



**red
dot**

art spree

2026 Exhibition Catalog



About Red Dot

Celebrate Austin's vibrant arts community and help raise vital funds for Women & Their Work at the Red Dot Art Spree on Thursday, September 17th.

This year's celebration will feature over 150 works by some of the best contemporary artists in Texas. Paintings, sculptures, drawings, and photos will be available at \$1,500 or less. All purchases will be tax-free for one night only!

While you shop, enjoy fabulous fare, premiere cocktails, and lively tunes.

This is the can't miss party of the year!





Red Dot 2026 Artists

Umbreen Ahmad • Alejandra Almuelle • Andrew Anderson • Lesley Anderson • Connie Arismendi • Barbara Attwell • Angel Axioma • Libby Barret • Kristy Battani • Jill Bedgood • Michelle Bedrosian & Joyce Rosner • Rebecca Bennett • Sonya Berg • Colleen Blackard • Audrey Danze Blood • Paige Booth • Sarah Bork • Anahita (Ani) Bradberry • Neena Buxani • Shawn Camp • Jana Cantua • Carlos Carrillo • Sandy Carson • Sara Carter • Valerie Chaussonnet • Malina Cipleu • Mery Godigna Collet • Jonas Criscoe • Hillary Cumberworth • Erin Cunningham • Erin Curtis • Yevgenia Davidoff • Bryan DeLaGarza • Kiah Denson • Rakhee Jain Desai • David Everett • Alisa Eykilis • Sarah Fagan • Rosalyn Jewel Farney • Joey Faureso • Barbara Felix • Sandra C. Fernandez • Sabine Fletcher • Valerie Fowler • Diane Fraser • Laurie Frick • Meg Furey • Jill Garcia & Kim Phu (MuthaGoose) • Clair Gaston • Ariana Gomez • Raul Rene Gonzalez • Terra Goolsby • Luis R. Gutierrez • Mai Gutierrez • Jessica Halonen • Hollis Hammonds • Roberto Jackson Harrington • Carol Hayman • Dayanara Hernandez • Melanie Hickerson • Candace Hicks • Adrienne Hodge • Michele Hogan • Hedwige Jacobs • Roi James • Kayla Jay • Jaewon Jeong • Bethany Johnson • Laura Lynn Johnson • Pat Johnson • Lynda Young Kaffie • Rachel Kamata • Calder Kamin • Natasha Kanevski • Marie Ketring • Laura Klopfenstein • Andrea La Valleur-Purvis • Francesca Lally • Yuliya Lanina • Laura J. Lawson • Bonny Leibowitz • Chantal Lesley • Lance Letscher • Norah Levine • Tobin Levy • Beili Liu • Lucy MacQueen • Katie Maratta • Rebecca Marino • Meena Matai • Danielle Mbenda • Marcy McChesney • Kathleen McShane • Samantha Melvin • Christopher Miller • Georgie Miller • Isabel Monti • Lorena Morales • Liz Moskowitz • John Mulvany • Weylin Neyra • Grace Nguchu • Lisa Nigro • Kelly O'Connor • Nia Olabesi • Abby Olsen • Zezelia Olson • Sono Osato • Carolina Otero • Suzanne Paquette • Julie Pelaez • Beverly Penn • Elvia Perrin • Martha Peters • Alicia Philley • Jessica Phillips • Katherine Phillips • Denise Prince • Michelle Rahbar • Jennifer Raish • Maria Rasheed • Matt Rebholz • Andrea Reyes • Keva Richardson • Lauren Riojas-Fitzpatrick • Hilary Rochow • Ryan Runcie • Oksana Saladino • SM Sanz • Shakti Sarkin • Naomi Schlinke • Amy Scofield • Lindsay Shillington • Jamie Speck • Hannah Spector • Christie Stockstill • John Swanger • Celeste Tammariello • Lauren Tarbel • Sara Vanderbeek • Caroline Walker • Tyeschea West • Ariel Wood • Shelley Wood • Karen Woodward • Sydney Yeager • Ziesook You • Yasmin Youssef • Victoria Zhuk



Umbreen Ahmad

Where Light Lands

2026, Oil on canvas

16 x 20", \$900

Umbreen Ahmad leans on abstract expression to illustrate the depth of human emotions, gratitude and the hope for love and light, which are important elements of her Islamic faith. The layers of oil paint in the work create dimensionality and highlight the quiet power of light in nature. The fractured blooms and sweeping texture speak to movement, growth, and the unseen force of gratitude that carries us forward.



Angel Alcalá

Before Words: Ancestor (Terra Diva)

2026, Mixed medium on paper

10.75 x 8.625", \$330

This work is part of Angel Alcalá's series of formal and material investigations developed at intimate scale as the foundation for larger works in metal, wood, and stone. The work begins as a folded sheet of paper, cut by hand and unfolded to reveal a symmetrical form, then layered over a painted ground. Colors are drawn from the oldest pigments in human art-making, found in cave paintings, Byzantine icons, and Renaissance frescos.



Alejandra Almuelle

Habitation de Arena 1

2025, Earthenware clay, oxides

16 x 9 x 7", \$1,500

The focus of Alejandra Almuelle's work is the human form. Using slabs of clay, she hand-builds each piece, sculpting simultaneously from inside and outside the form. This ceramic sculpture is part of her ongoing series titled *The Body is a Place* that serves as a locus and a receptacle of memory.



Alejandra Almuelle

Habitation de Arena 2

2025, Earthenware clay, oxides

15 x 9 x 7", \$1,500

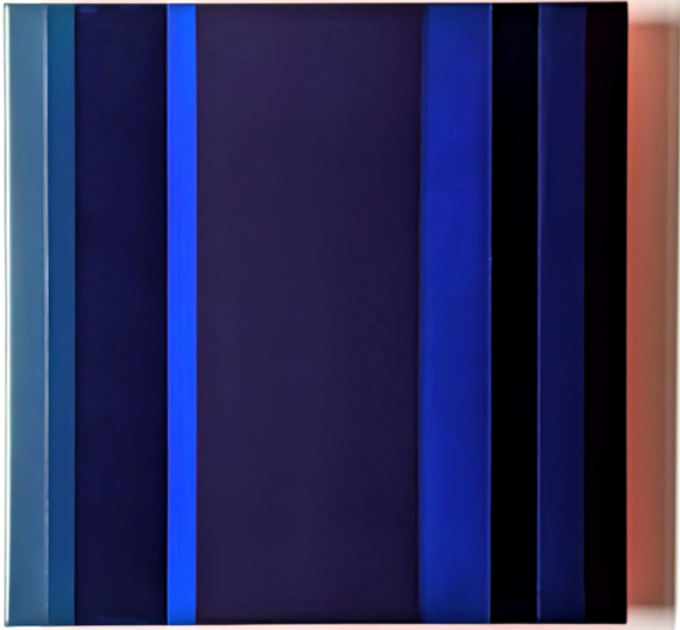
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Lesley Anderson

Bloom
2026, Ink and acrylic on canvas
24 x 18", \$1,070

Lesley Anderson studies the spaces between and the spaces that unite in this ongoing series about native plants of Central Texas. The work explores the tension between resilience and vulnerability in a landscape that is rapidly changing.



Andrew Anderson

1.5.26
2026, Acrylic, metal-complex dye, resin on acrylic glass, mounted on wood cradle
18 x 18", \$1,050

Andrew Anderson investigates how color and reflection occupy physical space, using a process that layers acrylic paint and metal-complex dye-tinted resin over mirrored glass. Rather than a fixed picture, the bands of deep blue and violet react dynamically as you move through the room, confronting you with your own reflection within the work.



Connie Arismendi

Still from Chinese Spoon / Mixed Blessings Series

2026, Direct print on aluminum

8 x 14", \$300

Chinese Spoon / Mixed Blessings is a still from a video that documents a simple ritual of time and transformation. A piece of burning palo santo rests in a Chinese soup spoon from Arismendi's kitchen until it is consumed by fire. The materials form an unexpected self-portrait, bringing together objects associated with Asia and the Americas in a single gesture. The Chinese spoon evokes her Filipino heritage and the layered histories of Asian cultural exchange, while palo santo carries associations with ritual, cleansing, and the Americas.



Barbara Attwell

The Song Within, Geodes

2024, Merino wool, Tencel, and silk

22 x 15 x 5", \$650

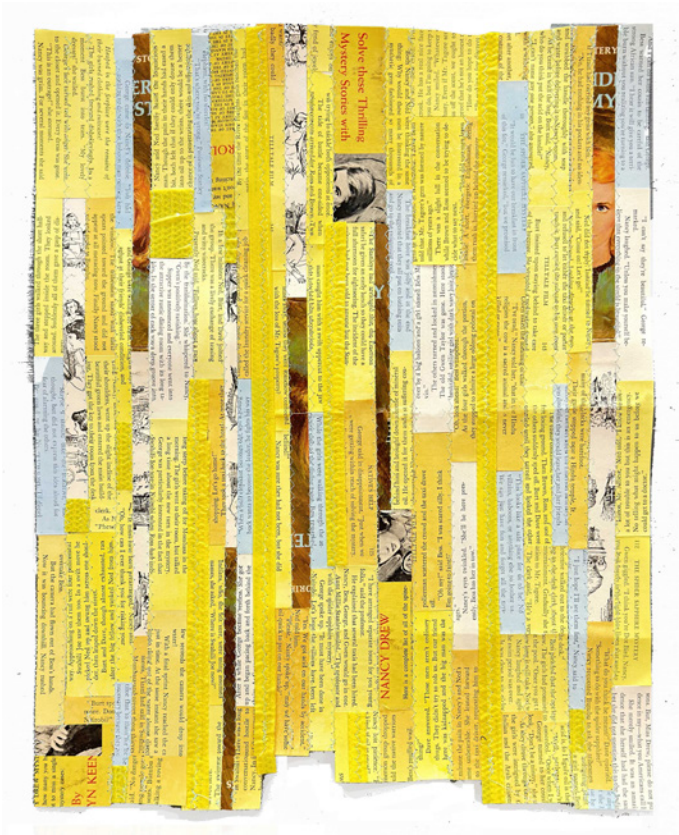
Always an exploration for ways to connect with our wild home, Barbara Attwell's art sources from the wisdom, beauty and plight of wildlife. Having worked in many mediums, she has found wool to be impossibly strong, sustainable, and outright feral as it is one step away from the sheep. The wet-felting process conjures up a rich primordial soup kind of experience – one gets wet, soapy, and indulges in the earthy scent of the barnyard.



Libby Barret

Graceful
2026, Pastel on paper
24 x 30", \$1,500

Libby Barret utilizes objects and imagery that function as metaphors, which address rest, communication, conversation and identity. Barret aims to bring a sense of home in all of her work. Inspired by a spring day, this piece is a reminder to gather with those you love.



Kristy Battani

Thrilling Mysteries
2026, Vintage Nancy Drew book pages, ink, thread, webbing
18 x 15", \$650

For Kristy Battani, the act of creating art from vintage texts, diaries, ledgers and manuals is an opportunity to weave ideas and images of the past into the present with layered contemporary forms. In this work, Battani stitched together pages of a Nancy Drew mystery book with elements of painting, textile, and collage.



Jill Bedgood

Dictionary Series: Greedy AF One
2026, Watercolor, graphite
10.5 x 7.5", \$1,200

Jill Bedgood explores society's fluctuating definition of truth based on the time period and the established knowledge of the moment. The early 20th century dictionaries, on which the interventionist activities are executed, embody a questioning of reality, with an homage to the art and history of socio-political commentary.

Rebecca Bennett

Meta Series: Radiant Sequence I
2025, Mixed media on flat wood panel
72 x 3.5 x 3", \$700

Rebecca Bennett's paintings are characterized by their vibrant colors, soft brushstrokes, and layered application that create a sense of depth and movement. This work is a re-imagining of Bennett's painting photographs. These digitally manipulated images push forward and abstract the original work, creating new and organic art forms.



Sonya Berg

Still Alive
2026, Collage of unique Instax prints
4.75 x 3.5", \$200

Using houseplants as a metaphor for the complex presence of relationships, Sonya Berg explores the ways in which layers of meaning are built, deconstructed, and rebuilt – mirroring how we engage with our own memory, history, and our relational understanding of the world.



Sonya Berg

Held Together
2026, Collage of unique Instax prints
4.75 x 3.5", \$200

Using houseplants as a metaphor for the complex presence of relationships, Sonya Berg explores the ways in which layers of meaning are built, deconstructed, and rebuilt – mirroring how we engage with our own memory, history, and our relational understanding of the world.



Sonya Berg

Tent

2026, Collage of unique Instax prints

4.75 x 3.5", \$200

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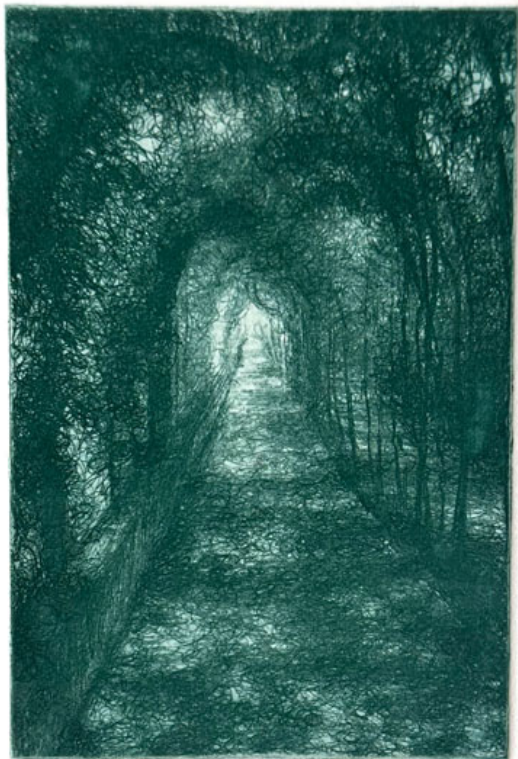
Colleen Blackard

Last Light

2025, Ballpoint pen on paper

7 x 5", \$400

Last Light was inspired by an evening hike in late August. Colleen Blackard's ballpoint drawings are created with continuous circular and intersecting lines of archival ink. Blackard builds up masses of circles to create patterns of shadow and light.



