Tilden Abercrombie (North East, PA)

Invasion Of The Sea Vampires, 2020

Mixed Media

Have you ever wondered if the Lake Erie Monster is real? My picture is all about the sea lamprey invading Lake Erie, I hope we find a way to stop these monsters before they spread in our lake.-- Tilden

This is a mixed media piece with water color and colored pencil, Tilden made for the Wildlife Forever Fish Art Contest. He placed 2nd in PA for his age group for his Brook Trout and won the "Invader Crusader Award" for the sea lamprey which are harmful to our lake fish, and sometimes know as the vampires of the seas. He has participated in environmental camps and Envirothon at school.

NFS
Tilden Abercrombie (North East, PA)

Shapes, 2020

Ink Print

I made it because it beautiful and mysterious. -Tilden

This was made as part of his art class at St. Gregory School.

NFS
Janice Agati Abbarno (Buffalo, NY)

Broken Shells, 2020

Mixed

These works were generated by the onset of Covid. Coupled with the personal angst I was experiencing due to the aura of negativity, chaos and division over the last 4 years the pieces were born.

Each of the 3 pieces are mixed media. The compositions are developed with multiple layers. Using monotype prints, Prismacolor pencils, graphite pencils and Caran d"Ache pencils each one is developed until I think it is finished.

This was a body of work done over a 4 month span. They vary enough so that I don't refer to them as a series. In all 14 were completed.

$600
Janice Agati Abbarno (Buffalo, NY)

*Broken Yolks With Shells, 2020*

Mixed

These works were generated by the onset of Covid. Coupled with the personal angst I was experiencing due to the aura of negativity, chaos and division over the last 4 years the pieces were born.

Each of the 3 pieces are mixed media. The compositions are developed with multiple layers. Using monotype prints, Prismacolor pencils, graphite pencils and Caran d’Ache pencils each one is developed until I think it is finished.

$600
Anthony Scott Allman (Erie, PA)

Black and Blues, 2021

Pencil

It has always been my ambition to capture beauty through my work with photo realism. This pencil rendering showcases the elegant beauty of the iconic Gibson Les Paul.

$300
Jason Amatangelo (Erie, PA)

*Constellation Map, 2020*

Screen Printed Paper With Foam Construction

I wanted to add a new twist to a very old idea. I took an old sky map of the constellations and cut it apart to add a new layer. The twists and layers add the unknown of the stellar sky.

$875
Jason Amatangelo (Erie, PA)

One Track Mind Zoomed, 2020

Acrylic On Paper With Foam Construction

The layering of my work gives an illusion of shapes floating inside the frame. One thing I've always noticed is people would get very close, sometimes almost touching their faces on the glass, when viewing. I thought it would be a good idea to zoom in on a section of the painting. This gives you a closer look. In this piece, there are 4 sections zoomed. This is my first of this series of these, I'm sure there will be more to come.

$3,800
Concept art comprises much of what I create. I begin with an idea, sometimes a play on words or even a piece’s title and work my way back to what I imagine the work would look like. I once read that “Art is 10% talent and 90% audacity.” I certainly don’t think that’s true of every artwork, but it might be true of mine. I have been blessed with a good mind and a sense of humor and believe there is beauty in both. If we connect through a shared image – whether you like it or not – it likely provokes thought and communication – so yippee! Why did I create this piece? I am retired. There was the ‘Rona. And I had an idea! During these times of stress and struggle if we can find hope and humor to help us through I think it’s a good thing.
Bob Banks (Erie, PA)

Big One, 2016

Nylon Rope On Mirror

no statement...

NFS
Bob Banks (Erie, PA)

*Smaller One, 2017*

Nylon Rope On Mirror

No statement...

NFS
Shelle Barron (Erie, PA)

Haunted Algorithm, 2021

Mixed Media On Paper

I've been thinking about the factors that have contributed to the unraveling and destruction of the fabric of our society...what happened to our humanity?

Greed and hunger for power has displaced concern for those less fortunate. Proud Boys vs the Dreamers, radical white nationalism vs everyone that is not one of them. I am frightened by the fact that maybe it has always been this way, and some of us just didn't notice.

$1,000
Shelle Barron (Erie, PA)

*Mandala Of Alternative Facts, 2019*

Mixed Media On Yupo Translucent Paper

I made this piece out of anger for the spread of lies, untruths, and harmful alternative facts broadcast widely by the Trump administration.

The puppet's nose grows longer with each lie, eventually bouncing and breaking at the edge and turning on itself. Trump's mouth appears in various forms of broadcasting vitriol and spreading untruths. Faux Fox pundits become a symbolic presence.

$1,200
Ronald Bayuzick (Cambridge Springs, PA)

*Do Not Erase, 2020*

Acrylic On Paper

Here you have it! Two hours of great painting fun! Pure release! Splash and dash! All I know is presented without pretense! It’s the captured flow! A record of experience not to be repeated!

$2,450
Ronald Bayuzick (Cambridge Springs, Pa.)

Whiplash Crash, 2020

Acrylic On Paper

Sometimes a crash course of processed confusion leads to a conclusion supported by an underlying structure of events.

$2,200
Ronald Bayuzick (Cambridge Springs, Pa.)

*Leaning Tower Of Cambridge Aka Tool Box Twister,*

2020

Recycled Welded Steel

What to do with all those boxes? How about the stool? OK, weld them together and make ‘em summer fun!

$1,200
Eric Anthony Berdis (Erie, PA)

*Party In The Kitchen, 2020*

Quilt With Embellishments, Sequins, Remnant Fabric,

As I navigate a relocation back to my hometown of Erie, PA, I began to think about fellowship. Fellowship with chosen family, with people I could be authentically myself. I romanticize these memories by collaging, embellishing, and dyeing bits of remnant fabric. Pieces of costume overwore clothes, and blankets were stripped down and reassemble. Stitch by stitch I meticulously abstract these memories, celebrating these moments I hope can happen again.

$1,800
Eric Anthony Berdis (Erie, PA)

Swim Team Gaze, 2020

Quilt With Embellishments, Sequins, Remnant Fabric

I ask my viewer to looks at the quilt as a portal or window to the world I am building. Shifts in perspective play an important role. Nonlinear fragments showcase a scene, that is familiar and strange. In this case, at the pool, but with a welcoming grin. Is the cheesy smile, smirking at the swimmers, or the viewer?

$1,800
Tricia Bishop (Grove City, PA)

Untitled Vessel, 2020

Ceramics

Untitled vessel 2020 is inspired by land and sea experiences that I find calmly therapeutic: 1. Hand-building clay vessels and 2. Creative inspiration from observing the subtle graceful movements on open ocean coral reefs. The pursuit of inner peace amidst the health crisis and political chaos in 2020 lead to the production of this piece among others.

$800
Tricia Bishop (Grove City, PA)

*Untitled Sculpture 2020, 2020*

Ceramics

Untitled Sculpture 2020 is inspired by graceful shapes and forms repeated in nature. The pursuit of therapeutic environments and activities amidst the pandemic and political chaos in 2020 lead to the production of this piece.

$1,100
Trey Blystone (Fairview, PA)

Gleaming In The Night, 2020

Photograph

I was relaxing by the campfire when I noticed that the light from the fire perfectly lit up the sunflower, and with a clear sky, I saw an opportunity to create a contrast of colors, resulting in a simple yet elegant single-subject photograph.

$125
Trey Blystone (Fairview, PA)

Gorgeous Lake, 2020

Photograph

This photograph marked a milestone in my photography career. For the first time, I was able to capture the Milky Way; I had some experience taking pictures with stars before but never had such a clear night that the Milky Way was visible in pictures.

$150
Trey Blystone (Fairview, PA)

Electrified Night, 2020

Photograph

Living very close to Lake Erie, I could often see in the sky if there was lightning on the lake. One day, essentially ideal conditions arose—plentiful lightning and no rain was pouring down on land. I quickly grabbed my camera and went down to Avonia Beach to try and capture a lightning bolt, and had one successful attempt: this photograph.

$125
James Borowicz (Erie, PA)

Course Of Empire-Destruction, 2020

Watercolor

This was made as part of a series of paintings reflecting a modern interpretation of Thomas Cole's "Course of Empire" series in response to current issues we are facing as a culture.

$1,500
James Borowicz (Erie, PA)

Second Empire, 2020

Watercolor

This was part of a series of paintings interpreting the architecture of a specific city I visited recently. In this case London.

$1,250
Bill Brady (Centerville, PA)

Redhead, 2020

Tin Plated Steel, Welding Rods, Paint

Sculpture made from sheets of tin plated steel and welding rods. Round shapes are hammered out of the flat tin sheets into two halves and soldered together.

$1,200
Bill Brady (Centerville, PA)

Untitled #2, 2020

Tin Plated Steel, Welding Rods

Sculpture made from sheets of tin plated steel and welding rods. Round shapes are hammered out of the flat tin sheets into two halves and soldered together.

$1,200
Bill Brady (Centerville, PA)

*Untitled #3, 2020*

Tin Plated Steel, Welding Rods

Sculpture made from sheets of tin plated steel and welding rods. Round shapes are hammered out of the flat tin sheets into two halves and soldered together.

$900
I find comfort in structure and domestic life. My father has a rigid exterior, and is strict in every aspect of life. He taught me that success lies in hard work and organization. In contrast, my grandmother, who is soft natured, provided me with warmth and compassion, and taught me domestic skills that I value today. These experiences have made a lasting impression on me and my work. These memories and familial characteristics have been the main inspiration for my creative process.

My work is about bringing a sense of contentment to my harsh aesthetic. By using natural wood, soft yarn, and welcoming colors in conjunction with solid geometric shapes, I reference the two opposing types of environments I was exposed to in childhood. I use traditional skills such as hand carving and crocheting to reference my domestic inspiration and my family’s teachings. I have always been a process oriented maker, and tend to fixate on formal qualities, material, and design. This allows me to focus on the fundamental quality of wearable jewelry; comfort. I am driven to make jewelry that allows people to feel unencumbered, as this is how I strive to feel while making work.
Larry Brandstetter (Monroeville, PA)

*Be The Change, 2021*

Mixed Media Painting

I created this curious painting especially for this Spring Show. I’m honored to present “Be the Change” hope you will have fun looking at it. Just like my doodles and collages, it expresses a positive message.

I painted with various paints using brushes, moist paper towels and my fingers to create this avant garde piece. I couldn’t resist mixing medias with some of my collage techniques and other materials.

The black dog has an extra leg and the letter “E” an extra stroke…We all can use something a little extra right about now.

$325
Margaret Brostrom (Oil City, PA)

*The Creator, 2021*

Acrylic On Canvas

My first piece in my baby series is an homage to our art histories! I want to hear all the untold stories that need to be highlighted. This is my quest for that untold story. This is my attempt to hear and learn. We ride on the coattails of art history. But it’s also about the continuing change as the modern world developed our new language. It’s about hope. The petroglyphics are inspired by rocks in the Grand Gulch in Utah.

This is the beginning of a collaboration with my partner, George Cooley. We agreed to the same set of rules. We used the dimensions of 30"x30" and we used the same shape of a baby, as we worked separately on our own canvases. Previously, we both enjoyed working with various guidelines and decided to continue with that process. After our last series, working with the official target of the NRA, we both wanted something more hopeful and a blank canvas with the shape of a baby seemed perfect.

$1,000
Margaret Brostrom (Oil City, PA)

**Baby God, 2020**

Acrylic On Canvas

The Baby God was created after a COVID-19 bad dream. A baby cried, the Mother ignored her and with permission I picked her up and walked her around until we found a mirror. Babies like mirrors so we stopped and I removed the blanket from its head. The baby’s face was covered with psoriasis. It haunted me and I believe it’s a worry for all children that are facing adversity. But wait --- this little creature is god like in space. In spite of adversity there’s hope, there always is.

My partner, George Cooley, collaborated with me on this one painting — I orchestrated the piece, painted much of it, but George contributed.

$1,500
Daniel Burke (Erie, PA)

Of The Times, 2021

Acrylic And Mixed Media

I frequently use a collage/assemblage approach to art making. At times reclaiming, reusing, and repurposing older art works for stimulation.

For subject matter I have been looking to people, places, and events. The art, though, is about shapes, colors, texture, scale, and patterns, being guided by observation and imagination.

$2,000
Daniel Burke (Erie, PA)

Crossing Barriers, 2021

Acrylic And Mixed Media

I frequently use a collage/assemblage approach to art making. At times reclaiming, reusing, and repurposing older art works for stimulation. For subject matter I have been looking to people, places, and events. The art, though, is about shapes, colors, texture, scale, and patterns, being guided by observation and imagination.

$2,000
**Rachael Burke** (Erie, PA)

*Bare Bones, 2021*

Oil On Canvas

As the Covid Virus keeps me home I study the landscape around me with greater focus and curiosity. I explore 15 acres of woods surrounding my home, painting my experience in nature as well as capturing the thrill of seeing it. My sensibilities as an artist lean towards the rhythms, weights, tensions and patterns of nature.

$3,000
Rachael Burke (Erie, PA)

*In The Grey Light, 2020*

Oil On Panel

As the Covid Virus keeps me home I study the landscape around me with greater focus and curiosity. I explore 15 acres of woods surrounding my home, painting my experience in nature as well as capturing the thrill of seeing it. My sensibilities as an artist lean towards the rhythms, weights, tensions and patterns of nature.

$1,500
As the Covid Virus keeps me home I study the landscape around me with greater focus and curiosity. I explore 15 acres of woods surrounding my home, painting my experience in nature as well as capturing the thrill of seeing it. My sensibilities as an artist lean towards the rhythms, weights, tensions and patterns of nature.
Just seeing an unmasked face now, especially blowing into the wind, can be very alarming.

Is she wishing it would just go away?

Does she know how dangerous a wish can be?

Is there a change coming in the wind?

$2,020
Gary Cardot (Erie, PA)

Lower Parade Street, Erie, PA, 2020

Photography

These images are of storefronts in Erie, PA that I normally photograph on weekend mornings or late afternoons. There are next to no people on the streets or sidewalks on weekend mornings and even in the afternoons, few people are out and about unless it is at the height of the Summer. I choose to photograph at these times because I want little as possible pedestrians, cars or trucks in the picture. I am always looking for arrangements of color, line and form in architecture and the lack of any people helps in focusing the viewer on the subject, which is the architectural scene.

I photograph these particular buildings because they represent another era and another culture when business districts were thriving and retail was a brick and mortar reality. I see whole strips of former stores entirely empty or sometimes re-purposed for the use of churches, clubs and even residences. Many of the buildings are in disrepair and this adds to the sense of time past and economies no longer vibrant.

The reason I photograph these structures is because I still find these parts of the city far more interesting than the malls and suburban strip plazas that have re-placed our old way of shopping. In addition, the architecture speaks of a time when people placed far more value on retail and what housed commerce.

$500
Patrick Catalde (Erie, PA)

All Else That Moves, 2021

Oil On Canvas

This piece is a birthday gift commissioned by a client for her mother.

'All else that moves' is my first venture into oil painting and thusly the process of its creation relied far more heavily on exploration and discovery rather than the application of knowledge based in past experience.

I was initially hesitant to accept this commission due to its large scale and also my inexperience with the medium. Thankfully my lifelong procrastination saved the day by aggressively preventing me from ever actually declining the request until my hand was eventually forced by my own inaction.

This piece, to me, represents overcoming self imposed barriers and roundly proving possible what was once thought not... It represents growth.

I am overjoyed that I accidentally gave myself no choice but to face and overcome this challenge. It has swayed heavily to one side my confidence/reluctance ratio.

NFS
Nancy Cerny (East Aurora, NY)

White Anemone Buds, 2020

Oil

I began this piece during a week painting outdoors in the Fall at the Chautauqua Institute in Western NY. I was greatly inspired to finish this piece during the Covid–19 Pandemic of 2020. I finished this one and 7 other large, bright Florals during a stint of painting 45 days straight between March and May. In my studio, I would surround myself with these wonderful pieces of garden colors and sunshine and just breathe. Looking back, I’m sure part of it was to combat the isolation due to the Pandemic as well as the gray days of winter in Western NY.

$2,500
Kimberly Chapman  
(Moreland Hills, OH)

Asylum Series: Male Medical Misogyny Trophies - The Diamond & Moniz Cups, 2020

Porcelain, Glaze, Luster, Photo Lithography

As a narrative porcelain sculptural artist, I have a passion for revisiting the historical horrors women have endured. My goal is to create psychologically challenging work that forces the viewer to contemplate injustice. Topics include mental asylums, silencing women, the worldwide refugee crisis and domestic violence.

Early asylums were brutal places for women who were the prime focus of male physicians, especially during the Victorian era. The number of misdiagnosis was staggering.

Dr. Hugh Welch Diamond (1809-1886) ran the female department of England’s Surrey County Asylum. He took photographs to document patient facial expressions and to diagnose their illness. There was no claim that his technique worked and he most likely grossly missed the mark in providing sound medical advice.

Portuguese neurologist and Nobel Prize winner Antonio Egas Moniz (1874-1955) masterminded the lobotomy to cure patients from mania, catatonia, manic-depression and schizophrenia. Although he never performed the surgeries, he was mentor to Walter Jackson Freedman II who pioneered the orbital lobotomy, approaching the frontal lobes through the eye sockets instead of drilling holes in the skull. Mainly performed on women with little success, approximately 10,000 operations took place in the United States alone.

The trophies’ cracks and thick frosting-like texture are intentional.
Kimberly Chapman (Moreland Hills, OH)

Pearly Whites, 2020

Porcelain, Glaze

As a narrative porcelain sculptural artist, I have a passion for revisiting the historical horrors women have endured. My goal is to create psychologically challenging work that forces the viewer to contemplate injustice. Topics include mental asylums, silencing women, the worldwide refugee crisis and domestic violence.

These silky smooth, oversized porcelain teeth are hand built and gingerly wrapped in porcelain-coated gauze. Small touches of clear glaze add wet sheen. These are not the teeth of a jubilant child to be placed under a bedtime pillow. Instead, these are a reminder of the pain and horror experienced by mental patients held captive by the madman, Dr. Henry Cotton.

Cotton removed 11,000 teeth from patients believing that all mental disorders stem from disease and infection polluting the brain. It was Cotton who ran the Trenton New Jersey State Hospital for 26 years (1907-1930). If pulling troubled teeth didn’t prove a cure, he removed tonsils, adenoids, colon, stomach, ovaries, fallopian tubes, cervixes and uteruses too.

Cotton also extracted his wife and sons’ teeth as a precautionary measure. It wasn’t until 1924 that Cotton’s peculiar method came under investigation. Eventually, he got the sense he was losing his own mind and pulled several of his teeth hoping to continue his “important” work. Soon after his extractions, he died of a heart attack in 1933.

NFS
Kat Charnley (Edinboro, PA)

Making Friends, 2021

Lithograph

My work consists of intaglio and lithography prints that consider the influence societal norms have on an individual level. I am interested in the way people occupy themselves physically and emotionally, how that changes depending on the environment they are in, and what that says about their personal identity, self-worth, and culture. Often times, people present themselves differently depending on if they are alone or in the company of others, such as friends, professionals, or strangers. This is reflective of the pressure society induces to present ourselves in a way that is socially acceptable.

In depicting figures occupied by a familiar task, I explore the idea of vices and virtues. This calls attention to human complexity and the fluidity of moral standards and cultural norms. That which is seen and practiced as sacred by one may be viewed as sacrilegious to another. The figures in my work sport animal heads to represent the being’s internalized thoughts and emotions. The use of animal references also speaks to the inner connection between people and animals, a sentiment that society encourages us to suppress. My prints exist to encourage viewers to channel their authentic self despite pressure to conform to what society defines as acceptable or successful.

