

America the Beautiful?

— JUNE 5 – SEPTEMBER 2, 2026 —



Gallery

GALLERY HOURS:
SATURDAYS 1:00-5:00PM
OR BY APPOINTMENT
4140 Broadway & W 176 st.

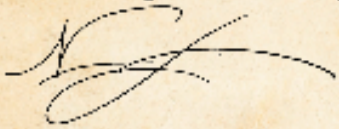


America, the Beautiful?

coincides with the 250th anniversary of the founding of the United States of America and commemorates the milestone by posing a question: is the United States – the grand experiment founded on the principle that all individuals possess the right to "Life, Liberty and the pursuit of Happiness" – indeed beautiful?

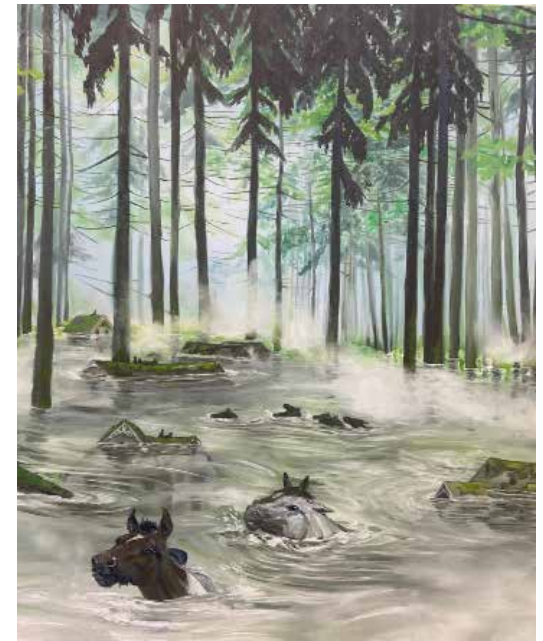
The 45 artists from Northern Manhattan featured in this exhibition have considered this complicated question and have reckoned with what this nation has meant and continues to mean: its realities and possibilities; its beauty and its hard truths. Some pieces remind us of some of this country's great icons, others explore the unkept promises and shortcomings of the nation's history. Sweeping beautiful landscapes are challenged by bleak wastelands. Themes such as consumerism, racism, colonialism, sexism, environmental disasters, and violence are foregrounded in this exhibition, but peeking through are other works that celebrate human ingenuity, peace, humor, and resilience. In the end, *America, the Beautiful?* presents a complex portrait of the nation, one experiencing growing pains, yes, but one that continues to search for life, liberty, and happiness.

-Niria E. Leyva-Gutiérrez, Ph.D.



GLORIA ADAMS

I pledge allegiance to a flag? It seems strange in the state of our nation today, but growing up I loved nothing more than the ground I walked on, the forests and streams of my childhood, my beautiful, lush America. Using familiar animals as symbols, I construct paintings that call into question our current political and social structures. The painting presented for this exhibition is born of a need to understand the corruption in our government and subsequent demise of our once beautiful nation: its environment, its founding values and the democracy that was built on a dream of prosperity for all.



Crossing, 2022, Oil on canvas, 34" x 30"

IG: @GADAMSART



We the Exile, 2026, Acrylic and Hanji paper on canvas, 30" x 23"

JENNIFER AHN

This painting confronts the question: America, the Beautiful? through a language of collision and becoming. Fields of red, white, and blue emerge not as symbols of certainty, but as fragments—torn, layered, and reassembled—holding both aspiration and unrest. Gestural marks and embedded materials suggest labor, migration, and the weight of lived histories, while bursts of light and color insist on resilience and possibility. The landscapes refuse stillness, instead unfolding as unstable terrains where beauty is inseparable from fracture. This work's question is whether America's beauty lies not in resolution, but in its ongoing struggle to reconcile contradiction, memory, and hope.

jenniferahn.com

ANDREA ARROYO

This artwork is part of “Art as Solidarity” an ongoing series responding to urgent issues, including human rights, immigration, displacement, gun violence, and the environmental crisis. As a Mexican New Yorker, my perspective is shaped by experiences of migration, cultural hybridity, and community resilience. Rooted in the universal values of love, justice, equality, and peace, the works build bridges across borders, languages, and cultures while fostering dialogue. Bearing witness to injustice inspires me not only to document the turbulent times we live in, but also to honor the beauty and resilience of vulnerable communities. For me, art-making is a practice of hope in action, an invitation to reflect, connect, and create change through empathy, solidarity, and love.

andreaarroyo.com



America's Self-Destruction, 2024,
Digital print, 12" x 12"

MIGGY BUCK

An iPhone 7 with a cracked screen, mounted in a car holder, plays a looped video of an American flag. I shot the footage myself — a large flag moving steadily in the wind. Its motion is constant, even as the cracked screen cuts through and distorts the image.

miggybuck.com



Emergency Broadcast, 2026,
iPhone 7, plastic gold case, car
phone mount, video, 10" x 5" x 10"