Colleen Blackard

Calling
2026, Soft ground etching on paper
14 x 11", \$550

Colleen Blackard uses ballpoint pen drawing techniques to create this soft ground etching. The view is from a walk in Florence, created during the Jerry Manson residency at Flatbed Center for Contemporary Printmaking, and part of the solo show *An Unfound Door* at Flatbed Press.



Audrey Blood

Fall Through Frozen Long Pond - I
2026, Photopolymer intaglio on Rives BFK with marbled chine-collé gampi
11 x 15.5", \$245

While living in rural Maine, Audrey Blood became attuned to the subtle shifts occurring in the landscape from day to day. *Fall Through Frozen Long Pond I* is part of a small series of monoprints documenting the surface of a lake. The series considers the inherently temporal and constantly shifting surface of freezing and thawing water. The imagery draws from bubbles, droplets, seams, and cracks in ice, as well as dried leaves and shadows cast from walking across the lake's surface.



Paige Booth

On the Way to Loving Red
2025, Mixed media collage on paper
16 x 20", \$400

Paige Booth aims to subtly summon nostalgia while also creating new associations for the viewer. Working with vintage and hand painted paper, she explores movement, pattern, color, and storytelling. Combining personal ephemera alongside other people's discarded paper allows Booth to embed some of her own memories into the work while also developing new narratives.



Sarah Bork

Girls Gotta Eat - Leaping for Moms - Sonova Bytch
2019, Digital photograph
8 x 10", \$200

Through Sarah Bork's lens, the grocery store becomes a kaleidoscopic playground of nourishing comfort and self-care. Bork's cinematic portraits of drag queens and their grocery shopping invite viewers to celebrate the commonality of our human experience and consider more complex themes of diversity and inclusion, how we react to traditional gender roles, and comfort ourselves amid life's challenges.



Sarah Bork

Girls Gotta Eat - Reading The Chocolate Fillings - Justice
2023, Digital photograph
8 x 10", \$200

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Anahita (Ani) Bradberry

Archway
2016 (ongoing series), Glass, argon, wood, transformer, wire, electrodes, silicone caps
11 x 5 x 5", \$750

Reaching its ten-year mark this year, Ani Bradberry’s *Archway* series is an iterative exploration of the neon arch as a portal for contemplation.



Neena Buxani

Sapphire Serenade
2025, Acrylic on canvas
25 x 31", \$1,200

Influenced by the rich color, ornamentation, and visual vibrancy of Buxani's Indian-American heritage and upbringing along the US-Mexico border, *Sapphire Serenade* blurs abstraction and representation. Set against a luminous sapphire blue, fluid botanical forms become quiet reminders of the memories flowers leave behind, preserving emotion and connection long after the blooms have faded.



Shawn Camp

Eye Am the I in the Sky
2026, Acrylic on canvas
16 x 16", \$1,000

Shawn Camp's work suggests air and empty space; imagery devoid of solid forms. Through translucence and refraction, the shimmering surface conveys a sense of atmosphere and explores the mystery of light, matter, and space.



Jana Cantua

Cumbia Infinita
2024, Giclee ink on archival matte paper
24 x 30", \$1,500

In this photograph, Jana Cantua captures an ever-turning circle in motion, carrying a continuity that outlives any single moment and settles into a familiar place. Cantua's work explores heritage and belonging through the perspective of her Mexican-American upbringing. Her imagery reflects her personal journey toward connection and self-acceptance, honoring traditions while carving out new expressions of self.



Carlos Carrillo & Yevgenia Davidoff

Wildflower Meadow in Grey
2026, Glass paints on glass and hand-cast cement
5.5 x 6.5 x 12.5", \$1,500

Cast from discarded consumer packaging, this illuminated sculpture transforms the language of construction into a contemplative architecture, while hand-painted wildflowers on reclaimed glass evoke the regenerative intelligence of the natural world. Steel conduit bridges these material worlds, carrying light between them, and suggests that care emerges not from opposing nature and architecture, but from recognizing their interdependence.



Sandy Carson

Daddy O's Boots

2016, Inkjet

20 x 24", \$1,500

This work is from the series *I've Always Been a Cowboy in my Heart*, which showcases Carson's observations of the weird happenstances that present themselves on the great American road trip, as seen through the wide eyes of a Scotsman.



Sara Carter

The Nature of Things 6

2025, Acrylic on wood panel

14 x 11", \$500

Color is the central language of Sara Carter's work. She employs it as a visual tool, but also as an emotional language, expressing the unspoken and the ineffable. Her abstract compositions explore dualities – chaos and order, fluidity and form – capturing the cyclical nature of existence.



Sara Carter

The Nature of Things 9
2025, Acrylic on wood panel
12 x 12", \$500

Color is the central language of Sara Carter’s work. She employs it as a visual tool, but also as an emotional language, expressing the unspoken and the ineffable. Her abstract compositions explore dualities – chaos and order, fluidity and form – capturing the cyclical nature of existence.



Valerie Chaussonnet

“French Girl’s Dream” Cheese Collection
2026, Ceramics
12 x 12 x 3", \$800 (sold as a group)

This is a series of four ceramic French cheeses created by Valerie Chaussonnet. It is a tactile collection of some of Chaussonnet’s favorites.



Malina Cipleu

Crownlight

2025, Kiln-formed glass

29 x 49 x 1.5", \$1,500

Malina Cipleu's *Crownlight* draws from the branching intelligence of trees and the quiet systems that allow forests to communicate, adapt, and thrive. Inspired by the idea of tree shyness and underground networks of exchange, the work reflects on forms of connection that are subtle, interdependent, and constantly in motion.



Mery Godigna Collet

TRUST

2025, Archival print, glass globe, tin can

36 x 48 x 36", \$1,400

Mery Godigna Collet explores the gap between intimate and social, the existential and the everyday, the environment and degradation. The glass globe reflects the surroundings in reverse. One can always trust the moon. The moon is sure to be there in a constant cycle, even if it seems as if the world is in reverse.





Jonas Criscoe

Feedback #1
2025, Mixed media on panel
8 x 10", \$650

In *Feedback #1*, Jonas Criscoe creates a collage using scavenged materials to present the aesthetics of detritus and decay while imparting a sense of history and nostalgia.



Hillary Cumberworth

Timeless
2024, Ceramic
19.5 x 6 x 5.5", \$1,120

Hillary Cumberworth creates movement, dips, folds, and high points by pressing into the clay body, intentionally pushing the clay to its farthest capabilities just before collapsing. Cumberworth then refines the piece using simple wooden tools and metal ribs to smooth any imperfection. Every bend and curve in her pieces represent the moments in life that make an impact on our narrative.



Erin Cunningham

Vestige

2026, Wood, cast pewter
7 x 7 x .5", \$300

The word vestige is defined as a trace, mark, or visible remnant of something that has largely disappeared. Erin Cunningham's piece is an ode to domesticity and handmade objects. She uses embroidery hoops as a tool for creating delicate and intricate patterns combined with pewter, a material historically used to make tableware.



Erin Cunningham

Soft Friction

2026, Wood, silicon, stainless mesh, lace
5 x 5 x 1", \$200

Erin Cunningham's *Soft Friction* is the body conforming to the frame literally and metaphorically. The intimate and vulnerable body part is compressed, confined, and forced into focus while maintaining a delicate nature through texture.



Erin Curtis

Triangle Shadow
2013, Acrylic and pen on paper
15 x 15", \$900

Erin Curtis explores ideas of nature, abstraction, connections to textiles, and visualizations of inner worlds. These studies are inspired by colors found in Guatemalan weavings, complex brick patterns, and the work of Anni Albers. These works were precursor studies for an Austin Art in Public Places project, *Pedestrian Geometries*.



Erin Curtis

Gold Sky
2013, Acrylic and pen on paper
15 x 15", \$900

Erin Curtis explores ideas of nature, abstraction, connections to textiles, and visualizations of inner worlds. These studies are inspired by colors found in Guatemalan weavings, complex brick patterns, and the work of Anni Albers. These works were precursor studies for an Austin Art in Public Places project, *Pedestrian Geometries*.



Yevgenia Davidoff

Delicious Moment - Dandelion

2025, Acrylic on hand cast cement panel

7.5 x 7.5", \$900

Yevgenia Davidoff's *Dandelion* is a wall-based cement work cast from disposable food packaging and hand-painted with flowering dandelions in different states of release. The piece reframes a common plant, often dismissed as a weed, as a figure of resilience, nourishment, and dispersal. The dandelion becomes a reminder that what is overlooked often carries the greatest capacity to persist.



Bryan DeLaGarza

RONNIE MILSAP

2025, Cyanotype contact print (Polaroid) mounted on 8-track

5 x 4 x 1", \$300

This piece by Bryan DeLaGarza is a cyanotype contact print from a Polaroid 665 negative mounted on an 8-track cassette tape.



Bryan DeLaGarza

TWO'S A PARTY

2025, Cyanotype contact print (Polaroid) mounted on 8-track
5 x 4 x 1", \$300

This piece by Bryan DeLaGarza is a cyanotype contact print from a polaroid 665 negative mounted on an 8 track cassette tape.



Kiah Denson

Cosmic Koi

2025, Ink and acrylic on raw canvas
21 x 17", \$650

The unpredictable flow of water and inks in this piece reveals marks and layers reminiscent to that of a colorful fish swimming in magical waters.



Rakhee Jain Desai

Jagged Little Lines

2026, Hand made natural dyes from the artist's garden on mordanted canvas, thread

12 x 12", \$500

Rakhee Jain Desai's *Jagged Little Lines* traces the emotional push and pull at the heart of 2026: the rage, the grief, the humor, and also the joy. Natural dyes harvested and extracted from the artist's own garden are stained into the mordanted cotton in stripes that refuse to stay neat; edges bleed, feather, and break, because nothing about feeling deeply ever stays inside the lines.



David Everett

Jackrabbit

1995, Bronze

1.625 x 4.5 x 2", \$300

This bronze by David Everett is from a series of castings of functional sculptures designed as paperweights portraying regional animals.



David Everett

Dolphin
2025, Bronze
1.375 x 5 x 1.75", \$300

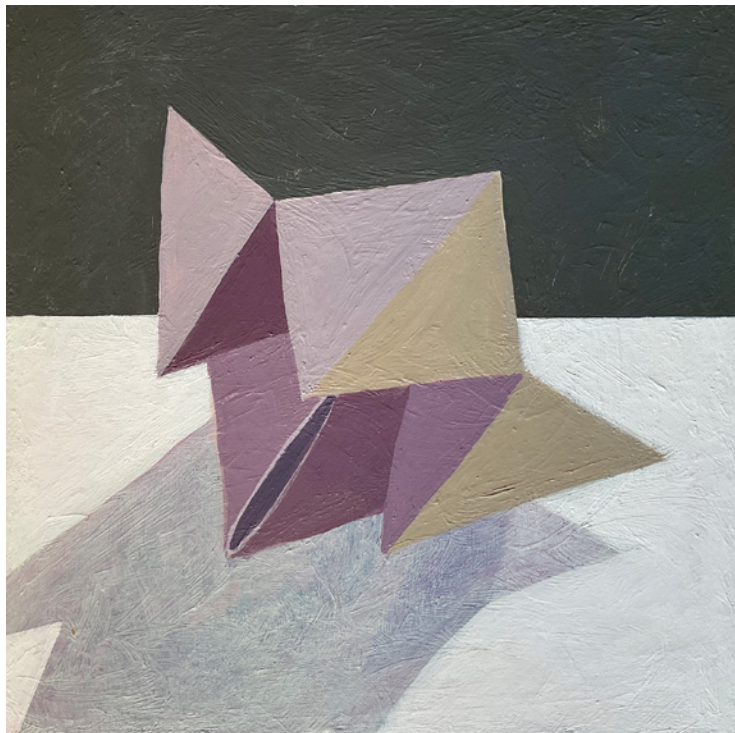
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Alisa Eykilis

#trashcanart - Don't-Cry-Over-Broken-Egg
2025, Photography
16 x 20", \$500

Alisa Eykilis challenges the disposability of beauty in a consumer-driven world. Fresh-cut flowers find a second life through her lens. Colors and delicate forms are preserved beyond natural decay, transformed into something enduring. This project began as a protest but has transformed into a celebration of the transient and overlooked potential in the flotsam.



Sarah Fagan

Fortune Teller
2025, Acrylic on panel
8 x 8", \$250

Sarah Fagan uses folded paper objects as a way to study value in drawing and painting. Though primarily a painter, Fagan strives to reveal the secret lives of everyday objects through a variety of materials, like assemblage, drawing, and mixed media as well.



Rosalyn Jewel Farney

Buried in Leaves (Humming)
2026, Watercolor and oil on muslin
16 x 20", \$1,150

Rosalyn Jewel Farney's *Buried in Leaves (Humming)* is an animated palette rather than images. Layers of marks are built up one after the other and blended into the paint. Farney matches the new marks to older ones, slightly shifting the colors to create texture.



Joey Faureso

Floating and Crawling
2026, Color stone and plate lithograph
16 x 20", \$750

Joey Fauerso's subject matter is both personal and political, and centers on family, gender, humor, figuration and representation. *Floating and Crawling* is Fauerso's first lithograph produced with Flatbed Press. Fauerso is a 2022 Guggenheim Fellow in the Fine Arts.



Barbara Felix

Bailando con Mi Misma: El Pasadoble
2026, Cut paper collage, hand stitched thread, embossed drawing
25.5 x 33.5", \$1,500

Inspired by the television show *So You Think You Can Dance*, Barbara Felix appropriates the bodies of partnered dancers, inserting her own face onto figures. By mixing and remixing papers of varying tones, she references the complexity and fluidity of skin color and identity, while affirming that love transcends race, boundaries, and convention.



