

Art: Ann O'Hanlon, Kris Gordon, Margaret McIlroy,
and Annie Osborne; Design: JFT

Erma Murphy, *Executive Director*
Carolina Dangond, *Administrative Assistant*

Jeremy Thornton, *Exhibit Curator*
Kellan Christopher, *Program Design & Webmaster*

Thanks to the OHCA Exhibition Committee

juried by Joe Brubaker

founder of the Exquisite Gardeners

with poetry by Cruwys Brown

ohanloncenter.org/2023/07/working-together-collaborative-art/

ABOUT THIS EXHIBIT

Artists were invited to submit for consideration collaborative artworks created by two or more artists.

Collaborative arts practice involves artists working closely together, often over extended periods of time, to make art. It harnesses the experiences and skills of each person taking part to give meaning and creative expression to the project.

Collaboration builds comradeship as artists move toward a common goal. Often it results in the transfer of technical skills and knowledge from one artist to another. Two or more people working together create something entirely different than each person working alone. It is a symbiosis that results in a new type of work entirely.

Today there are many examples of collaborative art projects in public art and large festivals. Existing works can be enhanced and changed into something completely new through the generative experience of mutual creativity.



O'HANLON
center for the arts

ARTWORK 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.

Wendy Aikin & Judy Stabile



Sisters: Cut From the Same Cloth

Mixed Media
5 Feet x 4.5 Feet
NFS



The Measure of a Man

Mixed Media Collage
5.6 Feet x 5.1 Feet
NFS

Historic photos, text, cloth, paper, pins and thread along with small childhood mementos sewn into see-through pockets creating a story of two sisters

My medium is assemblage and collage. My sister, Judy Stabile is a sculptor and painter. As sisters, best friends, and studio mates, we've had the opportunity to collaborate on many projects through the years. We both bring different skills, abilities, and perspectives to the artistic table. It's both exciting and challenging to take an idea and "run with it," riffing off one another's ideas. We don't shy away from being honest about what works and doesn't work, and collaborate not only on the art making, but on the problem solving, striving to present a finished piece that represents both of us. Making art in community rather than in isolation allows us to experience each other's creative process, broadening our individual viewpoints and techniques. What we create together is always better than what we might have done without the input of the other.

Instagram: @Wendy Aikin
www.wendyaikin.com

Heather Cornelius & Rich Hall



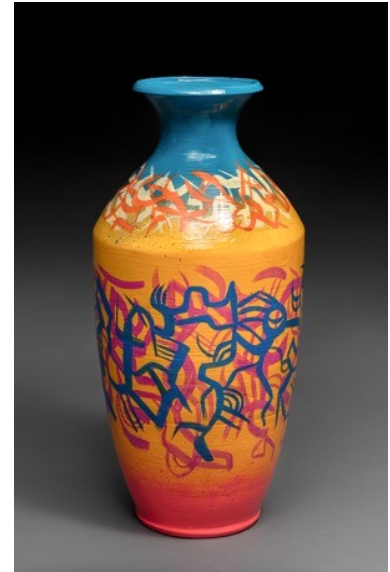
Abstractions in Blue

Ceramic, Mixed media
24 Inches x 10 Inches x 10 Inches
\$7500



Medusa's Amphora

Ceramic, Mixed media
26 Inches x 12 Inches x 12 Inches
\$7500



Abstractions in Orange

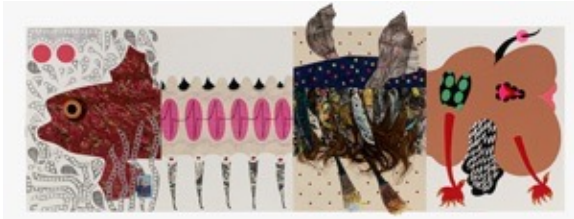
Ceramic, Mixed media
22 Inches x 11 Inches x 11 Inches
\$7000

Result of a pandemic collaboration of traditional vessels created by Heather Cornelius and painted surfaces by Rich Hall.

This Collaboration was born via a gift I was given of a commissioned painting during Quarantine 2021 by Rich Hall. Following, Rich and I agreed to collaborate while social distancing. I offered my large-scale Vessels for him to treat as 3-dimensional canvases. I decided to ride this wave of momentum during a time of solitude while we all felt such disconnect from the community.

