

# WOMEN ARTISTS MAKING THEIR MARK

JURIED BY  
DONNA SEAGER &  
SUZANNE GRAY

OF SEAGER GRAY GALLERY  
MILL VALLEY, CA



Art: Sherry Williamson; Design: JFT



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## ABOUT THIS EXHIBIT

Continuing our annual show devoted to women artists, O'Hanlon Center for the Arts is committed to bringing more gender equity to the world of art.

This 15th year we extended our reach around the globe to artists who identify as female and encouraged them to submit to this popular ONLINE show.

Works submitted did not need to reference or allude to images of women or women's issues - but were welcomed, as always.

## SALES

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

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

## SHOW CREDITS

Erma Murphy, *Executive Director*  
Carolina Dangond, *Administrative Assistant*  
Jeremy Thornton, *Curator*  
Kellan Christopher, *Program, Webmaster*  
Kathy Evans, *Poetry*  
*Thanks to the OHCA Exhibition Committee*

## ABOUT THE JURORS

### **Donna Seager & Suzanne Gray**

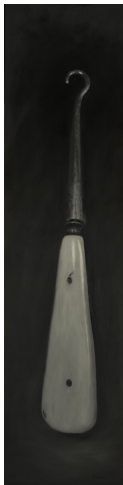
Owners and curators of one of the most prestigious galleries on the west coast, Seager Gray Gallery. [seagergray.com](http://seagergray.com)

A native of New Orleans, **Donna Seager** began in the art business in 1978. She was the director of Marlborough Gallery in Boston before moving to California in 1989. She continued to work in galleries in the bay area until 2005 when she opened her own gallery. Seager has distinguished herself for her discerning eye and commitment to the arts in her community. She has given lectures on the art of the book at international fairs in Miami and San Francisco. In six years, the gallery became a destination for artists and collectors all over the bay area.

**Suzanne Gray**, a resident of Mill Valley grew up in upstate New York and studied journalism and art history at Syracuse University and San Jose State. Her lifelong interest and background in art and art history landed her a position at Donna Seager Gallery where she became an integral part of the business and ultimately a valued partner. Gray's skills extend themselves to professional art consultant services and she has overseen both commercial and residential art programs. Her knowledge of the art market, sophisticated eye and understanding of art placement have gained her the trust and respect of her clients.

**View the Online Exhibit**

[ohanloncenter.org/2023/08/women-artists-2023](http://ohanloncenter.org/2023/08/women-artists-2023)



## Chris Adessa

### *The Last Resort*

Oil on panel  
48 in. x 12 in. \$2300

The Last Resort refers to a time when a woman's right to choose was limited to the choice of a buttonhook in a back room, often lethal. Women today in some states are facing a similar choice.

In my series Everyday Sacred I celebrate the extraordinary in the ordinary, the magnificence of the mundane. I paint portraits of commonplace, enduring objects: a garden clipper, a box, a Victoria buttonhook... in a finely nuanced monochrome palette. I find a black and white image the most compelling, it reminds me of old photographs that have detail, subtlety, and soul. My paintings speak volumes quietly.

I want to honor objects we see and rarely think about their importance in our lives. As I paint I have a conversation with my subject about how it fits into my life. How has the Felco 6 garden clipper enriched my garden, how many memories are stored in that cardboard box, how was the Victorian buttonhook used in a back room that is significant to women today.

These objects are timeless and I seek to portray their innate beauty.  
[ChrisAdessa.com](http://ChrisAdessa.com)



## Tricia Alexander

### *Suffragist Alice Paul*

Oil on wood panel  
24 in. x 24 in. \$4000

One of my African mother series was purchased for the medical center.

I paint images of the sublime in life. Although I have some impressionistic and surrealist art, my natural inclination is to paint realistic pieces. My favorite subjects are people 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.

I have been drawing and painting sporadically since my teenage years, but in 2009, I began to study art through college courses, mostly drawing and painting, but also ceramics. I did this for a number of years. I am currently studying portrait painting with a living master, at his studio in Torrance, CA. Sometimes I use reference photos and other times I work from life. I have worked exclusively as an artist since June of 2016, settling almost entirely on oil as my medium. I have been fortunate to have my work recognized with about 20 awards during the past few years.

[TriciaAlexanderArt.com](http://TriciaAlexanderArt.com)



## Marie Bergstedt

### *Still Kickin*

Mixed Fiber Media  
46 in. x 22 in. x 4 in. NFS

Wool, cotton, nylon, artificial sinew and buttons over needlepoint canvas. Hand stitching, knitting and crochet. In old age a person who is still living life to the full is Still Kickin.