Happy Trails to You, 2021,
C-print, 20" x 20"

YAEL BEN-ZION

Taken on a 2021 road trip to Yellowstone, in the midst of the COVID-19 pandemic when human contact was sparse and precarious, this image embodies this country's contradictions: a man-made, concrete landscape set against vast natural wilderness, harsh realities alongside paradise-like dreams. And the inevitable question: which will prevail, and at what cost?

yaelbenzion.com



*Witnessed in the South Bronx on 149th Street
and 3rd Avenue- a Man Shot With a Taser by
Police, 2025, Glazed ceramic, 6" x 14" x 4"*

PETER BULOW

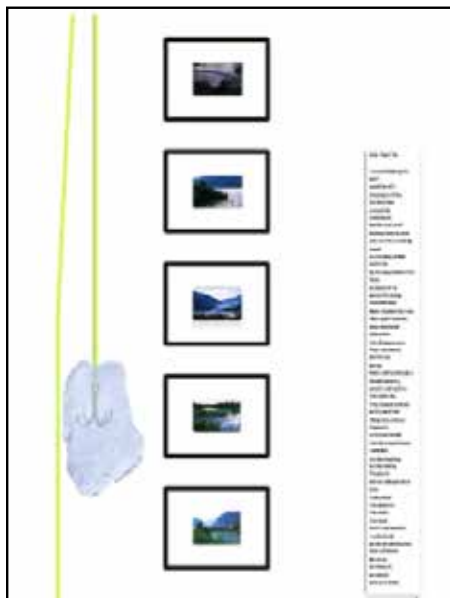
Witnessed in the South Bronx on 149th Street and 3rd Avenue - a Man Shot With a Taser by Police, is the first sculpture in a series of three that illustrates what I saw, in this case, a man pulled off his motorcycle by the police, then wrestled to the ground and shot with a taser.

IG: @novalis112000

OSCAR CABALLERO

This work challenges the notion of “America” as a fixed territory, viewing it instead as a system of expansion and ecological cost. Inspired by the receding Mendenhall Glacier in Alaska, the installation explores the contradiction between visual beauty and environmental collapse. By tracing the links between climate change and technological consumption, it reframes the landscape as a site of resource capture and ongoing erasure, where nostalgia and loss are deeply intertwined.

IG: [_oscarmcaballero_](#)



Ice Tracta, 2026, Photographs, poem, text printed on translucent film, ice sculpture, ice, cord, pulleys, and fishing hook, dimensions variable



Patriotic Man, 2017
Digital photograph, 19" x 25"

CATHLEEN CAMPBELL

My work explores the complex intersection of African-American culture and mainstream American ideals—capturing the beauty, hope, and barbarity inherent in our history. Having built this nation through generations of uncompensated labor, my ancestors created an indestructible culture

that I now have the honor to serve. *Patriotic Man* reconciles the standard American flag with the African-American liberation flag, highlighting a relationship that is both deeply complicated and profoundly simple.

[cccpix.com](#)



Does the Banner Yet Wave?, 2024,
Acrylic on canvas, 33" x 33"

JASMINE CARSKY

Centering a boy held by ancestral presences, this work explores the profound tension between national ideals and lived reality. As he resists the historical violence that shaped those who came before him, his figure becomes a powerful meditation on survival, memory, and the ongoing negotiation of belonging for bodies historically excluded from America's promises.

[jasminecarsky.art](#)



*The Original Peoples, 2026,
Photo collage, 30" x 24"*

GWENDOLEN CATES

On this 250th anniversary, it is important to remember the Indigenous Peoples who were displaced and massacred in order to colonize and create these United States. While the goal was complete eradication, they still remain. This piece is a tribute to the survivors of the American genocide, and a reminder that this is their land.

gwendolencates.com

LEN CICIO

This work serves as a meditation on the vast, often perilous seas that served as the primary gateway to America. Through the imagery of the ocean, Cicio honors the diverse waves of people, Italian, Irish, German, Jewish, Dutch, and Asian, who crossed these waters with hopes of a new beginning at Ellis Island. By focusing on the water itself, the piece captures the shared threshold of the American experience, a site of both profound hope and systemic struggle.

lcicioart.com



*Rise of The Wave, 2019,
Aqua stick oil pastels and oil pastels
on paper, 22" x 28"*



*New Yorxico, 2001,
Oil on linen, 42" x 34"*

J GREGORY COUTINHO

New Yorxico was painted mostly from imagination with some reference sketches, shortly after my move to New York City from New Mexico, where I lived for 8 years after growing up in Massachusetts and attending art school in Hartford, CT. The city streets resembled southwest US desert canyons- a new perspective I hadn't noticed previously during visits to the city while growing up in the northeast. Since then, however, the painting has become newly symbolic on various levels relating to "America"- civilization vs wilderness / environment, Indigenous culture vs colonisation, Trump's border wall, and the chasm between political ideologies.

gregorycouthinho.com



And Still We Persist, 2026,
Acrylic paint on 140 lb watercolor paper, 11" x 14"