$125 framed, $75 unframed
Cynthia Christopher (Erie, PA)

*Is It Time To Believe In A Power?, 2021*

Mixed Media

I make art through the study of nature. My ideas are interpretations, representations, expressions and forms from my surrounding environment. MY art work portrays a variety of ideas and feelings such as love, happiness, sorrow, etc...Through colors and shapes I try to communicate to the audience a dimension of entertainment.

During the year 2020 and currently 2021 society around the world has been exposed to the virus named COVID-19. This virus is deadly. The death toll at the time of making this piece was 400,00 in the United States. Listed data by the NY Times. This work of art represents sorrow and our beloved fallen angels exposed to COVID-19.

NFS
Cynthia Christopher (Erie, PA)

Keep Watching, Stand Fast In Your Faith, Continue To Find The Strength. Thank You. With Love, A Citizen. Revised.. 1 Cor. 16: 13-14, 2021

Mixed Media

I make art through the study of nature. My ideas are interpretations, representations, expressions and forms from my surrounding environment. My work portrays a variety of ideas and feelings such as love, happiness, sorrow, etc... Through colors and shapes I try to communicate to the audience a dimension of entertainment.

During the year 2020 and currently 2021 human behavioral patterns have changed. Society’s every day mannerisms such as shaking hands, hugging, standing close to one another, talking to each other without a mask covering is no longer the norm. TECHNOLOGY is the key ingredient. Dr. appointments, church, school, etc... The number of individuals in the workplace environment has decreased. Exception.. hospitals. People who have contributed to maintain the flow of living in society day by day are now called ESSENTIALS. Individuals such as the mailman, mechanic, nurse, doctor, teacher, etc... All because of a deadly virus named COVID-19.. Exposed world wide.

This piece represents a limited number of ESSENTIAL citizens. Continuously these people have strived to make each day a bit more comforting for others. The syringe is a symbol on the tree because a vaccine became available Christmas 2020 for all people. As the world was given a ray of hope of taming this heartbreaking virus COVID-19.
Zofia Chrzanowska (Edinboro, PA)

In The Moonlight, 2020

Lithograph

The memory of a body in motion, a note of joy held in soft reverberation. Energy that fills an entire room, mannerisms easily missed. The conscious thought of knowing all of this will one day fade. I am fascinated by memory formation, and painfully aware of my own mind’s tendency to forget moments I wish to hold onto. Throughout the entire process, from initial sensory perception, to encoding, to the cyclical retrieval of memory, details of our lives morph, focus is shifted, pathways get tangled and broken. To accept this is to accept the mystery of life, the inevitability of change and cumulative growth. I am literally etching my memories into stone- pulling an edition to let them live in suspension for a little longer, then gridding the image away to make room for another moment. These lithographs are an active way to document events and people dear to me in a way that immortalizes their essence, and yet shows the effect of disintegration as a beautiful, unavoidable process.

$50
Marsha Cisek (Erie, PA)

Hiroshima Shadows, 2020

Fiber

The 75th anniversary of the bombing of Hiroshima and Nagasaki was this past August. "Hiroshima Shadows" evolved while I was researching the atomic bombings of Hiroshima and Nagasaki. The bombs energy was so horrific that it left shadows imbedded into the ground, pavement and buildings. It was as if the people were letting us know that they are still there.

I am a Fiber Artist and chose to express my feelings of this event by using the Japanese common people’s kimono and stitching by hand the shadows onto it. At the shoulders of the kimono I stitched a shape that represents the cloud/bomb that has been left on the people. I used a bright fabric pattern in the kimono that suggested to me the cherry blossoms and clear blue sky that suggests the resilience of the Japanese people. It hangs from a piece of bamboo.

$400
Marsha Cisek (Erie, PA)

*Holding It Together, 2020*

Fiber

This piece of art was created to help me deal with my anger, sorrow and frustration in what has been happening around our country. The pieces of colored fabric represent the states and the people of our country. The stitching and the incorporation of nuts and bolts and screws was my way of expressing our need to somehow try to hold it together.

I hand dyed the fabrics, pieced them together, then stitched and embellished them with embroidery yarns and metal.

$300
Marsha Cisek (Erie, PA)

Journeys Submerged, 2020

Fiber - Metal

I am impacted by the migration of people and the suffering that they have encountered. When recycling materials, the nails - their bent and distorted shapes - that I came across reminded me of the bodies of these people that I so frequently was seeing in the news reporting. My wire weavings very often speak to the events that are happening around the world.

This piece was created with wire and old, used, found nails. It was woven by hand on a tapestry loom that I created to support the metal.

$525
Audra Clayton (Pittsburgh, PA)

Handle, 2021

Ceramics

This work speaks to imbalance and support. Each aspect of this work is influenced by a member of my community studio or other important people in my life. The shapes, connections, glazes, clays and other aspects of each piece are all reflections on conversations and influences I have had in the last year. The vessels could not stand without the support of the varied handles, which bring beauty and interest to the forms.

The colors on this piece spread from body to support system, connecting them into one whole.

$250
Audra Clayton (Pittsburgh, PA)

Support, 2021

Ceramics

This work speaks to imbalance and support. Each aspect of this work is influenced by a member of my community studio or other important people in my life. The shapes, connections, glazes, clays and other aspects of each piece are all reflections on conversations and influences I have had in the last year. The vessels could not stand without the support of the varied handles, which bring beauty and interest to the forms.

The monochrome nature of the glaze on this piece is done to highlight the flow of form, showing how handles and feet are integral to support the vessel.

$250
Martha Cliffel (Lakewood, OH)

2020 Hit The Ceiling, 2020

Mixed Found Objects

The pandemic and its consequences made me feel like I’d hit the ceiling as the old adage says.

$350
Ashley Cloud (Meadville, PA)

15 Minute Pickup, 2021

Monotype

As a new mother, my body and my mind were splintered. In the way that the body splits to bring forth a child, so does the spirit and mind to accommodate the needs of that new life. There came a point where I compartmentalized the demands of others along with my own needs. A fracturing of spirit occurred where I wasn’t sure where my desires began and theirs ended.

I created these pieces to express my anxiety over inhabiting so many roles and the profound impact my action, or inaction, in these roles have on the people who depend on me. I use images of domestic life and objects communing with the natural world to show the invisible struggle that mothers endure as they create a new identity from the pieces they are given.

$100
Lexi Conti-Windle (Erie, PA)

Eye Don't Care, 2019

Acrylic On Card Stock

This piece is about the changing world. It shows the differences and conflicts of the world alongside the unwillingness to change or accept what must be.

NFS
George Cooley (Oil City, PA)

Botão De Fogo, 2020

Acrylic On Linen

My partner, Margaret Brostrom, and I have been working on collaborative series the last few years. When we collaborate, we select a subject, limitations and goal. Generally, we each work on our own art – we do not work on each other’s canvas. Our collaboration is not the individual paintings, but the final collection, and how each painting ‘talks’ to the others. Previous series have been “Human Targets” – exploring human silhouette target images; and “Origins” -- exploring the human origin myth.

At the end of 2020 we started our latest series, “Babies”. Margaret and I each will produce 10 paintings for the series. Each painting includes a baby figure, preselected by the two of us, and each painting is to be 30” x 30”. The “Babies” series grew out of our concern for children being separated from their parents at our southern borders, and previous art we have completed on that subject.

The ‘Baby’ icon represents human potential. That potential is forged from destiny, accident, free will, social pressures and all the other influences that form any of us. Innocence, warmth, new beginnings, purity, vulnerability and an uncorrupted nature mark this icon.

This “Babies” series painting was solely produced by myself in December of 2020 using acrylics on linen stretched over a wood skeleton (altered stretcher), 30” x 30”. The ti

$1,000
George Cooley (Oil City, PA)

Rotehand The Painter, 2020

Acrylic On Linen

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$1,000
Ken Coon (Fairport Harbor, OH)

Girl Of Kentucky, 2021

Oil On Panel

This is a portrait of my mother as a six year old girl. I love the image and as an artist, I feel at times my mission is to record my life and times I am living in an aesthetic way. The vast majority of my paintings originate from photos I take, drawing from life or from my imagination. This is only the second painting that I have done in the past 20 to 30 years not to begin with my eye behind the viewfinder of a camera or from my own initial sketch. However, each of these two images I feel I have changed and adjusted to create a new and original work of art.

With this work I like the idea of each square being its own little abstract statement combining to create a recognizable subject. For those who know my work of classical execution with great verisimilitude- I have not abandoned that style, but as many musicians might play music in varying genres, I do the same in art for variety and change.

$3,500
Rebecca Coppock (Edinboro, PA)

*The Circus Is Finally Over!, 2021*

Acrylic, Paper, Gold Leaf, Graphite

I began this painting on inauguration day. I had a sense of freedom and calm, as the I watched the circus clown leave the house. I feel like we can now all get our heads on and begin to join together for a better performance of peace.

$600
Julie Corcoran (Mannington, WV)

Outsider, 2020

Salvaged Rusted Tin, Button Thread

Humble beginnings: salvaged roofing tin, aged and weathered to perfection in the misty mountains of my homestead in West Virginia. Holding the piece up to the light, illuminating the holes, indicates where I stitch with heavy button thread. The process of using light to determine my stitching feels almost sacred. Even now, I must close my eyes and put my hand over my heart, lest the feeling escape.

After 20+ years of working as a patternmaker, designer, then fiber artist, I find myself working in metal.

My new art came about as a result of my breast cancer diagnosis in July 2020. When I was first diagnosed, I knew no one that had breast cancer. I live a quiet, peaceful, soulful life, yet this level of solitude was new territory for me. I found a courage in myself I didn’t know existed. I believe the transition of working with fabric to metal is an outward representation of this newfound bravery. My "mettle" is now expressed in metal.

"outsider" is a representation of isolation with a desire to belong, as displayed in the different color (subtle) of the starburst in the bottom left reaching out to touch the other, yet not quite connecting.

$750
Emily Crisman (Erie, PA)

Green Pastures, 2019

Watercolor On Paper

Inspired by Creation’s beauty and the juxtaposition of pain and joy in the human experience. Green Pastures was painted during a season of depression as a personal statement of faith.

The geometric print, achieved by carefully applying masking fluid prior to painting, represents broken glass and a fragmented perspective. The rolling hills landscape is inspired by Psalm 23:1 “The Lord is my shepherd; I shall not want. He makes me lie down in green pastures.” It speaks to God’s promise of protection, comfort and ever-present peace.

In moments of suffering, it is my experience that we’re all gifted with small glimpses or fragments of the true and whole picture. And it was those small glimpses of goodness that I clung to when it felt like my life had been shattered.

It is my hope that Green Pastures brings peace to others, like it did for me, who are in the midst of a personally difficult or dark time.

$300
We see too often how the opinions of others can leave us oppressed, if we let it. It can leave ugly marks, they weigh us down. I wanted to capture the image of being elegantly free. Letting go of what people speak or think of you is freeing. There's a fresh elegance that comes with liberty. Freedom from opinions of others creates a elegance. A woman who knows who she is radiates. She walks with intentionality and with no fear. She's elegant.

$60
Growth in and of itself is painful, but there is a deep beauty in that pain. There is something new that is brought forth due to that pain. I wanted to express how we have the freedom to grow and the freedom to fall. Even in the midst of the pain there is a beauty that resounds from your soul.

$60
Lines of communication that were once taken for granted are no longer available.

$85
Mitchell Cunningham (Erie, PA)

On The Shore Of Kafka, 2020

Digital Photography

What starts as the warmth of old memories ends as the paralysis of being too late.

$95
Sarah Curry (Cleveland Heights, OH)

Julia & Angel, 2020

Gouache And Flocking On Wood Panel

Inspired by the isolation during the pandemic, these works drastically contrast the energy of the "Untethered" series. They speak to the quiet, lonely void by removing materialistic connections to the world while fostering the need to connect. These girls are hungry to connect and be attached to something other than themselves. The flocking enhances the depth of what's missing in the digital age. Removing the background and tangible objects from the image highlights their essence and their disconnection from everything and everyone.

$825
Anne Cutri (Erie, PA)

This Is Us, 2021

Oil Over Acrylic On Canvas

2020 was a very challenging year. The two paintings I am submitting have to do with the outer landscape and the inner landscape. In This is Us, --the “outer landscape”, I portrayed the political unrest in the United States, and, within that, the undeniable reality of our collective biases and misunderstanding of others. This last year has shown us how deeply divided we are, and how susceptible many of us have been to manipulation and lies. “Us versus them” is really “us versus us”. This last year has brought darkness to light and given us a grave mirror of the work that still needs to be done. It took a hard-won vote for democracy to give me the hope to reflect on the past year.

$1,680
Anne Cutri (Erie, PA)

Mother Earth, 2020

Oil Over Acrylic On Linen

Mother Earth served as an imagined utopia for me, as inspired by one positive side of social distancing, which resulted in reduced pollution levels. Reports of air clearing, of animals found in newly unpopulated areas, and of a certain auditory calmness. Mother Earth is depicted with endangered species, living in harmony, and surrounded by flora. The persona of Mother Earth is shown looking at the viewer with a serious, yet calm demeanor. This also reflects a place that I visited, within the four walls of my canvas, to cope with the year’s concerns and challenges.

$2,395
Norah Dana (Erie, PA)

Bubble Gum, 2020

Digital (Print)

I enjoy altering my features to show what I'm like on the inside: different and colors.

NFS
Norah Dana (Erie, PA)

Deep Sea, 2020

Digital (Print)

Recently, plastic and other trash has been found at the bottom of the oceans, which is really upsetting. I made this piece to show my sadness about that.

$40
Diane DeLarme (Clarendon, PA)

*Blind Date In A Slinky Dress, 2018*

Mixed Media On Paper Mounted On Board

"Blind Date in a Slinky Dress" was created from my love of people and my desire to include a figure in my work. Through layering the palette with paints and papers the canvas comes alive with texture. Satisfaction in my work is when the piece has movement as in a dance.

$625
Diane DeLarme (Clarendon, PA)

*Missing, 2020*

Acrylic On Paper Mounted On Board

"Missing" was originated by my need for socialization in this challenging time. The watercolor paper is flooded with figures of acrylic color heightening what is missing.

$725
Diane DeLarme (Clarendon, PA)

Sock Hop, 2020

Mixed Media

"Sock Hop" is all about color and movement. Throw in some colorful dancing figures and the piece becomes alive as in a dance.

$625
"Telephone Tango" was performed, documented, and compiled simultaneously in Pittsburgh and Erie, PA. The video charts a week's worth of voicemail messages left between two friends as they welcome in the new year of 2021. They never manage to reach each other directly, communicating only sporadically through their voicemails. An awkward, partnerless dance ensues as they contemplate the past, the present, and the uncertain future.

Grace DeVies is a performance artist currently based in Erie, PA. Creating art centered around ritual spell work and the human emotional experience, the artist is drawn to a monochromatic color palette. They find themself inspired by psychology, intriguing spaces, sexuality, and sociopolitical issues. DeVies’s passion for performance lies in the concept that they will always have the one thing that they need to express and evoke emotion—the body.

gracedevies.com

Jeremy Wong is an interdisciplinary artist based out of Pittsburgh and Chicago. He works in a variety of media including but not limited to ceramics, sculpture, video, and performance. Addressing themes of anthropomorphism, familial ties, and interpersonal relations, art functions as a means for the artist to make sense of the inherent dissonances in everyday life. Wong is currently pursuing his BFA at the School of the Art Institute of Chicago.

jplotkinwong.com

NFS
Lori Ditrich (Pleasantville, PA)

*Christ Church Cathedral Egg, 2020*

Ukrainian Egg

Ukrainian eggs (pysanky) are created by drawing onto an egg using a writing tool, called a kitska, and heated beeswax. Then the egg is dyed using special dyes created just for making Ukrainian eggs. I have gained respect for the unforgiving art form of batik (wax resist dyeing) and have grown to love the intricacy of the egg designs although I tend to veer away from traditional patterns.

This particular rhea egg was inspired by the spectacular floor tile I saw while visiting the Christ Church Cathedral, originally built in 1030 A.D., in Dublin, Ireland.
Lori Ditrich (Pleasantville, PA)

Pisces, 2020

Ukrainian Egg

$400
Cornelia Dohse-Peck (Buffalo, NY)

*Pack Rat Mandala Series - The 45th Oath, 19th and 20th of January, 2017 (Inauguration Day)*

Mixed; Text Of The Us Presidential Oath Of Office, Caution Tape, On A Used Bicycle Wheel

In my Pack Rat Mandala Series I (almost) exclusively use materials which I collected over many years. Here, on the bottom layer of the used bicycle wheel, you can see the text of the US Presidential Oath of Office. On the top layer you see flashy yellow caution tape. Intentionally produced on January 19 and 20, 2017, this piece connects the words of the oath, the words CAUTION from the caution tape, and the US President #45, as also pointed to in the title, and leaves the viewer with a sense of uneasy or grave commentary.

$840
**Neil Donovan** (Edinboro, PA)

*Us And Them, 2020*

Wood Sculpture

"Us and Them"

The green figure reminds us that our differences are endless.

And yet, we are all the same.

$400
Neil Donovan (Edinboro, PA)

On Racism, The Great Divide, 2021

Wood Sculpture

John Vahanian and Neil Donovan created this piece to illustrate the vast chasm between the Haves and Have-Nots in Erie and across America. The wall of posts represents the multitude of obstacles that People of Color face as they attempt to rise above racism and poverty.

$800
Michelle Droll (Cuyahoga Falls, OH)

Corinthian Grunge, 2019

Ceramic, Packaging Foam, Basket Reed, Acrylic Paint

“Corinthian Grunge” links ancient history to recent American cultural history to remind us that we are actively creating history. An ornate ancient Greek column capital of the Corinthian order is reimagined as packaging foam, basket reed and acrylic paint while “Grunge” is represented by a ceramic tube sock. I want people to realize that art doesn't always look as they expect, but that doesn’t mean it is without thought or consideration of traditional looking art. My process is simultaneously about the present and the long term. I use packaging foam which is a material that endures, but in a temporary arrangement that can be dismantled. “Corinthian Grunge’s” ceramic vessel is repurposed as a paintbrush holder in my studio when without its flourishing bouquet of mixed media.

$125
James East (Fredonia, NY)

Road Home, 2019

Oil

By stripping away realistic detail and concentrating on the expressive effects of texture and color, I hope to actively engage the viewer by capturing atmosphere and mood with the emotional effects of color and line.

$500
James East (Fredonia, NY)

Evening, 2019

Oil

By stripping away realistic detail and concentrating on the expressive effects of texture and color, I hope to actively engage the viewer by capturing atmosphere and mood with the emotional effects of color and line.

$225
William Engell (Erie, PA)

Abstraction 230, 2020

Oil

One of a series based on a shrub at a friend's house..

$330
William Engell (Erie, PA)

Old Madrid, 2019

Gouache

I love exotic locales and old places.

$120
Nancy Ensign (Jamestown, NY)

Taking The Last Boat Out, 2020

Framed Canvas With Acrylic And Collage

Boccaccio's "Decameron", composed around 1350, is a favorite novel. Reading it for the first time in 1988, I tried to imagine how grim my world would have to be for me to seek shelter and seclusion. The narrative relates the story of ten young people fleeing a plague-ravaged city for the Tuscan countryside, biding time by telling 100 short tales over the course of their retreat. In the light of the frightening Covid19 pandemic, I realize how feasible the notion is today. "Taking the Last Boat Out" evokes flight from a fearsome environment toward a fortified safe retreat.