Sandra C. Fernandez

After the storm, there is Peace

2026, Etching, screenprint, lithography, and thread drawings over a page of an 18th century book

11.5 x 18", \$1,500

Sandra C. Fernandez explores what happens after difficult moments pass. The work reflects on the emotional shifts between chaos and stillness, heaviness and relief. It speaks to the human ability to move through uncertainty. Rather than offering a perfect sense of peace, the work suggests that healing happens gradually, through small moments of clarity, resilience, and quiet renewal.



Sabine Fletcher

May in Bloom

2025, Photograph

12 x 18", \$200

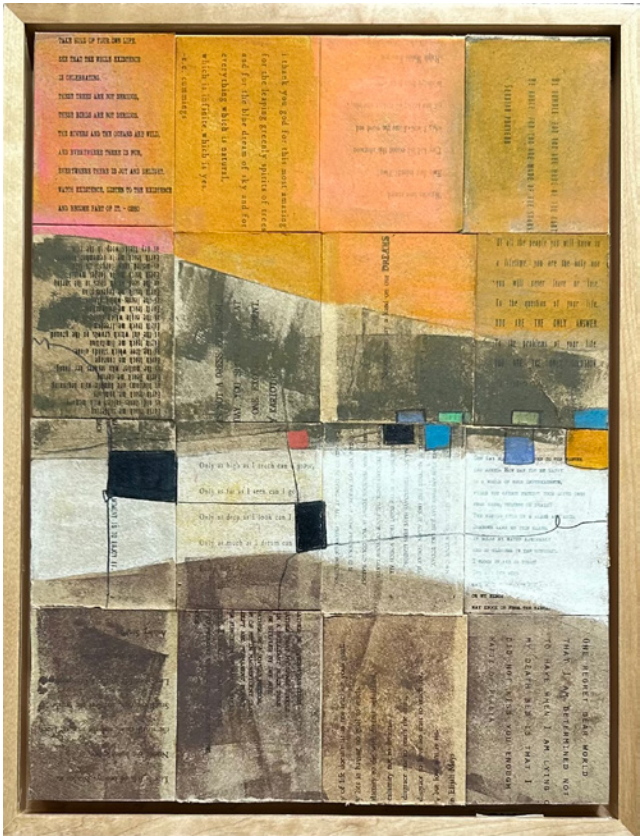
Sabine Fletcher's photograph is a commemoration of Austin's May poppy blooms. The image depicts the hand of Fletcher's brother during their first year living together after over a decade apart.



Valerie Fowler

Homestead
2026, Ink wash, graphite and colored pencil on paper
12 x 18", \$1,400

Nature focused with a bend toward the spiritually surreal, Valerie Fowler's vision reveals a rootedness in time and place, landscape, and light, which describes our natural world as beautiful and vulnerable. Inspired by historic ruins within Austin's Onion Creek Metropolitan Park, this homestead is her imagining of the home enveloped by the lush vegetation that surrounds the spot on Earth today.



Diane Fraser

Without a Shadow
2026, Oil
16 x 12", \$200

Displaced from her Houston home and studio following Hurricane Harvey, Diane Fraser's oil and collage work is directly inspired by changes in the environment.



Laurie Frick

Buoyant
2026, Oil on panel
8 x 16", \$500

Laurie Frick uses personal data to examine what we can know about ourselves. In her hand-built works, she experiments with how we will consume the mass of data increasingly captured about us. This painting imagines a future when bodily data and emotional health are captured as art patterns rather than impossible to decipher numbers.



Meg Furey

Ms. Pearl
2025, Photography
23 x 19", \$350

Meg Furey's documentary photography looks at the places where everyday life takes a strange detour. Using scale to capture the humor in the unexpected, Ms. Pearl frames the 14-foot-tall Berdoll Pecan Squirrel towering against an open Texas sky. Part roadside attraction, part local landmark, she is both completely absurd and completely at home along Highway 71. The photograph reflects Furey's larger interest in the oversized, unexpected and distinctly American.



Meg Furey

Rodeo Lemon
2026, Photography
23 x 19", \$350

In *Rodeo Lemon*, a girl stands, hands on hips, before a giant lemon-shaped lemonade stand while an empty lot and wide Texas sky stretch out around her. Taken at the rodeo carnival, the photograph plays with scale and perspective, turning a familiar childhood scene into something stranger. It reflects Furey's larger interest in documenting the wonderfully odd details that define a place and the people moving through it.



Scherezade García-Vazquez

The Travels
2010, Etching and chine-collé
12 x 12", \$200

As a Latinx/Pan-Caribbean/Dominican York contemporary artist, Scherezade García-Vazquez's work is rooted in creating narratives essential to understanding Las Américas and the American experience. *The Travels* is a small-scale, one-of-a-kind print using drypoint and acid etching techniques, enhanced with chine-collé.



Clair Gaston

Nudge
2026, Colored pencil on paper
7 x 5", \$300

With this work, Clair Gaston suggests that finding a feather is often like finding a treasure. She hopes the piece serves as a reminder to pay attention and be present in nature and life. A lifelong painter, naturalist, and native Texan, Gaston has been painting and teaching for over 20 years in Central Texas.



Ariana Gomez

Elizabeth
2022, Archival inkjet print
20 x 20", \$1,000

Centering photography and installation, Ariana Gomez's practice explores mythmaking in relation to place, reflecting on her parent's relationship to land. This image is part of a larger photographic series titled *The Blue of Distance*, in which she went searching for her father after his death in the Texas landscape, a space the two shared.



Raul Rene Gonzalez

A Shady Spot #1

2026, Acrylic, ballpoint pen, oil pencil, Prismacolor pencil, pitt pastel
6.25 x 6.25 x 2", \$675

Raul Rene Gonzalez's artwork intersects themes of fatherhood, labor, gender roles, identity, pop culture, and abstraction. He reflects a commitment to process and play, while remaining rooted in the realities of lived experience. As we continue to replace nature with construction, this series brings nature back to life through illustrations on concrete.



Raul Rene Gonzalez

A Shady Spot #2

2026, Acrylic, concrete, acrylic house paint, ballpoint pen
7.5 x 5.5 x 2", \$675

Raul Rene Gonzalez's artwork intersects themes of fatherhood, labor, gender roles, identity, pop culture, and abstraction. He reflects a commitment to process and play, while remaining rooted in the realities of lived experience. As we continue to replace nature with construction, this series brings nature back to life through illustrations on concrete.



Terra Goolsby

Quetzalcoatl Pip 3

2026, Hand-built porcelain

5 x 5 x 3", \$400

Terra Goolsby produces ceramic works that connect pre-colonial mythologies and new aesthetic assessments, addressing the relevance of indigenous cultural influences. This series of works is inspired by the plumed serpent or Quetzalcoatl. As a figure of duality, Quetzalcoatl has served as a vessel for otherness and our connection to the past.



Mai Gutierrez

Constelaciones: Piscis

2024, Acrylic and steel, Texas pecan artist-made frame

7 x 7", \$600

Mai Gutierrez's *Constelaciones* series translates celestial formations into geometric compositions that balance structure, color, and abstraction. These pieces reduce astronomical imagery into angular forms fabricated from acrylic and steel, then framed in Texas pecan. The contrast between industrial materials and handcrafted wood references precision and intuition, science and mythology.



Mai Gutierrez

Constelaciones Aquarius
2024, Acrylic and steel, Texas pecan artist-made frame
7 x 7", \$600

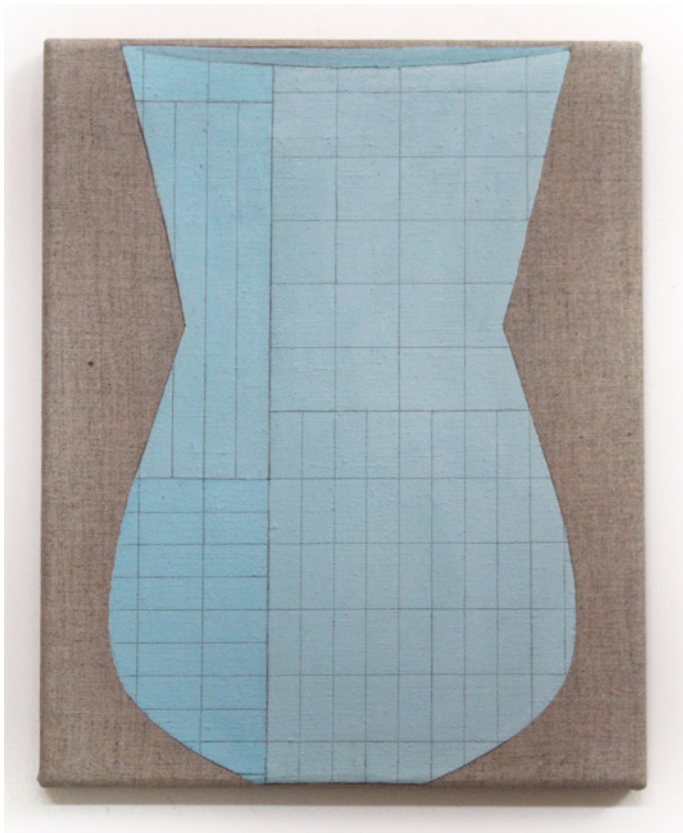
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Luis R Gutierrez

Doña Justicia
2026, Lithograph on BFK Rives
26 x 22.5", \$1,200

Luis R Gutierrez's *Doña Justicia* is a work about the exploitation of the Earth. All resources, including gold, are hers. With Time there will be Justice.



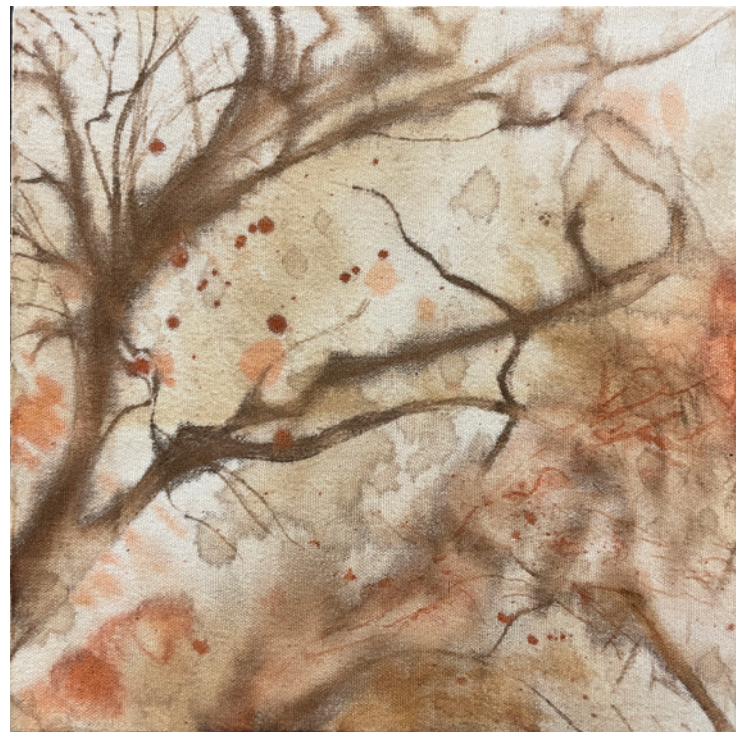
Jessica Halonen

Vase (Berlin Blue)

2015, Acrylic and graphite on linen

11.75 x 9.5", \$850

Jessica Halonen's paintings explore intersections between art, science, and history. Her current project engages the history of medicine. *Blue Hour* explores the history and metaphorical implications of the color blue, inspired by the accidental creation of the pigment Prussian blue in 18th century Berlin.



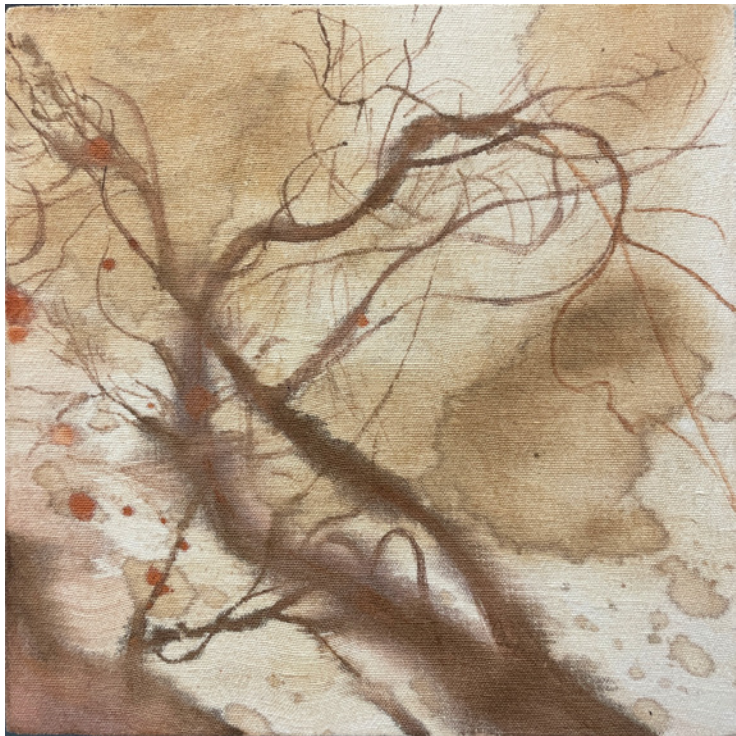
Hollis Hammonds

Diminished Landscape #1

2024, Natural dyes and inks on canvas mounted to wood panel

8 x 8", \$200

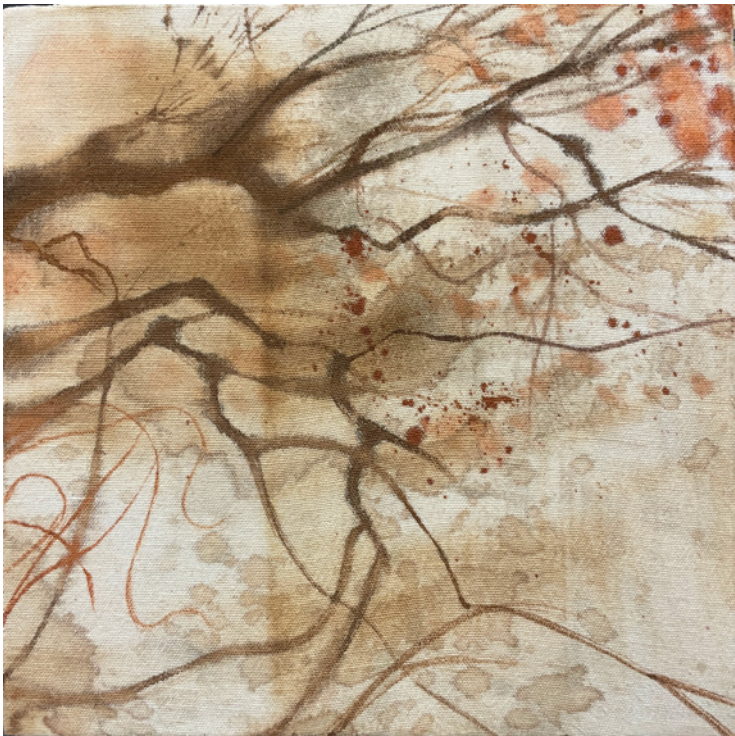
Hollis Hammonds' practice investigates how personal narrative intersects with broader social and ecological systems. This series was created while in residence at the Helene Wurlitzer Foundation in Taos, New Mexico. Each work is inspired by the tones of the region, alongside the tattered trees outside her studio window.



