

Women Artists Making Their Mark – O’Hanlon Online Gallery Show August 2022

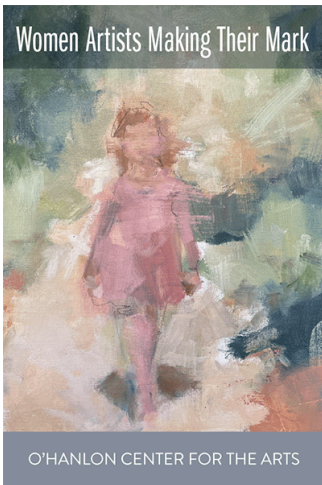


image: Sandra Rubin. Design: JFT



616 Throckmorton Ave,
Mill Valley CA 94941
(415) 388-4331
office@ohanloncenter.org

ABOUT THIS EXHIBIT

Continuing our 15th annual show devoted to women artists, **O’Hanlon Center for the Arts** is committed to amplifying the creative vision of today’s women artists across the globe and helping to bring more gender equity to the world of art.

Women Artists Making Their Mark 2022 is dedicated to living working artists known and yet to be discovered: women artists making their mark and changing the landscape of contemporary art.

Extra Special Thanks to Jurors
Donna Seager and Suzanne Gray
Seager Gray Gallery seagergray.com

SHOW CREDITS

Erma Murphy, *Executive Director*
Jeremy Thornton, *Curator*
Suz Lipman, *Poetry*
Dr. Peller Marion, *Artist Roundtable Facilitator*
Kellan Christopher, *Program, Website support*
Thanks to the OHCA Exhibition Committee

SALES

Your purchase of works for sale supports both the Artist and O’Hanlon Center for the Arts!

Please email office@ohanloncenter.org if you would like to make a purchase. We will connect you with the artist and help make arrangements.

Exhibit sponsored by Margery Kreitman,
in honor of 3 Girls Theatre

3GirlsTheatre Company develops, promotes and presents
new plays by women playwrights. www.3girlstheatre.org



Chris Adessa
Fill Me Up

Oil on panel
12 x 12 x 2 in. \$950

In my Everyday Sacred series I celebrate the extraordinary in the ordinary. I think of it as painting a portrait of a commonplace object: a light bulb, a paintbrush, a pile of books, a water faucet ... in a finely nuanced monochrome palette. They speak volumes quietly.

Fill Me Up is an open invitation to the viewer to fill up with their wants, needs and dreams.



Tricia Alexander
African Mother in a Yellow Dress

Oil on canvas
24 x 24 x 2 in. NFS

One of my African Mother series

I paint images of the sublime in life. Art speaks to the human spirit, and I want to express in my work what is bright and promising in human potential. Art has the power to convey our shared humanity.

Although I have created many landscapes and still life paintings, as well as some surrealist pieces, my favorite subject is the human being and my specialty is portraiture. This may stem from my previous career as a psychologist, trying to read the inner life of a person from body language and facial expression, in addition to whatever an individual is willing to disclose verbally based on that person’s self-awareness.



Linda Anderson
Finding Comfort

Fabric fiber art
48 x 40 in. NFS

Knowing that so many children around the world are deprived of the kind of childhood that many of us take for granted, my heart was painfully drawn to the faces and gestures these boys shared with each other as they worked in the brick yard.

Storytelling is my fabric of life. After years of teaching art and working as a psychotherapist, in 2008, after seeing my first art quilt, I found my calling. Inspired by my world travels, I consider myself a teller of stories expressed through my work as a fine artist. Using media that integrates my two creative loves -- painting and sewing -- I narrate with paint, fabric and thread to create "chapters" of stitched, textured, visually impactful fine art quilts. The "thread" that connects my work is the universality of the human experience I observe in the world around me that quietly connects our humanity: love, grief, family, community, solitude, joy, sorrow, pride, aspirations, and repose but to name a few.



Alexandra Bailliere
Utopia

Oil on canvas
36 x 30 x 2 in. \$1200

This painting, Utopia, was inspired by neighbors' gardens I observed during long walks in the spring of 2020.

I am a visual artist who works in Sausalito, CA. I also teach painting in continuing education at College of Marin and City College SF. My painting inspiration derives from my interpretation of the world around me. Sometimes I paint from direct observation, other times I paint from photographs I capture of a place. Through my paintings, I use color temperature to convey not just the visual aspects of a scene, but also how it might have felt, the time of day, the fragrances and the sense of place. Can I communicate how a place entranced me or made me feel? Painting is my way of trying to convey the beauty I see and experience to others.



Marsha Balian
On the Porch with Fido

Mixed media
10 x 10 x 1.5 in. \$400

Mixed media: acrylic paint, found papers, found photo and oil paint on cradled wood panel

I can't always dissect, with any accuracy, what my work is about. I can say that it suggests, rather than tells, a narrative. Not a single story, but an aggregate of hundreds of stories. We tell ourselves stories and we tell others stories. They aren't always the same. We spool the threads of memories in multiple directions, sometimes going backwards, at other times untangling the knots that form around pain or trauma. And sometimes, we take those spooled memories and create something new. Not necessarily shiny, or eye-catching even but something that captures or evokes another story in the mind of the viewer. That interaction between the artist, the art and the viewer can be the antidote to what can feel like the endless challenges of the world today.



Virginia Birkhead
Lady of the House

Digital Photograph
8 x 10 in. \$400

After 25 years of practicing law I closed up shop and enrolled in school at the Hite Art Institute at the University of Louisville to study photography. I have always been a photography enthusiast and entered art school hoping to learn new skills and hone the ones I already had. During my studies I have discovered that I enjoy taking environmental portraits which are portraits taken in a setting that tells something about the subject. I have also discovered that I very much like taking candid. I love that photography allows me to get to know all kinds of people and then make art that shows something of what makes them the individual they are. Some of what I consider to be my best work captures precious moments, those that if not captured by my camera would have passed unnoticed.



Cara Brewer
Circle of Life: Spirit Bones

Pigment print
20 x 13 x 1 in. \$250

Dead wood in Colorado's Mesa Verde shelters the spirit animals.

Capturing beauty of landscapes that others may not otherwise be drawn to is what I am passionate about. What others perceive as boring, I perceive as breathable. What others perceive as lonely, I perceive as home. I am drawn to wide open spaces, and want nothing more than to have permission to walk into those spaces as far as my legs will carry me and my camera. I am in constant fear of our landscapes being sold to developers, thus disappearing. I just want to share what is truly important to the soul, and that (to me) is nature.



Servane Briand
Losing North

Screenprinting
17 x 15 in. \$375

"Losing North" was inspired by a book by French/Canadian writer Nancy Huston. She lives in France where she moved when she was 20 and she describes perfectly the feeling of in-betweenness and the fascinating aspects and complexities of navigating several cultural identities.

A French native, Servane first came to California in 1985. She has lived in San Francisco, Paris, and Palo Alto. She worked in various fields and made a radical move from high tech to printmaking and book arts in 2006. She is currently an artist in residence at Cubberley Artist Studio Program in Palo Alto. Her books and prints may be an attempt to gently the information overload and make a pause in time, while she welcomes the wealth of data and ideas that are today's constant source of inspiration.



Sharon Brown
The Joneses

Oil on canvas
48 x 38 x 1 in. \$4500

A man and a woman holding hands

I come from a long line of psychiatrists, liberals, and strong minded women who inspired me from an early age to draw and to paint faces that reveal inner richness or malignity or, in some cases, emptiness. I am fascinated by what home photographers inadvertently catch: images that are casual and non-reverential, the subjects captured without their masks on, the scene not lit or staged. My preferred media are oil paint and watercolor. The results are situations, faces, and places that resonate with viewers, reminding them of the life they really led instead of the stories they created about their pasts.



