

Acquaetta Williams

Not Knowing, 2024

30 x 39 inches

Acrylic on Paper, Watercolor, Wallpaper,
Plastic, Metal Washers, Papyrus, Vinyl

My visual language resides between organic and architectural form; a montage of fragments that are lyrical in movement, charged with emotions, and woven together with subliminal messages. My collages record my feelings, dreams, places and things that I love and remember. I wish to build a bridge between traditions that have been lost. And how I interpret the use of materials achieved through color, texture and scale that are often subtle and varied. Drawing from elements as diverse as vegetable papyrus, flowers, brass, copper, aluminum, gold and silver leaf, taken together, transmute to reflect polarities of struggle and transcendence.

acquaetta.com

Adeoluwa Jones (ADE Studios)

For Free?, 2025

18 x 24 inches

Mixed Media Print

Adeoluwa Jones (ADE Studios) is a multidisciplinary graphic designer, passionate and inventive artist, & aspiring creative director based in the Washington DC area. As an artist, his inspirations lie in hip hop, anime, manga, black culture, fashion, cartoons, and just about anything else he can get his hands on. When creating, he follows his self-made philosophy he calls "Eyez" where he attempts to recreate the world based on how he sees it: letting the viewer into his mind so they can engage with his unique POV and hopefully walk away with a newfound perspective.

Through his art, he hopes to challenge people's perspectives, create catalytic moments that inspire others, and use his talents to help others tell their stories.

www.adeart.online

Lisa Bernstein

Three Generations, 2025

9 x 12 inches

Oil on Panel

Lisa Bernstein is a Washington, DC artist who paints in oil and water colors. A member of Capitol Hill Art League, Maryland Federation of Art, and District of Columbia Arts Center, she shows regularly at local exhibitions and events such as DC Art All Night and Capitol Hill and Adams Morgan Art Walks. Lisa has studied at Washington Studio School, Smithsonian Associates, and The Art League in Alexandria. She has taken workshops with Trisha Adams, Maggie Siner, Robert Liberace, Ingrid Christensen, and Rosso Emerald Crimson. Her impressionistic style combines representational and abstract elements. Influences include the Impressionists Berthe Morisot and Claude Monet, and Expressionism of Vincent van Gogh. With subjects ranging from flowers and still life to figures, landscapes, and cityscapes, Lisa reflects, interprets, and documents her friends, family, and community.

www.lisabernstein.com

Autumn Spears

My Mother's Keeper, 2025

36 x 61 inches

Acrylic Yarn, Colored Pencil on Wood & Glass Bottles

I am an African American interdisciplinary artist exploring the representation of Black communities within historical and cultural narratives. My work reimagines familiar stories by reflecting on the past—often weaving timelines together, bridging reality with the imagined—to create new visual dialogues. Drawing inspiration from literature such as folktales, biblical texts, poetry, novels, and oral traditions, I examine what these varied perspectives reveal and inspire.

Through my practice, I aim to amplify Black visibility by honoring diasporic stories and storytellers. I use narrative-rich mediums like braiding, quilting, weaving, and collage to convey layered concepts rooted in collective memory and cultural legacy. While my work shifts between figuration and abstraction, vibrant color and grounded neutrals, braided hair remains a central motif. These braids function as unconventional storytelling agents—serving as portals, aerial landscapes, quilt stitches and cultural tapestries—while celebrating the beauty and cultural significance of Black hair.

Though my work is created with Black audiences in mind, it invites all viewers to reconsider the origins of dominant narratives and reflect on their historical and cultural impact.

www.autumnspears.com

Bettina Ammann

Bag and Baggage, 2025

16 x 13 x 7 inches

Stoneware, Porcelain

Bettina Ammann's work examines displacement, vulnerability, and the shifting meaning of home. Her sculptures draw on everyday observations—piles of cardboard, fragile shelters, or a simple plastic bag—as markers of survival, transition, and loss. By reducing forms to their essence and using modest materials, she highlights the tension between fragility and resilience in human experience.