I create as communication. It is my way of speaking to myself and thinking. The rhythmic process of working with my hands expands meaning, possible resolutions to real problems, or appreciation for a life situation. Disease, homelessness, death, failed aspirations and social issues often dominate the theme as I start, but where am I going? Through textile techniques and thoughtful contemplation, my hands forge a movement forward. With every image, I am telling a story about myself, my relatives, and people I know personally. As I weave together memories and experience, both from history and our current times, the visuals that emerge bring out healing laughs, hope, and an opportunity to give rise to new voices, for viewers to explore their own stories.

[www.mariebergstedtartist.com](http://www.mariebergstedtartist.com)



## Jayne Biehn

### *Just Her*

One of a kind photos, acrylic, oil stick and sewing on panel  
50 in. x 50 in. NFS

Original found photos scanned, printed. Machine sewn, painted over with acrylics and oil stick. Adhered to wood panel.

Embarking on this work is personally and professionally transformative as I have discovered beauty and meaning in one-of-a-kind photos that were not intended to be art. My journey of inspiration starts at vintage stores, estate sales, and on ebay. I am drawn to unique imperfections such as blurred edges, light leaks, grainy color, and even the feel of the printed paper. When these photos are enlarged, I machine sew on each image, creating depth and another form of line. I see even more complexity leading me to crop, place a photo a certain way, pair it with another, incorporate color, freehand marks, type, paint layers and oil stick. Ultimately, I believe my works represent a loose thread to our past, strengthened with a modern and renewed perspective. In viewing my art, I hope people appreciate the similarities, however subtle, of things that are found yet still undiscovered.

[jaynebiehn.com](http://jaynebiehn.com)



## Susan Bloch

### *Lilac Fever*

Powder Painted Glass  
13 in. x 10 in. \$1200

Lilac is soft, fervent like our dreams, hopes, lilacs, hydrangeas explode in a cluster of unearthly color, inciting our senses with aroma, waking us into the warmth of spring, awakening our best selves to venture into the day.

I sprinkle fine glass powders on opaque glass, moving them with dental tools to develop faces. Each face is fired in a kiln repeatedly to achieve the desired colors, and bring the features into final development. Translucent glass surrounds each head as a type of aura or sensory area. They hang slightly removed from the wall, up to 1 ¼" to offer space for light to transmit shadows, extending their presence. I'm intrigued with human experience, from subtle, extraordinary to day to day. Color excites me for its ability to create mood and content. I continually make color samples as I place new work in the kiln to seek new possibilities.

Making visual art for me, works hand in hand with writing poetry. Sometimes a word or phrase becomes a necessary element in a piece, as in the artwork titled, Evolve. The writing process pulls from distant and unexpected places, shifting my view into interesting territory.

My art isn't similar to the poems, rather viewed through a new lens.

[www.susanbloch.com](http://www.susanbloch.com)



## Servane Briand

### *Hinc Ad Horam*

Book Arts  
22 cm. x 12 cm. \$2500

Hinc Ad Horam, a book of metamorphoses, explores transformations and conversations that occur between humans and plants in the form of a Zhen Xian Bao structure. Ovid stories are made into shifu; plants are transformed into inks and dyes and prints; a poem by Hatzopoulos evokes life as a repetition.

In creating an artists' book, I enjoy the ability to work from different perspectives and working in media as diverse as papermaking, printmaking, bookbinding, as well as collaborating with poets, makers and artists. I like that inspiration can arise from different places but that in the end the pieces must fit together, a bit like a puzzle. I like that I get to use very ancient tools and techniques and the latest technology too. And often, experiments lead to new collaborations! It's a wonderful challenge and the narrative is always moving forward.

In pursuing the book as art object, I am also interested in what happens when the object gets manipulated. The reader/viewer invents yet another narrative. He or she tells a story and while I may not capture it, I am curious at what it is and what if? I like to explore what happens in this territory. I cherish our ability to be moved by works of art and I love witnessing it.

[servanebriand.com](http://servanebriand.com)



## Denise Brown

*On the Bit*

Scratchboard  
8 in. x 8 in. \$1275

image with permission from the artsy equestrian. Ampersand scratchboard, used micro tattoo needles, with black Copic ink pens.