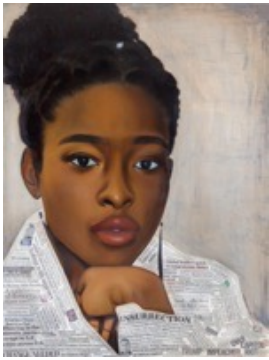
Amy Bumpus
Decline Denial

Paper
24 x 24 x 1.5 in. NFS

Decline Denial speaks to the human role in climate change. What is our "poof point"? When is the moment that we act with a determination to be a part of a solution for ourselves and our fellow beings so we don't become part of an extinction story. The medium is hand cut paper.

My creative process manifests from an interest in cultural anthropology and our place in Earth's evolution. We are in a time of extreme change from the climate crisis to acknowledgement of racial disparity, political movements, global responsibility, women's right to autonomy; the list keeps getting longer. I tap into human nature tendencies with the hope that we have a wide enough imagination to be part of a solution. The questions I seek answers to are what do we want our role to be and how do we want to affect the story?

I create my images by drawing with paper. I keep my work graphic and simple with a straightforward message.



Lark Calderon-Gomez
Portrait of Amanda Gorman

Oil and Collage on Wood Panel
48 x 36 x 2 in. \$5000

This painting of Amanda Gorman was created using newspaper articles from the 2020 Election until the 2021 Presidential Inauguration, to document the moment I first discovered this talented poet. It was at the inauguration that she read her famous poem, "The Hill We Climb."

Lark Calderon-Gomez was born and raised in California where she fell in love with oil painting when she was eight. Her mother, a gifted artist, started teaching her at that time. She went on to work in animation for award-winning MetroLight Studios in LA. She worked under award-winning digital effects artist, Mark A. Lasoff. They worked in the 2D division called, MetroCel, where Lark painted cels on Ren & Stimpy and Beavis & Butthead, respectively.

Being kind of a news junkie, news would often come to her for subject matter. From Afghani orphans of war, the genocide of the Ethnic Albanians under Milosevic, to the tsunami orphans. The stories were so heartbreaking she had to paint them, to process and deal with them. She feels this will continue through out her life.



Lark Calderon-Gomez
I Love You More Than My Own Skin
(Portrait of Frida Kahlo)

Oil & Collage on Wood Panel
15 x 11 x 4.5 in. \$1500

"I Love You More Than My Own Skin" was a quote from our beloved Frida Kahlo. Frida was a talented painter who had a very painful life, in every aspect. But she overcame her hardships to see her success, late in life. I find her an inspiration and will continue to paint her.

(Artist bio noted in piece above)



Kimberly Chapman
Asylum Series: Bird Women

Porcelain, glaze
19 x 5 x 5 in. NFS

These Asylum Series: Bird Women patients makes use of the caged canaries left in their charge. One woman consumes her bird, the other wears hers like a wet washcloth to cool her fever while the third fashions hers into a crown. Reason dissolves without human interaction.

My work sheds light on dark topics – specifically what women endure. I research past and present offenses and find creative ways to say: "This really happened and is still happening today."

Due to the natural beauty of the clay's whiteness, color is often excluded. Touches of shiny clear glaze or gold luster are used sparingly. Surfaces are stretched, cracked and purposefully misshaped. Other surfaces mimic thick, indulgent cake frosting topped off with touches of molten gold.

Most recent work centers on the reasons why women were sent to mental asylums and the botched diagnosis and treatments they endured. This rich topic has yielded a collection of porcelain sculptures including gold masked women in straight jackets, figures melting into their bed sheets, championship trophies to male medical misogyny and a cabinet 86 patient toothbrushes.

My process is research heavy. The sculptures make themselves. They serve as a reminder that silence is the soundtrack of repression.



Bobbye Cochran
On Blue

Flashe, acrylic on paper
16 x 20 x 0.25 in. \$1050

I enjoy creating expressionist portraits with broad wet-on-wet brushstrokes and using a high contrast palette.

This portrait looks to portray optimism, confidence and a visual emotion for the viewer to figure out. I embrace the unexpected and allow the process to unfold organically.

"My work is focused on impressionistic portraits and landscapes using bold, gestural mark making. I work in oil, acrylics and Flashe. My design and advertising career definitely influenced my fine artwork, as evidenced by my love of high-contrast palettes and the finely calibrated balance of linear forms with atmospheric elements which I am naturally attracted to. I strive for the work to deliver an immediate visual and emotional impact, but also an organic richness, unfolding over time in its depth and color."



Linda Colnett
Ghost Trees Combo 10

Original Ltd edition of 10
digital print on archival paper
24 x 20 in. \$450

"Ghost Trees Combo 10" began with a photo of shadows on the beautiful bark of a large Cypress tree which I admire on my daily walks in the Presidio. Through the process of altering the photo into five different images, it emerged as the background to the Ghost Trees.

My art has long been inspired by nature, and in particular trees. A recurring theme in my work involves the paradox of the many benefits humans derive from trees - oxygen, shelter, food, clothing, medicines, fuel and other materials such as paper to preserve our thoughts for eternity- versus the devastating impact of deforestation around the world.



Patricia Constantine
Invisible Woman

Mixed
72 x 45 x 4 in. \$2000

Large figure with border collie focused on feminist issues.

I am a native Floridian. I grew up in the 50's in St. Petersburg, Florida very close to Sarasota the winter home of the Ringling Brothers Barnum and Bailey Circus. The 50's in Florida were the beginning of tourism in the sunshine state. The world of carnivals and freak shows played a huge role in my childhood and my memories. I revisit those memories using a feminist lens. I use the freak show as a signifier for the abject body and a way of examining otherness. My work presents an edgy and disturbing world of gaffs, fakes and unique people.



Jane Corich
Dynasty

Oil Stick
36 x 72 x 1.5 in. \$3300

This painting is very personal to me. Dynasty tells the story of the stressors I endured as I experienced with my young adult son a period of having to have 2 heart valve operations within a year. We had known since he was a baby that an operation to repair his heart valve would happen one day but we couldn't imagine that it would have to happen twice within the year. This painting was created during the period between the 2 procedures. Watching and supporting him through this point in time was very confusing and difficult for the whole family. Painting helped me handle the stress and in my imagination my way of making things right for him. He is fine now and he is my dynasty.



Joan Cox
*Love is Everything
They Said it Would Be*

Oil on canvas
48 x 60 in. \$4000

Joan Cox (born 1969) is a figurative painter who focuses on intimacy and family relationships in the lesbian community. Images of female couples in both painting and photography have been repressed, hidden, or explained as erotic material for the male gaze. Working in large-scale figurative painting, Cox seeks to portray dynamic, complex, sensual, sexual, and loving relationships between women—normalizing them. Paintings of women in intimate settings celebrate the female gaze while they intentionally subvert the male gaze by having the two engaged with each other and not reclining sleepily for viewers' consumption. Often Cox paints one of the figures as androgynous, as if challenging viewers to recognize that these are lesbians, and not heterosexual couples.

Because the lesbian perspective has been denied for so long in painting, Cox's socially relevant paintings open up that dialogue through a complex investigation of cultural norms, sexual identity, and body politics.