During 2021-2022, I created large-scale vessels to pass to Rich Hall. I completely gave up the exterior surfaces to him. Imagining a mural or graffiti in urban spaces were wrapped around the vessels. Reflecting on historical tradition of the "potter" and the "painter", while also breaking the rules of traditional ceramics materials on the exteriors. A new breath and sense of connection appeared in the work as well as the relationship we built during a time of such solitude.

***iunctura*: Jennifer Evans, Elissa Freud, Lanie Gannon, Merrilee Hepler**



Exquisite Corpse 11

Paper Collage with Human Hair
11 Inches x 44 Inches
NFS



Exquisite Corpse 3

Paper Collage with Metal Pieces
23 Inches x 11 Inches
NFS



Exquisite Corpse 7

Paper Collage with Metal Pieces
23 Inches x 11 Inches
NFS

In 2021, 4 women artists gathered on zoom to discuss the creation of a collaborative body of work. We live in Boston, Denver, Nashville, Chicago. Elissa, Jennifer, Lanie & Merrilee did not all know one another, but we had a connecting thread. We use the USPS to send a work to one another, each making one portion of the Exquisite Corpse, covering up the previous portions so we do not know what has been. Once completed, we "unveil" the final piece via zoom. To date, we have created 11 Exquisite Corpse works and plan to continue the collaborative process indefinitely.

Collaborative art-making is unique. The idea of trusting and letting go is forefront. Questions include "Does my art measure up to the other artists' work?" Or: "Will my art bring down the quality of the final piece?" Our Exquisite Corpse collaboration has facilitated a connection to one another and has resulted in some truly exquisite art.

Jennifer Evans @denverjennifer
Elissa Freud @elissafreud
Lanie Gannon @neldaneldaru
Merrilee Hepler @mheplerphotos

Bette and the Magpie: Jennifer Evans & Bette Evans

Points of View, Points of No Return

Watercolor and Collage
25 Inches x 32 Inches
\$1000

Originally Italian Sunflowers, this was painted by my mother. She painted flowers, always. I altered her painting - collage, embroidery & found objects. We had differing points of view throughout our lives. Clearly, she will not return to Italy where she painted; nor will she return to me in life.

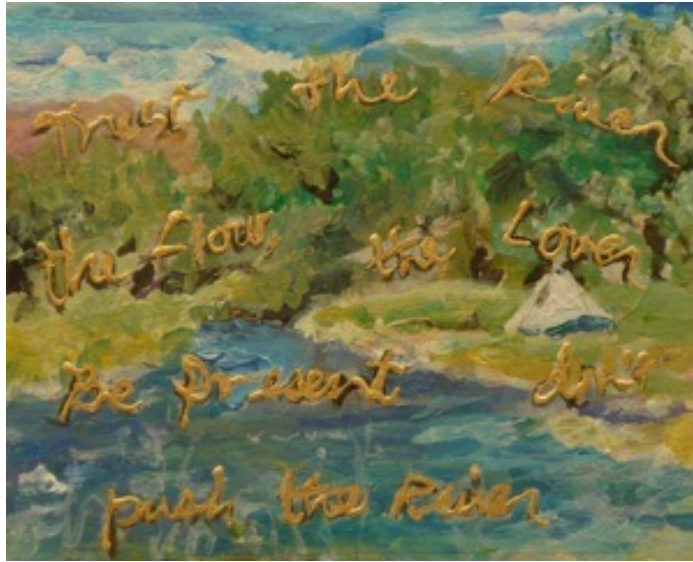
I work mostly in paper & textile collage. My work examines identity and the choices we make to embrace our identities, whether inherited or found; our desire and longing for connectedness with other cultures; and the joy those connections bring.

My undergraduate degree in Folklore – the study of other cultures and people – has a tremendous influence in my art and artmaking.

The artist Luchita Hurtado states, "Everything in this world, I find I'm related to." This captures my approach to my art, drawing inspiration from many cultures - the stories, traditions, art, craft and design of those cultures and communities.