$500
Nancy Ensign (Jamestown, NY)

A Balance Of Carefulness And Craziness, 2021

Framed Assemblage And Collage On Board

While living in NYC in 1994 I studied Byzantine iconography at the School of Sacred Arts and became enthralled with divine representations. Using religious images from the past, I sought to create works that reflected my emotional response to global suffering in a personal plea for spiritual help. Covid19 touches everyone, regardless of religious beliefs, race, gender differences, or sexual orientations. Leaders of world religions have altered long-standing religious practices to avoid its spread. The loss of lives requires more effort than prayers. We have to find a balance between carelessness and madness. We know how to keep the virus from spreading. We also need to ensure that we prevent fear from infecting our minds. Acts of kindness, meditation, staying connected and encouraging goodness can help us survive this pandemic and find peace in our mind, body, and spirit.

$700
Presently living in a rural community, I reflect on years living in NY City, imagining my existence as I fearfully breathed in crowded spaces during this pandemic. Now, as covid-19 numbers grow, there is no assurance that rural life will protect me. In a post-apocalyptic world that we never thought possible in this era of modern medicine, death reigns. “Dread” leaves us with the nightmare that our efforts to protect ourselves and our loved ones may be futile in the end.

$700
Robert Eustace (Conneaut Lake, PA)

Enlightment... [In Autumn], 2016

Ikonic Mixed Media Construction/ Combined Process On Wood With Metal, Objects

All of my work and in particular my major ongoing series of [Ikonic Mixed Media Constructions] are works of 'Sacred Art'. Early on, I tried to simply pin them onto a gallery wall in terms of presentation. It soon became clear that this 'modern' solution was not fitting for such sacred images. Thus, I began to fashion elaborate wooden frames that would serve as a house or temple to surround,, protect and present my work. The wood is then wrapped back, sides and front in an appropriate, ornate, even symbolic, thin metal sheaving. The reverse is lined with a lovely patterned fabric. Unlike for instance, modern home construction which seems to focus solely on the facade, while neglecting the other 3 sides - I acknowledge that all facets of my work to be equally important and vital. I love multi-processes.

I wanted to create an art form that went far beyond merely applying paint to canvas... inventing a process that was much more physical, weighty, durable, permanent - that incorporated my love of materials: wood, metal, objects, bits of ephemera - and that combined my love of engraving (or low relief), drawing, architecture, painting... in the creation of timeless ancient/ contemporary devotional objects.

"The Enclosed Garden : Field of Stars": Echoes the medieval 'garden of love'. The labyrinth signifies life's arduous journey - ending at the heart of 'the one'.

$6,995
Robert Eustace (Conneaut Lake, PA)

*Lament Of The Black Sun  -Or-  [Lamento Sol Niger], 2015*

Ikonic Mixed Media Construction/ Combined Process On Wood With Metal, Objects

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"The Enclosed Garden : Field of Stars": Echoes the medieval 'garden of love'. The labyrinth signifies life's arduous journey - ending at the heart of 'the one'.

$4,995
These works are from the series Two Bags Packed which examines anti-Semitism, othering, and immigration in America. The series title is derived from the Jewish expression, “Always keep two bags packed.” Constant persecution, violence and pogroms dictated that Jews always be ready to flee and therefore, keep two suitcases packed. As violent division in America increases, so does the urgency of exploring its social impact through imagery.

I photographed two 70-plus years old valises by placing them in various locations so as to suggest a human presence. These two images are cyanotypes but, for the entire series, I am using the 19th century printing processes of gum bichromate and cyanotype. These techniques are conducive to the mood I want to convey, allowing me to adjust the images until they divulge their own unique character. I have been a photographer for many years and have always found the darkroom to be a magical place. Working with gum bichromate and cyanotype provides me with a similar thrill as the image reveals itself in the wash.

NFS
Frani Evedon (Colden, NY)

#2, From Two Bags Packed Series, 2020

Cyanotype On Arches Paper

These works are from the series Two Bags Packed which examines anti-Semitism, othering, and immigration in America. The series title is derived from the Jewish expression, “Always keep two bags packed.” Constant persecution, violence and pogroms dictated that Jews always be ready to flee and therefore, keep two suitcases packed. As violent division in America increases, so does the urgency of exploring its social impact through imagery.

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NFS
Eric Fargiorgio (Erie, PA)

Walk A Mile In My Shoes, 2020

Pens

I made this piece to remind myself whenever I’m feeling unmotivated, besting or utterly defeated that The cards had always been stacked against me by being born with juvenile rheumatoid Arthritis. I’ve had All my toes straightened and pins in them by reconstructive surgery which later warped again and today I step on one toe on each foot.

$400
Drew Farrell (Erie, PA)

Altered, 2020

Monoprint/Linocut

The three flaming heads, all in their own state of distortion, sit in front of a red wall, as their ears crisp and noses burn. Are they talking to you? Looking at you? Perhaps you are nothing to them.

NFS
Drew Farrell (Erie, PA)

Angelo, 2020

Artylic On Canvas

He is just a child, simply and young. He sits in the shadows as he poses for his portrait. He is thinking. What about you and I do not know.

$400
Schism is a piece that came to mind at the time when Covid struck and all the protests and riots were raging across this country. It is a representation of the racial divide that continues to plague America.

Red represents fear, hate, anger.

Yellow represents hope from each side piercing the schism.

Black, white and red also have an underlying meaning, representing the role of the media. The morse code in the piece spells out H-O-P-E in yellow and I-G-N-O-R-A-N-C-E D-I-V-I-D-E-S along both sides of the schism.

Brian Fisher

5fishcreative

$900
Lynn Marie Fizel (Erie, PA)

*In The Balance, 2020*

Fiberart

The stark reality of the Covid pandemic is that the choices we make may determine who will live and who may die. "In The Balance" captures that tension, breathing tubes as its focus.

$350
Lynn Marie Fizel (Erie, PA)

Inexorable: What You Don't Know Can Hurt You, 2021

Fiberart

No amount of denial can stop Covid. It is here. It is spreading. It is reeking havoc on our bodies. And refusing to embrace that knowledge, fear and loss may kill our souls.

$750
Birthdays, holidays are often remembered and celebrated with a vase full of flowers. Likewise, the Covid pandemic needs to be acutely remembered and lives lost exuberantly celebrated. Do not rush to forget 2020; stop to remember.
Brad Ford (Erie, PA)

Traffic, 2021

Acrylic Paint, Marker, & Spraypaint

This was an early piece from my artshow in 2013. I never thought the piece was complete. In 2021 I attacked this work with emotion and discovery.

I hope to convey 21st century postmodernism – specifically the Kitsch Movement. Kitsch is all about embracing everything that is possible in art. That means that a painting done in a cartoon style does not have to be an ironic statement "about cartoons," or a rebellion against commercial culture – it can just be what it is. The boundaries between what is "high art" and "low art" are broken, and Kitsch painting can be whatever the artist wants it to be and whatever the viewer wants it to be.

$400
Christine French (North East, PA)

Driftwood Protection, 2020

Encaustic - Mixed Media

The inspiration for this work is the erosion of beaches along Lake Erie. Lake Erie has created a-lot of damage to many homes and beaches along its shores. Several friends of mine, in North East, have let the driftwood from the beach build up around their homes, to use it as a barrier to protect themselves, from the Lake’s destruction. The driftwood for this piece was collected on my beach walks on Lake Erie. Then it was assembled and glued onto a frame and encaustic paint was applied to the surface to complete it.

$400
Christine French (North East, PA)

The Void, 2020

Encaustics- Mixed Media

The Oceans Have been inspiration for this work.

I love lakes, and oceans. I swim, paddle board, snorkel, kayak, and fish. I am concerned about the pollution of waters, and the over fishing off the boarders of the United States by China, who disrespects other countries territories. This piece represents what it would be like snorkeling without any fish, still beautiful but empty.

$500
Christine French (North East, PA)

*The Inferno, 2020*

Encaustics - Mixed Media

The inspiration for this work is Forest Fires.

I wanted this piece to feel emotionally charged, so I took my image inspiration from Van Gogh. I have created a forest of trees out of cast paper and with encaustic paint, I made the colorful violent fire burning behind them. It is my hope, that we practice better forest management, and realize, that there are places, we should leave alone, on this planet earth, and not develop. We need to peacefully, co exist with nature. and not over dominate her.

$600
Keegan Gallagher (Erie, PA)

Valley Sunset, 2020

Photography

I've been documenting the Allegheny National Forest around Minister Creek for years, and it's always wonderful to capture the small amount of color during sunset. Everything about the fog, sunset, and the bare trees is peaceful, and it's a place for quite.

$50
Keegan Gallagher (Erie, Pa)

Mild Winter Of Tionesta, 2020

Photography

This section of the Tionesta Creek is in the back yard of my family cabin. It is never the same year to year. Many times for a moment of peace, this is the perfect spot to sit and watch the water go by.

$50
Keegan Gallagher (Erie, Pa)

*Edgar's Quarantined Christmas, 2020*

Photography

Edgar is a five foot, poseable skeleton we used for Halloween decoration we decided to dress up and photograph during quarantine. During a lonely holiday, he went to Waterford Covered Bridge, and celebrated under the lights. He's been as far as Conneaut, OH to Jamestown, NY, as far south as Meadville, PA, and all over Erie County.

$50
Depicted in this scene is the brief moment shared between a mother and their child after birth. A strong emotional bond is formed in this limited time. Calves are then tragically and permanently taken from their mothers within twenty-four hours of birth. The mother and calf are left confused, distraught, and alone. I chose to represent this fragile moment to connect one's emotions to the products we consume in the dairy industry.
Mark Giangaspero (Stow, OH)

Mrs. M. III, 2020

Pastel On Paper

My work deals with the portrait. I usually work in a series, working 8-15 pieces of the same person. This piece was created as a series of Mrs. M. while suffering from dementia. She passed shortly after the series was completed.

$5,200
Mark Giangaspero (Stow, OH)

Mrs. M. IV, 2020

Pastel On Paper

My work deals with the portrait. I usually work in a series, working 8-15 pieces of the same person. This piece was created as a series of Mrs. M. while suffering from dementia. She passed shortly after the series was completed.

$5,200
Carol Griffiths (Erie, PA)

Carnival, 2020

Assemblage

Carol Griffiths - Carnival: This assemblage art piece was created over a period of several months. It began with a discarded cupboard door panel - knob still intact in the upper right corner. The artist chose to incorporate the small doorknob as the core mechanism which turns the giant wheel apparatus in the background – strongly hinting of a Ferris Wheel. The accent details were then arranged with the wheel in mind to eventually become an abstract interpretation of the carnival. Shades of blue give the feeling of early evening or dusk, which the artist chose when recalling the carnivals and street fairs of her youth. Also feeling that Carnivals can be a little frightening or confusing at times with constant action, flashing lights and unfamiliar sounds, the piece is busy enough to evoke the adventure of navigating the carnival grounds. Without obvious detail imitated in this assemblage, the intention is that each individual's own experiences can be revisited within.

$375
John Griffiths (Erie, PA)

Outside My Window, 2020

Acrylic

To show beauty is everywhere outside a window.

$325
Barbara Hauck (Erie, PA)

Good Fences, 2020

Fiber (Wood, Wool, Cotton)

“Good Fences” is a woven art piece designed in response to the COVID-19 pandemic and as a nod to Robert Frost’s poem “Mending Fences.” In the last line of the poem, he writes, “good fences make good neighbors.” That phrase has repeated itself in my mind throughout our struggles during the past 12 months. We have created a world where we meet peeking over the tops, through the cracks and around the corners of barriers always at a distance and always muffled in cloth when we finally speak to one another. In the poem he writes, “Before I built a wall I’d ask to know... What I was walling in or walling out...”

We know what we are walling in and walling out, a microscopic destroyer taking in its path people, patterns, safety and trust. So now we make good fences side by side each in our own boxes, and then we surround our own people within a bigger box. The question remains whether we will be able to take our fences down after the destruction abates. We will. We are, after all, social beings who need community. Our essence will transcend as it has throughout the millennia.

Good Fences is woven on a 4-harness loom using traditional weaving, tapestry and wrapping techniques. The media includes wood, wool and cotton.

$800
Passle Helminski (Erie, PA)

Blushing, 2020

Fiber

Some people actions should make them blush.

$500
Forrest Hensley (Kennerdell, PA)

Fabiano, 2021

Oil On Canvas

The essence of an individual is recorded through the deep pools of portraiture in history, my journey exploring identity through portraiture has just begun. I paint portraits because of my need to connect. Not just through the act of scrutiny but the physical observation of painting. To sit in front of a painter is a very sacred and vulnerable act. The models are subjected to my hyper focused eye as I break down their face and body. It is in this moment that the connection I desire is available to me. I have been taught that the painter should be in charge of every square inch of the painting, which I find to be true. However, with every portrait and painting the subject’s personality and individuality almost always is recorded. Is it my subconscious desire romanticizing the painting or is it the first time I am physically SEEING someone as an individual? I often find myself haunted by commercial indoctrinated relationships that are manufactured and shallow. It is because of this that I will never stop my search for romantic and organic relationships through painting. Every painting I’ve made, I can look back on as a document-to remember exactly what we talked, laughed, and argued about during the session. Painting can be used as a conduit to simultaneously structure reality and relationships.

$200
The essence of an individual is recorded through the deep pools of portraiture in history, my journey exploring identity through portraiture has just begun. I paint portraits because of my need to connect. Not just through the act of scrutiny but the physical observation of painting. To sit in front of a painter is a very sacred and vulnerable act. The models are subjected to my hyper focused eye as I break down their face and body. It is in this moment that the connection I desire is available to me. I have been taught that the painter should be in charge of every square inch of the painting, which I find to be true. However, with every portrait and painting the subject’s personality and individuality almost always is recorded. Is it my subconscious desire romanticizing the painting or is it the first time I am physically SEEING someone as an individual? I often find myself haunted by commercial indoctrinated relationships that are manufactured and shallow. It is because of this that I will never stop my search for romantic and organic relationships through painting. Every painting I’ve made, I can look back on as a document- to remember exactly what we talked, laughed, and argued about during the session. Painting can be used as a conduit to simultaneously structure reality and relationships.

$200
Judy Hodge (Amherst, NY)

Apple Trees On Campbell Road, 2020

Acrylic On Canvas

I classify my work as modern impressionism. They are moments from my days and travels and hopefully capture the power and energy of nature in a way that invites the viewer into the emotion and movement of the piece. This piece is from an old apple orchard that I stubbed upon this summer.

$2,800
Judy Hodge (Amherst, NY)

Cathedral, 2020

Acrylic

I classify my work as modern impressionism. They are moments from my days and travels and hopefully capture the power and energy of nature in a way that invites the viewer into the emotion and movement of the piece. This piece is inspired by the quiet majesty of the woods near my home.

$3,150
Antonio Howard (Fairview, Pa)

Family Fi(r)st, 2019

Acrylic

This piece was created to illustrate the concept of what unity looks like when you and me come together.

$500
Antonio Howard (Fairview, Pa)

Juvenile Life Without Parole, 2018

Acrylics

As evidence of my whereabouts between 1991 through 2018.

$1,000,000
Fredy Huaman Mallqui (Erie, PA)

Who Left Open The Door For The Nightmares? I, 2021

Basswood & Black Walnut Hand Carved, And Polychromed With Red Clay

The sculptures are based on real testimonies, intensive research and personal formative experiences of a childhood forced to live the horror of an internal political war. It reveals the painful roads that too many people have had to travel. Red, black and holes are like traces burned by pain, by the anguish, despair, and impotent anger felt by women, children, the elderly, the young, and men. The works represent the bodies of thousands of innocents who were certainly burned in military barracks. They are the faces and scars that we as victims would like to erase from our memories, from our feelings.

They, the perpetrators, believed themselves invincible, never to be punished, and free to eliminate from the landscape anyone who could contradict them. The ones they felt they were their inferiors, physically or intellectually.

$8,000
Fredy Huaman Mallqui (Erie, PA)

Who Left Open The Door For The Nightmares? II, 2021

Basswood Hand Carved

The sculptures are based on real testimonies, intensive research and personal formative experiences of a childhood forced to live the horror of an internal political war. It reveals the painful roads that too many people have had to travel. Red, black and holes are like traces burned by pain, by the anguish, despair, and impotent anger felt by women, children, the elderly, the young, and men. The works represent the bodies of thousands of innocents who were certainly burned in military barracks. They are the faces and scars that we as victims would like to erase from our memories, from our feelings.

They, the perpetrators, believed themselves invincible, never to be punished, and free to eliminate from the landscape anyone who could contradict them. The ones they felt they were their inferiors, physically or intellectually.

$5,000
Tom Hubert (Fairview, United States)

Peach Tree Teapot, 2019

Porcelain, Peach Wood

These recent teapot forms are wheel thrown porcelain clay. They include decorative sprayed and
brushed layers using multiple firings on smooth refined surfaces. The deep, layered decorative effects
begin with meticulous surface preparation. The decorative process begins using masking techniques and
an application of sprayed and painted underglaze which are non-melting ceramic pigment. This
application method can deliver both opaque and translucent layers of design. During the final clear glaze
firing the liquefied melting glass emulsifies the color layers to produce unique and often surprising
results. The white ceramic body provides a bright substrate for the vivid color palette of commercial
underglazes with unending design possibilities.

These teapots incorporate hardwood elements to provide a vivid organic contrast to the carefully
decorated ceramic forms. These are intended to provide a focal point of contrast. The forms are
experiments of the sculptural possibilities using the concept of teapot and its parts as a beginning visual
reference. The wood elements begin with solid blocks of hardwood and are rough cut with a band saw,
carved, sanded, and lacquer finished. These wood elements are labor intensive and include dozens of
hours per piece to bring out the beautiful natural wood grain and color.

$750
Tom Hubert (Fairview, United States)

Cherry Tree Teapot, 2018

Porcelain, Cherry Wood

These recent teapot forms are wheel thrown porcelain clay. They include decorative sprayed and brushed layers using multiple firings on smooth refined surfaces. The deep, layered decorative effects begin with meticulous surface preparation. The decorative process begins using masking techniques and an application of sprayed and painted underglaze which are non-melting ceramic pigment. This application method can deliver both opaque and translucent layers of design. During the final clear glaze firing the liquefied melting glass emulsifies the color layers to produce unique and often surprising results. The white ceramic body provides a bright substrate for the vivid color palette of commercial underglazes with unending design possibilities.

These teapots incorporate hardwood elements to provide a vivid organic contrast to the carefully decorated ceramic forms. These are intended to provide a focal point of contrast. The forms are experiments of the sculptural possibilities using the concept of teapot and its parts as a beginning visual reference. The wood elements begin with solid blocks of hardwood and are rough cut with a band saw, carved, sanded, and lacquer finished. These wood elements are labor intensive and include dozens of hours per piece to bring out the beautiful natural wood grain and color.

$750
Holly Jacobs Fuhrmann (Erie, PA)

Ash Glazed Face Jug, 2020

Ceramic

Family History Influences Art.

I discovered that a branch of my family has deep Appalachian roots. Maybe that's why North Carolina's traditional pottery so captured my interest, or maybe it's simply I just find the forms atheistically pleasing. I'm still a novice potter and spend most of my time experimenting and trying to grow my abilities, but I always come back to face jugs. This was the first piece I made in my new studio. "Herman" is a 8 inch high, traditional face jug with a handmade ash glaze.