Hollis Hammonds

Diminished Landscape #2
2024, Natural dyes and inks on canvas mounted to wood panel
8 x 8", \$200

Hollis Hammonds' practice investigates how personal narrative intersects with broader social and ecological systems. This series was created while in residence at the Helene Wurlitzer Foundation in Taos, New Mexico. Each work is inspired by the tones of the region, alongside the tattered trees outside her studio window.



Hollis Hammonds

Diminished Landscape #3
2024, Natural dyes and inks on canvas mounted to wood panel
8 x 8", \$200

Hollis Hammonds' practice investigates how personal narrative intersects with broader social and ecological systems. This series was created while in residence at the Helene Wurlitzer Foundation in Taos, New Mexico. Each work is inspired by the tones of the region, alongside the tattered trees outside her studio window.



Roberto Jackson Harrington

Anna-Leitmotiv Slitta, 2025-LMA26-2026

2025, Sculpture
16 x 9 x 8", \$1,500

Roberto Jackson Harrington's whimsical sculpture combines a cutting board, found wood, toggle-clamp, fiber-glass waring rods, c-clamp, metal wire, valve covers, novelty keychains and plastic toy finger puppets.



Carol Hayman

Bauhinia

2025, Risograph
14 x 17", \$200

This photograph was made into a risograph print during Carol Hayman's residency at *Casa Lu El Sur* in Tlalpan, Mexico City. The residency exhibition, *Joy of Color: Daily Life in CDMX*, was composed of 70 photographs of the deeply saturated colorful sights around Mexico City. These trees, with their colorful flowers, bloom all over the city.



Dayanara Hernandez

Nohpalli Bottle
2026, Ceramic
7.5 x 5 x 5", \$800

Nopales are a valuable element in Mexican-American culture. Mexicans are often told they have one on their forehead as a clear indication of their appearance. Hernandez finds this shared experience relating to indigenous heritage very beautiful, connecting her and others to the land that produces something as good as a nopal.



Melanie Hickerson

A Lost Indian Paintbrush Lost in the Brush
2024, Acrylic on linen
11 x 14", \$600

In Melanie Hickerson's painting, one Indian paintbrush wildflower is lost in the spiderwort, flowers also known as Mexican bluebonnets. Butterflies, ladybugs, and bees are pictured too with the ribbon of life that moves through all. All are warriors to celebrate.



Candace Hicks

Text
2026, Embroidery on canvas
10.5 x 8", \$200

Candace Hicks' background has led her to cultivate a practice that blurs the boundaries between literature and visual art. This hand-embroidered line is part of an ongoing series, *Disclaimers*.



Adrienne Hodge

Dichotomy
2023, Ink on paper
9 x 12", \$475

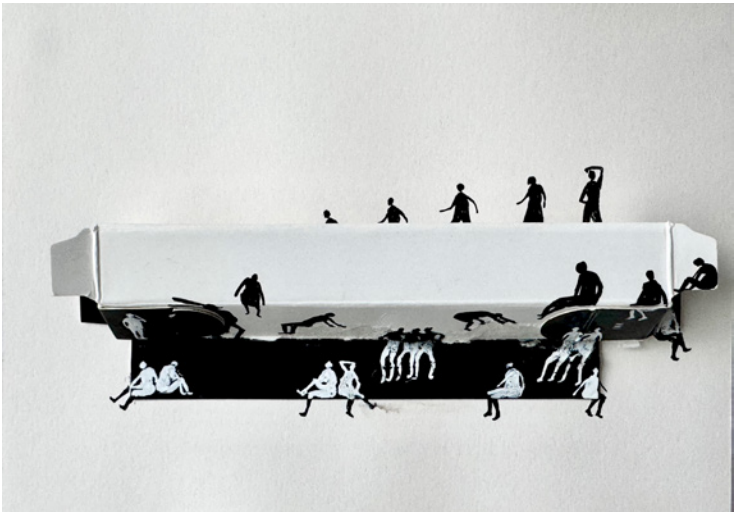
Adrienne Hodge's work explores the incandescent quality of life events, imagined landscapes, asemic writing, and dreams. The nature of a cloud is simple. It either evaporates or it rains.



Michele Hogan

Listen...
2017, Colored pencil on paper
4 x 6", \$250

Michele Hogan's work is often inspired by found objects, which she then builds a narrative around. She found this porcelain rabbit at her favorite Austin thrift store, Top Drawer. She then selected clothing and a wig for her friend, Amy, and suggested this pose. Hogan sees her work as open ended prompts for the viewer to create their own stories.



Hedwige Jacobs

Shadow
2026, Pen and ink on collected box
6 x 8", \$400

Hedwige Jacobs explores memory, scale, and the ways we live and interact within society. By breathing new life into materials once meant to be discarded, Jacobs questions systems of value and reveals possibilities within the overlooked and the ordinary. Figures gather, drift, and encounter one another across surfaces marked by traces of use.



Roi James

Construct 07.29.26
2026, Acrylic on wood
12 x 14", \$1,500

Roi James is intrigued by how, when confronted with mystery and uncertainty, one can find meaning and understanding. In his *Construct* series, he explores the formal elements of art by reducing compositions to their most simple forms to create works that are ultimately about transcendence, harmony, and order.



Kayla Jay

Resting
2026, Oil on wood cutout
13 x 13", \$500 each

This diptych draws from Kayla Jay's personal experience with the term "resting bitch face," focusing on the idea of rest as a moment of calm that doesn't always require a smile. By presenting the work as a diptych, the striped elements function as a visual blur, softening the image.



Jaewon Jeong

Ceramic Lidded Vessel sets
2026, Iron-painted stoneware with natural slip brushing (Chulhwa-Buncheong)
5 x 10 x 4.5", 4 x 8 x 3.5", 3 x 6 x 2.5", \$1,000

Jaewon Jeong utilizes the traditional Korean johwa technique to explore texture and geometric rhythm. The stoneware body is completely coated in a white slip layer. The surface is meticulously incised to carve out precise, recurring patterns. This work reinterprets heritage craftsmanship, capturing a modern aesthetic rooted in deliberate, repetitive labor.



Bethany Johnson

Untitled (Findings, Corner Uplift)
2020, Paper, cardboard, wood, plywood
8 x 5.25 x 3.75", \$1,500

Reminiscent of geologic formations, this sculpture offers a multi-layered meditation on deep time, material metamorphosis, and the anthropogenic land-scaping of landfills, quarries, and road cuts. Constructed from reclaimed materials, the works' satin surfaces evoke the hand-worn patina of worry stones, and the modest scale suggests the intimacy of beloved keepsakes, archived natural specimens, or historically hand-hewn scientific models.



Bethany Johnson

Gridded Landscape

2025, Ink and collage on stone

7.5 x 3.25", \$1,100

Juxtaposing collaged photographic imagery with drawn interventions and material surfaces, Bethany Johnson investigates the means, and the limitations, of knowing and understanding the landscape. The work combines physical tactility with references to measurement, careful study and archival cataloging.



Laura Lynn Johnson

Bird in the Hand Series #10

2026, Watercolor and gouache on tondo panel

12" diameter, \$250

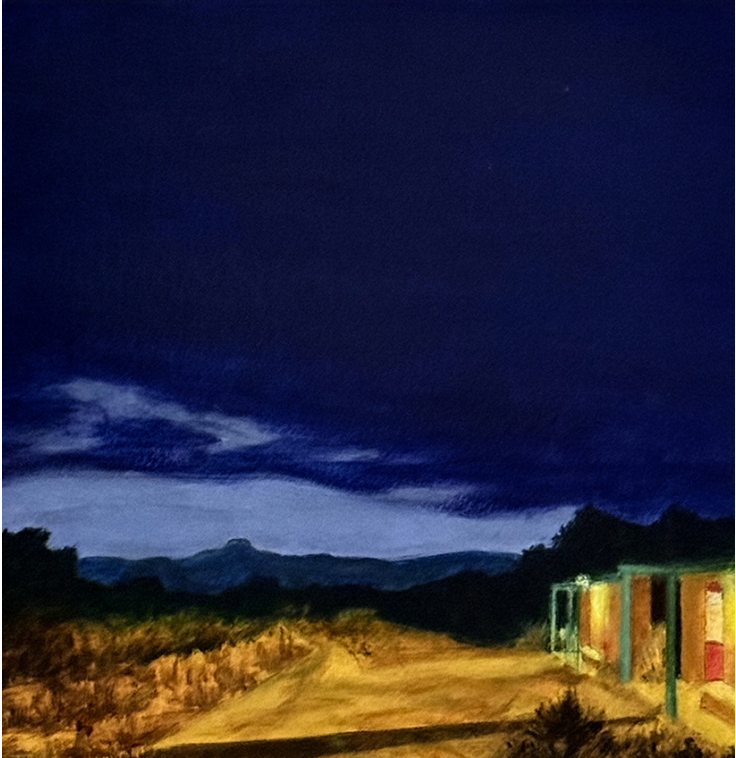
Laura Lynn Johnson's *Bird in the Hand* is inspired by a personal photograph taken during a bird banding project. Bird banding is a vital conservation practice that involves the safe capture, measurement, and tagging of wild birds to monitor their movements, behaviors, and population dynamics.



Pat Johnson

Flower Mouth (4 plates)
2026, Underglaze pencil and pastel on earthenware
12" diameter each, \$125 each

Pat Johnson is known for her sometimes disturbing but humorous figurative sculpture and tile murals. A happy accident occurred in the studio when her papers were shuffled on the table while she was working on bird and botanical drawings for separate works. What was revealed were birds overlaying the plants. A Pablo Neruda poem in a drawing.



Lynda Young Kaffie

A Complement of Shadows
2026, Oil on paper
15.75 X 15", \$1,000

Lynda Young Kaffie focuses on contemplative practice and the intersection of art and spirituality. The colors of the night continue to capture her imagination in this series simply called *Night*. She no longer simply sees dark or light, but notices rich hues in a host of deeper tones transforming composition, mind, and eye.



Rachel Kamata

At the Pump

2025, Paper sculpture, blind embossing

11.5 x 3.5 x 6", \$350

Rachel Kamata's work often uses juxtaposition and scale as visual guides. In combining the milk carton and gas station pump, Kamata makes a commentary on how the American landscape is transforming, a process defined by progress, yet riddled with contradictions.



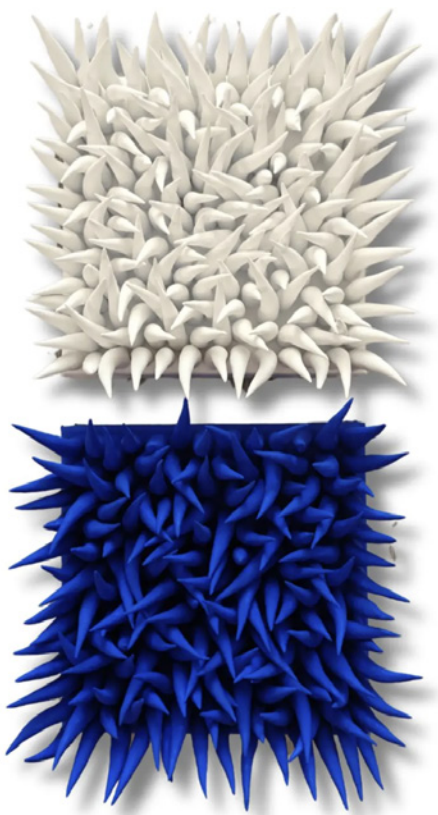
Calder Kamin

Ruby Rabbit

2023, Recycled materials

9 x 6 x 8", \$1,400

Nature's endless ability to reuse and adapt motivates Calder Kamin to eliminate waste and reimagine it as sculpture, animations, and installations for audiences of all ages. Like the scavenger animals she sculpts, she collects a variety of plastic materials from her environment and extended community. Kamin sees rubbish as a resource for developing beautiful textures such as fox fur and flower petals.