ALISON CUOMO

I believe that in terms of its land and its people, America is beautiful. There is magnificent beauty in the richness of the natural environment and in the hearts of many of us who inhabit this portion of the earth. America is ugly as well, as there are those bent on inflicting pain and chaos and destruction here at home and around the world. The beauty—of the land, of our human spirit—persists, even as the ugliness besets us.

alisoncuomo.com



Beautiful!, 2026,
Wire, embroidery floss, photographs, 15" x 22"

ROSE DELER

We are surrounded by so much hate and ugly darkness, I ask myself, how do we survive? America is the people. America is Beautiful.

rosedeler.com



VALERIE DE LEÓN

"Las Dos | The Two" is an interpretation of the balancing act for claiming/re-claiming our identities. Often there's a push & pull between being "American enough" or "Latin enough" based on perceptions of fashion, language, physical features, or even where one lives. As part of the Puerto Rican diaspora, there's continuous navigation of belonging while co-existing with the United States' colonial impact. Through this self-portrait, I explore this dual existence on how we navigate the patriotism of where one's born versus the pride of where one comes from.

valeriedeleon.com

JEFF ELLIOTT

Originally one of the four horsemen of the apocalypse, Famine, is culturally significant now at this time. He symbolizes economic collapse and food scarcity and while staples are rationed, luxuries remain for the wealthy. Is our current state a sign of the apocalypse? I am not a religious-leaning person but I love to use Christian symbols to represent the obvious state we are in due to the far right "Christian values" that are just not relevant with the diverse society we live in today.

astronautinlove.com



Famine (detail), 2023,
Mixed media and paint on paper, 250" x 24"

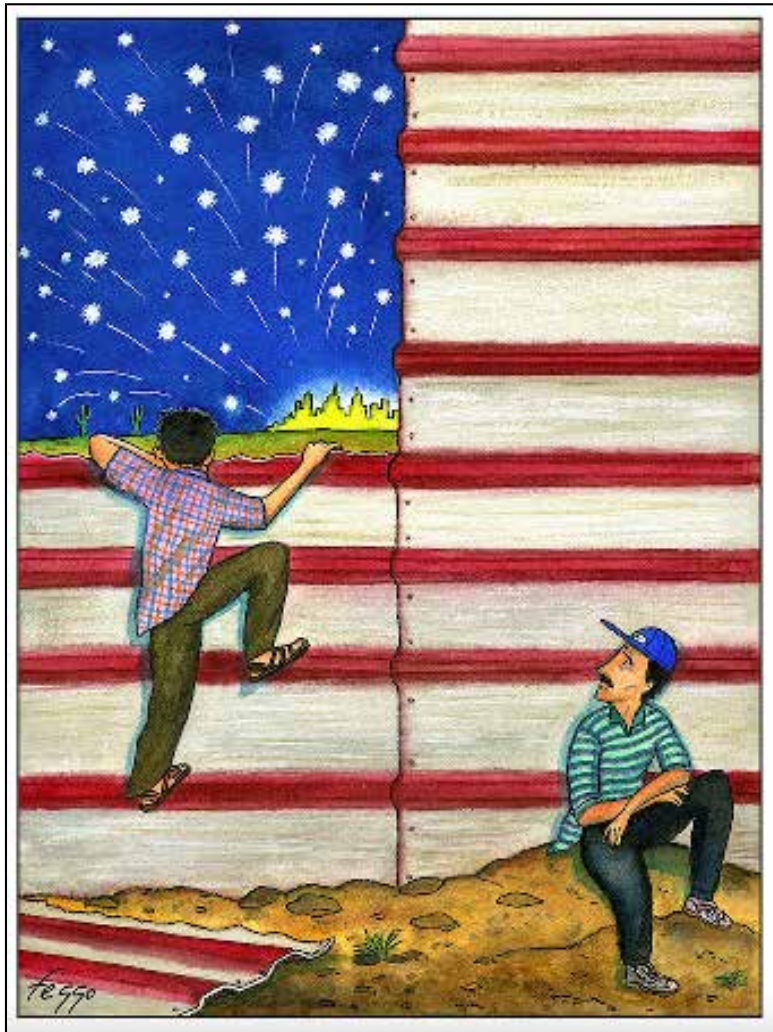


WELCOME(ish), 2026, Ink on coir doormat, 36" x 24"

PATRICIA ESPINOSA

WELCOME(ish) invites viewers to physically step onto a contradiction. While the doormat signifies a domestic welcome, the intervention—a violent "kick" from the letter "L" toward a barbed-wire frame—reveals a harder truth about the current American landscape. The barbed wire, emerging from the crown of the Statue of Liberty, suggests that our ideals have been weaponized. This piece reckons with the nation's 250-year history by questioning who is truly invited to experience the "beauty" of the American Dream.

patriciaespinosa.com



*4th of July, View From the South Border,
1999, Archival digital print, 14" x 11"*

FELIPE GALINDO

My artwork represents two ideals: aspiration and hope. Sadly, both these ideals and others are under pressure these days in the USA, including Democracy. "4th of July" was censored by the White House and removed from the Smithsonian's American History Museum in Washington DC last summer. The USA is a new nation, 250 years old, formed by immigrants with aspirations, opportunities and hard work, qualities I identify with. It is also a nation full of contradictions, of extremes, of progressive policies but, lately, of retrograde notions and actions as well. I do hope that the next 250 years will bring more positive forces for the benefit of the nation and our planet.