Bag and Baggage considers the act of starting over, and the resilience carried in both objects and memory. This work explores how overlooked traces of daily life reveal the intimate and often unseen realities of displacement, while inviting reflection on how we perceive, value, and care for one another in society.

www.rohbrand.com

Brian Tolbert

UB17, 2025

40 x 40 inches

Acrylic and Oil Pastel on Canvas

"I create on cardboard because it's harder to tell Black stories on white paper."

I'm Brian Tolbert, a multidisciplinary artist in Washington, DC, known for portraiture, self-portraits, and surrealist illustrations on cardboard. I emphasize faces and eyes to capture essence, working in graphite with minimal color to create textured, dimensional forms. I also reimagine pieces as large-scale reproductions on canvas. My art is rooted in my experience as a Black man, weaving historical, cultural, and social nuances that shaped my understanding of Black identity in America. The texture and imperfections of cardboard mirror the stories I tell. Growing up in project housing, my childhood was marked by violence, trauma, instability, and racism. Art became refuge—a language for what I could not express. My work now documents healing, self-discovery, and transformation, exploring grief, shame, vulnerability, and mortality. I invite viewers to reflect on their own lives and our shared human experience.

www.briantolbertart.com

Broadie

Black Energy, 2024

30 x 36 inches

Digital Print on Smooth Rag Paper

Art opens my mind to be limitlessly creative, allowing me to visually present my innermost beliefs and feelings. I embody “art as self-expression” to the fullest, expressing and sharing all that is me: my inspirations, fears, sexual desires and joys; my culture, and loves. I challenge the boundaries of traditional mixed media art using square color schemes, along with various techniques that incorporate collage, digital painting, vector, 3D, and photo-manipulations. I want my art to make people “FEEL,” I want the bright colors, seen textures, and compositions to move people. Bringing about emotions they never knew they had while evoking thought. “Black Energy” is from a collection titled “Melanated Expressions,” showcasing the beauty of human art while telling the history of the African American community.

www.bbroadie.com

Cindy Winnick

Please Don't Burst My Balloon, 2025

43 x 19 X 11 inches

Mixed Media Fabric, Wire & Cotton Batting

Art is a never-ending discovery for me. Painting the figure and portrait were my first loves. A few years ago, I began creating whimsical multi-media figures from fabric, wire and cotton batting. These soft sculptures incorporate color, texture and shape to create characters that pose questions about contemporary issues.

“Please Don't Burst My Balloon” was prompted by the 2022 school shooting in Uvalde, Texas, 60 miles from where I grew up. Children's bodies were blown apart by automatic weapons, like burst balloons. Balloons are images of innocence and joy. Our children ask us not to rob them of that innocence, of their futures.

www.cindywinnick.com

Craig Cahoon

APPARITION XXXIV, 2025

24 x 18 inches

Acrylic on Canvas

I am a contemporary visual artist exploring the intersection of identity, memory, and place. My creative process is to follow my intuition and imagination based on my emotions and experiences through painting.

The initial APPARITION imagery appeared in my mind as a benevolent, light-emitting nebulous presence, and was triggered when I heard the word “apparition” spoken as a exhibition working title.

I drip and move liquid paint on a background of semi-transparent paint layers. I combine contrasting colors and iridescent paints in which the colors and tonalities of the paintings shift, depending on the angle of light and the position of the viewer.

Through the process of painting I relive sensations and memories of my experiences in composition and materials. Painting has allowed me to expand my fascination with the material world, while being a spiritual pursuit, a meditative practice and an engaging way to share with others.

craigcahoon.com

Felix Alvarado

Helloneighbor, 2025

30 x 12 inches

Archival Ink on Photo Rag Baryta

My photography tends to focus on physical space and city life, with a particular interest in how spaces with history become “places.” My personal history of migration for work, and the frequent travel this induced has rendered me a willing outsider, whether in Washington DC, where I now live, or in Guatemala, my country of origin. In “Parallax”, an ongoing project, I seek to explore the spaces “in between,” i.e., the concrete locations we move through when traveling, but which we treat as scenery because we don't consider them as destinations. Through my work, I invite viewers to consider these overlooked environments and what goes on in them as we fill them with meaning.