Natasha Kanevski

The desire to be in control
2026, Clay, easy klein on canvas
6 x 6 x 3.5" each, \$480

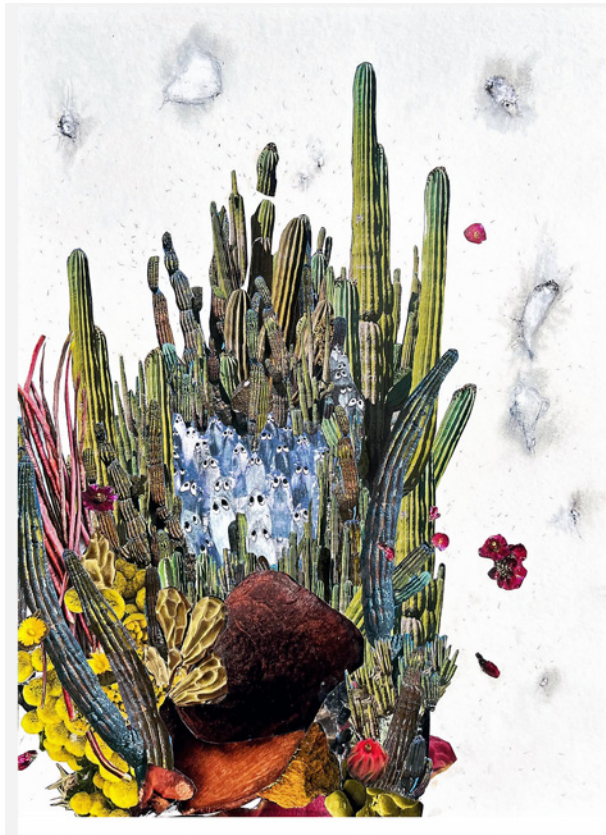
In Natasha Kanevski's sculpture on canvas, a powerful monochromatic blue asserts an intense presence, driving a meticulous stone clay structure that explores our paradox of seeking mastery. Embracing entropy not as disintegration but as possibility, the piece captures the moment structure ceases to control, allowing organic forces to act and create a continually reinventing balance.



Marie Ketrting

Palo Duro Canyon Evening
2024, Tannic acid tinted cyanotype
16 x 20", \$450

Marie Ketrting used a large format Crown Graphic camera originally made in the 1940s to capture this image. Ketrting travels with this camera to create large, high resolution, analog images. She printed this image using cyanotype; an old alternative photographic process. Originally blue, this print has been processed with tannic acid.

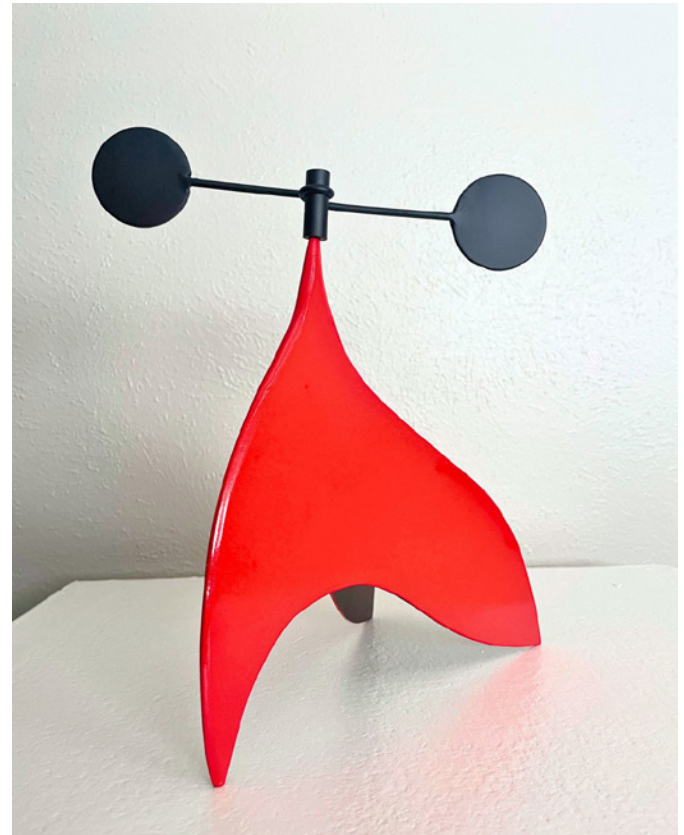


Laura Klopfenstein

Sauguro

2024, Collage, acrylic, and graphite on paper
18 x 22", \$700

In this work, familiar desert plants become something both monumental and mysterious, echoing the density of a city. Small life forms gather into a collective presence without individual thought.



Andrea La Valleur-Purvis

Calibrated

2025, Steel, rod, paint, edition 2/7
8 x 9 x 3", \$1,500

Andrea La Valleur-Purvis's work is an 8-inch kinetic steel sculpture formed from two mirrored shapes welded into a seamless curve. As movement is introduced, stability shifts and must be re-established. The contrast between the fixed red structure and the mobile black circles reflects a state of continual adjustment, where balance is maintained through responsiveness rather than stasis.



Francesca Lally

Mattone di Caracalla
2024, Screenprint on paper
27.5 x 13", \$500

Working from a roll of 35mm film double exposed at the Baths of Caracalla, Francesca Lally's serigraph was a puzzle of taking the layered exposures apart by hand and re-drawing them as separate parallel strips. Reunited by a 180 degree kiss from the screen, they remain gently separated by ink tone. The title, shape, and colors refer back to the several million bricks which make up the thermal baths which still stand today, if only in fragments.



Yuliya Lanina

Earning
2020, Acrylic and collage on paper
14 x 17", \$900

Yuliya Lanina intends to bring a dissonant charge to the work she creates. Playful and quirky on the exterior, her work uses whimsy as a device to draw closer inspection. This piece is about desire, transformation, and uneasy intimacy.



Laura J. Lawson

Europen Surface

2026, Oil on panel

8" diameter, \$675

Laura J. Lawson is an artist who explores the dirt and data of landscapes. Her practice takes planetary research and injects it with curiosity, wonder, and play. This work is part of a series inspired by the physics of orbital resonance and depicts the extraordinary quirks of Jupiter's moons.



Laura J. Lawson

Europen Ocean

2026, Oil on panel

8" diameter, \$675

Laura J. Lawson is an artist who explores the dirt and data of landscapes. Her practice takes planetary research and injects it with curiosity, wonder, and play. This work is part of a series inspired by the physics of orbital resonance and depicts the extraordinary quirks of Jupiter's moons.



Bonny Leibowitz

Bandages For A Cloud
2022, Wonderflex and acrylic
15 x 17 x 11", \$900

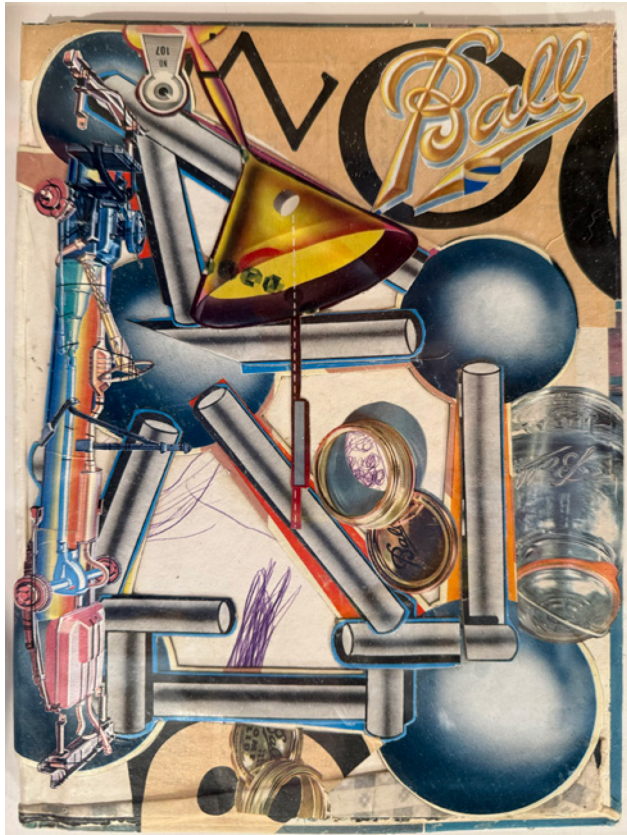
Bonny Leibowitz's work is a consideration of nature in relation to the built environment and embodies concepts of Post-Naturalism. *Bandages for a Cloud* invites us to care, contemplate and connect to the degradation of our environment while allowing for the hopeful qualities of healing and resiliency inherent in nature. Leibowitz is a recipient of the Nasher Sculpture Center 2024 Nasher Artist Grant.



Chantal Lesley

Reflections
2023, Found fabric, thread
10 x 10", \$500

This work explores healing, identity, and belonging through the lens of Lesley and her siblings as first-generation Americans with immigrant parents. Combining altered family archives, fabric, photography, and embroidery, the work draws from Peruvian, German, Mexican, and American cultural influences to reflect on resilience, memory, and the transformative power of shared heritage.



Lance Letscher

Oz Ball
2017, Collage on paper
26 x 18", \$1,500

Collage artist Lance Letscher is known for his meticulously constructed arrangement of color and content within his complex compositions. He sources materials from a range of antique papers, discarded notebooks, magazines, and record covers.



Lance Letscher

Butter Study
2016, Collage on paper
9 x 12", \$1,500

Collage artist Lance Letscher is known for his meticulously constructed arrangement of color and content within his complex compositions. He sources materials from a range of antique papers, discarded notebooks, magazines, and record covers.



Norah Levine

Living Treasure
2026, Encaustic painting
20" diameter, \$1,100

Norah Levine's abstract encaustic painting depicts Earth as seen from outer space, with textured layers of wax evoking the topography of continents and seas.



Tobin Levy

Stuck: A Memoir II
2025, Porcelain, epoxy clay, sculpture wire and mesh, styrofoam, acrylic paint
12.5 x 16 x 7", \$750

Life is pretty much just an estate sale waiting to happen. Tobin Levy's works are amalgamations of found ceramic dolls and animal figurines. Levy rescues, re-contextualizes, and, ultimately, anthropomorphizes these creations, many of which are named after a friend or family member. Using supplemental colors, clay, and handmade sculptural addenda, she transforms discarded keepsakes into original works of art.



Tobin Levy

Karl + Margaret

2025, Porcelain, epoxy glue, epoxy clay, acrylic paint

Karl (blue base) 3.25 x 2.5 x 3.5" Margaret (red base) 3.5 x 4 x 3", \$525

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Beili Liu

Underlay #2

2016, Paper, acrylic, and ink on clipboard

12 x 12", \$950

Recipient of numerous fellowships and awards, including the Andrew Carnegie Fellowship (2022-24) and the Pollack Prize for Creativity (2022), Beili Liu's current work focuses on the urgency of the climate crisis on a planetary scale.



Lucy MacQueen

Sentinels of the Canyon
2026, Acrylic and gold leaf on cradled panel
24 x 8", \$700

In Lucy MacQueen's work, towering cliffs emerge from a luminous golden sky, dark evergreens clinging to their edges. Rich texture and a warm metallic palette give this dramatic landscape an otherworldly stillness.



Katie Maratta

Horses under a tree #2
2025, Graphite, ink, colored pencil on fiberboard
1 x 12", \$700

Katie Maratta's work plays with scale, distance and perception—just like the Texas horizon.



Rebecca Marino

Pink Magic Carnival Frosting Cake

2025, Yarn, edition 1/3

12 x 26", \$350

Fiber techniques, as historically female-dominated an art form as baking, are used here to shed light on the often underappreciated task and crafts wherein we frequently find solace and comfort. Each cake is replicated or inspired by photographs and illustrations of actual desserts used in advertisements and recipe books pervasive in the 1950's and 60's.



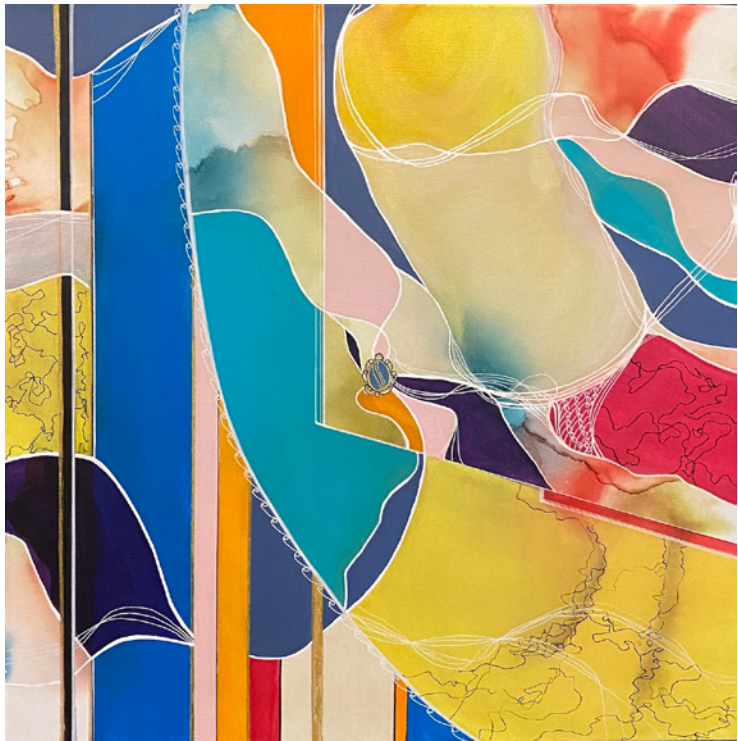
Rebecca Marino

Sweetheart Cake

2025, Yarn, edition 1/3

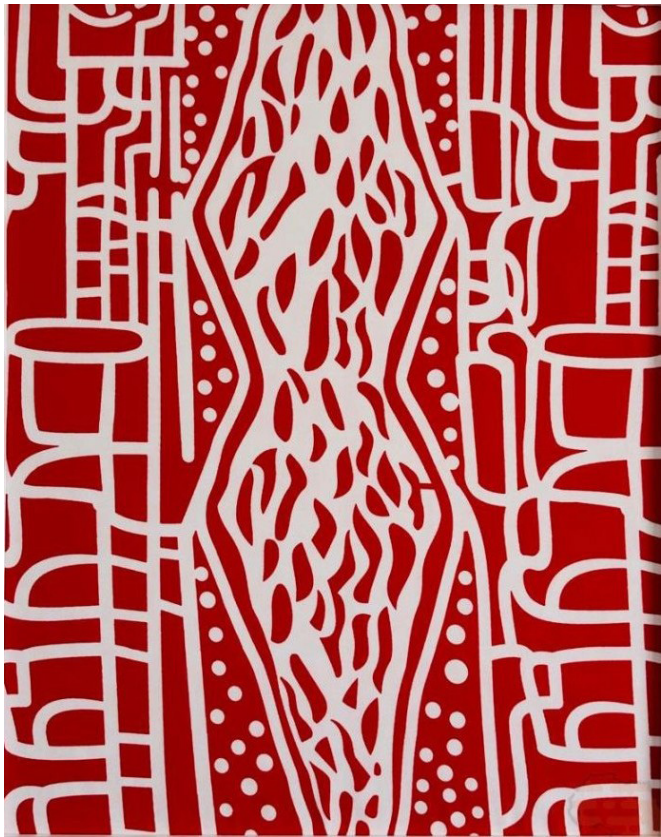
11.5 x 15.5", \$350

Fiber techniques, as historically female-dominated an art form as baking, are used here to shed light on the often underappreciated task and crafts wherein we frequently find solace and comfort. Each cake is replicated or inspired by photographs and illustrations of actual desserts used in advertisements and recipe books pervasive in the 1950's and 60's.