Rachel Davis
Laura

Acrylic
10 x 10 x 1.5 in. \$400

A woman of a certain age, fearless and out there. She refuses to pretend time is the enemy, dares the viewer to look away

Long before being an artist even occurred to me, I've been drawn to images of exuberant, charismatic women. Women who know their power and relish it, who enjoy their bodies, delight in speaking their minds. All of my representational work celebrating women has been about answering the question asked in silly sing-song jest around my childhood dinner table when my mom had a lot to say: "Esther, you wanna shut up?" The answer is a resounding, "No. Esther doesn't wanna shut up." Esther and the rest of us want our voices heard. Loud and clear. Raw. Energetic. Fun. Furious. Passionate. Welcome to EXUBERANCE. Women taking up space with joy, attitude and no apology.



Sue de Vanny
Bordering Extinction

Textiles
36 x 36 x 0.25 in. \$5000

Bordering Extinction is the diminishing Rhinoceros. These are the White Rhinos and only four types now exist and all are critically endangered. I feel quite passionate that with more help we can turn the rhinos on the bridge around and bring them back to substantial numbers.



Joanna Demarsico
Urban Spring

Mixed Media
30 x 30 x 1.5 in. \$700

I am an emerging, mixed media, abstract artist from Southern California. I work on paper, canvas and wood panels; and use acrylics, collage, pencils, oils and pastels. My modern, urban abstract compositions are broad in subject and influenced by global events, music, and travels. In addition to paint on panel, I often use collaged text and images to develop geometric shapes, texture, and line. My intention is to use these techniques to create an engaging design for the viewer. My pieces tend to be high contrast and loud. As an introverted person, this is my way of getting people to see me.



Mika Denny
Things Left Unseen

Pan Pastel and Charcoal Pencil
on toned paper
31 x 26 x 2 in. \$5200

This image speaks to the feeling that you can't unsee the horrors of war. You want to wipe them from your memory. Even so, the things left unseen will also haunt you.

I can't remember a time when I didn't love to draw. It's in my soul. I am especially drawn to creating portraits that show emotion and capture interesting light. I gravitate to drawing on toned paper, It gives a richness to my portraits and allows me to push the darks and pull the lights as I create the drawing. My work leans toward realism but when I am up close creating the work it feels abstract to me. All these small shapes, lines and scribbles together make my portraits come to life... and yet I don't want them to look hyper realistic. I want the viewer to know it's art and not a photo. I like to represent diversity in my art and seek subjects that are unique and represent all facets of humankind.



Natasha Dikareva
Protect Our Skies

Stoneware, stains, glazes
21 x 14 x 13 in. \$3200

This work has been completed in the beginning of war in Ukraine. It asks to write to your senators: before it is too late, shelter Ukrainian sky, Ukrainians will take care of the rest.

Each of my sculptures emerges from the quiet interior, each one with a unique missive. During the pandemic we moved to the woods of the East Coast. This move inspired a series of mythological creatures who live on top of tall trees and see the imminent changes on the horizon as opportunities for future spiritual growth. Then, on the 24th of February, Russia brutally invaded my motherland and my work shifted dramatically. My sculptures became punctured with holes, as if they too got shelled by bombs and propaganda. The color choices and textures of my sculptures also reflect these dark times we live in. We are in the moment of an unimaginable future. It seems we still have more of these excruciating experiences to go through before approaching the age of peace and creativity. As an eternal optimist I believe deeply in the goodness of people everywhere. We are the Earth's consciousness and it is up to us to steer the future in the proper direction!



Melinda diSessa
By Our Throats: Lace

Oil sticks, photo transfer
48 x 24 x 0.75 in. \$1500

After the leaked SCOTUS decision revoking Roe, I began a new series "By Our Throats." Born in anger, this series shows various women—from classical portraits to contemporary photos—with extended necks revealing the many, many ways women have been controlled, limited, and demeaned throughout history.



Faye Dorman
The Future

Oil
12 x 12 x 1 in. \$350

As a therapist sitting in a room seeing the myriad of emotion that crosses peoples faces portrait always spoken to me. Interestingly enough landscape can also evoke the same emotion.

Painting portrait and landscape in oil is my main form of art.



Christiana Ferroggiaro
Weather Pattern (1)

Graphite and Watercolor on Paper
14 x 17 in. \$400

Christiana Ferroggiaro uses traditional oil painting and mark-making drawing techniques to explore themes of loneliness and isolation, including modern displacement in society, group migration and relocation, and singularity within a crowd.

She has a Master of Fine Arts in Painting and Drawing from the California College of the Arts, and lives and works in Mill Valley, California.



Susan Friedman
Pepe and Alison

Photography
20 x 16 x 1 in. \$300

The Edge of Forever series brings me back to where I began as a photographer working with women many years ago. For me there is a spiritual essence in each of my subjects and the challenge is to meld my love of animals, strong women, and the landscape with my own personal narrative. For over 20 years I have lived in the country. There is a precariousness of life out here, an animal spirit, one cannot help but engage with-the fantasy and mystery of the land.



Laura Gajewski
Port Hope Road

Mixed media charcoal drawing
on hydrostone panel
14 x 18 x 0.25 in. NFS

My intent with this work is to provoke thoughts of these subjects as witnesses to life, surviving as aging shells wrapped around the passage of time. These drawings reflect the idea of discovering the "life" in the spaces we inhabit, even when human life has moved on.



Elizabeth Geisler
Rallentando

Acrylic on canvas
48 x 48 x 1.5 in. NFS

I am intrigued by the intricate patterns on the water surface and how they can convey both movement and stillness. In some cases, it seems as if these reflections create an alternate reality to what we see on land or in the sky. However, beneath the surface, there is a psychological element to why I am drawn to paint water. For me, water represents life, as we cannot survive without it, and it literally flows through all of us. It is a constant that connects us to each other. In these tumultuous times, I find painting the intricate reflection patterns to be a meditative and sometimes, cathartic process. I focus on highlighting the beauty of the abstract composition nature provides, while conjuring the almost musical rhythm of the water and its restorative properties.



Vicki Gunter
*Soft Hands - Interpreting Jeanie
Ngo's poem of the same name*

Clay, Underglaze/Glaze, Needles/
Thread, Faux Stamen, Sequins
23.5 x 9.5 x 6 in. \$2314

I was was invited to illustrate J. Ngo's poem, Soft Hands, about her mother's survival of the My Lai massacre in Vietnam. I joined millions in protest. Her mother & I both worked as seamstresses in our 20's. We all need to receive & provide love, safety & shelter.

I love turning clay to stone. I feel an urgency to create art in this revolutionary time & value clay's infinite potential- mirroring our own.

Inspired by its no-waste complexity, nature is my source & anchor, in wild places & at home in East Oakland. I research each piece in the field, online & in my sketchbook before working. I sculpt each piece using slab, solid, wheel or coil techniques. I paint with underglazes, stains & love the process of finishing with beeswax as well as glazes.

I enjoy luring the curious viewer in with beauty to confront challenging issues.



Vicki Gunter
Trading Places?
 - Canary & Elephant Series

Clay, pipe fittings, steel mesh,
 copper tube, acrylic glass
 15.5 x 10 x 5.5 in. \$2350

A clay replica of resuscitation cages used by some coal miners until 1987. Humanity inside: woman, man and child, made of smoldering coal. The canary atop an oxygen tank warns us we may be canaries-in-the-coal-mine without peaceful revolutionary change to remove the profiting elephants-in-the-room.

Clay has a memory and records all the ways you held it in your hands. Earth has a memory & responds to our manipulations. My work in clay draws from the knowledge that everything...us, our food, home, clothes, tools, toys all come from the 'clay' of the earth. My hope is, that we will seek solutions in nature-based knowledge to grow, gather, love and consume with justice for all. Leaving the smallest fingerprint.