My artwork depicts my first love, Equine art, especially the thoroughbred. For years I would call myself a hobbyist artist, as life's responsibilities took priority, but now retired, I have the time to produce quality professional art, while still learning new mediums and skills to develop original one-of-a-kind pieces. I have always been inspired by Equine Artist C W Anderson with his etching of famous racehorses, especially Man O War. So as a child my drawing skills began with trying to duplicate his work. I now work in scratchboard which is a medium that resembles this style. I recently won the Ampersand Award for Active Member at the International Society of Scratchboard's juried show.

Another goal of mine has been to become a full juried member of the American Academy of Equine Art. With one more juried show to go, and already accepted to two shows, I will have earned this title AAEA, which represents the very best of skills within the Equine Art world.

[www.djbrownequinefineart.com](http://www.djbrownequinefineart.com)



## Janet Brugos

*Les Femmes Mundiales Black*

Mixed Media  
20 in. x 20 in. \$550

Part of Series Femmes Mundiales. This one is Black. Fragments make the whole. Created handmade paper, fabric and found objects that are cut, torn and manipulated onto heavy water color paper. Background in acrylic paint. This piece is framed in light colored wood with a depth of 1.5 inches.

I gather experience, mix with texture, play with proportion and use a variety of media. I found my voice as a mixed media artist and continue to evolve. I have traveled extensively and made note of the culture, texture and ambiance in each land.

I love to work with texture be that segments of old garments, fragments of batik or remnants of quilt pieces. In my theme of Climate Awareness, I endeavor to point out how our warming planet has influenced glaciers and ice shelves and how fires' paths can sweep an area of its vegetation making it vulnerable to flooding. In Urban Landscapes I show one or more natural or constructed wonders. My newest series, Les Femmes Mondiales (portraits of women) , uses personal presence, cultural elements and art forms.

My belief in equality comes from my Chicago roots. I value the person as an individual, no matter the gender, race or status.

[www.janetbrugos.com](http://www.janetbrugos.com)



## Amy Bumpus

*Empty Nest*

Paper on canvas  
36 in. x 36 in. NFS

Empty Nest is about choices, having the right to those personal choices and exercising the freedom to decide for ourselves what options work for us. These decisions are ours alone and require no outside intervention or intrusive policy.

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 and gender disparity, political movements and global responsibility; all issues that will determine life going forward. My current work speaks to naming issues but also calls for solutions. Though we have undoubtedly had the deepest influence on our planet, we are part of the Earth's process, not separate from it. Now is the time to change our trajectory and find ways to support ecosystems in the only home we have ever known. Our question remains, how do we want to affect the story?

[amybumpus.com](http://amybumpus.com)



## Amy Bumpus

### *Glass Ceiling*

Paper on canvas  
36 in. x 24 in. \$1700

It isn't as if women are asking for the moon. Just basic rights, the autonomy to make our own decisions and the right to participation. We have smashed the glass ceiling many times and will continue to do so until we can stand as equals and be responsible for ourselves.

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 and gender disparity, political movements and global responsibility; all issues that will determine life going forward. My current work speaks to naming issues but also calls for solutions. Though we have undoubtedly had the deepest influence on our planet, we are part of the Earth's process, not separate from it. Now is the time to change our trajectory and find ways to support ecosystems in the only home we have ever known. Our question remains, how do we want to affect the story?

[amybumpus.com](http://amybumpus.com)



## Bobby Cochran

### *Contemplation*

Flashe on Canvas  
20 in. x 16 in. NFS

In this portrait I try to capture a profound moment of introspection and inner exploration. My intention is to create a dynamic space where the boundaries between the subject and the observer blur, inviting the viewer to explore their own unique journey of imagination.

My artistic focus lies in capturing the essence of impressionistic portraits and landscapes through bold and expressive mark making, utilizing mediums such as oil, Flashe, and acrylics. This is evident in my preference for high-contrast palettes and the interplay between linear forms and atmospheric elements, a balance that naturally captivates me.

With each artwork, my intention is to evoke an immediate visual and emotional response, captivating viewers from the start. At the same time, I strive to infuse my creations with an organic richness that invites deeper exploration of their depths and colors.

My goal is to inspire self-discovery, inviting viewers to craft their own personal stories. I believe that art has the power to evoke distinct emotions and experiences, offering a platform for personal interpretation that speaks to the complexity of the human spirit.