My mother was a watercolorist; she painted flowers, mostly. Her paintings are pretty, but not really my style. After her death, I collaborated with her through her paintings - adding black paint, collaged papers, photos and found objects. We remain connected through our unexpected collaboration.

www.thefolkloremajor.com @denverjennifer

Florence Gray-Ybarra & Aimée Medina Carr

River of Love

Acrylic, jet-ink transfer and gold leaf
8 Inches x 10 Inches
\$1200

Land/water scape of river area (tipi) gold lettering superimposed onto landscape image

We combined Aimée Medina Carr's family photographs with quotes from her novel *River of Love*.

Florence Gray-Ybarra: the paintings are based on family photos. The words are photo transferred onto the paintings to create an archival quality of the writers handwritten work.

The paintings fuse alchemical enchanted imagery of family, Love, and nature. Aimée Medina Carr is a third-generation native daughter of southern Colorado. She's traced her ancestral roots to the 1600s and to the first families of New Mexico.

#aimeecarol www.aimeemedinacarr.com

#flogray48 florencegray.net

Judith & Craig Kolb



Sausalito Waterfront Series, #1 (Diptych)

Photographic Giclée on canvas
36 Inches x 57.5 Inches
\$425



Sausalito Waterfront Series, #11

Photographic Giclée on canvas
29 Inches x 70 Inches
\$550



Sausalito Waterfront Series, #6

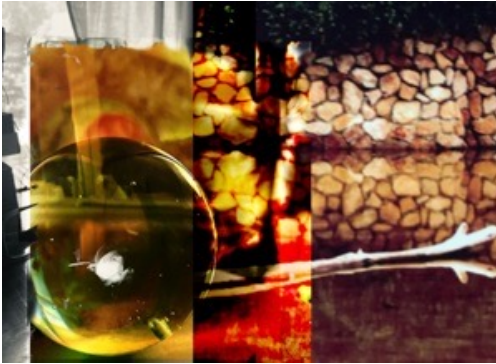
Photographic Giclée on canvas
36 Inches x 36 Inches
\$400

We are a married couple that have been both photographing and printing the Divine in nature for about 35 years.

This Sausalito Waterfront Series is one of our collaborations, conceived and photographed off of our Richardson Bay houseboat during Covid. The various birds are our neighbors, shot in the reflections of the surrounding, colorful houseboats.

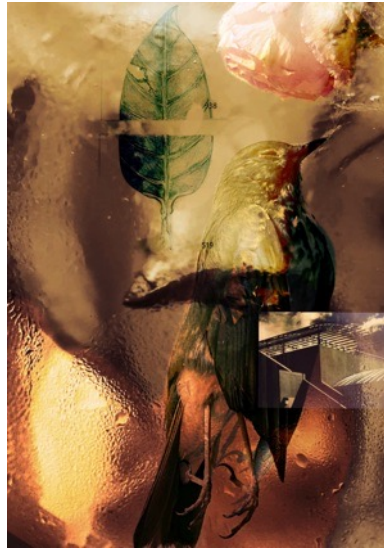
Our digital photographs are processed in Photoshop and then printed on canvas on our large-format giclee printer.

Jackie La Lanne & Laura Jimenez-Diecks



Scorched Clarity/Claridad Quemada

Digital photography
8 Inches x 10 Inches
\$150



Natural Death/MuertaNatural

Digital photography
10 Inches x 8 Inches
\$150



Guarded Perception/Guardando Percepcion

Digital photography
10 Inches x 8 Inches
\$150

These are fast times, bandwidth to create is slim, our artistic nature is guided by our need to cultivate the art of seeing. We share a deep love for photography. It allows us to capture that art in an instant.

For some time, we have been seeking each other out, sharing what we photograph and leaning on each other for feedback. Naturally creating photographs together was an easy, fun thing to do. We never got together physically but we poured over and combined countless images.

We took new photos, texted and emailed, and blended our imagery using different apps and printing methods. We had a great time collaborating creating a string of creativity without meeting. It was an amazing process. Playing around took us in different directions with unexpected results and we could not be happier.

Leona Lazar & Craig Demmon



Tsunami

Paper clay finished with glaze, stains and acrylic paint
14.5 Inches x 18.5 Inches x 19 inches
NFS

Tsunami is a deadly wave, a wall of water, who was born from an undersea volcanic eruption. She is a wall piece and the shelf she sits on, included in the dimensions, is beetle kill pine, designed and crafted in collaboration with artist, Craig Demmon.