IG: @feggorama



*Current Mood, 2026,
Encaustic wax and ignited gunpowder on board,
12" x 22.75"*

KAT GOOCH-BREAULT

One of our nation's most treasured rights is the right to protest the government. This administration has tried to intimidate the public and frame protest as something scary or dangerous, but their actions are so outrageous and infuriating that we the people continue to rise up in ever greater numbers to protest their clearly un-Constitutional and un-American actions.

katgb.art



Stop the Violence, 2023,
Found object assemblage, 72" x 30"

WILHELMINA GRANT-COOPER

This assemblage piece confronts the ongoing reality of gun violence in American life. [It] responds to a 4-year-old Bronx child killed by a stray bullet. A bullet-riddled stop sign from Tennessee and red yarn threaded beneath a U.S. flag evoke the bloodshed of children and adults in schools.

sistaah.org



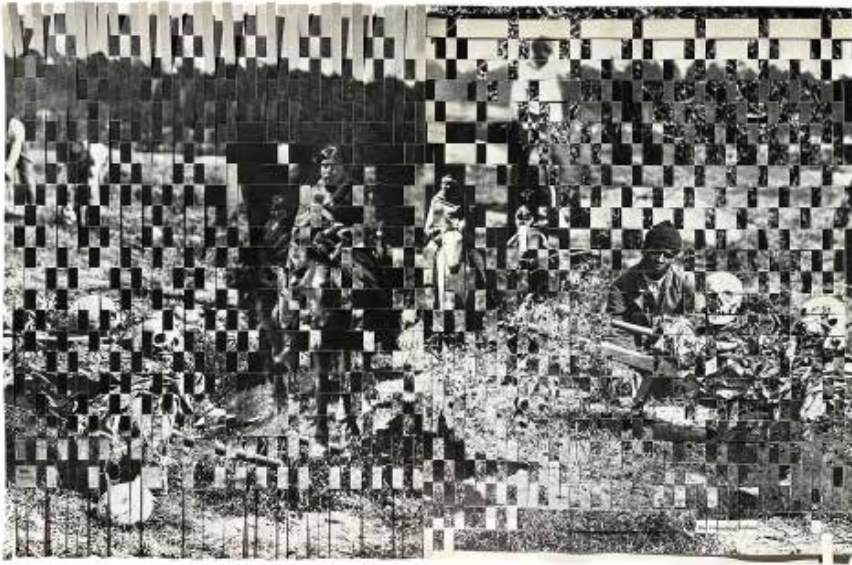
The United Nations, Peddling for World Peace, 2025,
Acrylic on paper, 9" x 12"

ANTHONY GUZMAN

Is America a beautiful place?
It's the only nation I know.
Where in the kitchen you can find
Different parts of the world
Managing one stove.
One fire, one floor
The land of gigantic dreamers
The soil that has shed blood
Seen native teepee fall
And repair by ancestral force
Descendant of immigrant parents
With hearts bigger than the ship
that brought them here
With wings bigger than the planes
that brought us here
America is where we run.
Marathon for World Peace
Play a game of dominos to
kill the stress.
Where we wear each other's skin
To represent mutual struggle
The garden where we all think
different

But can still eat the same fruit.
America, the sky that reads our
footprints
The footprints that know the
avenue
that Honor human right leader
And Indigenous people.
America is the skin tone of the
divine.
And the ears of many seeds
waiting to be blended
by the touch and union of love's
Diverse juice
the migration of people
We all know
that the flag is made
out of the eyes
and hands of all the immigrants.
That makes America
Miss Beautiful.

IG: [@anthonydguzmanarts](https://www.instagram.com/anthonydguzmanarts)