Claudia Hollister
Spring Blooms

Cyanotype print on Sekishu paper
 10 x 8 in. \$320

This cyanotype print was photographed in my studio using an iPhone. printed from a negative, placed on sensitized Sekishu paper under glass in the sun. Once the exposure is complete, it is washed out in water leaving a positive image. From my third year documenting the seasonal blooms in my garden.

My process consists of alchemy, nature, technology, artistic license and timing. The current cyanotype prints, continue to bring a new perspective, as I expand my interest into creating still life compositions with garden flowers. The prints document the cycle of seasonal blooms in a uniquely beautiful and sometimes mysterious format. The shades of blue and soft white lend the images to feel both contemporary and vintage at the same time.



France Israel
Angolan girl with calabash

Acrylic on canvas
 20 x 16 x 0.625 in. \$2000

Painted from a photograph taken in Angola while visiting the Ovahimba tribe.

In my second year of art exploration, I have moved from acrylics to oil paints with no formal art classes. I am still very much drawn to portraiture and children in particular though more recently I was commissioned to paint a portrait of Bob Marley and that has spearheaded an interest in painting musicians, past and present. My focus is always to try to capture the essence of my subject, the depth of an expression, starting with the eyes.



Hiba Jameel
I Really Don't Care, Do U?

Acrylic on Canvas
 48 x 60 x 1.5 in. \$10000

In the wake of the zero-tolerance policy, I drew a parallel between the tyranny I endured as a child under Saddam's regime and the implications endured by the immigrants under Trump's regime.

In the year of 1991, I was about Eight years old living in Baghdad, despite the bombs it was always interesting to me to use the shrapnel the next morning as a giant chalk-like charcoal stick. I drew the war scenes I saw from the window the night before on the neighbors' walls. War is patriarchy, a notion that influenced nations and tore families apart.

I was mostly moved by Jawad Saleem, looking up to his creation of the Monument of Freedom which celebrated the people who liberated themselves from the patriarchy. The conversation I had with my inner child became more intense, colors were flooding the canvas and brining memories up to the surface vividly and vicariously. Together we created interactive art events encouraging others to heal through the arts, we painted about injustice when children were locked up in cages on the southern borders in the US.

My work now is focused on charcoal, pencil, graphite, oil, acrylic and powdered charcoal.



Sherry Karver
Convergence of Earth and Sky

Photo images, Puzzle Pieces, Oil, Text, Resin on wood panel
28 x 27 x 2 in. \$6800

This is a new series called "Missing Pieces of the Puzzle". Especially since Covid began, people have felt things missing from their lives, and from the world in general, that we had previously taken for granted: missing seeing family and friends, traveling, eating in restaurants, going to museums and theaters, etc. This concept inspired me to have my photo images made into jig saw puzzles, and to purposely leave out pieces when putting them together. I paint the negative spaces with a solid color oil paint, which allows the viewer to 'enter' the work, and to realize that some missing pieces might never be found. We need to find acceptance that not everything can be resolved, and maybe the missing fragments open space for something new to enter the picture.



Kate Knudsen
Falling gracefully to pieces

Acrylic paint, gauze fabric, metal parts, gold wire, varnish
28 x 28 x 1.5 in. \$3500

Painting is composed of four 14 x 14 wood panels. Individual paintings can be turned, flipped to create alternate compositions.

"gracefully falling to pieces," what can I say. After the recent passing of my daughter, I find myself in my studio, painting mannequins (lifeless bodies) with wings and birds in cosmic settings. Looking for healing, searching for clarity through my hands, my heart, my paintbrushes.



Stephanie Kolpy
16TH FROM THE FOOL

Drypoint, Monoprint with Watercolor ink on BFK
30 x 22 in. \$2800

Kolpy's current work draws a symbolic parallel between visual interpretations of apocalyptic mythoi and the Holocene extinction, the ongoing sixth great extinction event, where ancient species are dying off in masses due to climate change as a result of human activity.

The visual iconography is apocalyptic; the overarching theme of apocalypse (from the Greek word apokalypsis, meaning 'to reveal'), has driven Kolpy to more clearly articulate a perspective of the future and what it will 'reveal' to us.



Judi Krew
Cape-kin

Lunch napkins, thread, buttons, muslin, sharpie
72 x 36 x 36 in. \$3000

Cape-kin is garment number 7 of this genre. I call this the Daily Doodle Diary series. Over time, as the paper ages and is exposed to light, it begins to change color which I think enhances the overall character. These daily napkins are a form of communication with my husband, recording our life.

This ongoing wearable art series, Hoard Couture™, uses clothing design to creatively display a collection of items, explore contemporary social issues or work with unconventional materials as textiles. I embrace the mantra of reuse, repurpose, reconsider and reimagine to guide the overall concept of each piece. Many questions are asked before a garment begins to take shape and hardly ever does a piece turn out as expected due to issues with weight, attachment, material or purpose. How can a sensitive social issue current to our times best be presented so as to start a conversation without making a personal judgement? How can delicate items attach together so as not to damage the material or its essence yet still highlight a collection? How can one wear a garment on the runway taking into consideration mobility and conditions of the staging? These are only some of the challenges I face when deciding what to create.



Barbara Kuzara
Arrival of Change

Monotype-Mixed Media
15 x 12 in. \$435

My artwork is an interpretation of what struck me, the "necessary". I have strived to create work that is not an image of what was in front of me, but rather how it made me feel or something I remember about the experience. What is "necessary" to me is translating that feeling or memory into something that will strike the viewer with some emotion or memory of their own. With abstract art, the content of the art isn't there until the viewer puts it there through their interpretation of it.

There is a mystery which has been created with abstract art



Rebecca Lazinger
Silent No More
(Self Portrait)

Oil on canvas
24 x 18 x 0.25 in. NFS

I am a representational painter, self-taught and deeply committed to art activism and health advocacy. I started drawing as a child and favored realism; attracted to still life and self examination (i.e. many drawings of my own hands.) As an adult, I started oil painting to expand my voice with more color, texture and scale. My painting motivation stems from life-changing personal experiences.

As a 9/11 WTC survivor, who then struggled in an abusive relationship, I was once hopeless. With treatment and support to address PTSD symptoms, I gained control over my life again. I continue to communicate and heal through painting. My hope is that my art, and personal/creative approach will resonate with trauma survivors and art lovers alike. Reflection, resilience and hope are critical factors in my artistic development and exploration.



Stacy Leeman
Self Portrait P37

Oil on wood panel
12 x 12 in. \$650

For me, abstraction is the attempt to find new ways to explore ideas and stories. My art emerges out of a narrative; but I don't believe in stories that are simple and straightforward. The more I seek the narrative, the more paradoxical and complicated it becomes. As these narratives are put into paint, I am forced to be still and consider color, line, composition and texture, and contemplate each mark as it impacts the work as a whole.

Abstract art should not be feared. Consider this: In the natural world we see organizations and patterns that create structure -- a pattern of lines in a forest or the repetition of the colors of different flowers or leaves. In my abstract paintings I create order through repetition and motion to unify my works. I begin with a structure or symbols to guide my painting but eventually I move beyond that and create a work that is organized by my responses to what is happening on the surface of the piece.



Irina Makovskaya
Mother Nature

Oil on Canvas
30 x 40 x 2 in. \$5000

This composition lacks harmony - clear sky, no clouds, no birds, just empty space occupying 1/3 of this painting. In contrast, we see a very busy remaining part. The model's hair is blending into this landscape, perhaps it should be green! This work is not about harmony, it's raw, bold and true.