NFS
Holly Jacobs Fuhrmann (Erie, PA)

Iron Oxide Glazed Face Jug, 2019

Ceramic

Face jugs are a traditional ceramic form, every region and potter has their own spin. Each jug has its own personality. Most face jugs have traditional handles. I've been making most of mine with handles that serve as ears. I tried a new glaze on it. A matte iron oxide glaze.

$200
Holly Jacobs Fuhrmann (ERIE, PA)

Wig Stand, 2019

Ceramic

In addition to face jugs, many traditional Catawba potters also made wig stands. Like their face jug cousins, I love how each one has its own personality. "Dobie" is a 4 inch wig stand is glazed with a homemade ash glaze.

$100
Rick James (Cambridge Springs, PA)

*Lightning Strike, 1998*

Clay - Terra Cotta

Our Ceramic building in grad school was struck by lightning and destroyed. It was a special place to many.

$800
Rick James (Cambridge Springs, PA)

Guardian, 2012

Clay - Terra Cotta

Primarily functional pottery based, the caricatures reflect my fascination with ancient aliens.

$300
Rick James (Cambridge Springs, PA)

*Watcher, 2012*

Clay - Terra Cotta

Primarily functional pottery based, the caricatures reflect my fascination with ancient aliens.

$300
Susan James (Cambridge Springs, PA)

Crystal Chasm, 2018

Fiber

My weavings are the result of an evolutionary process. Beginning with a loosely constructed plan of pattern and color, I move through the steps of dyeing and weaving, adjusting as I go. The final product is the result an idea only, which takes shape as the process progresses. Final off loom manipulation completes the presentation. Ultimately my pieces are as much about the path as the destination. While the viewer does not participate in the creation, they may appreciate the final product that results.

$460
Susan James (Cambridge Springs, PA)

Double Helix, 2018

Fiber

My weavings are the result of an evolutionary process. Beginning with a loosely constructed plan of pattern and color, I move through the steps of dyeing and weaving, adjusting as I go. In this piece I explored the weaving as a small scale project, as I usually work larger. Final off loom manipulation completes the presentation.

$340
Susan James (Cambridge Springs, PA)

Passage, 2018

Fiber

My weavings are the result of an evolutionary process. In this piece I worked on a small scale, exploring what would result within a set of dimensions.

$340
"Becoming" derives from my present series "Without Words". I used materials at hand: sketchbook paper, ink and water to tell a story. A further explanation of the body of work follows.

These works began last summer 2020 as I was recuperating from a major surgery. I could not stand at my easel or sit for a long period. It came to me that I could make small paintings, or rather 3 dimensional paintings using paper, water, and ink. So it began. The results were and are a series I call "Without Words" that incorporate things I love, the movement of clay, luster of glazes, various textures, and a feeling of moving and bending different types of papers. Other pieces are more like miniature paintings always organic in nature. To me the pieces reflect what I hope convey; the epiphany of discovery, or the Divine Nature of things if we allow it.

I've found that displaying them in shadowbox frames fit beautifully with not only the fragility of the material, but also the natures of the pieces themselves.

All in all I wish to provoke the love of simple uncomplicated things in my life.

$325
Janyth Jay (Harmony, PA)

Being, 2020

Ink On Paper

"Being" is a piece about meditation and the beauty there of. It represents the love of the simple uncomplicated things in life we can do for ourselves and others.

These works began last summer 2020 as I was recuperating from a major surgery. I could not stand at my easel or sit for a long period. It came to me that I could make small paintings, or rather 3 dimensional paintings using paper, water, and ink. So it began. The results were and are a series I call "Without Words" that incorporate things I love, the movement of clay, luster of glazes, various textures, and a feeling of moving and bending different types of papers. Other pieces are more like miniature paintings always organic in nature. To me the pieces reflect what I hope convey; the epiphany of discovery, or the Divine Nature of things if we allow it.

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$325
"Tradition" calls to mind the way color and space are woven together and represents the feel of Autumn. These works began last summer 2020 as I was recuperating from a major surgery. I could not stand at my easel or sit for a long period. It came to me that I could make small paintings, or rather 3 dimensional paintings using paper, water, and ink. So it began. The results were and are a series I call “Without Words” that incorporate things I love, the movement of clay, luster of glazes, various textures, and a feeling of moving and bending different types of papers. Other pieces are more like miniature paintings always organic in nature. To me the pieces reflect what I hope convey; the epiphany of discovery, or the Divine Nature of things if we allow it.

I've found that displaying them in shadowbox frames fit beautifully with not only the fragility of the material, but also the natures of the pieces themselves.

All in all I wish to provoke the love of simple uncomplicated things in my life.

$325
Paul Jay (Harmony, PA)

Climate, 2020

Clay, Wood, Auto Paint

This piece is in response to the climate change we are experiencing that threatens the world and the way we live in it. Bears are cast from molds I made on Hand built terra.

Brief Story about the Bears

The Bears are a late Paleolithic or early Neolithic culture that have discovered and unearthed the remnants of an earlier civilization. They wonder what that civilization was like, and meditate on its nature. The Bears wear bowties because in their primitive archeological forays they have discovered some soft statues of themselves that had bowties. When they adopted this signifier they decided to use different colors to indicate which clan they were a part of, ergo these sculptures are mainly the story of the Red Bowtie Clan, though you can see other clans do visit from time to time.

$495
Paul Jay  (Harmony, PA)

Gate, 2019

Raku Ceramics Thrown And Handbuilt, And Rope.

My inspiration for this piece came initially from Torii gates and Kurosawa films like "Dreams". Similar gates exist in many different cultures usually signifying a spiritual transition or journey. This Gate was made as a spiritual journey, a transition from throwing to hand building using the Raku reduction process to simulate aging.

$600
Beatriz Jevremovic (Alfred Station, NY)

*Etude In White, 2021*

Rug Hooking In Wool, Cotton, And Linen

This piece extends rug hooking in new directions and explores various shades of white. I generally work in color and am intrigued by how lighter materials are still able to create depth and character in a piece. This portrays a light and feminine feel while incorporating multiple textures.

$450
Beatriz Jevremovic (Alfred Station, NY)

Cape Cod II, 2021

Rug Hooking In Wool, Cotton And Polyester On Linen Substrate

This piece is composed of various upcycled textiles including unraveled rugs, sweaters, and fabric. They are rug hooked and hand-stitched on a linen substrate by an old recluse living in the hills of Alfred NY.

$300
Chuck Johnson (Venango, PA)

*Elephant, 2019*

Hand-Built Ceramics Using Stoneware And Colored Porcelain Clay; Wood Fired To Cone 11; Surface Includes Iron Oxide Stain, Red Underglaze And Melted Wood Ash

My sculptures often take the form of totemic stacks of representational objects. A dialog is developed within the sculpture by integrating visual elements with strong metaphorical possibilities. Focus is placed on endangered animals and child like doll forms. In this sculpture the Elephant is sculpted in a rough and organic fashion emphasizing their temporary and vulnerable qualities. Contrasting these elements are the hard edged and linear portions of the sculpture including a medieval church that seem to grow from the animals back.

$450
Harold Johnson (Fairview, PA)

Watching Over You, 2019

Wood Carving

While vacationing in the Cayman Islands, I observed birds that looked like sandpipers called Cayman Sandpipers. Upon returning home, I discovered their name was Ruddy Turnstone and decided to carve them.

NFS
Having been a seaman for many years and enjoyed working and living on the water among many seagulls, I often thought about the old adage seagulls are the thought to carry the souls of dead sailors. It is considered bad luck to kill one but good luck to see one. It was fun to reproduce the seagull out of bass wood.

$700
Harold Johnson (Fairview, PA)

Boss Of Ponds And Bay, 2020

Wood

Spending many hours fishing, I often caught Largemouth Bass. It was fun to reproduce this fish.

NFS
Gina Judy (Richmond, OH)

Nursing-Home Series I: In Respite, Among The Forgotten, 2019

Acrylic On Canvas

Although I am much more comfortable working larger-scale, this intimate-sized piece shows my intimate feelings about my Dad's first one-week stay in a nursing-facility. I was expressing the traumatic-affect it was having on me, perhaps more than it was upon him. Having Alzheimer's for ten-years, he passed just recently. This piece was done a year before he actually-entered nursing-home care for the last-year of his life, prior to the COVID-crisis. (His passing was unrelated to COVID, thankfully). He had lived at home with us, with care-giving help, for six-years. Although nursing-facilities have a place when care does become too difficult at home, and although there are some very dedicated-people working in them, my feelings about nursing-home care have only changed slightly since this painting. Done with an impressionistic-feel and showing a motion in brushwork, it shows my true-attitude about where loved-ones should be if at all possible...with those at home who love them the most.

NFS
Gina Judy (Richmond, OH)

Betty H. On Her Hundredth, 2020

Acrylic On Canvas

I wanted to capture a youthful look, but mostly the spirit, in portrait form of our nearby-neighbor, who just turned 100. Perhaps I de-emphasized a few-wrinkles here and there, but if you saw her in person, she IS an extremely-youthful looking one-hundred-year-old! The painterly-feel of the acrylic shows impressionistic-like tendencies; I love using color in paint that shows added form in shaded-areas, adding interest.

NFS
Gina Judy (Richmond, OH)

*Portrait With The Purple Line, 2019*

Oil On Canvas

I wanted to capture the portrait-essence....notice the purple tint in the nose, the large-earrings. I enjoyed the play of various warm-and-cool-lighting on the highlighted side versus the shaded-side. The title is a spoof upon Matisse's portrait "The Green Line".

$800
Tricia Kaman (Chagrin Falls, OH)

Dreadlocks, 2008

Oil

I have several goals in painting. One, to investigate the technical craft and process of color and composition through the mediums of oil and pastel. Two, to express the unique personal, physical and spiritual qualities inherent in every person. The fundamental values of my work have been to paint directly from life (not from a photograph). I gather information using “unspoken dialogue” along with sensitive observations of the model. My response is expressed through the use of composition, light, form, texture, color and space. It is a joy and a privilege to be able to paint what I love most... people. I’m rewarded when portraying the “atmosphere” which is created by the interaction of a human being in their surroundings. After working for over forty years as an artist, I am continually challenged and humbled when capturing the essence of life in front me.

$1,500
Tricia Kaman (Chagrin Falls, OH)

Kai, 2016

Oil

I have several goals in painting. One, to investigate the technical craft and process of color and composition through the mediums of oil and pastel. Two, to express the unique personal, physical and spiritual qualities inherent in every person. The fundamental values of my work have been to paint directly from life (not from a photograph). I gather information using “unspoken dialogue” along with sensitive observations of the model. My response is expressed through the use of composition, light, form, texture, color and space. It is a joy and a privilege to be able to paint what I love most… people. I’m rewarded when portraying the “atmosphere” which is created by the interaction of a human being in their surroundings. After working for over forty years as an artist, I am continually challenged and humbled when capturing the essence of life in front me.

$1,500
Jamie Amelia Keim (Erie, PA)

Currents, 2020

Hand-Painted Acrylic On Canvas

My art examines the natural relationships and patterns of Lake Erie. I connect negative space and color loosely based on the seasons of the lake, in which I am directly inspired by it’s highly intense or calming moods, which are reflected in my work. I seldom use paint brushes - the feeling of paint on my fingers, touching my canvas, is vital to my process.

$450
Jamie Amelia Keim (Erie, PA)

Untitled, 2020

Acrylic On Canvas

My art examines the natural relationships and patterns of Lake Erie. I connect negative space and color loosely based on the seasons of the lake, in which I am directly inspired by it’s highly intense or calming moods, which are reflected in my work. I seldom use paint brushes - the feeling of paint on my fingers, touching my canvas, is vital to my process.

$350
Jamie Amelia Keim (Erie, PA)

Change, 2021

Hand-Painted Acrylic On Birch Woodblock

My art examines the natural relationships and patterns of Lake Erie. I connect negative space and color loosely based on the seasons of the lake, in which I am directly inspired by it's highly intense or calming moods, which are reflected in my work. I seldom use paint brushes - the feeling of paint on my fingers, touching my canvas, is vital to my process.

$250
Steven Kemenyffy (McKean, PA)

Geology/Geometry, 2019

Glaze Fired Granite With Metal Sphere

What? Why? The work explores possible material relationships.

$500
Steven Kemenyffy (McKean, PA)

*Linear Geometry, 2019*

Glaze/Fired Granite

How granite can be manipulated with intense heat.

$500
Susan Kemenyffy (McKean, PA)

Carrie T Topiary—Study, 2017

Manipulated Decals On Porcelain

The work shares the intimate world of one life: of family & friends; of duties & obligations: of curiosity & possibilities.

$300
Susan Kemenyffy (McKean, PA)

3000 Feet: Between Prague & Krakow, 2017

Manipulated Decals On Porcelain

The work shares the intimate world of one life: of family & friends; of duties & obligations: of curiosity & possibilities.

$300
Susan Kemenyffy (McKean, PA)

*Playmates, 2017*

Manipulated Decals On Porcelain

The work shares the intimate world of one life: of family & friends; of duties & obligations: of curiosity & possibilities.

$1,000
Lisa Kenion (Euclid, OH)

Butterfly Woman, 2019

Cast Bronze

My piece is a cast bronze. I use embossed images on the surface of the piece, that carry meaning and visual interest. The subject matter of this portrait is an artist friend of mine named Kim. Kim has a love of nature, and makes beautiful paintings with butterflies and other insects in them. She also is a symbol for me, of nature itself, which is often perceived as being female. Those concepts harken back to many mythologies throughout human history of the Earth, and nature being personified as a woman. I also do a lot of reading about the state of survival for insects, which are the foundation for nearly all ecosystems on Earth. Insects are in peril because of human behavior, as go insects, so we will most likely go as well. It is in our vital interests to make sure that they survive. I try to create places in my garden for all sorts of insects to find what they need to survive. Gardeners have been able to help preserve populations of different insects by creating hospitable habitats, by planting native plant species, and avoiding pesticides, herbicides and GMO plants.

$2,200
David King (Cleveland Heights, OH)

End Of Summer, 2020

Oil On Canvas

End of summer

This piece shows a young man standing in the water at a public beach near the end of his summer vacation. Due to the pandemic, he is social distancing from his friends. We can hear his mother call for him to come out of the water but he wants to stay knowing that once he’s out of the water it will be a long time before he returns.

The pandemic changes the way we observe people in social situations.

$950
**David King** (Cleveland Heights, OH)

*Sunshine Corner, 2019*

Oil/Acrylic On Canvas

Sunshine corner

This painting is part of a series of work based on narratives and faded memories of family members. There was a corner of the living room in my grandmothers house where the sun would shine through in the afternoon. Our family would go there every Sunday after church to have dinner. This painting shows my mother bathed in that sunlight.

$1,200
Gabrielle Knappenberger (Edinboro, PA)

Sisyphus, 2021

Oil On Canvas

When the nation was panicking and going into a supposed two-week quarantine, I had the misfortune of working for a well known company as an essential worker. We ran out of everything so quickly and there was practically nothing in the back. I used to work the baking aisle on the floor and would just open the plastic of products like flour so people could grab them hurriedly as they walked by. Management got picky with our work speeds and quality. Customers would become upset if we ran out of something. The unemployed made more than us. We were miserable. For some reason, we didn’t quit working. Truthfully, many of us really needed the money.

I want to mention that I am not an angry person, or even a person easily upset. I hated working there. I cried before shifts. There was a long time that I wanted to catch COVID just so I could stay home. I missed painting, and art, and living in something other than a grey store with no windows. Even after quitting in December 2020 I didn’t make a lot of art. This painting is the largest personal work I have made in over a year. I’d like to dedicate it to the essential workers in stores that have supplied necessary items to their communities. Specifically to my old pals, Chip, Aaron, Heather, Blaine, Chris, Mike, and the rest. For anyone who makes working a difficult day worthwhile.

$400
Katherine Knupp (Erie, PA)

_Herself, 2020_

Graphite And Conte Pencil

Riffing off the Surrealist technique of decalcomania, I randomly roll and smear graphite putty all over the paper and then search for beings and animals who have shown up. I then coax them forward with conte pencil and/or oil pastels.

$1,200
Katherine Knupp (Erie, PA)

All This Wonder, 2020

Graphite And Oil Pastel

Riffing off the Surrealist technique of decalcomania, I randomly roll and smear graphite putty all over the paper and then search for beings and animals who have shown up. I then coax them forward with conte pencil and/or oil pastels.

$1,000
Katherine Knupp (Erie, PA)

*Grief And Her Sister Sorrow, 2020*

Graphite And Oil Pastels

Riffing off the Surrealist technique of decalcomania, I randomly roll and smear graphite putty all over the paper and then search for beings and animals who have shown up. I then coax them forward with conte pencil and/or oil pastels.

$1,000
Suzan Kraus (Newbury, OH)

As Within: So Without, 2020

Mixed Media

These ancient words of wisdom hold true for all humanity through every age and through all challenges. Change how you think and the world around you changes, too!

$2,800
Sometimes there is a gap between what we think we know and an experience that carries the lesson of what we need to know.

$2,800
Suzan Kraus (Newbury, OH)

High Range Frequencies, 2020

Mixed Media

We all have a choice as to the range of our energy frequencies. The higher, the lighter, the more positive.

$2,800
On a fall day in late October, Judy took me on a walk through a park with her dog, Shiloh. All around us, deer jumped through the trees. I took the image to capture the calm essence of Judy and Shiloh and their favourite place to walk.
On a very cold winter's day in Toronto, ON, I happened upon a greenhouse in the middle of a city park. Outside, a blizzard was brewing, but in the greenhouse it was warm and teeming with life. I took the image to attempt to capture the colours and the way they come together to create a watercolour effect. In my memory I recall the contrast between the vitality and greenery, and the wintry scene just a few feet away on the other side of the glass.
Victoria Lamond (Erie, PA)

Angel Of Pride, 2019

Photo

At the Toronto Pride Parade in 2019, I found myself trying to capture the essence of the crowd - the hope, the love, and the excitement. When I looked up, I saw the hot summer sun through this Pride angel's wing, and tried to capture how beautiful it looked.

$40
For me, painting is a process of observation and naturalistic representation. It is an intimate exploration of a place, its spatial relationships and characteristics. Although the work can be meticulous, the act of seeing and discovering things as they are never gets monotonous. This is a place I have known for most of my life, and it carries an accumulation of experiences and memories. Creating a representation of this place is an expression of the reverence I feel for it.
For me, painting is a process of observation and naturalistic representation. It is an intimate exploration of a place, its spatial relationships and characteristics. Although the work can be meticulous, the act of seeing and discovering things as they are never gets monotonous. This is a place I have known for most of my life, and it carries an accumulation of experiences and memories. Creating a representation of this place is an expression of the reverence I feel for it.
In 2017, Erie was named the “worst city” for African-Americans by 24/7 Wall St. Diverse residents of zip codes 16501, 02, 03 endure unemployment and an absence of grocery stores, banks or a community college. Their Eastside neighborhoods suffer from car-centric infrastructure planning.

In 2005, the Bayfront Connector/Rt. 290 carved a $180M gash through the Eastside, speeding the closing of businesses. Despite public opposition, a Federal Lawsuit, and a NY Times story, the Mayor demolished the McBride Viaduct in 2019 for about $3M, the cost of repairing the bridge for continued non-vehicular use. Now impoverished residents, including schoolchildren, walk along the Rt. 290 highway.

Things may get worse.

PennDOT wants to spend $100M to build double-lane roundabouts, an underpass and highway-style exits on the Bayfront. This will double waterfront traffic and nearly double traffic on Rt. 290. Despite the public controversy, PennDOT applied and received FHWA approval to skip a NEPA Environmental Assessment.

“Bayfront Highway Anyone?” documents PennDOT’s and the suburban power elite’s disregard of city residents.