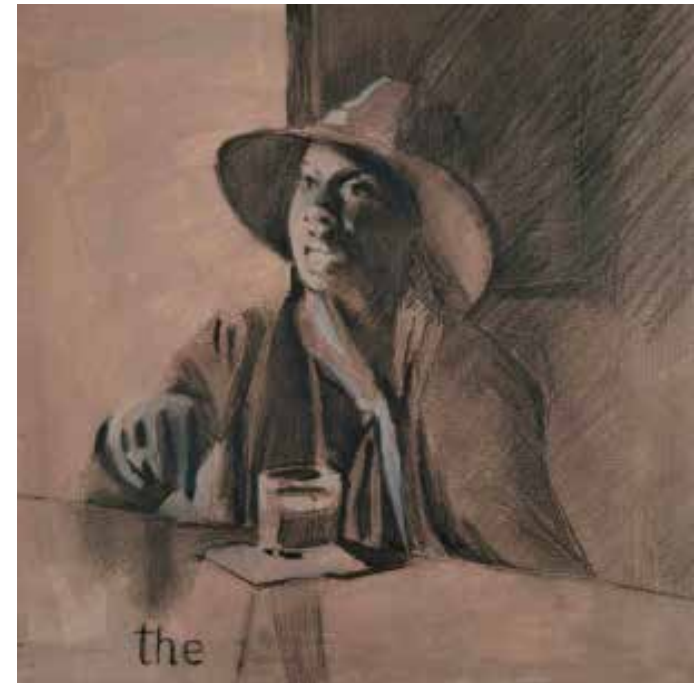


Woven Narratives, 2026,
Paper weaving, 13" x 23.5"

JOSEFINA HERNANDEZ

Using paper weaving as both material and metaphor, this work examines the layered history of displacement experienced by Native Americans. It directly confronts the enduring 19th-century myth of the "Vanishing Indian," using the physical tension of the woven paper to symbolize the persistence of cultural identity against systemic efforts of erasure. By utilizing paper—a medium traditionally associated with documentation—the piece also questions the authority of historical records and the power dynamics of who gets to control the narrative. This installation challenges the viewer to look past the "sepia-toned" past and recognize the ongoing presence and resilience of Indigenous knowledge.

josefinahernandez.com



Nina Simone I, 2026,
Charcoal on paper, 7.5" x 7.5"

VALENTINA BARDAVID HOECKER

This charcoal drawing originates from a paused frame of a Nina Simone video, where fleeting subtitles become fixed, fragmented statements: "the," "times and the situations," "can't help but be involved." By translating moving image into still image, the work reflects on the impossibility of neutrality in the American context. Simone's voice, rooted in Black experience, resistance, and cultural memory, anchors a meditation on who gets to speak, be seen, and belong. The drawings hold tension and stillness, suggesting that America's image is continuously constructed, interrupted, and contested.

IG: @valebardavid



Leslie Andrea Williams in Martha Graham's *Chronicle*, 2026, Photograph, 14" x 11"

IOULEX

Leslie Andrea Williams is a ground-breaking artist and principal dancer with the Martha Graham Company, which celebrates its centenary this year. As part of the oldest modern dance company in the United States, and the first integrated company, Williams lends her powerful physicality and deep form of expression to many roles originally danced by Martha herself. When Graham formed her company in 1926, she created a new, quintessentially American form of dance. She used a new language of gesture and movement to engage themes ranging from Westward expansion to the increasing violence in Europe. Williams is seen here performing choreography from Graham's iconic *Chronicle*, a piece Martha wrote in 1936 as a protest against rising fascism in Germany. This photograph is part of a photo essay about the Company commissioned by the Smithsonian magazine.

ioulex.com



Something Beautiful, 2026, Collaborative textile, 55"x 36"

JULIA JUSTO

America is beautiful, and it will remain so as long as it continues to embrace diversity, tolerance, and the celebration of the many cultures and traditions that enrich it. Today, however, communities of color—especially Latino immigrants—are often misrepresented and targeted by mainstream media. My artwork seeks to counteract these negative narratives by honoring and celebrating my Latino community. The piece takes the form of an embroidered poem created in collaboration with community members, emphasizing collective voice and shared experience. Titled *Something Beautiful*, and written by Tania Ramirez, the poem reflects themes of unity, resilience, and cultural pride. Through the use of vibrant colors and textile techniques, the work becomes both a visual and tactile expression of identity,

juliajusto.com



Unlimited Family Plan, 2026,
Lithograph, 12" x 18"

ANDREA KORNBLUTH

The internet has come to play an outsized role in our lives, and nothing is more emblematic of this than our relationship with our phones. *Unlimited Family Plan* follows this trajectory to a logical, if not realistic, endpoint (hopefully).

andreaprints.com



Hands Off, 2025, Photograph, 7" x 10.5"

America the Beautiful is being mercilessly assaulted by our own government. They look to the first amendment of our constitution as a way of correcting current setbacks, and securing relief from anger, isolation, worry, or frustration. This photograph captures a protester speaking, and seeking out those of like mind for rectification, and cathartic boost.

gliebphoto.com

GLENN LIEBERMAN

The popular patriotic song "America the Beautiful" speaks of spacious skies, amber waves of grain, purple mountain majesties, a fruited plain. But the internal beauty of America refers to deeper qualities that Americans have often used to define the nation beyond its physical morality, creative expression, and the like. Many are convinced that

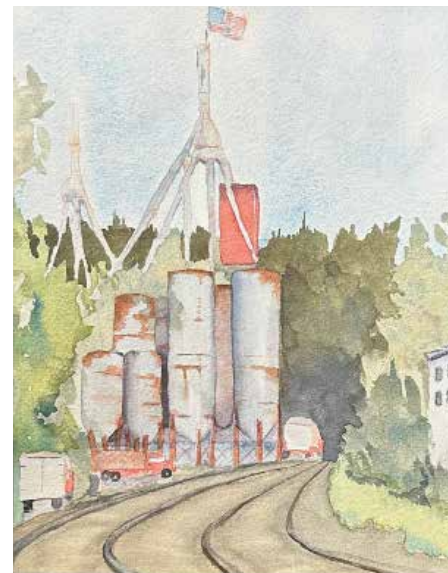


Blue Soldier, 2017, oil on panel, 26" x 49"