For as long as I can remember, art was my passion. I graduated Children's School of Art in 2000, where I learned the basics of drawing and painting, and have been working on mastering my skills and reflecting through art my philosophy. My work is mind provoking. It is not the pleasure to the viewer's eye that I seek. I want them to battle, to think, to wonder. I carefully choose my project; think about message I want to send to the public. Sometimes the ideas come to me in my dreams. Portraits have always been my passion. I enjoy working in both mediums: charcoal and oil.



Laura Malone
Camille With Veil

Oil on Linen
48 x 48 x 1.75 in. NFS

Camille with Veil is part of the Veil series, which explores what it is to be a body with all our vulnerability and complexity. Abstractions fracture representation just as sensations and emotions disrupt each moment with new experience. Gestural marks capture a felt sense & evoke physical empathy.



Lib Mason
*I'm not the only girl.
They're are many girls like me*

Oil on a Canvas mounted to Panel
36 x 36 x 1 in. \$10000

This is my painting about an interview I heard on TV about a little girl in Russia talking about telling the truth on what was really happening in Ukraine. The reporter was shocked she was so bold. Her quote inspired my painting.

I am a career artist that is now teaching herself how to paint in the classical style. My art was in commercial illustration, so that was fast and furious, then product brand licensing where I created "Artist Brand Licensing" for large companies globally.

I retired early 6 years ago and have been teaching myself how to "really paint" the realism that I would like to portray. All my paintings are allegorical with hidden contemporary messages, hopefully in a beautiful image.

My main focus is socio-political themes, trying not to appear too overt.



Deanne McKeown
Neither Fish Nor Fowl

Bronze Sculpture
15.5 x 15 x 10 in. \$3480

Deanne's work is generally classified as wildlife art, although she utilizes her subjects as metaphors for human thought and culture, often bringing them to life through the lens of folklore, whimsy or political/social satire.

Her work is widely represented in private collections, both here and abroad. She has received numerous awards in juried shows and is represented in the permanent collections of several museums. She is a member of Artists in Arizona, The National Sculpture Society and a Signature Member of both Women Artists of the West and American Women Artists.



Nance Miller
Tea Tags

Mixed media
12 x 12 x 1.5 in. \$750

Drinking tea is a tradition that's said to date back to 2737 BCE, when, according to legend, Chinese emperor Shennong found his hot water was greatly improved when a dried leaf fell from a plant into his cup. Since then, tea drinking has spread around the world, its recipes and preparations evolving along the way.

I am drawing upon this deep cultural lineage of connection to others through sharing tea by creating art and conversion through used teabags. Each bag is dried, carefully opened and cleaned out, flattened and hand-stitched together, then preserved in beeswax. I often use either the thread collected from from the tea bags themselves or red thread which also symbolizes connection, not only to each other, but also to our ancestors.



Cindy Miracle
Geologic Timing

Ink on paper with chine collé
16 x 23 in. \$950

My earliest memories are of making art and wanting to be an artist. I am inspired by various life experiences and perceptions, some simple and some profound.

I continue to search for new ways to express my thoughts visually, experimenting with various techniques and mediums. I strive to create work that engages the viewer with a starting point and then continue on his or her own personal path of interpretation. I like working in layers, and find painting and printmaking are especially conducive to my process.

Additional influences and passions are Music (especially Opera) and meeting other artists. I enjoy sharing and seeing work that other artists create.



Yazmin Moktan
Working Mama

Oil on Canvas
36 x 48 x 1 in. \$9500

This body of work features women engaging in leisurely, restful moments. Through these depictions of rest, I am challenging invasive capitalistic work ideals. The inclusion of the animal companion is a subversion of patriarchal ideals regarding motherhood and domesticity. This work is in direct response to the current state of the world, in which disastrous political and environmental events aren't allowed their proper weight thanks to consumerism, media culture, and the sheer exhaustion brought upon by capitalistic demands for labor.

These paintings are a reclamation of private spaces, moments, and relationships. They are meant to represent the everyday woman. I take care to elevate my subjects; painting them with tenderness, femininity and aesthetic appeal while rejecting overt objectification. It feels like a cathartic breakthrough to be able to represent women, specifically brown women, in this manner - in defiance, engaging in loving moments with their companions, free of labor.



Marjorie Moskowitz
Queen Anne's Lace II

Oil
48 x 36 x 2 in. NFS

My paintings examine mark making, the nuances of color and light in nature, involving the close observation of aspects of landscape and the amplification of these images. They magnify a moment in time, and in nature, when plants are at the peak of their reproductive cycle and are fully asserting their seductive beauty/perfection/ splendor/ripeness. The focus has been on select blooms to show the importance of their smallest components.



Charlotte Newman
The Supreme Court 2022

Mixed
102 x 16 x 4 in. \$45

This piece, \$45 worth of black heavy duty hangers anybody can get, follows the tradition of easily accessible protest art. The nine black hangers, the familiar instrument of illegal abortions, represent the nine justices of a Supreme Court decision to restrict access to reproductive health care.



Heather Olsen
Woman in White

Oil on canvas
14 x 11 x 0.25 in. \$550

As an artist, I strive to create beautiful paintings that both accurately and expressively display the splendor of the world around us. I paint whatever speaks to me. This can be anything from a tangible object to an abstract idea. For example, sometimes I'm inspired by the perfect tomato from the garden or my cat sleeping on the bed; and other times it's something I dreamt or an experience I had. However, my absolute favorite things to paint are animal and human portraits. I enjoy portraiture as I am able to bring someone to life and capture their true essence through the painted image. I believe that eyes are windows to the soul, and much expression lies within the face. My goal is not simply to replicate what I see, but use expressive brushstrokes, careful color choices, and dramatic value shifts to convey a feeling. Using this visual medium, I aim to express the love and beauty of the world around me.



Margo Palmer
Besties

Acrylic mixed media
36 x 24 x 2 in. \$2000

Best friends. My autistic granddaughter loved wearing wigs.

Composition, design and color are my muses. I relate these elements to everything I see. They become inspiration and they may provoke the viewer into a thoughtful response.

Sometimes I combine surprising elements, such as unusual shapes, subjects or color combinations with the intent to move beyond the expected or predictable, often into wit or satire, especially when painting people.



Pokey Park
Curiosity

Bronze
17 x 15.5 x 14 in. \$9800

My love for nature and respect for its different moods began in Coastal Georgia where I was born. Feeling the need to capture it in another form, my creative journey began. My style reflects my belief that life needs to be celebrated with whimsy and attitude. I use the flow of lines and surface patterns to create positive and negative spaces in my sculpture. This creates movement and balance between the parts. I create with the hope that my work will bring a smile to the viewer-happiness is a very strong positive force. I believe that sculpture in general reaches out to people on an emotional level. It addresses two of our senses without even trying- sight and the sense of touch.



Sharon Paster
Over the Shoulder

Oil on canvas stretched over cradled wood panel
48 x 48 x 1.5 in. \$6700

I'm a Sausalito-based oil painter, working to reflect the sense of energy and movement around us. My work is primarily abstract, with tidbits of reality usually thrown in to ground the viewer, along with colorful sharp accent marks to stop the motion from becoming overwhelming. I use oil pigment sticks as both drawing and painting tools, mixing color directly on the canvas. This immediacy is important to the final image, which has to capture a sense of surprise but also one of inevitability.