Good news! The effort to protect the Bayfront attracted national attention. Earth Justice has filed a Federal Lawsuit on behalf of the Erie NAACP and Penn Future.

Working from sketches by CIVITAS, this work was illustrated by Brad Pattullo.

$1,000
CIVITAS (Erie, PA)

NAACP & Penn Future Vs. Penndot & The FHA (Attention Caroline I. Keegan), 2020

Social Sculpture: Copy Of Lawsuit (Edition Of 5)

“NAACP & Penn Future vs. FHA & PennDOT” is a signed and bound copy of Earth Justice’s 65-page lawsuit printed. Though CIVITAS did not write (and is not a party to) the lawsuit, CIVITAS created the conditions encourage lawsuit to exist by: co-founding ConnectUrbanErie.com, rallying allies, establishing the Erie Bayfront Coalition, writing essays, designing cartoons, supporting marches and organizing the August 2020 Erie Bayfront Town Hall.

CIVITAS was founded in 2004 to undertake “aesthetic and functional interventions in public space.” To that end, CIVITAS has initiated and co-founded organizations including: All Aboard Erie, ErieCPR, Innovation Erie, the Made in Erie Marketplace and Preservation Erie.

CIVITAS has authored over 3-dozen essays in the Erie Reader and Erie Times-News and helped educate Erie with speakers including Urban Alchemist, Dr. Mindy Thompson Fullilove; Just City architect Toni Griffin; and April DeSimone of “UnDesign the Redline.”

CIVITAS has organized more than 100 public events including hearings, discussions, poetry readings, concerts, fundraisers, dances, marches and rallies. CIVITAS has made presentations to dozens of community organizations, church groups, universities as well as the Society for Industrial Archeology and at the High Line Symposium at the Ford Foundation Center for Social Justice in 2019.

$1,000
Joanne Loew (Erie, PA)

*Toward Fullness, 2020*

Acrylic On Canvas

This Painting was an exercise in hope and my portal into the joy of the present moment. I had been struggling to create something positive in such a troubled time. I used my favorite colors, blues and purples and forms from nature that appear to be new and renewing; moving toward wholeness. The movement is chaotic and a bit messy like life, but not without hope.

$1,200
Durim Loshaj (Erie, PA)

Lavender Dogwood And Berries, 2020

Oil Paint On Gessobord

My subject matter is rooted in nature. It’s a broad spectrum, but an endless source of inspiration for making art. This gives me full autonomy to choose what to focus on depending on my interest at the moment. If I’ve exhausted the previous subject matter, my interest may change and I will shift my attention elsewhere.

The creative process begins with research and observation; gathering information becomes fuel for brainstorming. In addition, taking photos and finding relevant images online is necessary for this process. Every element in my painting is carefully chosen and planted in a way that looks natural and compliments the composition. I use a consistent geometric pattern throughout my painting, combined with nature’s irregular shapes to create an interesting dichotomy. We have a cognitive process that recognizes patterns by matching information from stimuli with information recalled from memory. This evolutionary trait is stimulated when the viewer is scanning the painting, causing an innate connection to the patterns.

My goal is to simultaneously tie the subject matter, art style, and viewers experience. Once I have finished the painting, I repeat the creative cycle.

NFS
Feb Lutz (Cambridge Springs, PA)

Adolescent Musings, 2019

Watercolor

I wished to portray the unsettled feelings of a pubescent boy seeking his identity and place in the world.

NFS
Jan Lutz (Cambridge Springs, PA)

Call Of The Red-Winged Blackbird, 2020

Watercolor

This painting is part of a series exploring the theme of movement, using the fluid nature of the watercolor medium.

$750
Ann Magenau III (Fairview, PA)

Path To Nowhere, 2020

Charcoal On Paper

Fairfield Porter observed that what counts in abstract painting is the subject matter, while in realism a picture’s abstract, formal qualities often deepen our interest past what the obvious subject matter seems to intend.” This thought captures the spirit of my investigation into how recognizable images can be fixed on a discrete surface in a way that captures the viewers imagination and causes the observer to experience something beyond the obvious subject matter presented.

I believe in Fairfield Porter’s thought that “the uncommon can be found in the commonplace and the extraordinary is everywhere.” Found places and spaces can be both common and uncommon. Even though I know that a landscape can be a “dirty word” in today’s art world, there is an unknown quality and mystery in them. The spaces seem to stir the unknown in myself. They liberate me to explore materials, ask how I will develop this piece? What will be unveiled about myself and the creative process as I explore. Both of my creative sides are activated in this process, the one side of me is interested in more nonobjective passages and structure beyond the subject, the other side, the mystery of the trigger of the subject. Possibly two approaches in one adventure, both expanding the other.

$1,500
Ray Maholtz (Erie, PA)

Stop Yelling At The Rain, 2020

Acrylic

In my office I have a staff member that constantly complains—about everything (and the same thing)! I often have to remind him that yelling about things that we cannot change is like yelling at the rain for coming down.....when the rain stops it stops, when it's done it's done.

$895
I was watching an early episode of Desperate Housewives a series that ran in 2007-2012. The series was set in a fictional town and followed the lives of the woman who lived on a street..."Wisteria Lane". Narrated through the eyes of one of the neighbors who took her own life, the show peeks behind the doors and windows of the beautiful facade of wisteria flowers to show how despite life can be.
Ray Maholtz (Erie, PA)

*She's Come Undone, 2020*

Acrylic/Tissue

When I started this piece in my minds eye I was going in a totally different direction. As I continued I could see bits and pieces falling about the canvas. I immediately started to jokingly sing "She's Come Undone" by the Guess Who. As my husband walked by he, looked and stated "you've both come undone". The sides are purposely unfinished to emphasize "undone".

$1,500
Photograph from a kitchen in an abandoned mining town in Eastern PA. The moment really struck the artist as wind blew in from the broken window in the door. It appears the inhabitants picked up and left quickly judging from the contents of the home.
John Mangine (Meadville, PA)

Idioteque, 2019

Long Exposure Photography

This piece was made using long shutter speeds and light painting while the shutter remains open. Capturing different colored lights during long exposure brings out the different patterns and shapes of the image.

$175
John Mangine (Meadville, PA)

Presque Isle Or Neptune?, 2019

Photography And Digital Art

This photograph was taken at Presque Isle when there were large snow dunes present on the shore. The artist enhanced the image in post production to resemble something you might see on a far away planet.

$150
Joan Martin (Erie, PA)

Light Box, 2020

Wool, Wood, Matt Board, Misc

This is a tapestry box woven in one piece on a cardboard box.

I love texture. I use different yarns (wool, cotton, silk), and small to large size yarn, color, and more for that texture. I like how the wonky sides accentuate the shape adding another textural element.

Many of the thoughts I had of 2020 are woven in this piece. Each side is connected to the others by color and by emotion. My Monster is either fading away or becoming more visible. Some ideas aren't fully formed yet, but that's OK. I don't know why two water scenes appeared!

1. A Future Forming
2. The Empty Beach
3. My Monster
4. Birch Tree Falls

$450
Robert Martin (Erie, PA)

Amazon Burning, 2020

Oil On Canvas

Global warming and destruction of natural habitats has put humanity in a precarious position. This painting reflects the disparity between burning and clear-cutting of the Amazonian rainforest on the one hand and human potential as depicted by the Soyuz spacecraft docked at the International Space Station. The rust on the station above one of the capsules, which is real, represents the waste of time since our last serious space endeavors.

$750
Robert Martin (Erie, PA)

Lunar Cycles, 2020

Oil On Canvas

My most recent art is focused on the cosmos and our tenuous existence within it. This painting reflects the cycles that define human gestation, tidal forces on Earth, and movement of the moon around the sun. In the ancient mythology of many cultures, the red or "blood" moon appearing during a total lunar eclipse is considered an evil portent, in this case representing both the beauty and danger of the cosmos and the potential danger we represent to our planet.

$750
Robert Martin (Erie, PA)

Jim's Decision, 2015

Oil On Canvas

One of my best friends and a research colleague, Jim Honey, committed suicide near the little reconstructed "house on the prairie" near Meade, Kansas, where we both did paleontological fieldwork during the summers for more than 20 years. This painting was done during a period of mourning and intense anger at his departure.

NFS
William Mathie (Edinboro, PA)

*Hope As The World Burns, 2021*

Hand Drawn Photo Litho

This piece was completed as part of a print exchange between students and faculty at Edinboro University, West Virginia University, and Pontifical Catholic University of Puerto Rico. The theme of the print exchange is "The Natural World". This print of an oak tree sapling is meant to inspire people to plant a tree. The print also comments on the importance of hope, however small, during challenging times. The print is a positive plate photo-lithograph exposed directly from drawings on mylar.

NFS
John (Jack) Mayer  (New Alexandria, PA)

Gabsinian, 2019

Masonry Over Metal Armature

My inspiration for any particular piece is very difficult to put into words.

People often ask me where my ideas come from (I really don't know).

The answer is they just come, most often unexpectedly.

"Gabsinian" started as a basic humanlike form and began to take shape with the metal armature. Next begins the masonry process, this is where the detail of my work unfolds.

In the end the positive response of others is my gratification.

$3,100
John A. Mayer (New Alexandria, PA)

Thorn With Green Apple, 2020

Masonry Over Metal Armature

My inspiration for any particular piece is very difficult to put into words.
People often ask me where my ideas come from. The answer is (I really don't know) They just come to me, most often unexpectedly.

"Thorn with Green Apple" is the third piece in my Thorn Series.

I found that a thorn close up is an interesting form, consequently I sculpted a thorn and impaled a piece of fruit there on.

$1,800
Sheldon McNeill (Erie, Pa)

Stretch Your Hand, 2020

Acrylic

I created this piece during a pandemic where no one could get close enough to touch one another. I wanted to display the hardest times away from a loved one or a good friend in this very piece.

$60
Marcia Merrins (Fredonia, NY)

Wood Fired Rabbit, 2020

Ceramic

Statement

Many of the animals I sculpt are endangered. I do want them to look like they could have lived somewhere. It is even more satisfying to share it with an appreciative viewer and environmentalist. I majored in biology, never realizing that knowledge of animal structure would be helpful decades later. I stumbled upon clay and the engagement became so strong, it superceded many other aspects of my life. My work is mostly sculptural, acknowledging that most vertebrates have the same basic features, (i.e. eyebrows, shoulders, hips). Recognizing that random actions of fire on clay produce a subtle uniqueness that is only found in nature, I knew it would a be perfect match for my animals. This rabbit is soda fired.

When the kiln temperature is at its highest soda carbonate in sprayed in the kiln trough a portal. The soda vaporizes and is carried on the flame throughout the kiln. The soda vapors create a glaze when it lands on a piece. Wherever the flame travels- so does the soda. When placing the pieces in the kiln during loading, you have to think carefully about when and where you want a piece to get lots of soda, or when and where you want a piece to be more protected.

$125
Marcia Merrins (Fredonia, NY)

Raku Fired Buffalo, 2020

Ceramic

Statement

Although raised in Brooklyn, I now live in a woodland area in western N. Y. I majored in biology, never realizing that knowledge of animal structure would be helpful decades later. I stumbled upon clay and the engagement became so strong, it superceded many other aspects of my life. My work is mostly sculptural, acknowledging that most vertebrates have the same basic features, (i.e. eyebrows, shoulders, hips). For me, raku firing is one of the most exciting processes in ceramics. After I place the buffalo in the kiln, I wait until the heat liquifies the glaze. At this point I remove the piece, feeling the heat and hearing the pings of the rapid cooling. I toss it into dried leaves where it is quickly covered with smoke and flame. After cooling a bit, I open the kiln and wonder at the actions of fire on clay that produces a subtle uniqueness that is only found in nature. I knew it would a be perfect match for my animals. Many of the animals I sculpt are endangered. I do want them to look like they could have lived somewhere. It is even more satisfying to share it with an appreciative viewer and environmentalist.

$125
Kimberly Mickelson-Slocum (Warren, PA)

Waiting, 2020

Acrylic On Recycled Paper

This was the beginning of the pandemic. We were locked down in our house, Our children would not come see us. We were here, in the home we made for all of us alone. Fearing financial loss and not knowing what was to come to us, we made good use of any and everything. I painted with what I had and used old magazines to paint on. Thin week junk mail pages became my muse for images, color and aesthetic ideas. Shut off from all contact was by far the most excruciating experience I had ever had in my life. My paints were my friends. Junk mail and catalogs were simple treasures I once found to be an annoying circumstance to communication were now my joy to see in the mailbox.

$1,000
Kimberly Mickelson-Slocum (Warren, PA)

*Human Spacing, 2020*

Acrylic

Waiting, was the theme of the day...not just the day but each hour, each minute. Something I had never experienced before. Waiting for toilet paper to be available, paper towels, and simple items I took for granted every single day of my life. I had one day as I did each day went and sat in my studio laying down colors when organically plops of colors and slides of the brush began to produce what I had perceived as human forms which began to line up and show spacial awareness. Out of the blue it just came and expressed its self. I sat back and observed the expression of paint I had unloaded onto the paper. It was human form in line, WAITING... for what...bread, items, protection, a shot, medicine a test. what, what were we waiting for...news, news of information, news of a positive test, news of the passing of a community member succumbed to the virus...just waiting for ever...waiting...and waiting...

NFS
Kimberly Mickelson-Slocum (Warren, PA)

Corona, 2020

Mixed Media

I used acrylic paint to create this black out poetry. Reading it now I am shocked at how accurate it is. I created this piece in the early spring of 2020 when I was in quarantine for 2.5 months. In my home. Not knowing if we would return to work, lose work, find work or be worked over with what was happening. Everyday was a day of new information and wondering what source was correct and what source had an agenda. This piece arrived out of that. Blacking our words on a book page left in my studio long ago by my college grad kid. Letting medecide the fate of the book which soon became my muse for some blackout poetry and painting.

$300
Emily Miller (Erie, PA)

Teacup, 2020

Acrylic On Canvas

I have always admired science fiction a great deal, which I believe led to a strong interest in fantasy art and surrealism. Those images that convincingly conveyed an otherworldly environment were and still are fascinating to me.

My process involves and usually begins with selecting a subject or environment with elements of eeriness or wonder. Currently I am exploring space and celestial imagery and using this to imagine settings that are spooky, surreal or extraterrestrial. This piece in particular combines a rather ordinary subject matter of teacup set out on an elegant tablecloth with an unordinary and inexplicable environment of outer space. Several floating orbs mimic the decorative emerald curtain holders and seem less scientific and more magical in nature. For me, the ultimate implausibility of this seemingly commonplace scene resonates.

$300
Julie Minich (Erie, PA)

Accidental Portrait, 2020


I believe art is all around us, and it will appear accidentally. It is our job as artists to recognize the art and find meaning in it. This is a perfect example of accidental art. This piece was created by my blender. It is composed of carob powder, yogurt, and greens. I could never quite decide what it is. Sometimes there is an image of a man's face, sometimes a terrier, sometimes a cat, sometimes a rabbit. It changes each time I look at it.

$150
Barbara Mink (Ithaca, NY)

A New Day, 2020

Acrylic And Ink

The colors and textures suggest the hope of a new future, putting the terrible struggles of 2020 in the rear mirror. The colors feel like hope to me; the texture suggests the accretion of the past that lead to that future.

$3,000
Barbara Mink (Ithaca, NY)

False Dawn, 2020

Acrylic And Ink

I painted this as a way to reframe the mental torpor I felt going through the pandemic and the interminable election season. False Dawn is the quality of light before the actual dawn: it also means a promising sign that turns about to be nothing.

$3,300
Barbara Mink (Ithaca, NY)

Ballet Mechanique, 2020

Acrylic And Ink

Energy, music, buried structures, threat or opportunity? Inspired by Antheil's revolutionary piece in the early part of the 20th century that sent audiences fleeing and men's wigs flying.

$3,300
Danny Mitchell (Erie, Pa)

*The Vanishing American, 2021*

Photography

A negative image from a glass slide originally titled "Charging the Bessimer Converter," I've reinterpreted this negative image from the perspective of a worker who is finding that good paying industrial jobs are getting harder and harder to find in America.

$150 unframed
Danny Mitchell (Erie, Pa)

*Who's The Boss?, 2021*

Photography

A negative image from a glass slide originally titled "Sheets in Hot Sulfuric Acid." I've reinterpreted this negative image to cause you to reflect on the idea of who takes all the risks and who reaps all the rewards?

*$150 unframed*
Sarah MK Moody (Erie, PA)

Ghost With Cristina Gonzalez, 2017

Silver Gelatin Fiber Print

We started this body of work, “Ghost”, as a way to feel closer to lost loved ones. We began making these images in 2011, and have been dedicated to creating these works as a long term project, letting it evolve over time.

The project is a way to connect and reckon with grief in daily life. Grief arrives in the in-between moments - and in those moments, the connection is the strongest. Connecting with and living with grief has been an incredibly healing experience.

Part of our process is ethereal - during the act and performance of painting the subject - as though the making of the images transports us to the land between, where we can walk with our ghosts.

$500
Sarah MK Moody (Erie, PA)

Ghost With Cristina Gonzalez, 2017

Silver Gelatin Fiber Print, Black And White Film Photography

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$500
Jennifer Morell (Erie, PA)

Environmental, 2021

Mixed Media - Acrylic, Basswood, Ink And Resin

This particular piece came to be after viewing some aerial photographs of a river delta system. For about two weeks I toyed with the idea of what I had seen and finally decided to create "Environmental" as a deconstructed abstract. On this one piece I was determined to use at least four mediums and techniques (pouring, pointillism, sponging and texturing) were employed to achieve the look I had intended to portray. In the beginning of this work I knew height would be key to create the feel of the rise and fall of the earth. So by using a multi-layered basswood construction that was designed for the base foundation to get the desired levels. Once the foundation was completed it was finished with acrylic earth-tones using pointillism and sponging techniques in order to give the illusion of natural texture. The top is created by using two acrylic pours that are cut and then carefully fitted atop each square shapes that range from 2 x 2 up to a 4 x 6. Three separate knotwork designs were painted across the top of the poured canvas using linework texturing, pointillism and resin texturing techniques to add another natural element. In the end "Environmental" took about 24 weeks to complete in hopes to convey the overall feel of an inter peace and beauty that our natural world gives to us all.

$2,000
Jennifer Morell (Erie, PA)

Adventure Awaits, 2020

Mixed Media - Watercolor, Inks, And Liquid Graphite

“Adventure Awaits” was initially created for a nautical themed living room I was planning for a new home we were about to purchase but unfortunately this pandemic of 2020 stopped the sale in its tracks. In the beginning I knew the subject matter would revolve around an intricate knotwork compass pattern to which would be finished with muted seascape hues. With this in mind I used a very unorthodox method to antique or stain the paper to which the main design would lay by using a green tea wash technique. Once the tea wash and design work were sketched out the question now was what mediums were to be used to achieve a muted but semi-translucent matte finish I was going for. I settled on working with watercolor, liquid graphite and inks which gave the muted stained look I was going for. After all the cool hues were done it was time to draw the knotwork up of the paper and make it bubble up. This was achieved by using dimensional pens to create a thin boarder which was then carefully filled in with a clear resin epoxy to complete the rise of the knotwork and giving the knot a glossy finish. This entire process for this piece of work took around 12 weeks to complete from start to finish and measures around 24” x 30” unframed. In closing this particular piece was to give the feel of freedom to a nautical journey through the woven translucency of life.