TRICIA MCLAUGHLIN

Inspired by Emma Goldman's 1917 speech "Patriotism: A Menace to Liberty," this work features a painting of a 3D ape soldier derived from the animation "good enough for the people." The imagery serves as a critical examination of how weaponized patriotism can be used as propaganda for selfish political and monetary gains. By bringing Goldman's incendiary words to life, the piece highlights how this sentiment remains deeply relevant today, challenging viewers to confront the manipulation of nationalistic ideals.

triciamclaughlin.net



Mill at Narrowsburg, 2026,
Watercolor on Arches Paper, 14" x 11"

EDWARD MCTIERNAN

There has been a grain mill at the edge of downtown Narrowsburg, NY serving farmers in this area since 1817. The mill flies a massive American flag - day and night. For me, this rusty old mill - on the edge of the NYC metro area and the edge of the Catskills wilderness - symbolizes so much about America: community; perseverance and hard work. I wonder if places like this will survive and continue to fly the flag.

IG: [@edmctiernanart](https://www.instagram.com/edmctiernanart)



Tired of Your Tired..., 2018,
Mixed media, 40" x 11" x 11"

ROSA NAPARSTEK

I am embedded in the promise of America, the revolutions that it inspired around the world, the vision and articulation of what we could be and the devastating reality of who we often were/are. *Tired of Your Tired* speaks to this. America the beautiful from sea to shiny sea, the lighthouse on the shore no more. And yet, still the promise embedded in the hope of the New World we had come to can manifest a new destiny recognizing that "In the beginning was the word, and the word was love."

rosanaparstek.com

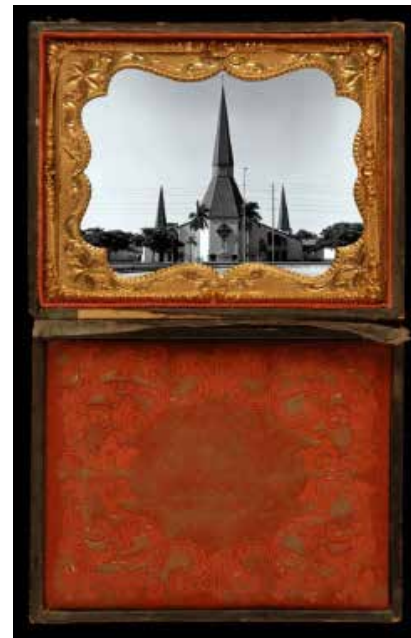
LAUREN ORCHOWSKY

I use a large-format film camera to document the remaining Cold War era rocket ship playgrounds located throughout the United States and construct replicas of the structures in miniature. I built this visual archive to represent a time period that simultaneously held the dream of utopia in our country and the fear of nuclear war; a war we were eventually led to believe was over. Two decades into this project, we are witnessing a rise in nuclear threats around the world, with the glaring question of who gets access to the utopia, a battle that remains.

laurenorchowski.com



Rosenberg, Texas, 2019 & 2025,
Diptych of color and black and white
photographs, 13" x 23"



Holy Red 2, 2024, Photograph
and antique daguerreotype
frame, 3.5" x 6.3" x .3"

JOHEL PEREIRA

Holy Red is a photographic exploration of sacred spaces, captured on a medium format camera to emphasize the grandeur and detail of historic churches. These architectural wonders stand as testaments to faith and artistry, challenging the narrative that religious institutions are fading relics.

johelpereira.com



Stage Door, 2025,
Oil on canvas, 18" x 26"

JAN POSVAR

Stage Door serves as a visual representation of the energy and complexity of urban life.

IG: [@jesoundkeepers](https://www.instagram.com/jesoundkeepers)



Get Your Kicks Off Route 66, 2024,
Digital photograph, 11" x 14"

LIZ RITTER

This photograph captures the haunting imagery of an abandoned playground situated off the historic Route 66, serving as a powerful visual artifact of an overlooked chapter in American history. The weathered, empty structures stand as a quiet meditation on the passage of time, reflecting the stark contrast between mid-century ideals of progress and the reality of communities left behind. By documenting this forgotten space, the work preserves a poignant piece of the nation's cultural landscape, inviting viewers to confront the complex, bittersweet history embedded in the relics of the American highway.