Through images reflected in a storefront, the “Helloneighbor” triptych explores Washington, DC as a combination of familiarity and distance with and between its people.

photo.felixalvarado.org

MC Carey

Crowned in Reverence, 2024

30 x 24 inches

Linoleum, Cotton Rag Paper, Ink

This piece is part of an ongoing series exploring sense of self and ancestry via way of texture through hand-carved linoleum block prints. What joy, pain, empathy, and apathy do we hold in our bodies? How can our ancestral knowledge be transmuted through our connection with both the earth and divine sense of self? Can the simple, yet divine, act of weaving our hair tie between the ancestors and the self?

www.femmeprints.com

Hannah Davis

Table for One, 2025

16 x 20 inches

Oil on Wood

My work reflects on the tension between connection and solitude, asking how silence itself can become a form of dialogue. I am drawn to ordinary spaces—tables, chairs, rooms—that quietly hold the memory of presence and the possibility of conversation, even when no one is there. Through painting and drawing, I explore how absence can be as powerful as presence, and how stillness can carry emotional weight.

I work across a variety of mediums, most often oil on wood, to create surfaces that feel both intimate and enduring. By focusing on fleeting details—a gaze turned away, a meal unfinished, a chair left empty—I hope to invite viewers to pause and consider their own relationships, silences, and connections.

For me, art is a way of opening space for reflection, where the private and the universal meet, and where even quiet moments can spark meaningful conversation.

Holly Harris

Spider, 2024

11 x 14 inches

Linocut in Frame

Holly Harris is an artist from North Carolina, now based in D.C., working in oil painting and printmaking. She addresses the tensions of relationship: how we relate to self, to the divine, and to one another in a complex and increasingly violent world. Her prints often incorporate text, highlighting current existential and political stressors. She weaves in references to Biblical motifs to call attention to contradictions in the prevalent ideologies of the Bible belt, where she was raised. In addition to depictions of a world ruled by hyperindividuality and late stage capitalism, her work on female friendships offers a reprieve by centering women and the care, safety, and community fostered in spite of it.

holly-harris-art.squarespace.com

Husting

Untitled, 2025

22 x 37 inches

Wood, Graphite, Joint Compound, Oil, LED Panels

My work investigates worlds shaped by conflict and transformation, balancing the tension between destruction and renewal. This phase of my practice emerges from a personal moment—welcoming my first child while watching systems fracture and communities struggle under growing strain.

Below decaying industrial structures, pockets of light form—warm, oval, and womb-like—depicting signs of human life and memory: figures, abstract gestures, and disparate scenes suspended in time.

The work reflects a paradox: recognizing the instability of the present while searching for hope, connection, and the possibility of a gentler future.

Maryam Rassapour

Rise, 2025

16 x 16 inches

Mixed Media on Wood

I am an Iranian/American contemporary fine artist that blends old world Persian art themes with modern, mixed media techniques and primarily focuses on feminist issues. My work is influenced by my childhood under war conditions and the constraints and struggles imposed on society, women in particular, during the establishment of the Islamic Republic in a post revolutionary Iran. From these experiences, my art evokes the onlookers' emotions and challenges them to follow me into this other life between reality and a dream.

www.maryamrassapour.com

Mava

Problems IV, 2023-2024

30 x 40 x 6 inches

Clay, Acrylic, Resin, Textile, Polylactic Acid, Plastic, Paper, Nails on Wood Panel

I often return to the foundations of my practice, sculpture, painting, and textiles, as a means to explore sexuality, disability, and desire through a queer lens. Bold colors, tactile surfaces, and references to nudity and intimacy anchor this exploration, turning material into sensation.