$1,500
Jody Neugebauer (Sandy Lake, PA)

Ancient Fragility, 2021

Gourd, Wire And Clay Sculpture

Sea Turtles have been around since the time of dinosaurs, but are now endangered, mostly because of humans! What a shame if they disappear after millions of years due to our actions and inaction! Climate change, pollution, competition for beaches, unintended catching in fishing nets are all some of the many dangers they face due to our impacts!

My sculpture is made from a gourd, wire, and clay and although looks very fragile, it is fairly strong! The sea turtle has been strong for millions of years but is now very fragile! We must save them!

$595
Hollin Nies (Erie, PA)

Pomegranate, 2012

Ink And Acrylic

This piece was an experimental example of dynamic expression through color. My intention here was an effort to evoke the explosive appeal of a springtime in bloom shadowed by corrosive decay. I used ink and water brushwork to line the sharp features of the figure’s face and blended bright, bold acrylics by hand for an overlayer of verdant color. It is meant to be a chaotic portrait, with a lingering, yet no less peaceful effect. My inspiration for this piece came from the Greek myth of Persephone, the dual goddess of both springtime and the dead.

NFS
Hollin Nies (Erie, PA)

For Ellise, 2015

Acrylic

This piece was an expression of personality through form. It was intended as a gift for a friend, who might look at it from its home on her wall and experience what others see through their eyes. I used water based acrylics on brown parchment paper for ease of motion. There is a smoothness to the silhouette, the curving nature pulling the audience’s gaze to the line of her back, the cinch of her waist. The clean lines of her body juxtaposed by the riot of color she holds in her hands. I wanted to evoke the suggestion of physical grace in order to contrast sharply with her bold, and almost formless bouquet. A faceless figure, uninterested in the viewer, but designed to draw the eye; a nostalgic appreciation for the illustrative style of 1950’s Vogue covers and all its classic proportions.

NFS
**Frank Novel** (Erie, PA)

*Untitled Sketchbook Enlargement #1, 2019*

Giclee Print Reproduction Of A Drawing In The Artist'S Sketchbook

I rarely leave home without one of my sketchbooks, and I make a new drawing almost daily. The drawings represent my daily experiences and inner-thoughts. Music and memories of childhood times are frequent inspirations.

$250 unframed, $350 framed
Frank Novel (Erie, PA)

*Untitled Sketchbook Enlargement #2, 2020*

Giclee Print Reproduction Of A Drawing In The Artist'S Sketchbook

I rarely leave home without one of my sketchbooks, and I make a new drawing almost daily. The drawings represent my daily experiences and inner-thoughts. Music and memories of childhood times are frequent inspirations.

$250 unframed, $350 framed
Cindi O'Mara (East Amherst, NY)

Mum One, 2019

Graphite On Translucent Drafting Film

Working in traditional drawing techniques and experimenting with substrates and drawing materials to find a new vision.

Inspiration comes from a connection. The connection drives the exploration. Exploration drives the challenge.

$900
Cindi O'Mara (East Amherst, NY)

Mum Two, 2019

Graphite On Translucent Drafting Film

Working in traditional drawing techniques, and experimenting with substrates and drawing materials to find my vision.

Inspiration comes from a connection. The connection drives the exploration. Exploration drives the challenge.

$900
Cindi O'Mara (East Amherst, NY)

*Mum Three, 2019*

Graphite On Translucent Drafting Film

Working in traditional drawing techniques, and experimenting with substrates and drawing materials to find my vision.

Inspiration comes from a connection. The connection drives the exploration. Exploration drives the challenge.

$900
I believe all animal souls and human souls are linked. Animals have always been a constant source of happiness and comfort in my life, even in hard times. I am drawn to the animal world for their lack of judgment and total acceptance. As we walk through our day, we have our pets that live with us – we love them and have a special connection. But there are also so many animals living in our world that we share space and maybe only a moment in time. I wanted to photograph that sharing of animal spirit in the world through diptychs of humans and animals – visualizing that soul partnership connecting us.
Catherine Panebianco (Jamestown, NY)

Weightless Light From The Series Animia Solidas, 2019

Archival Digital Print

I believe all animal souls and human souls are linked. Animals have always been a constant source of happiness and comfort in my life, even in hard times. I am drawn to the animal world for their lack of judgment and total acceptance. As we walk through our day, we have our pets that live with us – we love them and have a special connection. But there are also so many animals living in our world that we share space and maybe only a moment in time. I wanted to photograph that sharing of animal spirit in the world through diptychs of humans and animals – visualizing that soul partnership connecting us.

$600
Catherine Panebianco (Jamestown, NY)

Midnight Sentry From The Series Animia Solidas, 2019

Archival Digital Print

I believe all animal souls and human souls are linked. Animals have always been a constant source of happiness and comfort in my life, even in hard times. I am drawn to the animal world for their lack of judgment and total acceptance. As we walk through our day, we have our pets that live with us – we love them and have a special connection. But there are also so many animals living in our world that we share space and maybe only a moment in time. I wanted to photograph that sharing of animal spirit in the world through diptychs of humans and animals – visualizing that soul partnership connecting us.

$600
Thomas Paquette (Warren, PA)

Reckoning After The Flood, 2017

Oil On Linen

I am moved to paint things that impact me in some way, often leaving me with a sense of awe about our planet. Significant floods, a perennial threat on the Mississippi River, caused widespread damage shortly before and after some of my trips to paint there. The natural shoreline near Memphis had been recently inundated, as evidenced by a thick deposit of hard sand coming up to the towering trees. The horizon is skewed, disoriented after such an event. But already, barge traffic was again moving up and down the river, and even in the depths of winter, life does go on.

$11,500
Exploring the whole Mississippi River in several voyages, looking for what might interest me to paint, I was perversely drawn to the nuclear power plants on its shores. I painted two of the eight reactors along its length, near Red Wing, Minnesota. They are screened by ash trees that were undoubtedly planted to make a visual barrier, diverting observers’ attention from the nuclear reactor splitting atoms just behind them. It did distract me, but not in the way the Nuclear Regulatory Commission probably hoped. Rather, it drew attention to the solar power efficiently and safely stored in the trees, a living lesson about energy with no threat of radiation.
Brian Pardini (Fairview, PA)

Revenant, 2019

Driftwood, Limestone

Walking the shore of Lake Erie each day, I find pieces of driftwood that inspire me to work with them to reveal their message.

I feel connected to a long line of seekers and finders of gifts from nature that may touch the ancient soul in all of us.

NFS
Brian Pardini (Fairview, PA)

Psychopomp, 2020

Driftwood, Limestone

Walking the shore of Lake Erie each day, I find pieces of driftwood that inspire me to work with them to reveal their message.

I feel connected to a long line of seekers and finders of gifts from nature that may touch the ancient soul in all of us.

$300
Dreamer, 2019

Driftwood

Walking the shore of Lake Erie each day, I find pieces of driftwood that inspire me to work with them to reveal their message.

I feel connected to a long line of seekers and finders of gifts from nature that may touch the ancient soul in all of us.

NFS
Ashley Paskov (Waterford, PA)

Magnolia Seed Pod, 2020

Ceramic

In my work, I explore natural elements through decorative vessels. I find inspiration in form and surface design from cellular structures to budding seed pods, fixed stone lines, and moving river patterns. I am intrigued by the different stages of growth in the natural world and recurring repetitive patterns. Through functional and decorative vessels, I aim to create connections between nature and our interior surroundings. Our environment has a significant influence on mood and behavior. I seek to create the same calm and curiosity in the viewer that I myself experience when exploring the environment around me. I connect these elements within my work by considering the peculiar yet calming qualities of nature, using waxy terra sigillata finishes, deep natural tones, and macro botanical vessel forms.

$325
Ashley Paskov (Waterford, PA)

Mushroom Serving Platter, 2020

Ceramic

In my work, I explore natural elements through decorative vessels. I find inspiration in form and surface design from cellular structures to budding seed pods, fixed stone lines, and moving river patterns. I am intrigued by the different stages of growth in the natural world and recurring repetitive patterns. Through functional and decorative vessels, I aim to create connections between nature and our interior surroundings. Our environment has a significant influence on mood and behavior. I seek to create the same calm and curiosity in the viewer that I myself experience when exploring the environment around me. I connect these elements within my work by considering the peculiar yet calming qualities of nature, using waxy terra sigillata finishes, deep natural tones, and macro botanical vessel forms.

$235
Paul Pasquarello (Buffalo, NY)

Satisfaction, 1981

B/W Photography

The 1981 Rolling Stones American Tour came to Rich Stadium, Orchard Park, NY on September 27th, it was the third date of the tour. I had looked forward to this concert since it was announced earlier that year. Armed with a 600mm Mirror lens with huge magnification capability, I actually had to move back in order to frame my photographs properly. An interesting and unique feature of the Mirror Lens is that it morphs the out-of-focus background into little doughnut blurs.

$300
Paul Pasquarello (Buffalo, NY)

*Jumpin-Jack-Flash, 1981*

B/W Photography

This photograph also made at the 1981 "Tattoo You Tour", at Rich Stadium, Orchard Park, NY is the companion piece to SATISFACTION. Together these two photographs capture the spirit of the musical event and show Mick at his very best! Here he actually appears to be posing just for me!

$300
Paul Pasquarello (Buffalo, NY)

Veterans Day 2020, 2020

Color Digital Photography

Niagara Falls’ first lighting took place on September 14, 1860 when 200 Bengal light flares were launched to celebrate the visit of His Majesty Edward VII, Prince of Wales. Later in 1879, the Falls were again painted with light, this time using electricity and carbon arc lights, celebrating the visit of The Marquis of Lorne, Governor General of Canada, as well as the new lighting invention itself! Many decades and lightings later, fast forward to my photo in 2020, on Wednesday November 11th, Veterans Day, when to commemorate the holiday, the Falls were bathed in red, white and blue with new LED technology in place since 2016.

$350
Stuart Pearl (Cuyahoga, OH)

Origin Of Pacman, 2020

Archival Digital Color Photographic Print

ORIGIN OF PACMAN

Sometimes everyday objects will take on new meaning when seen in a different light or context. The mundane will be transformed. Attractive garden elements can adopt qualities of imaginary creatures. I volunteer at the Holden Arboretum and have visited this pond many times. The ornamental plants are attractive and always appear to be what I expect. However at the end of last season, I encountered this common lily pad under some unusual lighting. Late in its life cycle and illuminated this way it resembled creatures from a video game of my youth. Decorative gardens can hold some interesting surprises.

$345
Sometimes danger is where you least expect to find it. We often take country drives to escape the noise and bustle of the city but that doesn’t mean we should relax our guard. A grassy field may harbor potential menace lurking in plain sight. Farm implements can hide resentful feelings. As photographers we control the narrative and often emphasize a particular point of view. This photo is just one frame of a benign series of images which document an inert harvester sitting alone in a field. However cropped in this fashion and converted to high contrast black and white, it conveys a certain malevolence to anybody who may venture too close. Beware – things may not be what you think.

$345
Joyce Perowicz (Erie, PA)

Boundaries, 2021

Acrylic On Vinyl Mounted To Canvas

Life has its Boundaries. We have more now, some distinct, some blurred.

$1,600
Joyce Perowicz (Erie, PA)

*Tangled Up In Blue, 2021*

Acrylic

This piece is part of my "Waterworks" series depicting the forms, textures, and colors of the Lake Erie shoreline.

$2,200
Jessica Porter (Warren, PA)

Wonders Of The Earth Through The Wing Of A Dragon, 2020

Fiber

This was my very first branch weaving piece. I wanted to expand and work with different materials to weave on. With this branch, it had the sections to connect to the earth and the elements through the colors. Then the wing of the Dragon reviled itself. What the Dragon connects with and sees from his view above. This mystical connection he has. The protector or the destroyer. The dragon sharing what he connects to and holds sacred.

When I start with a piece I have an idea of what it may look like with colors and texture. But in each piece they end up taking on their own form and adding this color or that. I love how this process happens. And i found my own unique style in the Fiber Art I create. Love working with the branches and bringing that element into each piece.

All the branches come form our property and on our farm the goat have apart in the art too. They all clean the bark off the branches and then i clean, cut and sand the branch to be ready to weave on. You can say there is some goat energy to each piece also.

$775
Jessica Porter (Warren, PA)

Wisdom Of The Woman, 2020

Fiber

Another Branch weaving connecting with the feminine. These colors symbolize the mysteries, wisdom, purity, love, blood, and power. This is what we women hold within us. It is time to connect and claim out power!

This branch had been on the farm for a while and connected to the elements and one day i picked it up and saw this beautiful feminine piece , the branch symbolizes a woman's legs and her yoni. I first saw this flower or mandala coming form it, but again there was something else it wanted to say and share. The energy of what we have within us, this power. We are amazing creatures and a lot of woman have no idea what they have within, the beauty, love, power and Goddess. This came out even more amazing. Even when I was weaving I felt the energy within coming out, connecting to me and my own inner Goddess. I love this work and i am very passionate to these connections and the story's that are wanting to come about with each piece. All the branches come form our property and on our farm the goat have apart in the art too. They all clean the bark off the branches and then i clean, cut and sand the branch to be ready to weave on. You can say there is some goat energy to each piece also.

$675
Jessica Porter (Warren, PA)

Forest Woman, 2020

Fiber

This branch weaving came as I found this connection to the Forest Woman. She who is Darkness, She who is Rootness, and she who has true connection to the Mother.

The story of the Forest Women. One day as I walked out back in the woods, I felt this connection to her this feminine. Seeing the colors of what she is holding and her flow.

The forest, the woods are her domain. She protects, nurtures, and honors her space and what dwells there. There maybe a time when she will call upon you to connect to your own darkness, your own shadow. Calling you to tend to your own forest or what needs nurtured. I love this work and i am very passionate to these connections and the story's that are wanting to come about with each piece. All the branches come form our property and on our farm the goat have apart in the art too. They all clean the bark off the branches and then i clean, cut and sand the branch to be ready to weave on. You can say there is some goat energy to each piece also.

$375
Carol Posch-Comstock (Erie, PA)

Tree Of Life, 2020

Mixed Media

Tree of Life

Hot, molten, pigmented wax on rice paper directed my hands in free flow to form the underlying layer.

The sensation of water and earth coming together informed me that it was a tree.

It refused to remain simply an encaustic…and so it became an exploration of the tree of life, as well as a reflection of self. It is about origins, seeds, growth, layers of experiences, darkness, gifts, guardians, ancestors, blessings, roots, branches, directions, flow, fortitude, and healing.

There is a plethora of mixed media layering over the original encaustic, as to almost obscure. As in life, we layer and carry our experiences in our being, yet if we take the time to look within and through, we find nuances that invite contemplation and mindfulness.

$1,800
Alexa Potter (Erie, PA)

Are You There God? It's Me, Margaret., 2020

Found Plastic Tampon Applicators In Acrylic Box

Every day as I walk the shores of Lake Erie, I collect the plastic detritus that has washed up. Certain objects trigger a title and I automatically envision the finished work. Judy Blume’s seminal work Are You There God? It’s Me, Margaret, was how most girls my age learned about their menstrual cycles. I want viewers to engage with the ridiculous nature of findings thousands of plastic tampon applicators on the beach. Then I want them to be horrified.

$400
Alexa Potter (Erie, PA)

That About Sums It Up, 2020

Found Mylar Balloon And Curling Ribbon In Acrylic Box

I find dozens of mylar balloons along Lake Erie, and on a particularly bad day in April 2020, I came across this balloon at the end of a very long walk. I had spotted it in the distance, its ribbon caught in a piece of driftwood. I was tired, but knew I would hate myself if I didn’t pick it up. It wasn’t until I was sorting through my spring plastic collections that I finally saw the “fuck corona” message scrawled on the balloon. It was the perfect way to sum up how I think everyone feels.

$800
Alexa Potter (Erie, PA)

Pucker Up/Carmex, 2020

Found Lip Moisturizers In Acrylic Box; Carmex-Papier Mâché, Cardboard, Crêpe Paper And Cardstock $175

I believe that humor is essential to the successful presentation of my artwork. For Pucker Up/Carmex I collaborated with pinâta artist Esther Ortiz to create outsized versions of the found objects presented. As an artist, it is important to present even terrible things in a beautiful way; Esther’s part of the work brings joy to the sadness of these everyday environmental disasters.

Pucker Up $300; Carmex $175
Olivia Prosek (Carnegie, PA)

*Dahlia, 2020*

Acrylic And Gold Leaf On Wood

Dahlia is about reclaiming the feminine power. She has been objectified to her breaking point yet finds strength in her rubble. She assumes a golden shield to protect and propel herself forward through a misogynistic world against her strength.

NFS
Peggy Quinn (East Springfield, PA)

A Little Bird Told Me, 2020

Ceramic

Peggy Quinn / Studio Potter

I am a maker of original up beat one of a kind pottery for functional use and decorative purposes. The works I produce bring me joy in the making and you, the patron,

joy in the using. My pieces are skillfully created with years of clay experience as well as experience as a painter in an abstracted expressionist style. As a ceramic artist, I combine my artistic eye for form with my painter’s eye for color and surface design. All things must mesh to create pleasing works of art.

Everything I create is made by hand making use of the potter’s wheel or by hand building techniques. I also create my potter’s pallet of glazes and colored slips myself. I do not use commercial glazes. I believe by carefully customizing my pallet of glazes my visual vocabulary better expresses who I am as an artist.

$150
Peggy Quinn (East Springfield, PA)

Kitty Kannisters, 2020

Ceramic

Peggy Quinn / Studio Potter

I am a maker of original up beat one of a kind pottery for functional use and decorative purposes. The works I produce bring me joy in the making and you, the patron,

joy in the using. My pieces are skillfully created with years of clay experience as well as experience as a painter in an abstracted expressionist style. As a ceramic artist, I combine my artistic eye for form with my painter’s eye for color and surface design. All things must mesh to create pleasing works of art.

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$315
Peggy Quinn (East Springfield, PA)

**Jug Band, A Set Of Jugs., 2021**

Ceramic

Peggy Quinn / Studio Potter

I am a maker of original up beat one of a kind pottery for functional use and decorative purposes. The works I produce bring me joy in the making and you, the patron,

joy in the using. My pieces are skillfully created with years of clay experience as well as experience as a painter in an abstracted expressionist style. As a ceramic artist, I combine my artistic eye for form with my painter’s eye for color and surface design. All things must mesh to create pleasing works of art.

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$125
David Rastatter (Mc Kean, PA)

*Cabin In The Woods, 2020*

Oil

I painted this scene because I like the homey feeling of it.

NFS
David Rastatter (Mc Kean, PA)

Spooky Night, 1/23/2021

Oil

I like the colorful beauty of the sky in this scene.

NFS
Kris Risto (Erie, PA)

Then My Head Fell Apart, 2020

Acrylic On Polytab

I made this image as an exploration of persona, consciousness, and the mask I wear as a human being.

NFS
Kris Risto (Erie, PA)

*Little Boy Blue And The Man In The Moon*, 2020

Acrylic On Polytab

Fathers and sons seldom see eye to eye, yet they are more alike than ether care to admit.

NFS
Kris Risto (Erie, PA)

Consequential, 2020

Acrylic On Polytab

We were once invincible but now the armor is wearing thin.

NFS
Mary Rosiak (Erie, PA)

Glass-Bottom Pond, 2020

Altered Digital Photo/Conte Pencils

The symbolic "KOI" in this composition is at once a graceful, colorful fish languishing in a freshwater pond AND a creature that is at the mercy of the forces of nature and the so-called "stewards" of the earth. At any moment, his idyllic existence could be disturbed. In my opinion, that parallels our very fragile human condition.