[bobbycochranart.com](http://bobbycochranart.com)



## Mittie Cuetara

### *Figure in green chair*

Acrylic on canvas  
24 in. x 36 in. \$1000

Abstracted figure reclining in green chair

I am an Oakland artist mainly using acrylics and mixed media. I want to abstract the beauty and movement of "soft architecture", the bones of domestic scenes and urban city streets. I like to investigate and interpret what humans use and discard, the nests and paths that we create by living.

[mittiecuetara.net](http://mittiecuetara.net)



## Rachel Davis

### *Keep Dreaming*

Mixed Media  
36 in. x 36 in. \$2600

In 1980, while wandering a street fair in a tiny town in Vermont, I stumbled upon the reference photo for this painting. Something about this trio in the corner of a large gathering has captivated and haunted me for decades. Who are they to each other? What's happening? Not knowing is key.

"Everything is autobiographical, and everything is a portrait." - Lucian Freud

Paying close attention, and surrendering to the inevitability of self-expression, are what drive my art process. I'm fascinated by the tension between light and dark, connection and disconnection. A strong mood and story is cited at in much of my work, and things are often left unsaid or moving in and out of focus, urging the viewer to linger and discover more. I'm endlessly moved by how we humans try, often fail, yet try again to communicate with one another. Finally, I'm drawn to quiet, and how much is expressed in silence, for those who care to look.

[racheldavisstudio.com](http://racheldavisstudio.com)



## Mika Denny

### *Ella the Fierce*

Pan Pastel, Charcoal pencil and  
Japanese Washi Paper  
on toned paper  
21 in. x 15 in. NFS

This mixed media drawing is difficult to photograph as the papers in the quilted areas have metallic decorative areas that change in the light as you view it at different angles. The white areas around the washi paper was created with white charcoal pencil and pan pastel.

I can't remember a time when I didn't love to draw. It's ingrained in my soul. Although I consider myself a creative explorer, for the past few years I have been exclusively focused on figurative art. My portraits reflect realism but when I'm up close creating the work it feels abstract to me. All these small shapes, lines and marks blend together to 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 strive to represent diversity in my art and seek subjects that are unique and represent all facets of humankind. I want my portraits to inspire a desire for human connection and comprehension.

[www.mikaworks.com](http://www.mikaworks.com)



## Sonia Gill

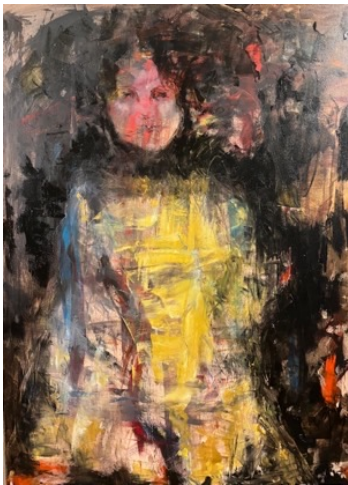
### *Member Of The Tribe*

Paper Collage  
30 in. x 40 in. \$3200

Cups and bowls of many colors and sizes sit upside down as they dry sink-side. Their proximity to each other creates many interesting reflections, reinforcing the idea that in every social construct we reflect and affect one another.

My dishes, like the people in my life, have been collected one at a time. Each dish is unique to me and is vital to the whole collection, just as each person is vital to my life. Besides this psychological metaphor, I am interested in their visual presence in the strong morning light and resultant dark shadows. Still lifes, full of reflections and distortions, are carefully culled from thousands of studies. I am fascinated with the repetitive shapes, colors, and patterns in the kitchen ware. With my collages I intentionally eschew the magazines' printed images and enjoy the creative challenge of constructing a realistic picture that often flirts with abstraction. Using images and texts that are deconstructed, I re-create something radically different and slightly incongruous. While my concerns with our overwhelming social, political, and environmental problems may seem far from my paintings, references to these concerns can often be found in their titles.

[www.soniagill.com](http://www.soniagill.com)



## Elizabeth Gorcey

*Spirit*

Being of spirit

Oil  
48 in. x 36 in. \$3885

I am fascinated with the 'human condition' that we are all a part of; more specifically with how each of us experiences and sees ourselves, each other and the world on our collective journey. As a child I was very sensitive and empathic. I would feel things very deeply and, at times, imagine I knew how those around me felt. My sensitive and creative mind literally felt the weight of humanity-- My mind would 'see' all these highs, lows, anxieties, and triumphs overlapping and bleeding into my own personal experiences. At that age I didn't know how to process what I was feeling, but as an adult I work through what I see on my canvas. I paint because I must.