Meena Matai
Inheritance
2023, Acrylics and inks on canvas
24 x 24", \$1,300

Meena Matai is a contemporary abstract artist whose vibrant, energetic works explore themes of migration, memory, and identity. *Inheritance* tells a powerful story of resilience passed down through generations. This painting honors our humble beginnings, the foundations of our homes, and the stories we build together over time.



Danielle Mbenda
What Cannot be Defined
2025, Textile
16 x 20", \$250

This work lives in that tension between what is expected and what cannot be contained—between the frameworks we are given and the truth that exists beyond. No matter how much structure surrounds you, there is always something within that refuses to be reduced. If this resonates, it's because you recognize that you are more than what was designed to define you.



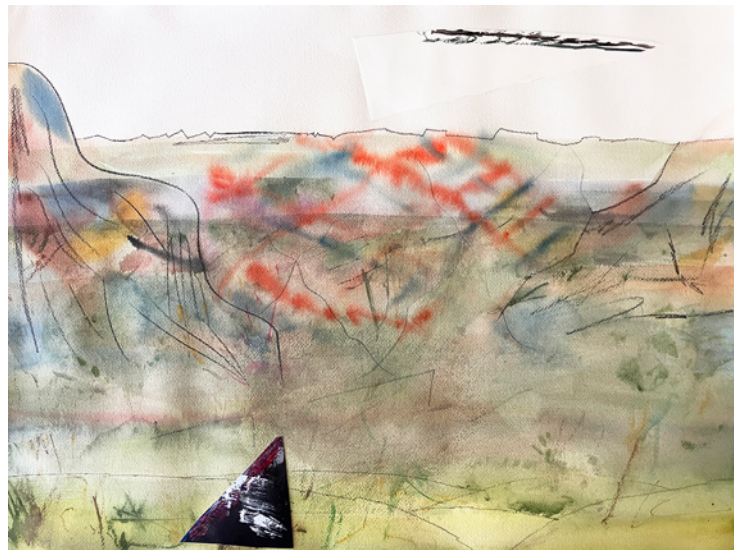
Marcy McChesney

The now is WOW

2024, Mixed media, hand cut collage

20 x 16", \$600

In this piece, Marcy McChesney combined vintage advertisement along with nature photography to create a visual tension and sense of whimsy, creating a kind of "retro futurism" where nothing is quite real and everything is up for interpretation. McChesney was a 2024 Individual Artist Grant Recipient for The City of San Antonio.



Kathleen McShane

InasmuchLand

2026, Watercolor, ink, collage, archival glue on heavy Arches watercolor paper

18 x 24", \$1,200

Kathleen McShane's drawing was made while living in Marfa, Texas, at the edge of the expansive desert in silence. Watercolor was an ideal material language for the colors, texture and light of a Texas desert. Her drawings and paintings often include collage elements within an implied, abstract landscape and investigate space beyond a flat surface. McShane is a 2025 Guggenheim Fellowship recipient.



Samantha Melvin

Holding Stillness: Mustang Grape
2026, Monotype on paper
11 x 14", \$200

Inspired by Wild Basin Wilderness Preserve in the spring, this work represents the rhythm of renewal and growth of our native species. Samantha Melvin investigates the dynamics of landscape and space through mixed processes in printmaking. Her work has recently been added to the permanent collections at Wild Basin Wilderness Preserve and the Savannah College of Art and Design.



Christopher Miller

Haiku Window
2026, Oil on canvas
14 x 18", \$1,000

Through a process of layering akin to printmaking, Christopher Miller constructs these environments through working over a ground of strong, saturated color in both direct and indirect applications of paint. This is a painting of lush, tropical vegetation seen through a friend's window in Haiku, Maui.



Georgie Miller

Tom's Steak, Potatoes, Dirty Martini, and Candy

2025, Collage on paper

18 x 24", \$950

"*Last Meal on Earth*" is a paper collage series that reimagines the Dutch vanitas tradition, using hand-rendered digital patterns printed on archival paper to explore indulgence, memory, and mortality. Each piece asks what you'd choose to savor if it were truly your last, turning still-life excess into a meditation on impermanence.



Isabel Monti

Impressions

2023, Oil on panel

6 x 6", \$385

Isabel Monti is a multidisciplinary artist whose work aims to hold close late loved ones. *Impressions* is a small work just barely larger than a photograph. A hazy memory in a garden smelling the sweet and gentle scents of roses.



Lorena Morales

Portal
2023, Screen-print on paper and plexiglas, edition 1/1
14 x 11", \$900

Lorena Morales' work relates to the evolving nature of home and the importance this has for an individual and their identity. *Portal* is the result of her interest in exploring how our sense of belonging changes over time and how memories are inextricably linked to the physical and emotional spaces we inhabit.



Liz Moskowitz

Shortstop
2024, Archival photographic print
16 x 20", \$850

This is an image from Liz Moskowitz's analog photo documentary project, *A Path of Impermanence: life along a highway expansion*, which explores the people, places, and landscapes impacted by a large-scale highway expansion in Austin, Texas.



John Mulvany

Red River in Oklahoma

2025, Oil on canvas

12 x 9", \$600

John Mulvany's painting is from a series of works about the effects of climate change on the landscape in the 21st century. Mulvany is an artist and art educator originally from Ireland who has lived and worked in Austin, Texas, for the past 24 years. His work has been shown in Ireland, the UK, Germany, and the US.



Weylin Neyra

Homage Central

2025, Oil on paper

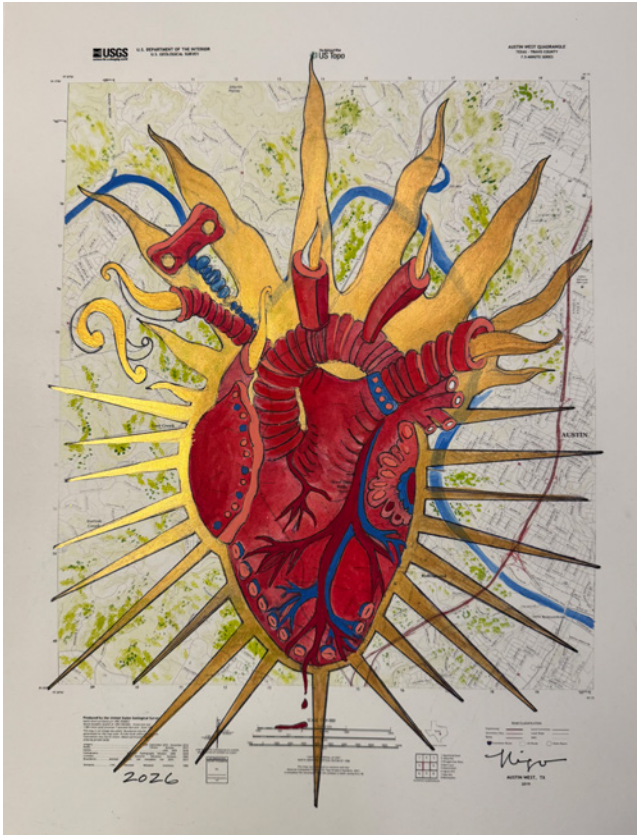
15 x 12", \$800

This work was inspired by the visual language of Latin American ceramics and pottery, particularly the use of figuration and illustration to preserve stories, history, and cultural identity through everyday objects. Rather than directly replicating traditional ceramic imagery, the figures and illustrations are interpreted through Weylin Neyra's own visual language and personal connection to Latin American culture. He sees the vessel as both an object and an archive.



Grace Nguchu
Facing The Shores of Tomorrow
2026, Acrylic on canvas
18 x 24", \$540

What kind of world are we shaping for those who will inherit it? We cannot continue to think that we can plant seeds of hope and joy in a "poisoned" soil. Grace Nguchu's piece has become a place to sit with that unease—a space for reflection and reckoning. It asks us to consider what is being eroded, what is slipping away, and what, with care and intention, might still be safeguarded for the generations to come.



Lisa Nigro
My Heart Belongs to the Austin I Used to Know
2026, Painting on map
12 x 17", \$750

Lisa Nigro is a multidisciplinary artist who creates large-scale sculpture, assemblages, and map paintings. Maps hold significance to the artist because of the constant uprooting she experienced moving across the US with my family as a teen.



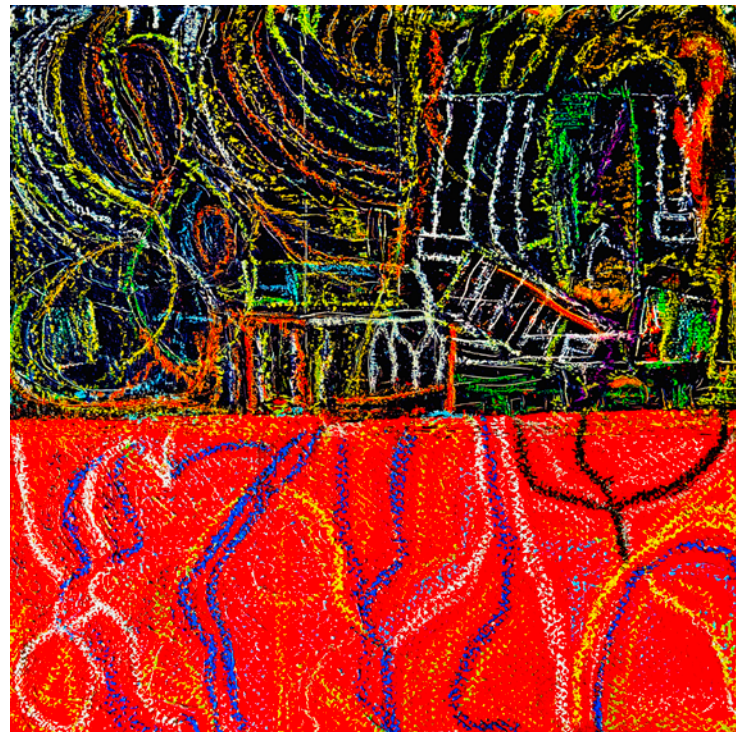
Kelly O'Connor

Siren Series

2021, Collage

28 x 20.5", \$900

In Kelly O'Connor's photo series, images of women are appropriated from 1960s beauty ads. O'Connor adds collage elements to enhance or reveal their state of delusional or artificial state of bliss. O'Connor's work is part of the Ford Foundation, New York, NY, permanent collection.



Nia Olabesi

Let's Play! II

2025, Acrylic mixed media

24 x 24", \$820

Inspired by play dates with her grandson, Nia Olabesi's piece is a reminder that joy doesn't only belong to childhood. She believes there's something magical about stepping back into play through a child's eyes—the laughter, the freedom, the feeling of being completely present.



Abby Olsen

Kinship
2026, Oil pastel on raw canvas
14 x 11", \$375

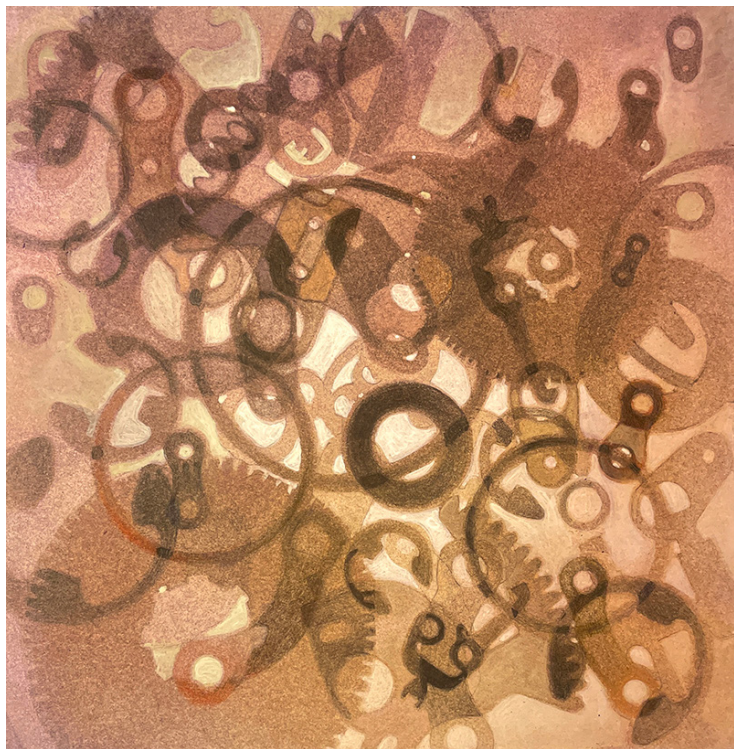
Abby Olsen's work represents friends who always have each others' backs even when moving in different directions. Olsen explores repetition and subtle symbolism through surreal compositions rooted in folk imagery and the natural world. She uses mixed media to create dreamlike scenes of horses, water life, and mirrored flora and fauna that balance structure and atmosphere.