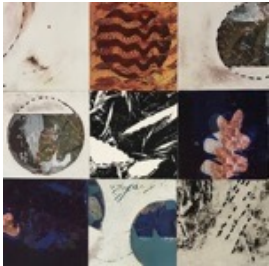


Kathryn Regal
Bonds

Hand cut collage, cold wax, oil
24 x 24 x 2 in. \$1200

Sibling bonds can sometimes strengthen in the face of tragedy. Here I collaborate with my grandfather by incorporating his photo of his siblings taken in the early 1900's, not long after the tragic death of their mother.

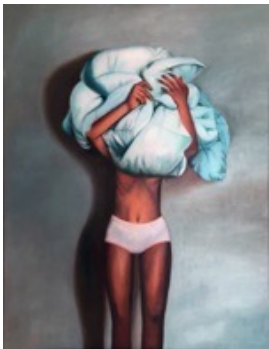
Is it possible to collaborate with the past, to join our lives with the lives of those who came before us? I have been described as a weaver of stories, my work is a unique combination of art, memories, and ancestry. The series began almost five years ago with the acquisition of several family photo albums from the early 1900's. This was the beginning of a journey to reimagine these otherwise forgotten photos and to create a visual narrative by combining them with my images from the present. Printing the photos on tracing paper allows layers to be revealed adding complexity and depth to the story, and the use of cold wax and oils shrouds them in mystery. Sometimes true to the past, other times a narrative born of whimsy, the result is a compelling combination of art and ancestry.



Cayen Robertson
Measure for Measure

Ink on paper
9 x 9 in. \$350

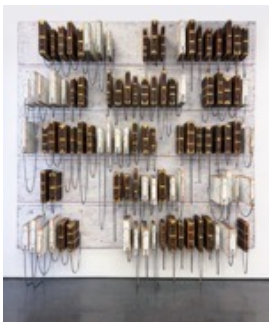
Cayen is an active and exhibiting artist. She recently retired as an in-person facilitator at the O'Hanlon Center for the Arts in Mill Valley. Beginning April, 2020, she has been hosting an online art gathering called "Surprise Yourself" also through the O'Hanlon Center for the Arts.



Dusty Rose
On the Verge of Self Love

Oil paints
40 x 30 in. NFS

My artwork showcases the potpourri of cultures and traditions I have already experienced and anticipation of what I have yet to discover. I seek to understand how connections and memories are formed in environments where the only constant is instability. Through printmaking, drawings, installation and paintings, my work is concerned with identity and belonging, echoing my upbringing, and reflecting the natural curiosity and heritage presented in this world.



Sawyer Rose
Lauren

Wood, Chains, Gold and Silver Leaf, Cardboard
96 x 96 x 12 in. \$14000

The Carrying Stones Project: Women's Work Visualized

Lauren is a professor of History and the mother of a school age daughter. Lauren's paid labor hours are brown and gold "books" and her unpaid labor hours are white and silver "books", lined up shelf after shelf. The spaces on the shelves represent the hours when Lauren was not working.



Kristen Ross
Four Pass Loop

Acrylic on panel
18 x 24 x 1.5 in. \$2200

This piece is named for the famous Four Pass Loop backpacking trail in the Maroon Bells-Snowmass Wilderness near Aspen, Colorado. My sister and I hiked this 26-mile trail on our first backpacking trip together in 2017. I took the reference photo for this piece at the top of 12,462-ft Buckskin Pass.

Kristen Ross hails from sunny Boulder, Colorado, where she finds plenty of inspiration for her landscape and botanical acrylic paintings. Her work delves into the complex relationships between the land and its inhabitants. Kristen's dynamic color and linework capture the countless changes constantly occurring all around us, from the blooming of the tiniest flower to the erosion of the Rocky Mountains and the increasingly noticeable effects of climate change. This sense of impermanence and ephemeral beauty motivates her to find balance between observing and taking action.



Karla Rossi
Open Womb

Photogram + sonogram
digital composite
10 x 8 in. NFS

A woman's right to privacy housed within cracking glass.

My art photography images draw from a fascination with gathering, collecting, arranging, and curating new, unique relationships. The resulting photographs begin with art I create such as watercolor painting, sculpture, organic plant lumens, textiles, and collage. By using seemingly disparate technologies, media, and photographic processes, more expressive and complex interpretations emerge. The three photographs submitted were chosen to represent some of the anxiety, anger, and fear many women are experiencing in this politically tumultuous time.



Sandra Rubin
Forward

Oil & graphite on canvas
18 x 14 in. NFS

Sandra Rubin is a Northern California contemporary artist, and partner at the Graton Gallery, Sonoma County, CA.

This painting, "Forward" expresses my hope in the clarity and strength of younger women moving forward into an uncertain future.



Mary Ellen Scherl
"Rosa" (name changed for security purposes)

Oil on canvas
48 x 38 x 1.5 in. NFS

"Rosa" grew up in the Panama Canal Zone and witnessed Operation Just Cause in her teens. With limited opportunities for a future, she left her family home to find work, emigrated to the U.S. and enlisted in the National Guard. As a naturalized citizen she now serves as an intelligence officer.

"Defending Democracy" is a series of contemporary portraits of women who exemplify the commitment and sacrifice required to protect our country, Constitution and freedom bearing witness to the grit of our American sisters-in-arms. A heroine. A fallen soldier. Female "firsts". An naturalized citizen and intelligence officer. A veteran in public office. A victim of sexual abuse. A disabled veteran. A homeless veteran. A veteran suffering PTSD – these are some of the narratives that accompany the oil paintings.

The Women's Reserve Camouflage Corps were artists who designed and tested camouflage techniques during WWII. Camouflage is employed to disrupt perceptions. What better metaphor, and painted background, for these women who disrupt the status quo in the male-dominated world of our current military. "Defending Democracy" illuminates an under-celebrated, marginalized sector of our military, the 200,000 women who serve. To date, there are few, if any, painted portraits venerating them.



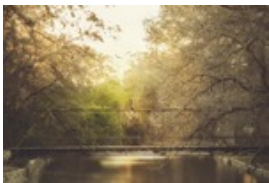
Joan Sharron
Color of Spring

Mixed Media Paper Collage
8 x 22.5 x 1 in. NFS

This artwork is created using unique paper that I make which is then cut, torn and pasted in layers, resulting in this impressionistic composition of colorful birds. It makes me think of Spring...therefore, entitled "Color of Spring."

While born and raised in New Jersey; California has been home my entire adult life. I have enjoyed Arts and Crafts at a young age; studied Fine Art in college, including classes in Paris. I set my love of art aside as I followed a business career and raised a family of four; then with the encouragement of my family, I reconnected with my artistic side; and have been enjoying watercolor & mixed media. My artwork has been recognized with over 25 awards.

I am inspired by the people, animals, & world around me which I reflect in my art. I especially love painting animals, capturing their unique personalities; but I also enjoy turning my photographs of beautiful cities & landscapes into paintings. Of late, I have been creating artful compositions using paper that I make which is cut, torn & collaged.



Carolyn Silvernail
Bird on a Bridge

Photography Digital Art
11 x 14 x 0.2 in. \$500

A large water bird sits on the bridge at Brackenridge Park, San Antonio TX

I create nostalgic and timeless pieces that evoke the distant past. I showcase decay and beauty and the notion of 'memento mori,' a symbolic reminder that we all will die. I believe things that have died continue to live on, and I am inspired to portray that essence in everything I do.

My images are created in photoshop. It is there I create a sense of otherworldliness and mystery, as if we are looking at just a frame from a larger story. A story that ended long ago but still somehow whispers to us. This is a feeling of communing. Remembering and memory is communing with the past. My images and stories commune with what came before.

