphic designer/textile designer with a MFA in Visual Communications. In recent years, I have been growing Japanese Indigo. This plant and its blue pigment is my muse and inspires my fiber art.

Indigo provides an endless fascination for me. I explore all aspects of this magical plant through my art. From the extraordinary range of colors it can produce to the beauty of the plant itself, indigo offers an endless source of inspiration. I forge my own path with this revered natural dye, which holds deep cultural significance around the world. While I honor and respect the ancient techniques used to create pattern and print with indigo, I use them sparingly, recognizing that they originate from cultures not my own. This openness allows me to experiment freely, explore new ideas, and discover unexpected forms. In addition to dyeing textiles, I also dye natural plant fibers that I incorporate into sculptural basketry.

Wen Redmond



Drawing a Breath
Fiber, 18" x 24" x .7"
$1,500

Wen Redmond, a lover of nature, delights in creating dialogue and changing perspectives of photographic art. She works intuitively, encouraging 'flow', and experimentation. Each work is individual and a communication between her inner imagination and later, the viewer."

My work explores photography, printing manipulated photographs onto mixed media substrates to create unique photographic textural constructions. Imaginative presentations add to the pioneering exploration of my media and give the work edge.

Hollie Seidel



Landscape of Bark with Moss

Watercolor, Acrylic, and Salt on paper, 22" x 30"
$950

Hollie Seidel is originally from Port Washington, NY, and currently lives in Astoria, NY. She was a studio art major at Kenyon College, and has studied at The Lacoste School of the Arts, Cornell University, The School of Visual Arts, and the Art Students League. She primarily works in watercolor, and acrylic, as well as pen and ink. Hollie worked as a botanical illustrator at Old Woman Creek in Huron, OH, where she chronicled the local flora and fauna. She was the illustrator and cartoonist for The Eclectic magazine. Hollie has shown her work at Gund Gallery at Kenyon College, Old Woman Creek State Nature Preserve, LVNG Magazine, Janer Gallery 81, Coral Springs Museum of Art, Evident Nature at The Idea Kitchen, and at the Delaware Valley Arts Alliance. Her work is in many private collections.

Hollie Seidel is a representational artist, working primarily in watercolor, acrylic, and pen and ink. Her work explores themes of ecology, color, texture and light. Currently she has been focusing on trees, enjoying the dappled bark of Sycamores, seeing tree knots as landscapes, and studying the connecting points of roots, fallen leaves, grass, and soil. In her practice she likes exploring with color and texture, and playing with scale. Hollie's work currently focuses on large watercolors and acrylics. Turning the surface of a tree into a sweeping landscape with an aerial perspective. A tree knot appears to become a ridge with crevasses and ravines. Trees are so individual that their personality can be captured like a portrait. These are painted as small as a 6x6 inch miniatures, as quiet intimate portraits.

Living in an urban environment, part of her artistic process is to take long walks and find nature within the city. Examining the texture of bark or moss on trees and fallen branches helps to inform her work. This adds a depth to her paintings, especially when she is focusing on smaller elements and amplifying them in a composition. Hollie's work invites you to see how intertwined we are with the systems of nature that surround us. By stopping to look at a tree we are seeing it's majesty and giving it a moment of our time. It is a moment of gratitude for the organisms that create the very air that we breath. Hollie's painting philosophy is deeply influenced by the American painter Maggie Siner, who taught her at the Lacoste School of the Arts, in Lacoste, France. Siner's paintings capture everyday items in a moment in time, using strong composition, color, and light that takes your breath away. Hollie's work is intent on capturing the beauty of things in the natural world that might easily be overlooked.

Melissa Severino



Daydreams

Brasswood, 21.5" x 7"
$475

My name is Melissa Severino, and my artwork is inspired by the curiosities of nature and life around me. I am self taught and have been creating since 2018. I combine the natural elements of wood and heat to make art through a process called pyrography.

Nature brings a sense of calm and stillness that encourages us to slow down, similar to the process of wood burning. I use a pyrography pen to burn different textures and add depth to wood. Shading in a way that water flows in between the mountains or a wildflower in bloom inspires curiosity. Natural wood with bark edges, contrasting between light and dark, as a way to appreciate Mother Nature and all her beauty. My journey into pyrography began as an outlet to explore and express myself. A step out of my head, allowing me to share my calm and to create while surrounded by what inspires me most.

Jill Skelly



Leaf Litter

Monotype collage painting, 24" x 27"
NFS

Jill Skelly is a mixed media artist, inspired by and working on Long Island. As an avid runner and naturalist she covers a lot of ground on the roads and trails. The distinct combination of artist and runner creates a perfect breeding ground for ideas.

Seeking beauty in the natural world, what is underfoot and overhead is my artistic concern. Long Island's unique location and geologic composition provide endless opportunities for observation, exploration and adventure. Weeds, leaf litter, tidal racks; what often goes unnoticed inspires me. Moving meditations- running, hiking, and walking through the local shorelines, woods, fields, and marshes reveals the colors, shapes and textures that find their way into my work.

Laura Straus



Spring
India ink, gouache and acrylic on Fabriano paper, 32" x 39"
$2,600

Creating works celebrating nature's mysteries.

The work is informed by the landscape of a former farm where my studio is located. Over four years, the transformation of seven acres of mowed lawn into a developing pollinator pathway has revealed cycles of recovery and interdependence, supporting birds, insects, and a range of mammals. This lived engagement with land deepens my interest in environmental forces in motion—smoke, contamination, and shifting air and water quality—phenomena that are spatially diffuse and temporally extended. Through abstraction, the paintings register presence and absence simultaneously, suggesting both visibility and concealment.