Zezelia Olson

16x16 No. 4
2025, Micron pen on clay board
16 x 16", \$700

Zezelia Olson's drawing was inspired by an eye. She is not sure if that eye sees more or less than we do or if it might be blinded so it can see inward in ways that clear vision of the outside world might prevent. Olson's art invites viewers to reflect on the unseen patterns in their own lives, revealing how the smallest moments and decisions accumulate to form something far greater than the sum of their parts.



Sono Osato

Midden 17

2026, Dry pigment, graphite, pastel and acrylic on paper
10 x 10", \$500

Middens, deposits of detritus left behind by those who came before us, are a major inspiration for Sono Osato's work. These mined artifacts are how we piece together narratives from deep anthropological history. Osato uses bits of analogue engineering, mainly harvested from old adding machines and typewriters, because they remind her of ancient forms of writing to create atmospheric palimpsests of flotsam peering through from underneath.



Carolina Otero

DIALOGO V

2022, Archival digital print on paper
19.75 x 31.75", \$1,500

In Carolina Otero's work, drawings and photographs engage in a conversation that explores what is essential. Her *Diálogos Series* evokes a search for grounding. Like handwriting unfolding through time and space, they allow Otero to revisit natural and urban environments as both an inner and outer observer.



Suzanne Paquette

Water Circle
2025, Monoprints and gouache
19 x 19", \$450

Suzanne Paquette created this work in response to the Texas drought. Using small plexiglass plates and charbonnel inks, she printed an Earthlike surface. Paquette used the pattern and shapes formed by the printing process to locate a water circle that was then carefully painted with blue gouache.



Julie Pelaez

Everyday Yay: Here's to Scoring the First Parking Spot
2023, Mixed media
18 x 24", \$725

Celebrate your everyday yays! Julie Pelaez's collection is inspired by the importance of bringing attention to our daily wins, however small. Our ability to linger in these moments grounds us in gratitude.



Beverly Penn

Viridis

2026, Cast bronze
28 x 6 x 3", \$1,500

Beverly Penn's cast bronze botanical sculpture confronts the underpinnings of climate injustice by creating enduring memorials of the ephemeral plant world. In an age of climate change and extinction, these memorials hold deep meaning, connecting loss with hope, as they reflect our best intentions.



Elvia Perrin

Botanical 4

2024, Monoprint
18 x 14", \$600

Elvia Perrin's monoprint captures the expressive tangled colors of botanicals contained within hand cut paper shaped to reference petals and leaves. Perrin has exhibited her work nationally and internationally, and most recently her print, *Interstice*, was collected by the Museum of Fine Arts Houston.



Martha Peters

Prickly Pear (Burnet County, TX)
2021, Archival digital print from gelatin silver negative
17.5 x 17.5", \$1,500

This, and a handful of other photographs made during the COVID-19 pandemic, marked a shift in Peter's work from expansive landscapes and skylscapes to intimate observations of the sculptural quality of wild grapevines, the chaos of tangles branches, the interplay of shadows and reflections in water. She hopes her images evoke a contemplative moment for viewers.



Alicia Philley

Solar Flare VI
2025, Acrylic on wood
13.5 x 10.5", \$575

When was the last time you stepped outside with millions of people to stand still and look up? The 2024 solar eclipse. Alicia Philley is continuously pulled back toward what it stirred in her. We are connected to the cycles and movements of planets, moons, suns. All it took was a mid-day shadow for one moon and sun to completely sync us.



Jessica Phillips

How We Love Vessel Series, Sculpture 008

2026, Stoneware, thread and cedar block

5.5 x 6.5 x 4", \$750

In the *How We Love* sculpture series, Phillips explores human relationships and our obligations to one another. The vessels reflect the impact of our interactions and the lasting impressions we leave. These hand-thrown pieces are joined together immediately upon removal from the wheel while they are still malleable. Each reacts to the presence of the other, forming a unique bond. They encounter each other and are forever changed.



Katherine Phillips

Untitled woman in bus station

2024, Digital photography

11 x 17", \$250

Drawing inspiration from art history, obscure and macabre references, and the innate darkness of the world, Katherine Phillips aims to capture the liminal and ephemeral feeling of ghosts themselves. This work is a color photograph of a woman in a red dress, walking to her bus in the station in Florence, Italy.



Jill Garcia & Kim Phu (MuthaGoose)

I Just Enjoyed the Dancing
2022, Stereoscopic print accompanied by two pairs of 3D glasses
14.25 x 21.5", \$250

The world's first pornography actress Candy Barr is on record saying, "Men who've seen my film always talk about how I smiled while I was having sex. I was told to smile. And I knew if I didn't smile, something worse would happen to me after that camera was turned off...I wasn't out there trying to get a rise in a man's Levi's...I just enjoyed the dancing."



Denise Prince

Coat Check Girl NYC
2025, Photography
5 x 7", \$125

Denise Prince is known for making art within the visual language of fashion and advertising imagery. She disassembles idealization, re-contextualizes cultural references, and approaches the spectacle—to reveal how fantasy organizes our everyday experience.



Denise Prince

Tissue Exits Pocket
2026, Photography
5 x 7", \$125

Denise Prince's work finds beauty within the structural failures of desire, where actual life resides. With a sense of hopefulness, she suggests that we are travelers through a fantastic portal—one that is strange, unstable, unfolding.



Michelle Rahbar

Love is a Battlefield
2026, Oil and acrylic on canvas
24 x 24", \$750

Michelle Rahbar's painting is about being a victim of love; the feeling of being love sick and wanting to take your relationship apart and re-arrange the pieces until they make sense. But sometimes it's best to let it go.



Jennifer Raish

Untitled (red half square 1)
2023, Fabric, batting, thread
9.5 x 9.5", \$275

JR is a Viet-American artist and quiltmaker based both in central Texas and on a German island in the Baltic Sea. While her work often integrates reflections on human inner experience, spirituality, and culture, this piece comes from a playful series experimenting with size and time constraints. It features colorplay, handwork, and the half square triangle (HST), a common traditional quilt block pattern. Through quilting, she hopes to honor the heritage of the artform while also questioning ideas around craft, art, women's work, and tradition.



Maria Rasheed

Mughal Carpet Fragment
2025, Watercolor and gouache on paper
8 x 11", \$1,500

This work is part of Maria Rasheed's ongoing documentation of fragments from seventeenth century Mughal carpets. Rather than reconstructing the whole, Rasheed turns to what remains: worn edges and missing sections as sites where memory persists. These works explore how personal and cultural histories survive through objects, bearing the traces of migration and displacement.



Maria Rasheed

Star Kazak

2025, Gouache on paper
7 x 10.5", \$1,500

During a time of regional conflict, Dallas-based, Pakistani artist Maria Rasheed's piece reflects how borders divide nations politically, yet craft, traditions, labor, and memory continue to move fluidly across them. The work evokes woven Afghan artisans displaced by decades of war to become a symbol of shared histories shaped by migration, survival, and political unrest.



Matt Rebholz

They're Always Gonna Find Us (Shutter Island, 01:42:58)

2026, Acrylic on panel
24 x 12", \$1,500

Matt Rebholz translated this image from a still borrowed from the film *Shutter Island* (2010, dir. Martin Scorsese.) Through the process of curating and translating film stills, Rebholz's work serves as a meditation on the language of cinema, a deconstruction of the history of landscape painting, and an investigation into internal and emotional dreamscapes.



Andrea Reyes

Tacto No. 17
2023, Mixed media on wood panel mounted on wood frame
16 x 20", \$1,250

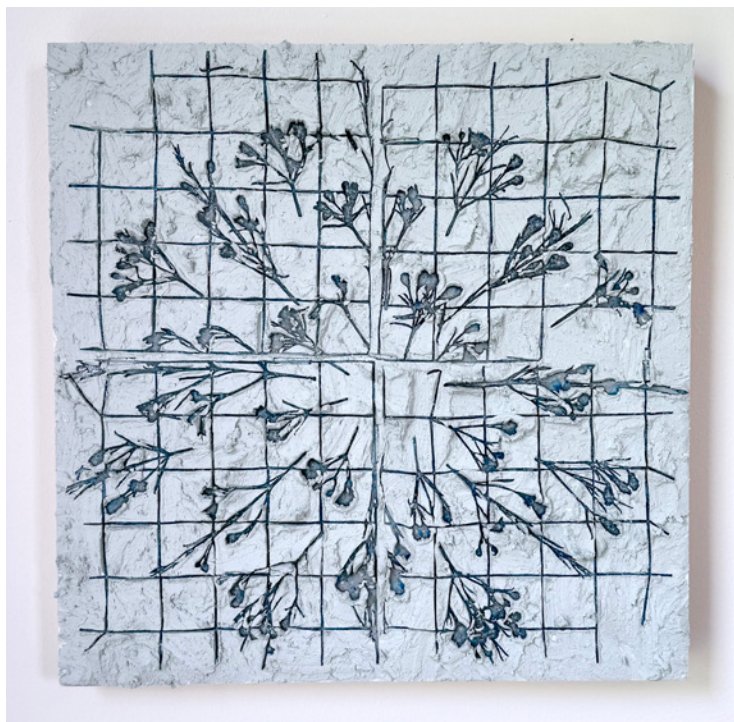
The title of this piece, *Tacto No. 17*, reflects Andrea Reyes' Mexican heritage. This sculptural painting has depth, rhythm, and repetition in texture that create a sense of touch and curiosity when observing. Reyes creates her work with a vision, but allows the material to decide the path and evolve into something more interesting and intimate in the process.



Keva Richardson

Rain Blossom
2025, Mixed media
13 x 10", \$475

Keva Richardson's painting is composed of layered washes, rhythmic linear elements, and organic forms. Working in an abstract impressionist style, Richardson creates atmospheric landscapes that evoke memory, movement, and emotional connection. Influenced by the open expanses of West Texas, long stretches of highway, shifting light, and layered horizons, her work balances gesture and serenity, abstraction and place.



Lauren Riojas-Fitzpatrick

Christmas Morning
2026, Mixed media on panel
16 x 16", \$1,100

The circular pattern of the flowers illustrates the fine line between control and chaos in life and motherhood. Images of flowers are meticulously cut out to create silhouettes which are later submerged in beeswax. Once the paper flowers are in their protected state, Riojas-Fitzpatrick presents the works through cyanotypes, water media on paper, and impasto oil paintings.



Hilary Rochow

Memories of What Used to Be Upstairs
2025, Hand sculpted ceramic, archival ink on rice paper
28 x 28 x 8", \$1,500

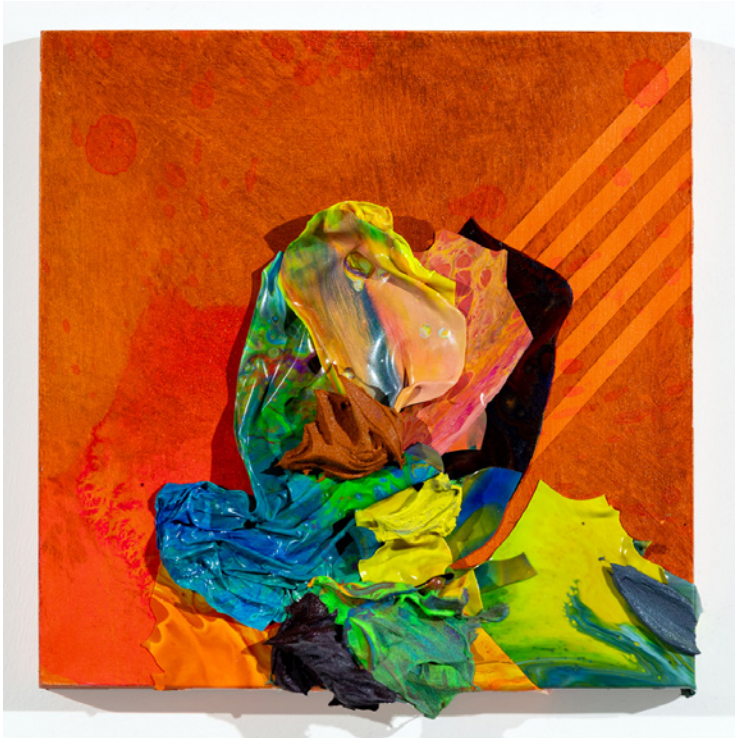
Hilary Rochow creates animal forms and portraits rendered meticulously in ink and clay, addressing the universal nature of loss and the connections that must be present for us to eventually feel their absences. Rochow utilizes drawing on rice paper, which exudes a ghostly and visceral style in her pieces. While working on this piece, Rochow used discarded animal parts from a taxidermist for reference, seeing it as an act of memorial and reverence.



Michelle Bedrosian & Joyce Rosner

Climate Records (1920-2020): Precipitation & Flood
2026, Handmade paper
18.5 x 6", \$750

Michelle Bedrosian and Joyce Rosner trace one hundred years of historic floods and average precipitation in the Texas Hill Country. These works, constructed with handmade paper made from encroaching woody species and embedded native grasses, reflect the shifting relationships in the landscape.



Ryan Runcie

Untitled no. 18
2026, Acrylic on wood panel
8 x 8", \$400

Ryan Runcie is an artist and muralist whose practice moves fluidly between studio and community spaces. Drawing from the experience of growing up as a first-generation American, Runcie explores identity and perception through color and abstraction. This painting explores the range of material possibilities while creating a sense of the unknown with a longing for the unexpected.



Ryan Runcie

Untitled no. 34
2026, Acrylic on wood panel
8 x 8", \$400

Ryan Runcie is an artist and muralist whose practice moves fluidly between studio and community spaces. Drawing from the experience of growing up as a first-generation American, Runcie explores identity and perception through color and abstraction. This painting explores the range of material possibilities while creating a sense of the unknown with a longing for the unexpected.