One ongoing series, Problems, features sculptures that initially resembled oversized lollipops, though this resemblance was never intentional. Made from roofing nails topped with polymer clay, the works began as meditations on the head as an object of adoration and transformation. Over time, the series expanded into more than a thousand unique forms.

The title is shifting from lollipops to Adorbs, a fusion of 'adorable' and 'orbs'. This term captures their essence as fetishized forms, celestial orbs, and vessels of queerness and transformation. Constructed from materials like plastics, pigments, textiles, found objects, and heat-sensitive paints, these Adorbs embody variation, obsession, and the endless challenge of reinvention.

mynameismava.com

Naomi Karp

Gaza, Destroyed, 2025

9 x 12 inches

Painted Paper Collage

Naomi Karp is a visual artist based in Washington, DC. She studied at the Art Students League in NYC in high school, and then took a long hiatus from art. After 40 years as a public interest lawyer, Karp began studying at the Washington Studio School in 2019. She immediately discovered her passion for drawing, painting, and collage, and knew that visual art would be her “second career.”

Karp experiments with many media, working primarily in oil, ink, gouache, and collage. She gravitates towards the figure, portrait, and plein air landscape, and aims to abstract and simplify her subject matter.

Karp’s work reflects the disturbing political and cultural developments in the US and the world, while also highlighting the beauty and harmonious design of human beings in their environment. She also focuses on her family members and their history, especially her mother’s experience as a teenaged refugee from Nazi Germany.

www.instagram.com/naomikarpdc

Nicole M Fisher

Threads of Truth, 2025

36 x 36 inches

Acrylic Mixed Media on Canvas

Nicole M Fisher's artistic vision draws sustenance from the rich tapestry of life. The hues of nature, the symphony of the ocean, the plumage of birds, and the blossoming of flora all interlace to guide her palette choices. Her color harmonies resonate with richly decorated spaces, the emotional spectrum, and melodies that etch memories in the soul and kindle emotions. A mere photograph can ignite her creative spark, or a natural color harmony captivates her senses irresistibly.

Guided by thematic threads of nature's essence, self-discovery, love, and empowerment, Nicole weaves her collections with a sense of profound intuition. Her canvases unfurl organically as she paints, enriched by intricate patterns and sumptuous textures. Employing palette knives, scrapers, brushes, and everyday objects, she layers her creations with depth and dimension. Fluid acrylics and inks dance upon the canvas, adding a delicate whimsy to counterbalance the sharp geometries that often characterize her works.

NicoleMFisherArt.com

Naomi Karp

Surveying the Damage, 2025

9 x 9 inches

Painted Paper Collage

Ramona Militaru

Explosion, 2022

30 x 24 inches

Acrylic, Graffiti Spray, Nails on Canvas

My work explores the contrast of emotions of strength, resilience, indomitability, fragility, destruction, and nakedness. My art draws from my humble rural Romanian upbringing, challenging life experiences and global travels.

Through my experiences, I see existence as a series of transformations, where our soul is “distilled” through the ecstasy and agony of life itself. Through my work, I seek to incite emotions, connect with a viewer on a deep visceral level, evoking feelings of longing, transformation and catharsis.

I use mixed media—broken glass, bullet casings, metal shavings, and cicada wings mixed with more traditional paints and processes—to translate feelings of turmoil into physical expressions of emotion. These materials carry histories of pain, decay and rebirth and are transformed into symbols of transformation, resilience and to me, into symbols of hope - a hope that we can be an alchemist of our experiences where beauty and pain, fragility and strength co-exist and build on each other in an endless cycle of alchemy one may call life.

ramonamilitaru.com

Rikasso

Can I Help You?

