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Anti-fracking activist-artist Alice Zinnes dreams in billowy clouded colors, soft on the inside, darkly-lined along its edges, and filled, equally, with the emotions of hope and fear as her guide posts.

Now, Zinnes wouldn't be the first creative to lead with environmentalism at the heart of their work. Walt Whitman. Georgia O'Keeffe. Ansel Adams. Each speak to nature's various causalities in differing degrees of heat and chill measuring their tempered aesthetics. Zinnes' abstractions exist with a looming spirit – or spirituality – as their centerpiece, something designed, perhaps, to shoo away negative vibrations, whether they are direct and formed in bedrock, or within the more transactional aspects of pressurized liquid.

After years of basing her work in the skies, shade and scares of rural northeastern Pennsylvania – “a landscape in my bones and blood” – Zinnes' latest language is far more allegorical, yet no less plagued or placid: the ancient world of myth and poetry. Here, Zinnes' newest watercolor works, steeped in the grand scale of The Ramayana, of Metamorphosis, and of The Golden Ass, have a similar quiet storminess to her earliest works, and yet, they're richer and fuller – as if somehow, the present era of how man treats nature has drained all the nuance and joy from the narrative. With that, and viewed in reverse, Zinnes' cloudy tales are a truly potent warning sign.

Pictured:

Alice Zinnes

It Changed Everything  
watercolor on archival paper  
11¼ x 7⅞ in

If It Were Only So  
watercolor on archival paper  
7½ x 10 in

Somewhere  
watercolor on archival paper  
7½ x 11 in

Cry from Within Without  
Watercolor on archival paper  
7½ x 11¼ in

Memory Became Another  
watercolor on archival paper  
5½ x 7½ in

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