Oksana Saladino

Fused Glass Blue Bowl
2026, Kiln-fused glass
9 x 9 x 4", \$550

Oksana Saladino explores movement, transparency, and fragility through this layered kiln-formed glass. Inspired by water currents, veins, and organic structures, the piece transforms rigid material into a fluid sculptural form. Light passing through the glass reveals shifting shadows and subtle color variations, creating a quiet dialogue between structure and softness.



SM Sanz

Vaquera
2026, Two-color screen print on BFK Rives
21.5 x 17.25", \$450

SM Sanz’s two-color screenprint is based on a previous mural she painted. The design of the cowgirl is inspired by folk art and quilting, and Sanz seeks to pay homage to these traditionally feminine art mediums that have historically been disregarded as less valuable. The print was created at Coronado Print Studio in Austin, TX. Sanz has completed over 30 murals across the United States, Mexico, Colombia, and Panama.



Shakti Sarkin

Ways of Water
2026, Oil
12 x 9", \$275

While creating this painting, Shakti Sarkin visualized and listened to water tumbling down a hill flowing over rocks. Sarkin paints both abstractly and representationally, primarily using oil or acrylic paints.



Naomi Schlinke

Three In One

2024, Acrylic paint on canvas
24 x 18", \$950

At once compact and flying apart, Naomi Schlinke's work integrates graphic stability with expressive pressure. To a great degree, Schlinke's approach is still grounded in the experiences that she absorbed as a professional dancer. The forces at work on the dancing body continue to adhere in her artwork.



Amy Scofield

Urchin

2026, Used bike tube valve stems with salvaged CAT-5 cable
9 x 9 x 9", \$250

This piece is one of the artifacts from a much larger work by Amy Scofield for which she collected more than 5,000 tire tubes from Austin bike shops over 6 months. These Urchins symbolize orphans, leftovers, and castoffs.



Lindsay Shillington

Southern Window
2026, Oil on panel
12 x 12", \$525

Lindsay Shillington's painting captures a moment of stillness where dramatic light and shadow evoke a contemplative mood.



Jamie Speck

Happy Facade
2025, Beeswax, felt, fabric scraps, thread
12 x 24 x 5", \$875

Jamie Speck's work suggests an outward appearance of joy and contentment that often masks true, sometimes negative feelings like sadness or anxiety. In this hand-stitched beeswax and fabric house series, this common societal norm is symbolized, acting as the building's beautiful facade, used to conceal internal pain or true feelings from others.



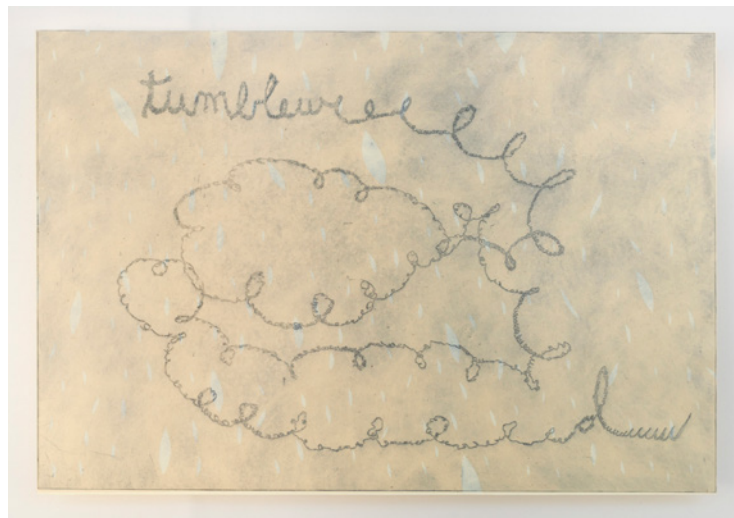
Hannah Spector

Burnt Boot (Two)

2025, Slip cast with barrel-firing and mahogany

5 x 2.5 x 9", \$800

This work, from Hannah Spector's most recent solo exhibition at Women & Their Work, is a slip cast of the artist's boot worn during the five year period the project was being filmed in West Texas.



Hannah Spector

tumbleweeeeeeeeeeeeeeed

2025, Etching with chine collé, edition 1/2

25 x 33", \$675

Hannah Spector creates a concrete poem, projecting a new future—one that disrupts gender norms, power systems within language, linear notions of time, and limiting means of self-expression.



Christie Stockstill

Rialta
2020, Photography
13 x 19", \$365

Rialta, part of Christie Stockstill's *Aqua* series, explores the quiet dialogue between water and botanical forms, where submerged flora drift, bend, and reshape themselves in response to unseen currents. The work embraces a sense of unpredictability that allows the composition to unfold beyond deliberate control.



John Swanger

Early Snow
2026, Varnish, enamel, acrylic on canvas
12 x 16", \$700

John Swanger's painting explores stillness, movement, and internal re-arrangements of times and places.



Celeste Tammariello

Deals Over Yonder
2018, Photography
15.5 x 12", \$425

Graphic designer and artist Celeste Tammariello creates a roadside mashup collage using photographic techniques.



Lauren Tarbel

Leave the window open
2026, Oil on canvas
18 x 24", \$1,000

Multidisciplinary artist Lauren Tarbel often blends abstraction with realism. This painting is part of a running series called *Opening Portals* and is a meditation on the first painting from that series, *Through the Veil*.



Sara Vanderbeek

Maelstorm V
2019, Gouache on Yupo
14 x 11", \$400

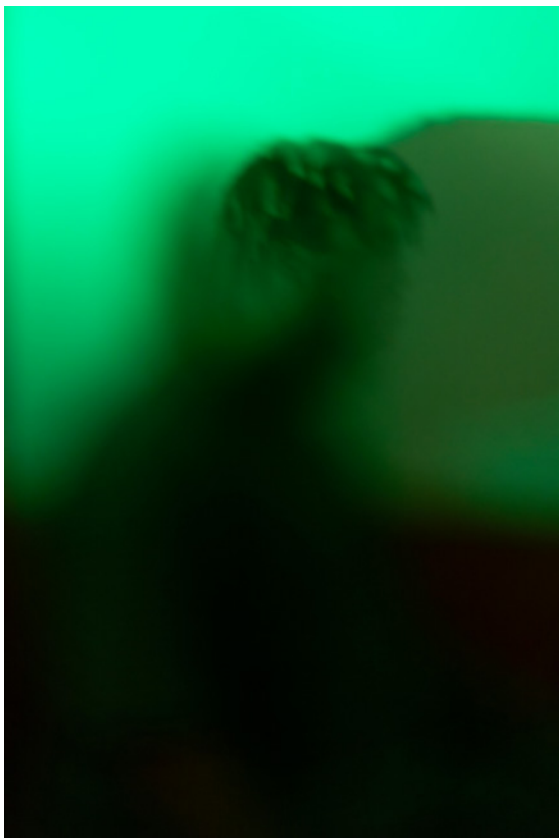
Sara Vanderbeek's piece moves between the climate crisis and social tension. At once dark and playful, it holds space for life's indignities and triumphs, grounded in the enduring joy of creation. Vibrant, contemporary hieroglyphs map the human capacity for violence and care, shaped by the natural world we emerged from.



Caroline Walker

Shelter No. 9
2025, Acrylic on paper
5.5 x 3.5", \$500

Caroline Walker balances architectural imagery with psychological and emotional space with this work, reflecting on how memory and personal history continue to linger and intertwine long after time has passed.



Tyeschea West

Untitled

2024, Giclee print on aluminum dibond
16 x 24", \$1,250

Initially, our eyes easily deceive us. In every first interaction, our impression starts as a blur, bleeding with a range of experiences, emotions, and histories. Only if we linger long enough to listen and understand will a person before us begin to come into focus, sharpen, and truly become clear.



Ariel Wood

Hold

2026, Open bite etching on Rivers BFK
14 x 11", \$825

Ariel Wood uses a Ditto-paper transfer process to depict an aerial image of a carceral facility in Georgetown sealed onto a copper plate. Suspended in ferric acid, the exposed copper is gradually eaten away as fragments of corroded metal drag across the surface, leaving traces of abrasion and noise. The resulting low relief holds the outlines of the facility alongside the unstable marks produced through the open bite process.



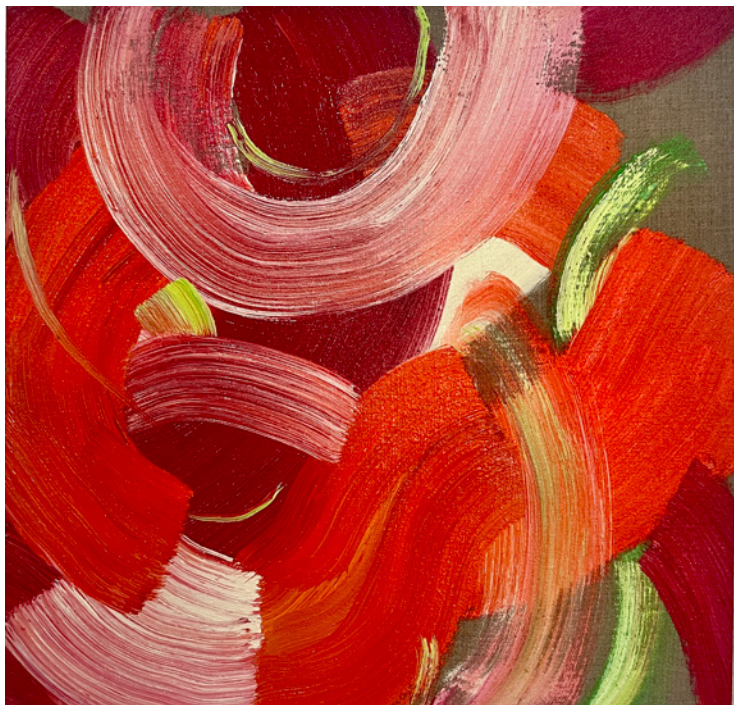
Shelley Wood
Odessa, LamWood Ranch
2001, B&W analog photography
20 x 24", \$1,500

Shelley Wood captures the elegance of her German Shorthaired Pointer, Odessa, as he zooms around LamWood Ranch.



Karen Woodward
Mr. Giddyup Banana and Sheriff Chicken Nugget Are Just Gettin' On With It
2026, Handbuilt and glazed ceramics, wall mount
9 x 8 x 5", \$1,500

Karen Woodward's *Mr. Giddyup Banana and Sheriff Chicken Nugget* are just *gettin' on with it*. Some days are harder than others and it's always good to have an emotional support chicken nugget. You can also keep the nugget in your pocket as a snack for later.



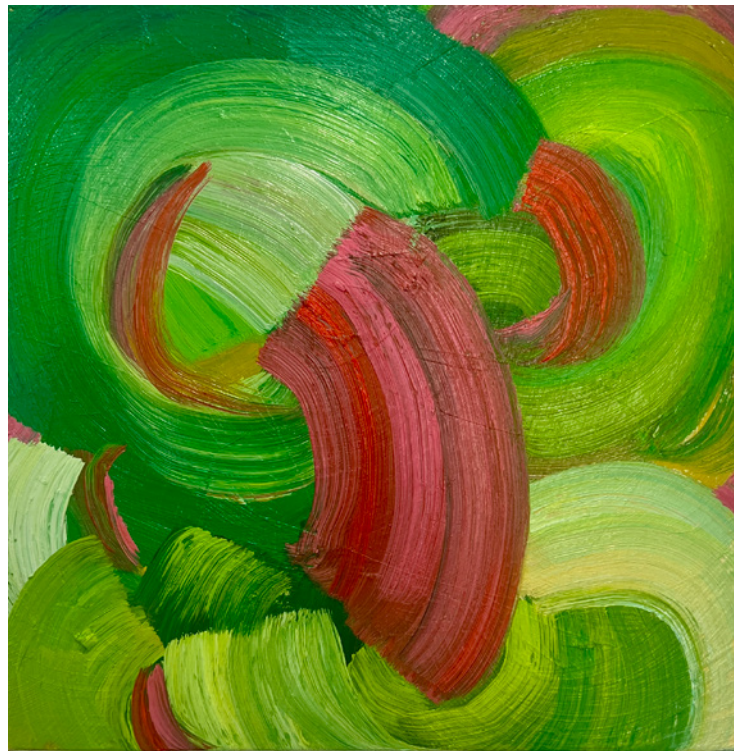
Sydney Yeager

Irrational Exuberance #1

2026, Oil on linen

18 x 18", \$700

Sydney Yeager's work is characterized by muscular brush strokes and extravagant use of color. Her daily practice of painting sustains her irrational exuberance.



Sydney Yeager

Irrational Exuberance #2

2026, Oil on linen

18 x 18", \$700

Sydney Yeager's work is characterized by muscular brush strokes and extravagant use of color. Her daily practice of painting sustains her irrational exuberance.



Ziesook You

Scent of Texas 2
2025, Photography
8 x 11", \$190

Ziesook You transforms cowboy boots into a vessel for wildflowers and native plants. The work reflects Texas through symbols of land, resilience, movement, and renewal. Emerging from the boots, the flowers suggest a connection between human identity, nature, and place.



Ziesook You

Spirit of Texas 1
2025, Photography
8 x 11", \$190

These pale cowboy boots filled with dried grasses, leaves, and wild botanical forms represent the quieter side of Texas—earthy and resilient. The arrangement suggests memory and movement, connecting personal identity with the land and its changing rhythms.



Yasmin Youssef

Peony Reflection

2026, Gouache, cyanotype, acrylic
12 x 6", \$425

Yasmin Youssef's *Peony Reflection* explores themes of self-reflection, authenticity, and inner growth through gouache and cyanotype. A blooming peony encounters her reflection as if peering into a river, where the cyanotype's ghostly leaves double as both mirror and root system. The piece speaks to the universal journey of growth from root to bloom.



Victoria Zhuk

Seed of Memory

2026, Ceramics
8.5 x 12 x 12", \$600

Victoria Zhuk's sculptural vessel explores themes of migration, memory, and belonging through organic form and texture. Hand-built from clay, the piece resembles a seed, root system, or growing body—reflecting the search for grounding between cultures and identities. Its tactile surface and visible marks speak to transformation, resilience, and the quiet process of becoming.