22 x 28 inches

Sand, Acrylic, Oil on Canvas

My name is Erik Holden; I am a DC based artist and creative director who began his self-taught career in 2011. My works present collages of figuration, pairing subjects in the classical and pop culture reference. Figures come together from different worlds while some individual bodies are assemblages in themselves. While the subjects of the paintings clash with their highlighted differences, they also vibrate with the frequency of unifying themes.

www.instagram.com/rikasso

Robert Fishman

The Shape of Forgetting, 2025

16 x 20 inches

Oil on Canvas

I am an oil painter whose work reflects a lifelong fascination with how people inhabit their worlds—their gestures, routines, and quiet moments of connection. Drawing on my background as a cultural anthropologist, I approach painting as both an artist and an observer, translating lived experience into visual form.

My paintings often explore scenes of everyday life, distilling fleeting encounters and simple rituals into impressionistic images that carry layers of story and emotion. While memory is a recurring element in my work—particularly in my Deconstructed Landscape series inspired in part by my mother's decline into dementia—it is only one thread in a broader exploration of how we see, feel, and hold onto the human experience.

Working primarily in expressive abstraction and figurative impressions, I aim to capture more than a likeness or a place. I want to reveal a moment's texture—the intimacy, connection, or quiet passage of time—inviting viewers to share in a sense of presence that lingers beyond the canvas.

Samson Huang

Silenced, 2025

9 x 12 inches

Watercolor on Paper

My work is rooted in storytelling from an intersection of “Eastern” and “Western” cultures—capturing layers of identities, memory, and everyday life through bold colors, alternative narratives, expressive forms, and symbolism. My work reveals the extraordinary within the ordinary: the gestures, glances, and fleeting moments that carry meaning and history.

As an artist not born in the USA, my work is also a dialogue with place and time. I am drawn to contrasts: warmth and coolness, clarity and ambiguity, realism and abstraction. Each work reflects not only personal narratives but also broader cultural conversations—about belonging, resilience, and the pursuit of joy amidst struggle.

Ultimately, my work is about connection and interdependency. I want viewers to recognize themselves, their communities, and their own stories in the work—to feel seen, to pause, and to reflect. Through my work, I seek to create a visual language that is both deeply personal and universally resonant.

Sasha Grunza*Ham Man, 2025*

9.5 x 7.5 inches

Colored Pencil on Paper

As a pediatric speech-language pathologist in Washington, D.C., I spend my days helping children find their voices. That work is rooted in empathy, curiosity, and play, values that have become the foundation of my artistic practice. What began as a personal outlet grew into a joyful exploration of color, texture, and imagination. For me, art is play. It's a space where rules soften and experimentation leads. I'm especially interested in how everyday objects, ideas, and memories can be reimagined and combined in unexpected ways to create something whimsical, lighthearted, or even a little surreal. My work isn't about perfection or polish. It's about the small delights of discovery, such as the way a shape can surprise you, or a splash of color can change your mood. Just as I encourage my clients to find joy in communication, I invite viewers of my art to engage with a sense of curiosity.

bit.ly/SashaGrocery**Shaylin Wallace***Fluorescent Core, 2020*

16 x 20 inches

Digital Collage Printed on Aluminum

I create surreal digital collages using Photoshop. By digitally combining, cutting and pasting photos together, I turn ordinary images into extraordinary surreal masterpieces. I use collage as a way to capture and bring my innermost thoughts, feelings and imaginative ideas to life. Many of my works center around the divine connection between humans, nature, and the universe. My specialty is blending flowers, portraits, and elements of the natural world together, creating a vulnerable, yet stunning series of artworks. I have many unique surreal styles that can be very minimalistic, colorful, amusing, or powerful.

smwvisuals.com

Tamar B. King

BOXED AND BROKEN, 2023

8.25 x 12.75 x 7.5 inches

Cardboard, Objects, Paint

My work combines a background in architecture with a renewed interpretation of space, perspective, and human connection. I work in drawing, ceramics, and collage - mediums that allow me to freely explore and arrange color, pattern, and shape to evoke place, object, emotion, and meaning. My process is intuitive, welcoming the unexpected.

This piece brings awareness to the complexity of human interaction. By embracing the imbalance and imperfection that surrounds us, it advocates for conversation, connection, individuality and acceptance.

