

This colorful exhibition brings together works inspired by horticulture and growth, as well as local landscapes. Through fluid washes, layered textures, and luminous color, the participating artists contemplatively explore cultivated blooms, native plant life, untamed landscapes, and scenes that evoke all four seasons.

While flowers dominate the exhibition, some of the most compelling works broaden the conversation beyond the garden. Robert Henry's *Splish Splash* captures the force and motion of rushing water with remarkable intensity. Rachel Collins' *Light Play in Hocking Hills* transforms heavy stone gorges into forms that feel almost weightless, suspended in light and atmosphere. Stacey Diem's *Spain Cricket* offers a careful and captivating examination of one of the most essential—and often misunderstood—members of our ecosystems: the insect.

Wei Liang and Deidre Pistoichini (along with Cecilia Capestany, Chica Brunsvold, Lynn Martin, and Jane Thomas) include another recurring and beloved subject throughout the exhibition: birds. From a tiny hummingbird poised delicately atop jellybean-sized eggs to a commanding Great Blue Heron dominating both frame and riverbank, these works celebrate my personal favorite part of nature.

The polychromatic palette of Liz Pohland's *Bouquet Me Away* (Pohland also explores bird imagery in another featured work) bursts with the vibrance of nature. A similarly dazzling use of color appears in the abstracted compositions of Marni Maree, whose paintings radiate movement and spontaneity. Jean K. Gill's *Look Out Beloconuts* and Valerie Patrick's *Coleus Verde* demonstrate how a limited color palette can still be so visually rich. Their compositions balance bold color with thoughtful harmony.

Continuing the theme of immersive environments, Carie Cole's *Glorious Morning* and Elin Kim's *Breath of Spring* not only capture the beauty of their floral subjects but also envelop viewers in atmospheric backgrounds and luminous effects. In these works, the “water” quality of water-based media is palpable, a characteristic that carries into Grace Rooney's *Waterlily*, where the subject actually drifts onto the water's surface.

Jane Thomas' *Sparkle* reminds us that some of what is grown outside comes into our homes as food, in a captivating and nostalgic piece that also depicts the light and reflections of a glass bowl in a piece that feels (but I am sure was very much not!) effortless. Sara Azzam elevates a scene that might otherwise go unnoticed in favor of something more conventionally picturesque. Through technique, striking color, and thoughtful framing, the artist transforms the overlooked into something impossible to ignore.

Kat Jamieson's *Pieces of Iris* dissects the flower's structure through a close-up polyptych that invites careful examination of each delicate component of the bloom. Likewise, Jane McElvany-Coonce's *Close Up Hydrangea* serves as a masterclass in color, reminding viewers just how many hues can exist within what initially appears monochromatic.

Together, the exhibition highlights water-based media's ability to capture not just visual delicacy and atmosphere but also the dynamic relationship between art and the natural world. The selection of works encourages viewers to slow down and discover nature's subtle beauty, making Green Spring Gardens the perfect setting to celebrate the enduring dialogue between creativity and the environment.

- Abbey Alison McClain