My photo of KOI in a large aquarium at Phipps Conservatory in Pittsburgh interested me. I downloaded the photo onto my computer and altered it to my satisfaction. After printing the image onto matte print paper, I further altered it with Conte pencils, which the matte paper accepts very well. The transparent quality of the resultant image inspired the title.

$475
Mary Rosiak (Erie, PA)

The Secret Keepers, 2021

Photo Transfer/Pencils/Oil Pastels

If the TOYS could speak, what stories they could tell . . .

"The Secret Keepers" is all about childhood memories. Like old, faded photographs from simpler times, or sounds or smells, the toys -- especially the long-forgotten ones in the attic -- can bring back warm memories from childhood, or sadly, open old wounds.

Making marks on paper and creating images that 'fool the eye' are challenges I make for myself and I enjoy. Most of my compositions start with an open-ended premise and evolve, almost on their own. Resolving, or finishing the drawings to my liking, sometimes takes months.

$450
Kari Roslund  (Little Valley, NY)

*Leiron, 2019*

Linen, Cheesecloth, Silk, Wool, Alpaca, Llama Fibers

Exploring the various textures unique to fiber and using a variety of felting techniques, I worked to achieve layers within the textural elements and capture the serene grace and simplistic beauty found in a small bed of blooming calla lilies.

$6,232
Kari Roslund (Little Valley, NY)

Forgotten Trees, 2020

Fiber- Silk, Wool, Angora, Bamboo

Feeling rather isolated during the winter of 2020, I wanted to capture to vague, unknown of the last three months as I process, the past, present, and future of our journey.

$196
Kari Roslund (Little Valley, NY)

Winter- Crystal Run Top At Holiday Valley, 2020

Creating Using Fibers And Natural Dyes Collected In Cattaraugus County, Ny

This piece was part of a grant project from 2020 entitled: Community Garden: Discovering the Roots and Resources within Cattaraugus County. My goal was to source most of the materials from my local county and dye them with natural materials collected from our region. In this piece, I included five different types of fibers from farms in Cattaraugus County and included twelve naturally dyed wool color variations.

$1,368
Jill Rouke (Erie, PA)

*Origin Story 1, 2020*

Handwoven Background, With Shisha Mirror, Hand-Crocheted And Beaded Accents

This piece is a reflection of my own spiritual journey--how we come from, are filled with and return to light. This piece was woven on a loom, embroidered as I went and accented with beads.

$250
Jill Rouke (Erie, PA)

Origin Story 2, 2020

Handwoven Background, With Reflective Thread Embroidery And Shisha Mirror

This is the companion to Origin Story 1. It was also handwoven on a loom and embroidered with reflective threads. The light we come from informs us and roots us in the ground of our being.

$250
Merriam Ryding (Kane, PA)

Floating World, 2021

Encaustic

This encaustic painting is part of a series created with twin intentions: to celebrate the layering process while echoing the colors and textures of the layers of the natural world.

The process I use for layering encaustic paint* involves fusing each layer to the one below with a torch, scraping smooth, and fusing again. While this could be a tedious process, building translucent layers with this technique actually facilitates creative pauses - time to step back and re-assess as I work through the layers. In this way, I dance between stepping into the flow of the work or taking over to direct the process.

*Encaustic Technique:

These paintings are done in encaustic, an ancient medium used by the ancient Minoan and Mycenaean cultures and also by the Roman-era Egyptians for painting mummy portrait masks. Encaustic is simply pigment suspended in a melted wax carrier.

I use an 85% beeswax to 15% damar resin combination, into which I add raw pigments. I paint with many layers of melted, translucent colors, fusing each layer to the one below with a torch. Occasionally I add scraps of paper or photographs into the layers. The finished painting is polished to a smooth sheen.

$425
Merriam Ryding (Kane, PA)

Twilight In The Floating World, 2021

Encaustic With Mixed Media

This encaustic painting is part of a series created with twin intentions: to celebrate the layering process while echoing the colors and textures of the layers of the natural world.

The process I use for layering encaustic paint* involves fusing each layer to the one below with a torch, scraping smooth, and fusing again. While this could be a tedious process, building translucent layers with this technique actually facilitates creative pauses - time to step back and re-assess as I work through the layers. In this way, I dance between stepping into the flow of the work or taking over to direct the process. This painting includes bits of handmade paper, maps, music scores and tweaked photographs embedded in the layers.

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$425
When Nature Sings, 2020
Encaustic With Mixed Media

This encaustic painting is part of a series created with twin intentions: to celebrate the layering process while echoing the colors and textures of the layers of the natural world.

The process I use for layering encaustic paint* involves fusing each layer to the one below with a torch, scraping smooth, and fusing again. While this could be a tedious process, building translucent layers with this technique actually facilitates creative pauses - time to step back and re-assess as I work through the layers. In this way, I dance between stepping into the flow of the work or taking over to direct the process. This painting includes bits of handmade paper, maps, music scores and tweaked photographs embedded in the layers.

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$375
Ruth Ann Scanzillo (Erie, PA)

New Bern, 2018

Photograph

New Bern, NC was dramatically inundated by flood water, during Hurricane Florence. This photo was captured during a vacation tour of the city. In the midst of affluence and old Southern grandeur, I'd been struck by the image of a dumpster behind Branch's Furniture Store in an alleyway off the otherwise traveled paths; now, post-devastation, the image is become a symbol of transient value.

$150
Dan Schank (Erie, PA)

Blue Pill, 2020

Mixed Media: Watercolor, Pencil, And Collage On Board

I'm interested in the tension between fantasy and reality as it applies to social space. In my mixed-media paintings, I pull from an assortment of mundane and visionary sources, including cruise ships, utopian community models, web emojis, apocalyptic frontiers, internet memes, and shopping malls. My work explores the contradictions that arise when the spaces we physically inhabit must reckon with the mediated spaces we imagine inhabiting.

My most recent paintings respond to the pervasiveness of conspiratorial thinking, especially in online spaces. In Blue Pill (2020), I've used source materials from the most disturbing peripheries of the far-right internet in combination with hand-painted imagery. I hope to transfer some of the nausea and vertigo that attends misguided zealotry to the places I physically navigate, drawing connections between the cult-like avowals of underground prophecy and the appetites that propel more everyday desires.

$1,400
Lisa Schultz (Dunkirk, NY)

Heaven And Earth, 2020

Photography

Black and white photos give pictures more character. It allows for conversation and personal interpretation that is never wrong. It is the kind of abstraction where there is no right or wrong way to view it, the way art should be, based on one's one viewpoint.

$95
Lisa Schultz (Dunkirk, NY)

*Peace, Reflection, Thought, 2020*

Photography

When there is chaos in this world, there is a need to take the time for thoughts and reflection and to go to a place where each person finds peace.

$95
Lisa Schultz (Dunkirk, NY)

*A Light At The End ... ?*, 2020

Photography

There is beauty in the places that are least expected. Allow yourself to see that beauty and not just the destruction.

$95
Troy Scott (Erie, PA)

Presque Isle Storm, 2021

Photography

North Pier Lighthouse lies witness to a quickly approaching storm with sunbeams then lightening.

NFS
Troy Scott (Erie, PA)

Presque Isle Silence, 2021

Photography

Small Presque Isle pond at 5 am on a quiet morning showing birch trees, frozen water, and the even colder pre-dawn heavens.

NFS
Troy Scott (Erie, PA)

Griffith Park In Red, White, And Blue!, 2021

Photography

"American Flag" covering the park on January 18th, 2021

NFS
Fred Scruton (Cranesville, PA)

Joe Minter; Birmingham, Al, 2019

Chromogenic Print

From an on-going project documenting self-taught, visionary, and folk artists, their artworks, and the art environments they have built throughout the United States. These artists work outside the conventions of academic training and the mainstream art world, typically drawing instead the from their life experiences and inner-promptings.

$600 unframed, $900 framed
James Sedwick (South Wales, NY)

Coracle, 2021

Sculpture

I have fond memories of boating on nearby lakes, Edinboro and Erie, during my childhood. I liked the shapes and colors of boats and what they felt like while I was in them on the water. And the water, too--its buoyant force, color, and motion, stays with me.

The small boats that I make are metaphors for body and spirit. Boats transport us, contain who we are, hold us above the depths.

This coracle, a rudderless boat without the strength of a keel, is poised above the water with its two seats in a gold chamber. There is the meeting of whoever/whatever occupies those seats. The water can be rough or calm.

A found object--a knot of wood--suggested the boat. I carve, assemble, and paint, an intuitive rather than planned process.

$1,450
James Sedwick (South Wales, NY)

*Water Boat*, 2020

Sculpture

I have fond memories of boating on nearby lakes, Edinboro and Erie, during my childhood. I liked the shapes and colors of boats and what they felt like while I was in them on the water. And the water, too--its buoyant force, color, and motion, stays with me.

The small boats that I make are metaphors for body and spirit. Boats transport us, contain who we are, hold us above the depths.

The two found pieces of curly wood suggested water and boat. Not only is the boat on water but is water, which flows into the sea. I'm reminded of Fr Richard Rohr’s phrase “…a spring within you….”

An intuitive rather than planned process, the boat is carved, assembled, and painted.

$1,450
Deborah Sementelli (Erie, PA)

*Colors Covid, 2020*

Fiber/ Abstract Piecing

In September I started planning a fiber piece focused on the year 2020. I originally wanted to use one color and the stuffed trapunto technique, but I couldn't decide on a color, so on a whim I posted to face book "If 2020 was a color, what would it be?", and I was shocked to receive 74 responses. Puce, greys, shit brown, the bluest blue, and bile were some of the suggestions. It was a depressingly uncomfortable collection of fabric colors to work with, but a welcome escape into the process of abstract piecing

*$400$
**Carrie Shank** (Westfield, NY)

*The Letting Go, 2021*

Photographic Artistry

The Letting Go

This piece was created as I was dealing with some difficult emotions while trying to heal and let go of the pain.

My process is called photographic artistry which is the process of compositing photographs and other digital elements to tell a story. Learning this new technique has completely opened up my world and given my art unlimited expression.

$300
Carrie Shank (Westfield, NY)

Looking Toward The Future, 2020

Photographic Artistry

Looking Toward the Future

I created this piece as part of a series that I was doing in an effort to help spread hope and positivity for a brighter tomorrow during such troubling times of living through the COVID pandemic. I feel that it's not only important, but also, necessary to remain focused on the positivity around us and to continue to inspire others while we inspire ourselves.

My process is called photographic artistry which is the process of compositing photographs and other digital elements to tell a story. Learning this new technique has completely opened up my world and given my art unlimited expression.

$300
Carrie Shank (Westfield, NY)

A Moment In Time, 2020

Photographic Artistry

A Moment in Time

While I was creating this piece, I was imagining how differently this scene would have looked at a different time in history, and allowed my muse to guide me on a wonderful journey through time.

My process is called photographic artistry which is the process of compositing photographs and other digital elements to tell a story. Learning this new technique has completely opened up my world and given my art unlimited expression.

$300
Sandy Shelenberger (Conneaut, OH)

Safety In Numbers 1, 2017

Textile

I made this piece after the 2016 election. I felt a need to express my feelings in a positive way. I integrated screenprinted patterns with images of safety pins arranged as Roman numerals. Safety in Numbers was created using hand-dyed fabrics in a light to dark gradation. The patterned fabrics are screenprinted. The safety pin has become a symbol for solidarity. This represents standing together for the greater good.

Material: Cotton fabric, cotton batting, Procion MX dyes, Textile ink

Techniques: Screenprinting, hand-dyed, thermofax screenprinting, machine pieced, machine quilted with variegated threads

$1,325
Sandy Shelenberger (Conneaut, OH)

Safety In Numbers 2 (By Fives), 2017

Textile

I made this piece after the 2016 election. I felt a need to express my feelings in a positive way. I have integrated screenprinted patterns with images of safety pins arranged as Roman numerals. Safety in Numbers 2 was created using hand-dyed fabrics with the safety pins counting in Roman numerals by Fives. (V,X,XV,XX) The patterned fabrics are screenprinted. The safety pin has become a symbol for solidarity. This represents standing together for the greater good.

Material: Cotton fabric, cotton batting, Procion MX dyes, Textile ink

Techniques: Screenprinting, hand-dyed, thermofax screenprinting, machine pieced, machine quilted with variegated threads

$575
Sandy Shelenberger (Conneaut, OH)

*Shared Humanity (Triptych), 2017*

Encaustic

I wanted to share the idea that as people, we are all connected. I wrote the words Shared Humanity across the 3 cradled boards in charcoal. The circles were created with encaustic wax and linked together: red, yellow, black and white. My hope is that you will be inspired to step outside your own circle and connect with others. It is the connections and relationships that we build in this world that bring personal meaning to our lives.

Materials: 3-10"h x 8"w x 1.5"d  Cradled boards, encaustic medium, encaustic paint, charcoal

Technique: Encaustic, charcoal on 3 cradled boards

$425
Ian Short (Pittsburgh, PA) Bridges??

Circuitry, 2021

Digital Print

All information required is private.

$800
Ian Short (Pittsburgh, PA)

Four Yellow Bands, 2021

Digital Print

All information required is private.

$800
Ian Short (Pittsburgh, PA)

*Tile, 2021*

Digital Print

All information required is private.

$800
Paula Siebieda (Bellaire, OH)

Cathedral Of The Blessed Mother, 2020

Acrylic On Canvas

My specialty subject-matter in many of my paintings are alleyways. Also, one of the main features of this piece is the way the sides of buildings converge almost to the focal point, but are terminated by the church's bell-tower. I also like the play of color and light on the walls of the building.

$520
Paula Siebieda (Bellaire, OH)

Station Square, 2019

Acrylic On Canvas

This painting is part of my PITTSBURGH PROJECT where I pick sections of the city for my subject-matter. This piece also has great architectural features such as a high-vaulted ceiling and a light-show of colors on the walls, and multiple-balconies.

$650
Paula Siebieda (Bellaire, OH)

_Alleyway I, 2019_

Oil On Canvas

My specialty subject in many of my paintings, are alleyways. This piece has a dark-moody atmosphere about it that the viewer sees when the viewer peers-into the depths of the piece.

$1,300
Gwen Singer (Erie, PA)

Lines Of Sight Drawing 2, 2019

Scored Archival Inkjet Print

The constellations of the Northern Hemisphere were first documented by Babylonian astronomers some 5000 years ago. The ancient Greeks later adopted this system and developed many of the constellations we still recognize today: Cassiopia, Andromeda, Cygnus. The Chinese, using the same stars, developed their own system of constellations, as did people in Africa, the Americas, and all around the world. Much later, when Europeans first began exploring the southern hemisphere, Polaris dipped below the horizon and they encountered an entirely new sky full of stars that they had never seen. Because the first Europeans to see these stars were sailors, many of the constellations are nautically themed, such as Reticulum, Telescopium, or the Argo Navis. This piece imagines all of these patterns overlapping one another and rendering themselves illegible.

$500
Robert Snyder (pittsburgh, pa)

Through Being Cool, 2020

Acrylic, Pencil, Whiteout, Marker, Gold Ink On Paper

I typically paint things that I want to see. Things that I love. In this case, Mark Mothersbaugh and the band Devo changed my life one night while watching the television show "Fridays". I suddenly wasn't alone. Music is my best friend to this day.

$500
Jessica Spaulding (Erie, PA)

Snowman, 2021

Photography

I was fishing.

$100
Jessica Spaulding (Erie, PA)

Grace At EAM, 2019

Photography

At the Art Museum

$100
Jessica Spaulding (Erie, PA)

X Man, 2014

Photography

On Vacation

$100
Cheryl Stein (Avon Lake, OH)

Coastal Drive, 2019

Acrylic

I was inspired by our trip out west along the coast.

$625
Cheryl Stein (Avon Lake, OH)

At The Falls, 2020

Acrylic

This painting was inspired by the waterfalls I've seen over the years while on vacation.

$525
Cheryl Stein (Avon Lake, OH)

Evening Oasis, 2019

Acrylic

I went to the The Desert Botanical Garden in the evening and it was beautiful.

$625
Jack Stone (Erie, PA)

*K'lin, 2020*

Digital Painting On Aluminum

We live in a digital age and with a thirty year history with the technology, I am fascinated with this emerging medium. My work begins with a blank canvas or in this case a screen and leverages my ability to create color, texture, patterns and shapes. And the aluminum substrate replicates precisely the image that I see on the computer monitor.

$1,100
Jack Stone (Erie, PA)

Hacked, 2021

Digital Painting On Aluminum

We live in a digital age and with a thirty year history with the technology, I am fascinated with this emerging medium. My work begins with a blank canvas or in this case a screen and leverages my ability to create color, texture, patterns and shapes. And the aluminum substrate replicates precisely the image that I see on the computer monitor.

$1,100
We live in a digital age and with a thirty year history with the technology, I am fascinated with this emerging medium. My work begins with a blank canvas or in this case a screen and leverages my ability to create color, texture, patterns and shapes. And the aluminum substrate replicates precisely the image that I see on the computer monitor.
Melissa Sullivan (Gibsonia, PA)

Lagrimas Para Mi Nina Muerta, 2020

Ceramic/Silver Earrings/Ribbon

This face jug was inspired by the events which occurred at our Southern border during the Trump administration. "Tears for my Dead Daughter" (translation) represents a Guatemalan woman who I imagined had lost her child crossing the Rio Grande or perhaps in a detention camp.

$250
Melissa Sullivan (Gibsonia, PA)

Extinction Series- Bison, 2019

Ceramic/Fossilized Bone

"Extinction Series- Bison" is one of a group of works in which I have included fossilized bones. While the bones used in this piece are from a 15,000 year old extinct "giant" bison my intention is to invite the viewer to reflect on the fact that we as a species are also experiencing another extinction- our own. The work uses a raku firing process.

$350
Melissa Sullivan (Gibsonia, PA)

*I Could Not Keep You Safe*, 2020

Ceramic

*I Could Not Keep You Safe* is my response to a trauma suffered by a close friend. I felt powerless as did she to prevent the violence she experienced. In my outrage and sorrow I created this piece. I used a raku firing process to produce both a crackle and metallic surface to emphasize both fragility and strength.

$300
Craig Sundberg (Erie, PA)

*Build, 2000*

Acrylic On Canvas

Art was and still is a form of communications but it’s not like the written word.

My ART has been created by a few avenues of motivation;

1. Visual Art by Amorphic thoughts becoming morphic with interest in seeing the result of instantaneous thoughts coming to be forms in view by any medium.
2. Visual Art by cultural idea expressed by a medium or technology.
3. Visual Art by chosen medium used to create copies of reality via realism.
4. Visual Art by Functional Works with visual emotive impact such as Waterfalls and Lights.


Raised by artists CARL and WILDA SUNDBERG everything was art and art was everything.

Now I raise my second group of (4) kids, work as a Product Development Engineer, and enjoy growing an ART business that builds and sells CORNER LIGHTS and historically produced porcelain on steel images.

$2,500
Craig Sundberg (Erie, PA)

Back, 2000

Acrylic On Canvas

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$2,500
Craig Sundberg (Erie, PA)

Better, 2000

Acrylic On Canvas

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$2,500
Lauree Jane Sundberg Schloss (Erie, PA)

These Are My Kids. I Am Guilty., 2020

Photography & Digital Art

We are now in the digital age. Parents are busy, and, without a second thought, thrust viewing devices into their kids' hands. Devices which are never more than an arm's reach away. The viewing choices are endless... YouTube, Netflix, Amazon Prime, Disney +, Hulu... the list is endless... and so are the shows. I am not an innocent parent in all of this. I, too, use this mechanism to get a moment to myself. These are my kids. I am guilty.