I hope to create feelings of nostalgia, of eeriness, and lost memories. I want viewers to feel curiosity, wonder and have a sense of appreciation for the real beauty and magic that surrounds them.



Abbey Stace
Lucid Dream

Plaster, acrylic media, oil
48 x 36 x 3 in. NFS

I hope the viewer drifts through this piece as in a dream and finds their own story; shimmering reflections in a rock filled river or the glimmer of an enchanted city lost in fog. The essence is for the dreamer to recognize.

I am interested in the constant process of becoming and the fact that a permanent state can never be reached. How does an object acquire and shed particular characteristics. How do people accrue and evolve personal traits? The layers of matter built up and worn away in a surface mirrors the accumulation of experiences and memories in the human psyche. My work considers time as the medium in which transformation occurs and friction as integral to the process.

Though inspired by natural landscapes and surfaces, I avoid any narrative or literal imagery. I rely on abstraction so that the viewer can make their own associations in connection with a personal trove of memories and experiences. These paintings are perceptual in nature, intended to affect quiet experiential reflection. Each is a meditation on time and the mystery, spaciousness and rich accidental beauty of the natural world.

I shot this image on a roll of expired 126 film in Carmel Valley and developed it in California Sagebrush foraged on a walk that day. The print is also made with a sagebrush-based caffenol developer. Sagebrush is a native plant to the region and has been used by Native Americans for medicinal purposes, including easing menstrual pain.



Beatrice Thornton
*Shadow developed in
Artemisia California, Carmel Valley*

Gelatin silver print on fiber paper,
developed in homemade
sagebrush caffenol
10 x 8 x 2 in. \$250

Beatrice is an Oakland based archivist, design historian, and land artist whose primary medium is black and white film photography. Since returning to her home state from New York, she has been building an art practice centered around analog photographic processes.

Beatrice develops film and prints in her home darkroom, mixing her own developers using ingredients that include foraged plants and low toxicity household ingredients in place of traditional darkroom chemicals. She is part of a larger movement of analog photographers following sustainable darkroom methods. Beatrice's evolving photographic style mainly depicts her local landscape, often through in-camera double exposures.

She sees developing with plants as a circular process where the images she produces are as much about the final objects as about process. Beatrice's work is a continual practice of learning about photography, and about plants, all of which re-reconnects her to the land she grew up on.



Stephanie Thwaites
On the Wing

Oil & cold wax on wood panel
36 x 40 x 2 in. \$2750

My creative process is fueled by curiosity, and I have always enjoyed trying new materials and techniques. I start with a strong concept or intention, but not a fixed vision of the finished piece. Instead, I leave room for experimentation and play. Using more unpredictable materials and techniques can lead to unexpected results and "happy accidents." But the process is not random. I rely on my strong art background and understanding of design, color, and composition as I make decisions about my next step, responding to what occurs on the canvas with each layer.

Color and texture are common elements in my work, across all mediums. Whether working in photography, collage, or paint, I am laying down pieces of color and shape and building texture to create rich layers and detailed surfaces. From representational to abstract, I strive to create dynamic space that is intricate but also grounded. I hope the viewer will look, and then look again more closely, exploring the depth of the work.



Paulette Traverso
The Hole

Gouache painting
on vintage photo
10 x 5 x 0.75 in. \$850

A reaction to the overturning of R v Wade in June 2022. The removal of a fundamental right for women.

March 2020. Given the continued abuse of the natural world, Covid-19, a zoonotic disease began to run rampant on the earth, engendering in my mind a global Buddhist moment: live only in the now. It is quite profound to know that every human on the planet, upwards of 8 billion, is impacted by this virus. Add another murder by racist police in the US and the world is ripped open. Fast forward to 2022. A record number of mass murders. Monkeypox. Record profits by corporations. Recession. Climate disasters. R v Wade overturned: taking away choice for women. It is the most complex time I've ever experienced; making sense of it has become a daily meditation. A fragmented world of factions discarding science for opinions, bullies fanning the flames, civility in recession, moral fortitude nonexistent. I make these works in an attempt to communicate the feelings of fear depression destabilization isolation, grappling with the known and the unknowable.



Paula Valenzuela
Interconnected I

Collage and mixed media on panel
40 x 30 x 1.5 in. \$2200

My work explores the connection of darkness and light within us, the complexity of layers that we show to others and to ourselves and the interconnection of conscious and unconscious aspects in our lives. Using a combination of paint, collage, and different mixed media materials, I build the beginning stage of my images. Many layers later, the paintings contain a variety of marks, some made by scratching and repainting the surface, and some made by drawing specific interconnected shapes, bringing the hidden history to the surface. Textures, color, and organic forms are layered into a complex visual weave that hints at the underlying feelings and complexity of our lives.

I am interested in exploring that space in between reality and daydreaming, where the unconscious aspects of our inner world can come to the surface, making visible what was invisible before.



Janet Vanderhoof
She's An Influencer

Oil and Cold Wax
10 x 8 x 1 in. NFS

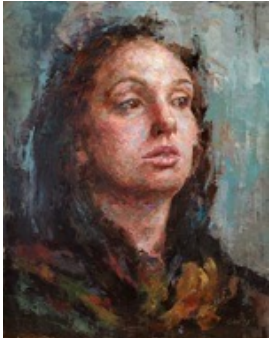
My medium is Cold Wax and Oil. I am attracted to painting the strong women. Most of the time I am the model for my work. I take photos of myself and use for reference. It is important that I express strong emotion and feeling in my work. The women figure is a perfect venue for telling a story and inviting curiosity from the viewer.



Laura Waller
I Am Woman, Hear Me Roar No. 9

Oil on linen
40 x 40 x 1.5 in. NFS

Like so many of us, I have been greatly concerned by the manner in which we are treating our fellow citizens, be they minorities, immigrants, physically or mentally challenged, or LGBTQ+. Having attended undergraduate and graduate school during the period of the fight for women's rights, I am amazed at how quickly there is a retreat from the progress that occurred in the years gone by. And so, as an artist I began celebrating the women around me. They represent what is best about this country and the women I have contact with; they care about their fellow human beings. I paint women close up and uncontained by the canvas, just as I feel women should not be constrained by outdated rules and standards in today's times. My younger women show the exuberance and joy of their age. My older women show the wisdom they have gained over the years.



Chiachen Wang
By My Side

Oil on wood panel
14 x 11 in. \$350

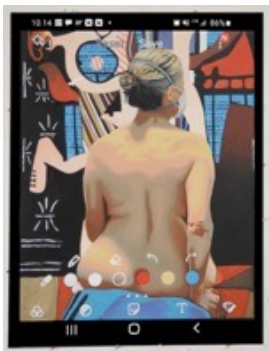
I am amazed by the power of a drawing, or a painting possess. It conveys deeper meaning that our eyes can perceive. No matter how mundane an object is, art provides us an opportunity to interpret things differently. As an artist, our medium and point of view create a perspective of experience and fleeting moments through a painting. When I see still life, landscapes, or figurative, I try to depict the emotional connection reflected in my mind. My goal is to translate the beauty of nature and simplicity of subjects through the form, light and brush strokes harmoniously.



Chiachen Wang
Something To Say

Oil on wood panel
10 x 20 in. \$600

I am amazed by the power of a drawing, or a painting possess. It conveys deeper meaning that our eyes can perceive. No matter how mundane an object is, art provides us an opportunity to interpret things differently. As an artist, our medium and point of view create a perspective of experience and fleeting moments through a painting. When I see still life, landscapes, or figurative, I try to depict the emotional connection reflected in my mind. My goal is to translate the beauty of nature and simplicity of subjects through the form, light and brush strokes harmoniously.