Tinu Prakash

Extending, 2025

36 x 36 inches

Acrylic on Canvas

The Beauty and simplicity of our diverse human existence contrasts the complexity of being interconnected. Our thoughts shape our perspectives as we explore our challenges, searching for ways to embrace our mutual reliance, enabling us to thrive together. Creating defined shapes with sharp edges that echo the human form, I interweave them on my canvas. Repetitive forms in my paintings depict connections and entwinement. Relationships emerge with intertwining bright forms in bold and contrasting colors and curved patterns with each form extending to the other, attempting to strengthen and support the other.

www.tinufineart.com

Tom Paul Greaves

Haven't We Already Done This Again?,
2023

18 x 24 x 3 inches

Mixed Media

In this series of assemblages, using broken boxes, black and white archival prints, dried flora, cotton string, and rope, I construct a form of ceremonial shields or coat of arms to build awareness of the repetition, the stupidity, and the senseless destruction of war.

www.tomgreavesart.com

Tyler Sanville

Seafoam, 2025

40 x 22 inches

Punch Needle & Tufted Wool, Cotton, Silk
Fibers

As a fiber artist, I utilize traditional textile techniques, such as punch needle, weaving, and embroidery, to create modern fiber art that sparks conversations about our connection to the natural world. My work is rooted in a 15-year career in environmental advocacy, which I translate into tactile explorations of landscapes, ecosystems, and the emotional impact of environmental change. Through bold colors, textures, and layered surfaces, I craft a visual language that invites viewers to pause, reflect, and connect with both place and feeling. Teaching is also a fundamental aspect of my practice. In workshops and community gatherings, I create a space where individuals can engage with fiber as a means of dialogue, an opportunity to slow down, share stories, and experience the healing power of creation. My work aims to foster connection, deepen awareness, and inspire care for one another and the planet.

www.tylermakesthings.com

VAJO

SUPERSTITION II, 2025

34 x 34 inches

Acrylic Paint, Pastel on Canvas

My art grows from the tension between what is seen and what is hidden, between movement and belonging. Coming from Tunisia and carrying my journey across different countries, I use street expression, collage, and mixed media to tell stories of resilience, identity, and the spaces we move through.

Nature often finds its way into my work, not as decoration, but as a refuge and a mirror of change. The mix of city walls and organic forms reflects my own search for balance between chaos and healing.

Collaboration has shaped me deeply; every cultural exchange adds a new layer to how I see and create. From murals to small illustrations, I want my work to connect with people who live in-between worlds, offering a moment of recognition, resistance, and hope.

linktr.ee/JawharSoudani

Vicky Perry

La Violencia, 2025

38 x 30 inches

Oil on Linen

For over 40 years, I've sought to discover a new realist painting that builds on past artistic discoveries.

I worked in earnest on the current body of work that expands realism to incorporate other visual languages: digital manipulations, abstractions, sculptural effects.

My paintings reflect an interest in bringing together different ways of picture making, combining abstraction and digital manipulation with realism. A subtext of the floral paintings is some of the topical realities of today's world - the violence of the State, war and the destruction of nature.

More recently, I have sought to weave the non-realism more closely with the realism rather relying on simple juxtaposition. The final test of the work is whether the disparate areas "speak" to one another and make up a unified whole.

vickyperry.com

Weaver Walker

Regalia #1 (for David Wojnarowicz), 2025

26.5 x 25.5 inches

Acrylic on Denim

With my art, I am speaking to my contemporaries with the voices of my ancestors. I am saying we are not without guides for how to meet the myriad challenges a time of great change may bring to each of us. With my art, I am speaking to my ancestors through the material of the current world. I am saying here is how I honor you, here is how I show my love for you, here is how I carry forth your lessons to others. My work expands upon and experiments with the materials and methods left to me by my teachers alive, long departed, and only just moved on. It is a sacred dialog through which I might discover a path from the past into a good future.

weavers-work.neocities.org