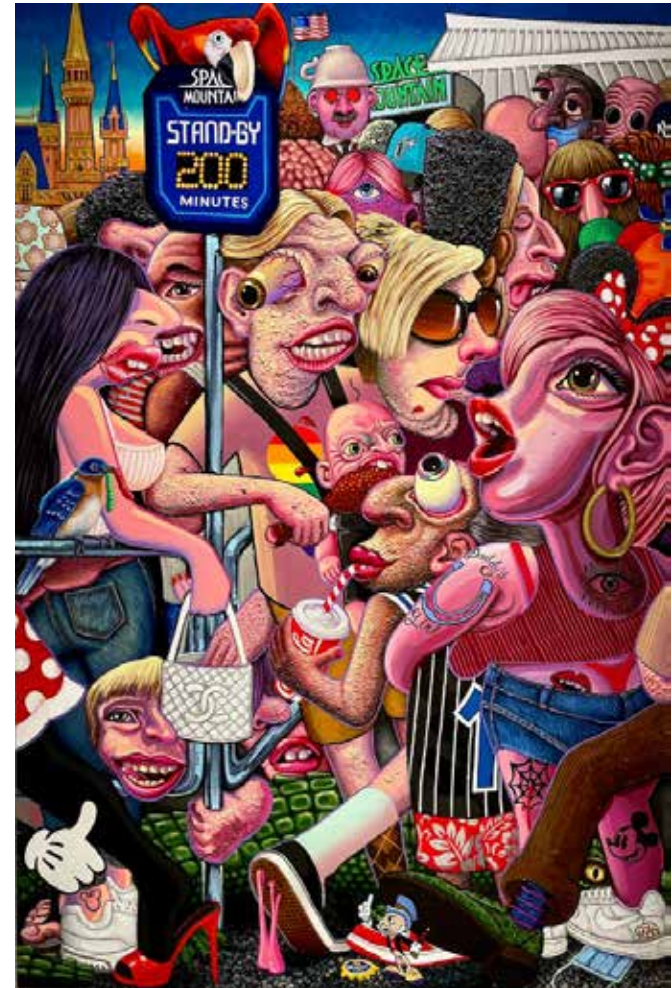


Puertorriqueñas, 2025,
Oil pastel on paper, 10" x 10"

JASMINE SANCHEZ

This oil pastel drawing of a Puerto Rican family functions as a vital visual archive of cultural memory. By intimately capturing the figures, the work reflects a sense of stagnant uncertainty shared by many within the community. It directly confronts the potential erasure of a people and their heritage, positioning these specific, expressive images as the final, enduring traces of a rich collective history.

jasmynesanchezart.org



Standby 200 Minutes, 2022,
Acrylic on canvas, 60" x 40"

TOM SANFORD

Standby 200 Minutes is inspired by a family trip to Disney World during the later days of the Covid Pandemic. It captures American culture as both spectacle and satire. Crowded figures, distorted yet expressive, in the interminable Disney queue, symbolizing consumerism, entertainment, and the pursuit of pleasure. Sanford critiques the excess, artificiality, and pressure to conform embedded in American life, while also celebrating its diversity, energy, and creativity. The exaggerated bodies and pop culture references reveal a society shaped by media, branding, and individuality. Ultimately, the work reflects the paradox of America—vibrant and dynamic, yet overwhelming—inviting viewers to question whether the experience of the "American dream" is fulfilling or performative.

tomsanford.art



*Thank America For Kirchberg v. Feenstra 1981, 2025,
Laser cut ink drawing on paper, 11" x 8.5"*

DIANA SCHMERTZ

In 1974, Joan Feenstra charged her husband with molesting their daughter. To pay for his legal defense, Mr. Feenstra mortgaged their home without his wife's knowledge or permission. In 1981, the Supreme Court case *Kirchberg v. Feenstra* overturned Louisiana's "Head and Master" law, which gave husbands unilateral control over marital property. This federal ruling abolished similar laws in other states, marking the first time in American history that all married women were legally guaranteed control over their shared property. This court case is laser cut throughout an image of a home I would want to live in and own.

dianaschmertz.com



California Burnin', 2025, Weaving, 55" x 33"

ELIZABETH STARČEVIĆ

The United States IS beautiful. But as we commemorate its 250 years as a nation we also need to evaluate life as it is now. We are in a period of large climate changes and yet our government rejects the use of solar energy and plans to return to using more oil and coal. *California Burning* shows the devastation caused by the uncontrollable wild fire disasters.

estarweaver.com



Stories From the Porch: An African-American 4th of July, 2021,
Acrylic on masonite, 18" x 24"

JANET STEWART

On a traditional Fourth of July, this porch becomes more than a gathering place — it becomes a living archive. The family patriarchs speak with laughter, wisdom, and reflection, passing down stories shaped by struggle, sacrifice, resilience, and triumph. Their words honor ancestors who were not slaves, but 18th century abolitionists who fought injustice against those who looked like them. Between memories and conversation lives a quiet pride in what they accomplished for others: pride in survival, in family, in culture, and in the prosperity built through perseverance and faith, while recognizing the battle is still not over for all.