Margi Weir
*A Pandemic Painting Lesson:
3 Dancers and Ingres' Violin*

Oil and Acrylic on Plexiglas panel
40 x 30 in. \$2500

Covid 19 affected my art practice in many ways, disrupting exhibition plans, teaching classes online and isolation to name but a few. The result was a body of work, "Pandemic Painting Lessons" which addresses the way that all my interaction with students, colleagues and friends was mediated by some device. I streamed models to students working at home. They looked at the images on their phones or tablets or computers, whatever device they had. This series bears witness to that convoluted process.



Linda Whitney
Pinaskwi-Butterfly Dancer
(Season of the falling leaves)

Mezzotint with applied
earth pigments
30 x 22 in. \$3000

The celebration of the Powwow is a declaration of the strength and tenacity of the indigenous cultures of this continent. The beautiful regalia is a testament to the history and creativity of the people. The fancy shawl dance is a demonstration of athleticism and the dancers indomitable spirit. It represents the joy and freedom of becoming a butterfly. The jingle dress dance is one of healing and is for all of those who are in need. Today women dance for their ancestors, missing women, the elders, the lost children and all those of the future.

The process is long, sometimes arduous and approached with reverence and respect. The mezzotint image, printed from hand-rocked copper on Hahnemulhe paper, captures the movement of the dancers and the texture, beauty and detail of the regalia they wear. It is also my hope that those images visually represent the songs that are sung, the beating of the drum and the beating of our hearts and that of mother earth.



Melissa Woodburn
Travel Bag –
Memories of Costa Rica

Ceramic with under glazes
and glazes
15 x 15 x 4 in. \$950

Sgraffito technique is used to hand draw the design into the leather hard clay before bisque firing.

My ceramic "Purse Series," was inspired in part by a newspaper article featuring a \$30,000 crocodile bag. I wondered, "Who buys a bag like that? Does she use her endangered species credit card to purchase it?" As I looked at the women around me, I realized that it isn't unusual for even high school girls to have collections of \$500 designer bags.

Creating this body of work, I've been surprised how many women offer to show me a special purse they haven't had out for years, yet still cherish. Each purse becomes a dear remembrance of a time or place, a signpost on the owner's creative journey as a female.

What does the purse, sacred to so many women, say about her owner? Is she a romantic? Is she strictly utilitarian? Is she nostalgic for an era gone by? Is she loyal to a fault? Is she carrying an unedited lifetime of stuff with which she can't seem to part? Can she laugh at herself?"



Agnes Zaskaliczky
Cousins II

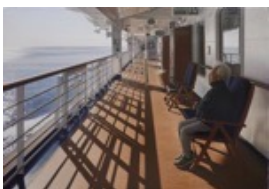
Oil on canvas
100 x 140 x 3 cm. \$6800

Two beautiful kids visiting my studio.

Agnes Zaskaliczky is hungarian born visual artist based in Vienna. Since a couple of years she paints mostly portraits.

Years of practice and education has helped her to reach the level where she is able to paint anybody's portrait. She acquired the technique of classic portrait painting, which she learned of Russian experts. Therefore, when creating a portrait she uses the methods of Caravaggio and the masters of old age as well and she creates the composition with abstract elements.

However, for her a portrait means much more than only a technical challenge. Besides the appearance, the real objective there is the visualisation of the character, the human being and the soul which is present on every face and expression. The portraits thus awaken with an ethereal complexion and we find ourselves gazed upon by the eternal and the unique.



Bing Zhang
Voyage

Oil on canvas
46 x 66 x 1.5 in. NFS

concentration when they show their real character and mood which are normally behind the mask they put on in public. My painting is also about story telling. I try to tell stories that show the hidden truth that I sense exists deep within their own experience of the world, and reflects their living condition, their mental state, their interests, and other aspects of their disposition of being. My goal is to search out the humanity within these situations.

PARTICIPATING ARTISTS

Chris Adessa

ChrisAdessa.com

Tricia Alexander

TriciaAlexanderArt.com

Linda Anderson

www.laartquilts.com

Alexandra Bailliere

alexandrabailliere.com

Marsha Balian

www.marshabalian.com

Virginia Birkhead

Cara Brewer

www.carabrewerphotography.com

Servane Briand

servanebriand.com

Sharon Brown

sharonbondbrown.com

Amy Bumpus

amybumpus.com

Lark Calderon-Gomez

www.calderon-gomez.com

Kimberly Chapman

kimberlychapmansculptor.com

Bobbye Cochran

bobbyecochranart.com

Linda Colnett

www.lscolnett.net

Patricia Constantine

www.pconstantineart.com

Jane Corich

janecorich.com

Joan Cox

joancoxart.com

Rachel Davis

racheldavisstudio.com

Sue de Vanny

www.suedevannyartist.com.au

Joanna Demarsico

www.joannademarsicoart.com

Mika Denny

www.mikaworks.art

Natasha Dikareva

dikarevart.com

Melinda diSessa

www.mdissessa.com

Faye Dorman

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

Christiana Ferroggiaro

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

Susan Friedman

susanfriedmanphoto.com

Laura Gajewski

www.lauragajewski.com

Elizabeth Geisler

www.elizgeisler.com

Vicki Gunter

www.vickigunter.com

Claudia Hollister

claudiahollister.com

France Israel

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

Hiba Jameel

www.hibajameel.com

Sherry Karver

sherrykarver.com

Kate Knudsen

www.kateknudsen.com

Stephanie Kolpy

stephaniekolpy.com

Judi Krew

www.judikrew.com

Barbara Kuzara

www.kuzarastudio.com

Rebecca Lazinger

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

Stacy Leeman

stacyleeman.com

Irina Makovskaya

Laura Malone

lauramaloneart.com

Lib Mason

www.libmasonportraits.net

Deanne McKeown

www.mckeowngalleries.com

Nance Miller

www.nancemiller.com

Cindy Miracle

cindymiracleart.com

Yazmin Moktan

yazminmoktan.com

Marjorie Moskowitz

marjoriemoskowitz.com

Charlotte Newman

[instagram.com/fivebyfiveart](https://www.instagram.com/fivebyfiveart)

Heather Olsen

heatherolsenart.com

Margo Palmer

margopalmerart.com

Pokey Park

pokeypark.com

Sharon Paster

sharonpasterart.com

Kathryn Regel

kathrynregel.com

Cayen Robertson

cayenrobertson.com

Dusty Rose

dustyrose.myportfolio.com/

Sawyer Rose

www.carrying-stones.com

Kristen Ross

kristenrossart.com

Karla Rossi

Sandra Rubin

sandrarubinart.com

Mary Ellen Scherl

maryellenscherl.com

Joan Sharron

sharronmyart.com

Carolyn Silvernail

carolynsilvernail.com

Abbey Stace

www.abbeystace.com

Beatrice Thornton

beatricevictoria.com

Stephanie Thwaites

www.stephaniethwaites.com

Paulette Traverso

paulettetraverso.com

Paula Valenzuela

www.paulavalenzuelaart.com

Janet Vanderhoof

www.janetvanderhoof.com

Laura Waller

www.laurawallerart.com

Chiachen Wang

www.chiachenart.com/

Margi Weir

www.margiweir.weebly.com

Linda Whitney

www.lwhitneystudio.com/

Melissa Woodburn

www.melissawoodburn.com

Agnes Zaskaliczky

www.zaskaliczkyagnes.com

Bing Zhang

www.bingzhang.net