When I look around and see what's happening in the world today it makes my heart break for humanity and it propels me to paint. I feel the pain, sorrow and discontent of so many souls. I hope that people who view my paintings recognize a piece of their own humanity and know they are being seen.

[www.elizabethgorcey.com](http://www.elizabethgorcey.com)



## Gillian Gough

*Succulent*

Oil on canvas  
12 in. x 12 in. NFS

My work incorporates blended colors and brush strokes to communicate the hidden details of a given subject. I like to let the application of the paint itself render slope, direction, texture and value with the simplification of combining thick brush strokes and custom pigments to create unexpected dimension. I strive to bring out the beauty in ordinary things and to create images that work well from a distance while beckoning the viewer to take a closer look at the details.

I received a Bachelor of Fine Arts degree from the University of Puget Sound in Tacoma, Washington. Shortly thereafter I moved to Los Angeles where I built a successful career as a graphic designer/art director working in ad agencies, the record industry and a wide variety of corporate fields.

[www.goughpaintings.com](http://www.goughpaintings.com)



## Laura Green

*Homework*

A girl does homework outside in the sun

Acrylic  
18 in. x 24 in. \$450

As a mother and artist, my work explores my desire to preserve, protect and remember. My artistic focus is to capture the fleeting moments worth remembering of raising my children during climate change.

Parenting my children with a focus on emotional connection has enabled me to improve my listening and observation skills, which is part of what I hope to represent in my paintings. The paintings revolve around spending time teaching and learning, and exploring natural spaces.

My paintings contain both gestural and realistic rendering and my intention is to create a sense of motion and a feeling of immediacy in a moment of time. My artistic practice is a way to reach across time and space and offer a glimpse of life as it once was. Life is a series of small and inconsequential events that are easy to miss. In 2023, we are living in a time of mass extinction and climate collapse. I hope my paintings inspire viewers to appreciate the fleeting moments of their own lives.

[lauragreenstudio.com](http://lauragreenstudio.com)



## Juanita Hagberg

### *Pinnacle*

Watercolor on Yupo  
27 in. x 41 in. \$2400

Geologic Series

I like to push the boundaries of convention. In my late 70's, I continue to live by, "why not, what if?" My watercolors on Yupo reflect this attitude and go beyond what is usually expected in this medium. My subject is nature, and memories and emotional responses of experiences, such as of being in the Grand Canyon, inform my work.

[juanitahagbergwatercolors.com](http://juanitahagbergwatercolors.com)



## Stephanie Hanlon

### *Phoenix*

Photographic archival  
pigment print  
24 in. x 16 in. \$300

This photo is part of a prose and photography series called Liliium that uses still life and movement to talk about loss. This is the corresponding prose: We learn of the phoenix rising from its own ashes. But I wonder how many more times I can endure being burnt alive.

Liliium pays tribute to love lost, invoking the spirit of those who have passed on, both literally and metaphorically. The use of movement is meant to pose a contrast to the typical still life, exposing the contradictions of life and love. We remain a steady force in our own lives, changed by circumstances and people passing through. These photos honor those things that change us while mourning their passing. One of the first words in Latin to mean flower, liliium, has come to symbolize both purity and death. It is known for healing heartache after a loss as well as a celebration of life. Cut flowers offer one final show before they wither and change themselves. These photos capture their beauty in death, connecting the still objects that represent more specific loss, while the movement, again, illustrates love's passing and its spirit. There also is a self-reflective element as I utilize symbols and objects with specific relevance to my own losses and the life that happens after loss.

[www.stephaniehanlon.com](http://www.stephaniehanlon.com)



## Maria Hannon

### *#39*

Oil on cotton-canvas board  
12 in. x 12 in. \$350

My paintings are created to invoke feeling of a time in a place - a sunset over the mountains, the silence of a snow covered field, the electricity of a coming storm. My process entails contemplation as the painting evolves, letting myself be transported to that time and that place. These paintings aren't planned, they happen. A painting will often start in one place and end up a season or world away.

Her works are atmospheric and ethereal inspired by the world around her, both the natural world and the people in life. She paints primarily in oils and acrylics creating dimension by layering paints and other mediums, collage and by utilizing a variety of surfaces, including old paintings that didn't quite make the cut.

[mariahannonart.com](http://mariahannonart.com)





## Margot Hartford

### *White Bathing Suit*

Image transfer, photography  
and paint  
8 in. x 8 in. \$150

An image transfer, using original photographs, on a painted wood panel.