janetstewartart.com

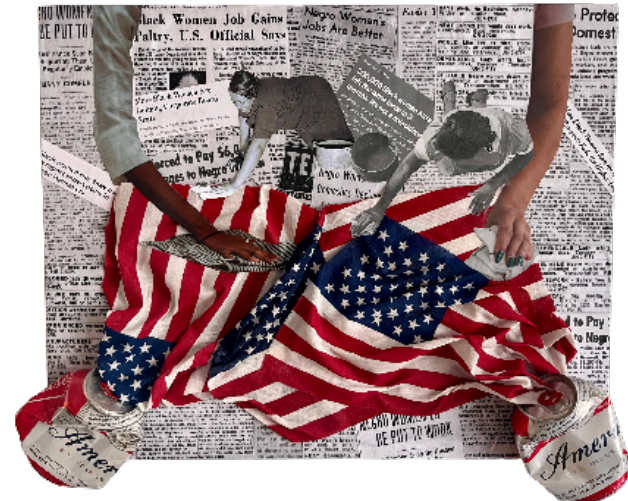
YASUYO TANAKA

The U.S.A. is a multi-ethnic nation undergoing rapid diversification. By respecting our differences and working together, we can all grow. America's 250 years have been filled with many wars. Now is a time for change. Waging war against countries that are the birthplaces of its immigrants is tantamount to attacking its own citizens. As residents of a nation of immigrants, we are in a position to learn from the past, end war, and build a peaceful future for the entire world. With our power, we'll transform the United States into a beautiful nation.

cargocollective.com



Our Future, 2022,
Origami paper and board, 24" x 24" x 2"



America's Mess (Is In Our Hands), 2025,
Mixed media, 16" x 20"

CHRISTINA M TAPPER

Amid a cacophony of employment headlines, news stories, and classified ads from the last 100 years, the hands of Black women, past and present, wipe up American flags spilling from beer cans. A meditation on the undervalued labor of Black women in the U.S., who clean up messes not of their own making.

christinatapper.com



In Lockstep, 2018,
Acrylic, gouache and stamps on paper, 18" x 24"

TANIA TAUBES

The Goals of 'Equality, Liberty and the Pursuit of Happiness' whose 250th birthdate we are about to celebrate have been fulfilled only for a few, instead of the many.

taniataubes.com



Journey with Beautiful Intention and Strength, 2025,
Acrylic on canvas, 24" x 48"

APRIL TSOSIE

Journey with Beautiful Intention and Strength explores the universal concept of personal progress, symbolically represented by the horse—a historical and cultural vehicle for movement across the world. This work utilizes traditional Indigenous symbolism to narrate a journey that transcends physical environments and social status. It serves as a reminder that our personal paths, experiences, and the directions we assume are larger than our immediate surroundings, inviting viewers from all cultures to relate to the shared human experience of being on a path.

IG: @tsosie977



Deforestation Tango, 2026, Silverpoint, gouache, watercolor and ink on paper, mounted on panel, 26" x 20"

LINDA VIGDOR

America is unique for its diverse natural beauty – our trees, grand rivers and waterways, mountains, birds, and more. However, our obsession with often questionable ideas about progress is destroying much of this beauty. Deforestation is one of those activities, leaving us with the question, what will we preserve after 250 years?

lindavigdor.com



Storm King of the Hudson, 2026, Oil on panel, 9" x 12"

JE WEE

America will always be turbulent, but one can only strive to protect its unalienable rights, and to be innovative as it has done for the past 250 years. Although a young country, its origin is as old as any other nation. And that is exactly what inspired the painters that began the first American Art Movement called The Hudson River School, inspired by the natural beauty of the American landscape. As I stand and paint the natural beauty that surrounds where the Hudson River runs through today, I can't help but envision a better and more beautiful America than yesterday.

IG: @jesoundkeepers



FEATURED ARTISTS

GLORIA ADAMS | JENNIFER AHN | ANDREA ARROYO | Yael BEN-ZION
MIGGY BUCK | PETER BULOW | OSCAR CABALLERO | CATHLEEN CAMPBELL
JASMINE CARSKY | GWENDOLEN CATES | LEN CICIO
J GREGORY COUTINHO | ALISON CUOMO | VALERIE DE LEÓN | ROSE DELER
JEFF ELLIOT | PATRICIA ESPINOSA | FELIPE GALINDO
KAT GOOCH-BREAULT | WILHELMINA GRANT-COOPER | ANTHONY GUZMAN
JOSEFINA HERNANDEZ | VALENTINA BARDAVID HOECKER | IOULEX
JULIA JUSTO | ANDREA KORNBLUTH | GLENN LIEBERMAN
TRICIA MCLAUGHLIN | EDWARD MCTIERNAN | ROSA NAPARSTEK
LAUREN ORCHOWSKI | JOHEL PEREIRA | JAN POSVAR | LIZ RITTER
JASMINE SANCHEZ | TOM SANFORD | DIANA SCHMERTZ
ELIZABETH STARČEVIĆ | JANET STEWART | YASUYO TANAKA
CHRISTINA M TAPPER | TANIA TAUBES | APRIL TSOSIE | LINDA VIGDOR | JE WEE

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