Kodama: Tree Spirit

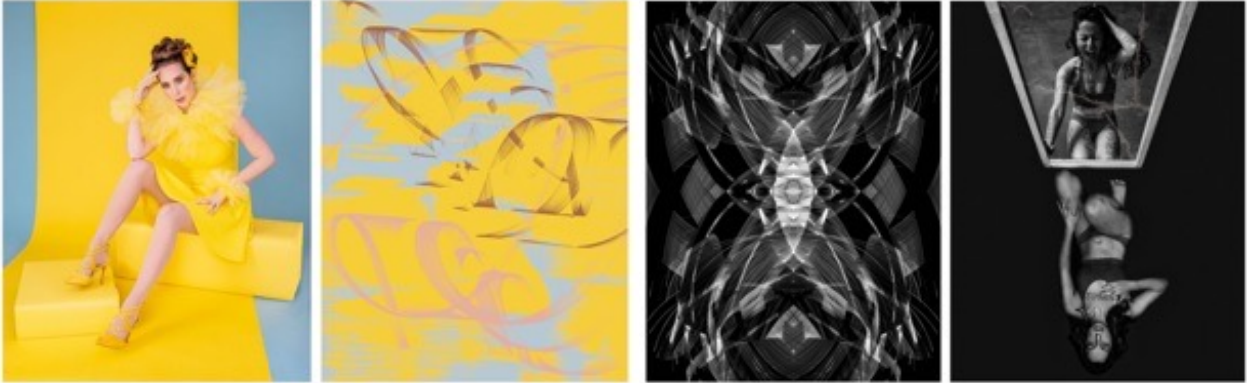
Clay finished with stains and acrylic paint
30 Inches x 5.5 Inches x 11.5 Inches
\$3000

Kodama, Japanese term for "spirits", live within trees protecting them from harm. However, when a "kami" becomes angry, it can cause great destruction: global forest fires. Her stand is beetle kill pine, designed and crafted in collaborations with Craig Demmon. Suitable for covered patios.

Leona Lazar: To transform a block of raw clay into an energized figurative sculpture, I tell their stories, centered on a social or personal issue, through animated and exaggerated gestures. The pieces are built with thin slabs of clay that I texture and color with glazes and paint, adding another dynamic to them.

Craig Demmon designs and builds unique wood furniture from beetle kill pine. Using the natural burrows in the wood made by the beetles, he fills them with colored resins that enhance each piece, creating a vibrant piece of art.

Leona and Craig have worked collaboratively for the past five years, designing and building pieces that have complimented each other in form, color and mood. Their shared aesthetic has contributed to the success of each piece.

Suszi Lurie McFadden & Brandon Stauffer*HumanEssence No. 3*

Photographs on Metal
21 Inches x 33.5 Inches
NFS

HumanEssence No. 4

Photographs on Metal
21 Inches x 33.5 Inches
NFS

Two artists. Two Styles. One story. The portrait photographer captures the essence of human expression and emotion. The abstract photographer uses shape, form, and color to offer an alternative yet complementary perspective. HumanEssence is a series of photographic pairings that illustrate how representational and abstract images can convey the same emotional resonance. These side-by-side images amplify each subject's essence to tell a story that is greater than the sum of its parts. Each pair becomes a puzzle with infinite solutions. Viewers can discover for themselves the solutions that speak to them with the most clarity and force.

Portraits by Suszi Lurie McFadden (@suzmcfaddenphoto) suzmcfaddenphoto.com
Abstracts by Brandon Stauffer (@bstaufferart)

Daniel Patrick & Patricia McCaron



Shadows Illuminating the Water #1

Photo Collage
14 Inches x 11 Inches
\$200



Joyful

Photo Collage
14 Inches x 11 Inches
\$200

Photos by Daniel, colored ink by Pat, and final edit by Daniel.