Gail M. Swedberg



Forgotten Beauty

Acrylic print and Collage, 22" x 25"
$1,500

Inspired by nature's ever-changing colors, patterns, and textures, Gail M. Swedberg creates printmaking works that incorporate a variety of media, including acrylic, paper collage, and encaustic. An art director and graphic designer based on Long Island, she brings a distinctive visual sensibility to her artistic practice, blending fine art techniques with a strong design background.

Through layered acrylic prints, rice and mulberry paper, I investigate transformation within natural systems. Images emerge through accumulation, fragmentation, and reconstruction, creating spaces where organic forms appear suspended between growth and decay. Delicate linear networks weave through the composition, suggesting unseen connections found in roots, mycelium, water, and memory. The work reflects my ongoing interest in how materials—and the natural world itself—continually evolve through cycles of disruption and renewal.

Naomi Teppich



Birch Loaf 2022

Glazed stoneware and Acrylic wall sculpture, 12.5" x 8.5" x .5"
$500

All types of natural forms inspire Naomi Teppich.She works with ceramic hand-built forms and large metal sculpture.Teppich has had twenty-one solo exhibitions, eight of them in New York City. She has had numerous group shows in many locations. Born and raised in Brooklyn, New York, she received her BA from Brooklyn College, where she was a fine arts major. Her welding skills were developed at Pratt Institute, during her MFA period. Later in her career she studied ceramics at Parsons School of Design in 1995- 96, and now creates many stoneware hand-built works.Teppich currently lives in Damascus, PA, but spent many years in her Manhattan studio/loft.

My love for art and sculpture has evolved over many years. My father, an illustrator and painter, incited my interest in the visual arts and nature. Feminism of the late seventies including Lee Bontecou's sculptures and Georgia O'Keefe's paintings captivated me. Today ecology has spurred me into creating my current series of ceramic and metal outdoor sculptures. My current medium is stoneware handbuilt sculpture. I build small and medium-sized stoneware pieces. Plants, fungi, bark, shells,cacti, and fossils are among my creations. I enjoy mimicking these natural forms and their textures. I fire them in electric, gas and anagama wood-firing kilns depending on the aesthetics required.

Jo Wadler



Metamorphosis (Necklace)

Plumbers Copper Tubing , Copper Wire, Glass Colored Enamel, Copper Sheet Metal, Torched Fired Enamel, Soldered With An Oxy Torch, Ceramic Clay, Underglazes, 6" x 9"
NFS

I am drawn to the tension between structure and fluidity, organic and geometric, raw and refined. These contrasts reflect the way we move through the world—seeking balance while constantly shifting. My work invites interaction, asking the wearer or viewer to complete the piece through presence and use. Whether worn on the body or experienced as a wall-based form, each piece is an extension of personal expression, meant to spark curiosity, connection, and a deeper awareness of the relationship between object and self.

My work explores the space between adornment and sculpture, where objects are not only seen but worn, carried, and experienced. I am interested in how materials hold memory and meaning, and how they transform through process. By working across metal, enamel, fiber, and other mediums, I allow each material to guide the outcome, embracing both control and unpredictability. The act of making becomes a conversation—between my hand, the material, and the evolving form.

Louise Wallendorf



Breaking Barriers
Surf Lithography, 34" x 26"
$495

Louise Wallendorf was born and raised on Long Island, New York. She is an artist/scientist who combines lifelong passions for the ocean, drawing and printmaking. As an ocean engineer at the US Naval Academy, she designed fluid dynamics experiments in the lab and field. As an artist in residence at Cape Cod National Seashore she developed a new environmentally friendly printing process called surf lithography.

During an art science residency in a dune shack in Cape Cod National Seashore the artist began developing a process called surf lithography. A ball grained aluminum plate is placed at the shoreline edge of the surf, allowing sand and water to wash back and forth. It's removed from the water; lithographic tusche liquid, a greasy India ink which can be diluted into washes, is added. The tusche flows into the surface irregularities created by the sand and salt. When the plate dries, drawing is added to areas to further emphasize certain patterns.

This surf lithography process has been refined by years of testing on West Neck Beaches at low tide. More recent work has been completed on the beaches of places she has visited, most recently the low tide beaches near Wilmington, North Carolina.

Sharon Whitham



What We Have Lost #1

Monotype Collage, Oil on Paper, 22" x 18"
$650

Sharon Whitham is a printmaker and mixed-media artist. Her work is inspired by both nature and culture, focused on themes of balance, loss and change, and our connections to each other and the natural world. Through form, color and texture, she searches for the places where beauty, vulnerably and resilience meet. Sharon's work is exhibited widely in the US as well as internationally.

My work is rooted in the natural world, shaped by cultural memory, and deeply influenced by the urgent realities of climate change. Through printmaking and mixed media, I explore how personal and collective histories intersect with the environment and how loss—whether ecological or emotional—can be transformed into visual language. I use monotype as a primary medium, drawn to its unique, one-of-a-kind quality, which mirrors the fragility of both human relationships and natural ecosystems. My process often involves layering prints, stitching, and constructing forms that blur the lines between two- and three-dimensional work. Whether through texture, form, or metaphor, I aim to create work that invites reflection—on what we've inherited, what we're losing, and what we might still hold onto.