$450
Ruth Swaney (Erie, PA)

*Untitled, 2020/2021*

Fabric

This piece represents hope.

Hope that the veil of fear and anger that has clouded our perceptions will be parted.

Hope that peace, love, and joy will prevail.

$250
Sandy Tanner (erie, pa)

Embracing The Light, 2020

Fabric Art

I enjoy challenging myself by experimenting with new ways to create fabric art. I try to incorporate a number of methods including dying and or painting fabric and creating texture using a variety of threads or yarns and sewing techniques. The new technique (for me), that I used, is called "fabric slashing". I found this process very difficult, as I tried to visualize how the underlying colors (layers of fabric pieces) would burst through the "slashing". Other processes incorporated include; fabric dyeing, thread painting, free motion sewing, couching and appliqué. Many of my pieces have a subtle spiritual aspect to them. I find trees to symbolize birth, growth and creativity. I create as I go along. I love how the trees ended up embracing the sun.

$400
I currently am involved in a series of pieces I call the "curious cow portraits". The cows are soulful, and penetrate with their gaze and presence. They are beautiful and mostly gentle, though they also kick. They are brood cows in a large herd raised for beef. It is a herd that I know. The "curious cows portraits" represent to me a lifestyle and a way of life. These cows are born and raised in the mountains, roaming around and eating grass. I have seen the rancher and his wife use such a gentle touch as they work their herd. They lay a still hand on a head to quiet an anxious cow getting examined or vaccinated. The gentleness is moving, and the lifestyle of driving and working in a beautiful landscape to check on and manage animals in different locations: authentic and affecting.

These curious cows allow me freedom in painting. They allow my hand to come though my work, my colors to be free, my strokes to be felt, my vision to be my own

$1,800
Karen Tashjian (East Concord, NY)

Lavenderbaldy, 2021

Oil On Canvas

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These curious cows allow me freedom in painting. They allow my hand to come though my work, my colors to be free, my strokes to be felt, my vision to be my own

$1,800
I am working to bring the freedom I find in the cows into other work that I do, specifically architectural. Drawn to buildings of utility, I love the unembellished, un-self-conscious organization of parts, the rich surfaces, the space. I am trained classically as an architect. I find formal relationships in informal places. When I paint architecture I am in my “architect's” brain. I grid, transfer, map, project, and translate. I have realized recently that in my past architectural works, my process blocks my emotional response. It is measured and precise. This describes well, my inner artistic struggle at present. I feel I am pivoting but even pivoting takes enormous work.

I am interested in the process of discovery, as opposed to one of representation. “coup” was completed on January 6th, thus the name. It reflects a process of collage as well as an emerging methodology and understanding gained through the curious cow portraits.

$3,200
Jillian Taylor (Buffalo, NY)

*Oliver Eating Blueberries, 2020*

Oil Paint

This piece represents children's hunger. This is my nephew and he also has hungry parents. This piece shows how blessed Oliver is to be at the table. I take Williamsburg oil paint and linseed oil layered over a charcoal drawing with a alizarin and sap green base.

$5,000
Jillian Taylor (Buffalo, NY)

Hannah On Scooter, 2020

Oil Paint

This is father and daughter working in the yard. They are showing how a summer day can be a busy buzz. They are showing off steam in the summer heat. Oil Paint and linseed oil is used with a fine brush. This painting is drawn out in charcoal.

$5,000
Mark Taylor (Amherst, NY)

*Dandelions, 2020*

Watercolor On Paper

Words given a format.

A sentimental rambling of family history

$1,250
Mark Taylor (Amherst, NY)

Two Pelicans, 2020

Latex Paint, Spray Paint, Sand Dollars On Wood

Marco island colors

Marco island birds

$2,000
Mark Taylor (Amherst, NY)

Plein Air Painter, 2021

Oil On Canvas

Portrait of a young woman

$3,000
Grayson Ticer (Erie, PA)

Self Portrait, 2020

Ink And Pencil

This piece is a drawing final for a class that really kicked my ass. I wanted to leave with something big and wild.

NFS
This man is not trapped inside of his marble exoskeleton, rather he is afraid of being released from it. He represents fear of leaving safety. He represents the fear of going out, and the comfort of staying in.

$50 unframed
Grayson Ticer (Erie, PA)

You're A Prick, 2019

Graphite

It started out as a plain attempt to prove to myself that I can, in fact, draw those wily appendages called hands. Currently, the figure relays an aggrandized version of the self. The pretension in which she carries her body is signaled by the golden shards on her head. For if she is to be a prat, at least she will be a godly one.

$50 unframed
Michael Tkach (Erie, PA)

Insurrection, 2021

Archival Pigment Print

The scene depicts a defense of the body politic, naked and vulnerable, somewhat surreal, a tableau of conflicting symbols of violence and peace.

$350
Michael Tkach (Erie, PA)

The Anniversary, 2020

Archival Pigment Print

Working again with juxtaposition and gender, I placed the figure clad in only a reptilian mask next to an aged, wedding gown to challenge conventional assumptions and expectations of an anniversary.

$450
Michael Tkach (Erie, PA)

Free Your Head, 2020

Archival Pigment Print

I made this photograph because I liked the juxtaposition between the roughness of the stairwell and the gentleness of the figure, suggesting an environment in which the youth has conflict. Perhaps the message on the wall signifies the potential for resolution and liberation.

$250
Debra Tobin (Ambridge, PA)

Faces, 2019

Mixed Media

Faces was created as a nod to Pareidolia, the tendency for incorrect perception of a stimulus as an object, pattern or meaning known to the observer, such as seeing shapes in clouds, seeing faces in inanimate objects or abstract patterns, or hearing hidden messages in music. How many faces can you see?

My process is to work with a variety of modeling pastes and gels to build up a texture base followed by acrylic paint and inks.

$550
Debra Tobin (Ambridge, PA)

*In The City, 2019*

Mixed Media

In this piece my goal was to abstractly capture the feel of crowded city streets surrounded by towering buildings. The yellows, oranges and reds representing energy, stress and anger with the more serene blue off in the distance representing escape from the suffocating mass.

My process is to work with a variety of modeling pastes and gels to build up a texture base followed by acrylic paint and inks.

$250
Debra Tobin  (Ambridge, PA)

*Floral Dream 1, 2019*

Mixed Media

I was inspired by a lovely deep burgundy rose whose “dark red” color means unconscious beauty.

I achieved the fragmented dream-like appearance by layering modeling pastes, acrylic paint and inks.

$250
James Tobin (Ambridge, PA)

Mustang, 2020

Digital Art On Metal

I made this piece because I wanted to play with color & texture to go with a classic vehicle shape. As a car enthusiast I have always admired the classic lines of older cars.

My process involves starting out with an original photograph I have taken and using Adobe Creative Suite and other tools to manipulate the digital images as one would with paint on canvas.

$300
James Tobin (Ambridge, PA)

Keys, 2020

Digital Art On Metal

This piece was created after visiting a piano shop & wanting to deconstruct the instrument and add movement to it as if music was coming from it.

My process involves starting out with an original photograph I have taken and using Adobe Creative Suite and other tools to manipulate the digital images as one would with paint on canvas.

$300
Bryan Toy (North East, PA)

Sol Aubade, 2020

Acrylic

This piece was started at the virtual Blues and Jazz festival as part of performance piece in conjunction with a company that sold solar panels. The rain that evening washed away a large portion of the painting. The new textures and shapes that resulted accidentally inspired new whimsical additions to the canvas.

$340
Bryan Toy (North East, PA)

Appropriation Blatant, 2020

Photo Collage/Mixed Media

The images used in this piece were taken from the trash cans at my former place of employment, a local photo lab. Many of them are parts of discarded contact sheets of the work of other local photographers. They were acquired more than 25 years ago with the plan that they would be used as a visual commentary on the stealing of creative property. With the internet, the work of creative professionals appropriated without recompense has become rampant. The moment has never been more appropriate for me to dig out these stolen images and inappropriately present them here as my own work.

$280
**Helen Tullio** (Erie, PA)

*Reflections, 2021*

Oils, Acrylics And Gold Leaf

I work primarily in acrylics and oils and enjoy experimenting with palette knives to create depth. I love creating paintings that are vibrant, colorful and textured such as “Poppies” and “Reflections” which were inspired by the natural beauty that surrounds us each day.

I enjoy working with bright colors that pop and bring visual joy into everyday life. With each painting, I seek to bring a love of art and color into people’s lives and homes.

$1,600
Helen Tullio (Erie, PA)

Poppies, 2021

Acrylics

I work primarily in acrylics and oils and enjoy experimenting with palette knives to create depth. I love creating paintings that are vibrant, colorful and textured such as “Poppies” and “Reflections” which were inspired by the natural beauty that surrounds us each day.

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$875
Kristin Turcsanyi (Pittsburgh, PA)

James, 2017

Acrylic On Wood Panel

This piece was painted from photographs taken of a feral cat that I regularly observed and cared for in my neighborhood. I've always preferred painting with acrylics because of their quick drying time. Working on a solid wood panel I can better achieve perfect straight lines. A lot of my work contains a mixture of organic figures placed on geometric backgrounds.

$150
Kristin Turcsanyi (Pittsburgh, PA)

Wallflowers, 2017

Acrylic On Wood Panel

This piece was painted from photographs, old gift wrap, and magazine clippings. I've always preferred painting with acrylics because of their quick drying time. Working on a solid wood panel I can better achieve perfect straight lines. A lot of my work contains a mixture of organic figures placed on geometric backgrounds.

$170
Cassi Unger (Erie, PA)

Inside The Feather, 2020

Oil

I created ‘Inside The Feather’ en plein air over the course of two days. There, at a favorite spot on Presque Isle, I tried to find and gain more of an understanding of its habitat and to take notice of its patterns.

$600
Cassi Unger (Erie, PA)

Orange Cone, 2019

Oil

Painting from life enables me to understand the basic principles of art and color far more than working from a photograph could ever do. This was painted during one of those concerts on Beach One- a time longed for by many. A time we will have again in time.

$175
Cassi Unger (Erie, PA)

With Love, From Babe, 2021

Oil

Patterns, like flowers, are found in the fabric of every culture’s roots. I painted this piece from life, broken down into three separate sessions. It was my intention to push and pull different motifs between these sessions in order to find a sort of grace and unity between the two.

$1,280
Larry Walczak (Erie, PA)

*Nature Study: Ying Yang, 2020*

Collage

Being surrounded by nature in northwestern PA I had to visually respond with this poetic composition. Images are scanned to create a hyper-real illusion.

$1,800
Larry Walczak (Erie, PA)

*Nature Study #10, 2020*

Collage With Paint

Flora & Fauna have their own visual poetry and in this composition I added a geometric abstract twist. Found flowers & leaves were scanned to create the illusion.

$1,800
Herman Weber (Erie, PA)

Bosphuros, 2020

Acrylic On Canvas

The richness of the cityscape on the banks of Turkey's bosphuros.

$3,000
Herman Weber (Erie, PA)

Lake District, 2020

Acrylic On Canvas

The unique land patterns and color pallet of the English Lake district.

$2,800
Herman Weber (Erie, PA)

*Grand Harbor Ferry, 2020*

Acrylic On Canvas

Private ferry ply the waters of Valetta’s Grand Harbor on the island of Malta.

$2,500
Mark Weleski (Natrona Hts., PA)

One, Two, Three, 2020

Acrylic On Stretched Canvas

Whenever there is a small group attempting to moved as one synchronized unit we often hear the unifying "on THREE" chant. This group with their bodies forced up against a vertical is one such gathering. Are they a rising force or are they trying to bring it down?

$3,000
Mark Weleski (Natrona Hts., PA)

Strangle Hold, 2020

Acrylic On Stretched Canvas

Two bodies physically wrapped around one another or just one person struggling with their own inner self is close to the same thing. One will triumph and the other will concede.

$2,000
Mark Weleski (Natrona Hts., PA)

If Walls Could Talk (Triptych), 2019

Acrylic On Stretched Canvas

The life of an artist is full of observations. I love to observe women, but not just their shapes and the way they move. If I could get close enough I would eavesdrop on what they had to say. Taking the title from an old blues song I composed this painting with them in mind.

$7,500


Erica Whiting (Erie, PA)

Nurse Shanen, 2020

Oil On Canvas

Nurse Shanen is part of an ongoing series I started to amplify voices of people working and witnessing the frontlines of the Pandemic. The series called, Voices of Covid, is a response to the emotional and psychological effect the pandemic has on essential workers. I aim to celebrate and amplify the faces and stories of essential workers and when possible a personal statement and information has been included with permission from the subject about how COVID-19 has affected them personally. Initially this project started as a way to honor healthcare workers but has now expanded to include essential workers and teachers.

Shanen is a respiratory therapist and daughter of a public school teacher currently working during the pandemic.

It was impossible for me to watch the news and not be affected by the hundreds of lives lost and the emotional and mental strain it’s placed on our country. I responded with the tools I had and began creating. Each piece has been developed into a limited edition print as a fundraiser to provide meals for healthcare workers.

$400
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$400
On trimming back a honeysuckle vine in my dooryard I discovered this paper wasp nest shrouded in the vine interior. Having been stung multiple times during the summer I quickly knocked the structure to the ground where it shattered on the sidewalk. No stinging residents remained. I was struck, however, by the color gradations in the outer paper covering secreted via the saliva of adult insects. And I was intrigued by the intricately constructed spiral form of the brood chamber! What a beautiful, fragile structure designed to protect young larvae and insure survival of offspring!

Frank Lloyd Wright was a masterful, imaginative architect, but he also must have been a keen observer of the natural world. His NY museum displays and protects fragile human creations, helping to ensure that they inspire generations of artists to come.
Gary L. Wolfe (Kenmore, NY)

00110000 00110100, 2019

Oil On Canvas On Board

This piece are part of a larger series entitled Who Told You That You Were Naked? addressing issues of the increasingly ubiquitous presence of surveillance; the looking and being looked at that is becoming an embedded presence and practice in our cultural experience. While the figures seek to respond with either resistance to observation or protection of their identity, they remain vulnerable. Even though they are on the grid, their humanity remains greater than the reduction the grid would impose. The series includes both figures painted on vertical rectangles and portraits painted on circles, the shapes referencing the zeroes and ones of binary code. This portrait confronts the viewer representing the surveyor viewing both the issue and the subjects of surveillance.

NFS
Gary L. Wolfe (Kenmore, NY)

01001011 01010100, 2019

Oil On Canvas On Board

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NFS
Jeremy Wong (Pittsburgh, PA)

Lobe, 2020

Stoneware With Glaze

Most of my art practice relies heavily on intuition. I have a bodily response to a certain material or process and follow that impulse. It is an ongoing conversation between my hands and what I am working on. My instinct is to obliterate function, while maintaining the suggestion of use. I find myself at the cross section of utility and metaphor quite often, even though it is usually unintentional. The ceramic vessel serves as a template to create objects I see as “body adjacent”. The resulting product is a foreign yet recognizable form that sits somewhere between object and body.

$500
Jeremy Wong (Pittsburgh, PA)

*Whisper, 2020*

Stoneware With Glaze

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$500
Julie Wonner (Erie, PA)

Mermaid Dreams, 2021

Watercolor And Colored Pencil

My daughter has always loved mermaids ever since she was a baby. In this artwork, I wanted to depict her as the mythical creature that she adores so much. She is strong, independent, and full of wonder all the time much like a mermaid. I know that, in time, she will be fierce like a storm, headstrong, and free to be anything she wants to be in life. But I will always think of her as my little mermaid.

NFS
Julie Wonner (Erie, PA)

*Arachnid Anthology, 2021*

Colored Pencil, Watercolor, And Ink

This past fall, I discovered a rather chill wolf spider (that I later named Frank) and was observing him as he lived at the bottom of my basement stairs. I became fascinated by him and soon found Georgia and the other spiders residing outside my house. I watched them each night for a few minutes and noted their interactions over the course of two months. This artwork is the result of my observations of their interactions and my thoughts on what happened.

$600
Louis Woodward (Cambridge Springs, PA)

Prison Train, 2021

Assemblage

This wall hanging assemblage was made mostly from stuff laying around the garage. The base is 1/4" Masonite covered by an old 1/2" foam insulation sheet. I used some old style fencing I found out back for the foreground. A couple O-27 train cars and figures were recycled for transport vehicles. The assemblage is held together using a variety of items such as wire ties, duct wire, alligator clips, large black binder clips, glues, nuts, bolts, and screws.

NFS
Carlyn Yanda (Alfred, NY)

*Back Alley In Tokyo, 2019*

Photograph And Fiber Collage

Back alleys anywhere create surprises at every turn. That is what traveling is all about. This piece depicts an imaginary trip to Tokyo, where the vibrant colors confront viewers as they venture into less-traveled areas--bright-colored clothing and patterns are an exciting contrast against the dark buildings.

$250
Carlyn Yanda (Alfred, NY)

Two Trumpets, 2020

Block Print On Paper And Fabric

I love to combine handmade block prints on paper with fabric. This one is done for the pleasure of combining design elements of the block print fabric with drywall tape.

$200
Gregory Zbach (Erie, PA)

*Electra Glide In Blue, 2020*

New Media Art Merging 3D Style Light Sculpting With Digital Shapes, Painting And Effects Printed On Aluminum

I am fascinated by glass art. This piece is my attempt at creating an artwork heavily influenced by my love of glass. The piece took some time to develop as I learned and incorporated new skills and techniques. As this work started to take on its final form I was reminded of a futuristic motorcycle.

$380
Gregory Zbach (Erie, PA)

The Chance You Take, 2018

New Media Art Merging Photography With Digital Painting And Effects Printed On Aluminum

Choose wisely, my friend. The grass may not be greener on the other side. A storm is brewing, the crowded city sleeps. Unwanted or unsafe? The hard choice must be made.

$365
Gregory Zbach (Erie, PA)

Orchestral Colors, 2020

New Media Art Merging Photography With Digital Painting And Effects Printed On Aluminum

I started with a photo of a fountain in monochrome. Beautiful and intricate in its simplicity and motion. But black and white leaves me wanting. By digitally painting the water in colors and textures, as naturally found all around us, I now see the beautiful movement of an orchestral work of music.

$365
Glenn Zweygardt (Alfred Station, NY)

Fortune Hand II, 2016

Cast Ductile Iron, Cast Bronze, Granite

I use gloves to protect my hands. Consequently I am a big admirer of gloves and like them a lot. I have used gloves as a theme in my sculpture since the late 60’s. The difference in my later life is that I now possess many skills manipulating many materials so my emotions and ideas have a freedom and ease as I playfully make ideas into an aesthetic form.

$1,200
Glenn Zweygardt (Alfred Station, NY)

*Galactic Traveler, 2020*

Cast Bronze, Cast Glass, Stainless Steel, Steel, Bluestone

GALACTIC TRAVELER is a sculpture that investigates at a small scale what it is like to be in outer space. I am at the apex of my career and have collected a lot of materials; a variety of stone and metals which can be formed, fabricated and combined in finite ways but infinite combinations giving me great freedom to make sculpture that expresses my thoughts and joy of making.

$2,000
Glenn Zweygardt (Alfred Station, NY)

*Turquoise Kachina, 2020*

Cast Bronze, Cast Glass, Stone, Powder-Coated Stainless Steel

TURQUOISE KACHINA is a sculpture that has roots in my childhood growing up in Kansas, my memories of visits to Indian reservations and of watching Native American Indian dances that celebrated their heritage. Hoop dances, Sun dances giving homage to the earth, sun, sky and abundance of wealth in nature. The essence of the Kachina celebrates even the smallest things. This Kachina has a headdress of Heritage turkey feathers shed from those that we raise.

$2,000