Maureen Hood & Sean Royal*Ghost Dance*

Mixed
54 Inches x 42 Inches x 8 Inches
\$1200

*Live*

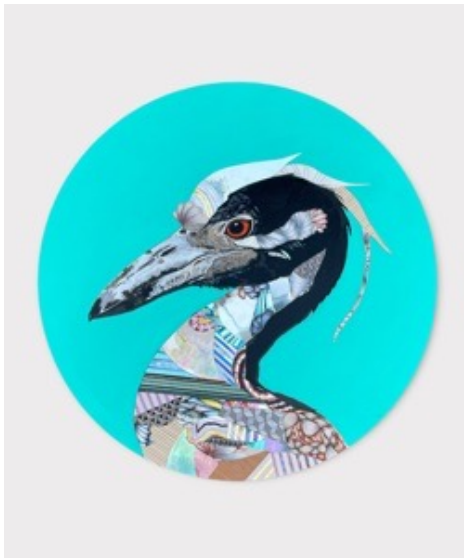
Mixed
36 Inches x 43 Inches x 5 inches
\$1200

These pieces were made during the pandemic. They are collaborations with Maureen Hood, a collage artist.

The pieces use spray paint, wood, found objects, and collage. We took turns adding and/or manipulating each others' elements until we were both happy with the outcome.

seanroyalart.com

Shelley & Lane Smolen



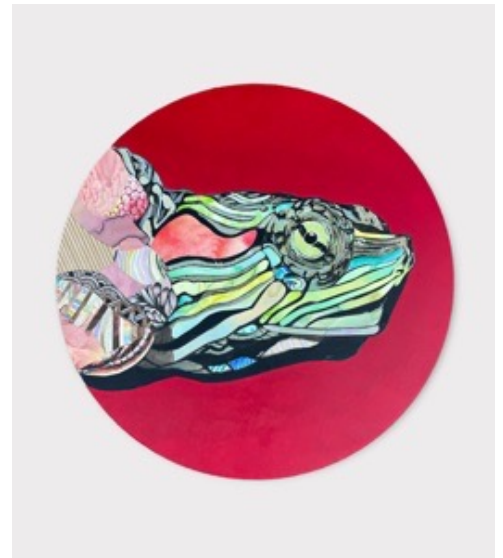
Yellow Crowned Night Heron

Mixed Media
20 Inches x 20 Inches
NFS



Sadie

Mixed Media
12 Inches x 9 Inches
NFS



Red Eared Slider

Mixed Media
14 Inches x 14 Inches
NFS

Husband and wife, Lane and Shelley Smolen create custom artworks in their combined signature styles.

Lane creates beautiful inked illustrations.

Shelley creates intricate collages using hand drawn, painted paper and wood scraps from her studio.

Instagram: [@shelleysmolen_artworks](https://www.instagram.com/shelleysmolen_artworks)
www.shelleysmolen.com

The Collab-Lab: Denise Tarantino, Johnny Botts, Debra Reabock



Landing Party

Photography and illustration
16 Inches x 24 Inches
\$750

"Landing Party" is a reference to the current efforts to explore and colonize Mars and potentially other planets, moons and galactic locations.



Power Up

Photography and illustration
16 Inches x 24 Inches
\$750

The composite 'Power Up', touches on renewable energy as a driving force in environmental exploration and a bridge to revitalizing a blighted landscape.

The Collab-Lab

In 2020, three San Francisco Artists: Johnny Botts, Debra Reabock, and Denise Tarantino formed The Collab-Lab. We work collaboratively by combining each artist's style and interests to make one cohesive piece. Working together has brought us new skills and expanded our creative problem-solving abilities. We share interests in renewable energy, sustainable building, space exploration and repurposing.

We hope to inspire others to embrace the positive energy and creativity of a collaborative approach as a means to bring people together in community.

www.datinstant.com

Will Van Dyke & Pat Gordon



Covid House

High fire ceramic
7 Inches x 8 Inches x 5 Inches
\$275

House with whimsical creatures during Covid.
Collaboration between Will Van Dyke who made the house, and Pat Gordon who painted and glazed it with whimsical creatures



Oval bowl with creatures

High fire ceramic
7.5 Inches x 5 Inches x 6.5 Inches
\$125

Oval bowl collaboration between Will Van Dyke who made the bowl shape and Pat Gordon who painted the whimsical creatures on the outside

Pat and I have collaborated on several pieces. I make the shapes out of terra cotta clay and Pat decorates them with her whimsical paintings and drawings.

Will @wvandyke44 willvandykeart.com

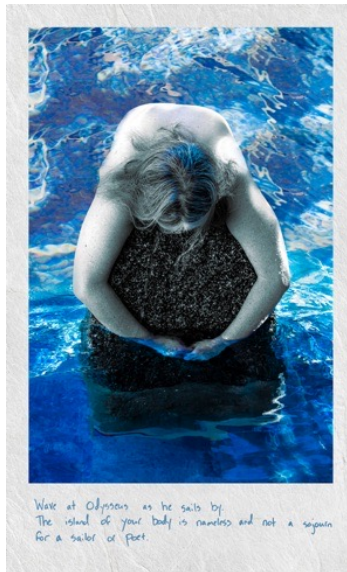
Pat @patgordon2003

Maternal Mitochondria: Miriam Sagan & Isabel Winson-Sagan



Original Face: In the Water 6

Photocollage
17.5 Inches x 24 Inches
\$400



Original Face: In the Water 1

Photocollage
24 Inches x 15 Inches
\$400



Original Face: In the Water 8

Photocollage
17.5 Inches x 24 Inches
\$400

"Original Face" is a long-term project documenting the female members of my family and placing them in environments which speak to the sublime, the doors of life and death, and the hidden v the seen. When the male gaze is removed, what is left? Is this the female gaze? What does it mean to have a self, a no self, an existential void within an embodied subject.

This project was made in collaboration with my mother. We work together, handing the camera and the pen back and forth. Therefore the matrilineal line is strengthened. This is how we see ourselves and each other. This is how we see.

www.isabelws.com

**Suze Woolf &
Aldo Daniel Rivera Renteria**



*Bark Beetle Book XXXIX:
What the Beetles Sang*

Artist Book
8.5 Inches x 6.575 Inches x 5.75 inches
\$1800

Antique violin clamps together with laser-etched bark-beetle-chewed log slices prompted music by Aldo Daniel Rivera, hear it here:
https://youtu.be/Hg_BtflRHV8

**Suze Woolf, Janet Stone,
Arisa Brown**



Core Values

Fabric: hand dyed, quilted,
woven, knit and felted
5 Feet x 10 Feet x 6 Feet
\$12500

Many sciences use cores as data. But they only show the past. Our handcrafted-fabric cores add possible futures: ice receives more soot, red algae, pollen (Janet Stone); soil receives more human detritus (Arisa Brown); trees may burn, be besieged by insects, or be logged for lumber (Suze Woolf).

**Suze Woolf, Eleanor
Mathews, Murray Reiss**



*Bark Beetle Book Vol. XXXVII:
Emergency Brake*

Artist book
3.75 Inches x 12 Inches x 19 Inches
\$2500

Ponderosa branch, poem with bark beetle metaphor by Murray Reiss letterpress printed by Ellie Mathews/The North Press on abaca paper, iron-oxide dyed non-woven viscose liner, bamboo placemat, brass eyelets, screws, ribbon

Suze Woolf has watched glaciers shrink and burned forests increase. At first, she painted beautiful intact landscapes but was compelled to portray their ecological disturbances. Her artist books made from bark beetle damaged wood are the richer for working with poets, musicians, letterpress printers, papermakers and others. More recently, together with two fabric artists they created a large installation in which imaginary fabric columns represent ice, sediment and tree cores -- but the artists' cores, unlike the field scientists' sources of data -- show futures as well as pasts.

www.suzewoolf-fineart.com



ABOUT THE JUROR: Joe Brubaker

Joe Brubaker founded the **Exquisite Gardeners** in 2009. They are a team of curious, hardworking people from all walks of life who cooperate to create transformative art installations from everyday materials. For more information please visit The Exquisite Garden Project website.

Joe's own work ranges from all-wood simplistic carvings with calm and straightforwardness as an intention, to found-object-assembled sculptures which are purposefully cobbled together bricolage style. The pieces range from 8 to 10 inches tall to massive forms as large as 14 feet. He meanders back and forth between the two directions and find that the artistic cross-training keeps his hand and eye fresh.

www.joebrubaker.com

"I come from an "anything goes" perspective of creating and would describe my process as 3-dimensional collage. I also paint, draw and write poetry.

I compare my artistic journey to driving on a winding road I'm familiar with, but at midnight with no headlights on."

- Joe Brubaker

last updated: July 27, 2023