After years of working in commercial photography I have shifted my energy to producing fine art images. It is great to be the client for a change. My work focuses on people, mainly women. It is my goal to illustrate their strength and beauty.

[mhartford.com](http://mhartford.com)



## Jean Huang

### *The woman and the Stag*

Photomontage, Ink and Pen, AI  
58 cm. x 50 cm. \$1800

A black and white photograph showcasing the harmony of a woman and a stag, emblematic of unity in nature. This timeless image invites reflections on humanity's coexistence with nature, serving as more than a moment – a symbol of interconnectedness.

As an AI-assisted artist, I blend elements of Victorian fashion, nature, and technology to produce surreal pieces. My work serves as a window into my journey towards mental health and promotes discussions about reality and fantasy. I am fascinated by the inherent diversity in women's faces, highlighting these characteristics especially in my portraits of indigenous women. By delving deep into self-identity through my critical image processing, I explore the equilibrium between freedom and constraint. I merge historical nostalgia with modern notions of femininity through the creation of conceptual art. This art form includes photomontages, concise sketches, AI-iterated visuals, and pixelated drawings. The process of creation is pivotal to my healing journey. My approach includes self-dialogue and interactions with AI, mirroring the complexity of my mental state. This method fosters collaboration with AI, culminating in the production of unique and timeless concepts.

[jeanhuangartworks.godaddysites.com](http://jeanhuangartworks.godaddysites.com)



## Andrea Jacobson

### *skull|brown*

Oil on canvas  
30 in. x 24 in. \$1250

These paintings reflect an intense study of color, form, and humanity. Throughout art history, the skull has been used as a symbol of mortality and seen as a way to portray that our time on Earth is limited. In these paintings, the subject is approached in a more straightforward way: the skeleton being seen as the structural support for our body and an essential requirement for us to be alive and functioning. The skull is a complex structure built from a puzzle of interlocking bones: perfect for exploring and studying with paint.

[www.andreamckayjacobson.com](http://www.andreamckayjacobson.com)



## Carol Jenkins

### *Lattice of Starlight*

Collage and mixed media on  
heavy watercolor paper  
30 in. x 22 in. NFS

Lattice of Starlight was created by tearing several loose paintings into large pieces to use as collage elements. I then integrated the collage into a new, unexpected composition on heavy watercolor paper, using acrylic paint and pastels.

In this series of works on paper, I have torn loose landscape paintings into large shapes to use as collage elements, disrupting and re-configuring the original painting. The mountain terrain that inspires this work is in constant flux. Like the process of working with collage, all the change that occurs in the natural world--the snow melt, each decaying tree, new growth, the winter debris--is layered onto what came before. Sometimes the torn edges of a collage piece cut across the painting, creating a new landscape. Sometimes they are seamlessly hidden under many layers of paint. These paintings are meant to capture both the energy and serenity of the wilderness I love.

[caroljenkinsart.com](http://caroljenkinsart.com)



## Krista Johnson

### *Old Friends*

Oil on Linen  
30 in. x 40 in. NFS

Beauty is found all around us, but the experience of beauty is where life is found. For me, there is no beauty higher than nature. I have always seen my life and my art as inseparable; my paintings are my emotional response to my world. My creative process begins when I feel a connection. In that moment I know there is something I want to capture – looking through its physical reality to find its inner essence.

I believe our world needs art to help us stay in touch with our humanity. I don't paint to make a statement but rather to offer a place of repose in our hurried world. I am drawn to the play of light and shadow, but also the mystery of a foggy day. I find the use of value to be more descriptive than color, and I prefer stillness over commotion. It is my hope that my work will create a space for the viewers to slow down and reconnect with the beauty in their lives.

[kristaleejohnson.com](http://kristaleejohnson.com)



## Sherry Karver

### *When Illusions Are Gone*

Jigsaw puzzle pieces, Oil, Resin  
surface on wood panel  
30 in. x 40 in. \$7800

Missing Pieces of the puzzle series represents what we are missing in our lives that we took for granted: missing family and friends, travel, eating in restaurants, especially since Covid. Accepting that some missing pieces cannot be found, but the empty spaces could allow something new to enter.

From my "Missing Pieces of the Puzzle" series - I am pushing the parameters of photography and painting by having actual jigsaw puzzles made from my own photos, and combining them with oil and resin surface on wood panels. People are often searching for things in life they have missed, especially since Covid19, people have missed opportunities, missed seeing family and friends, traveling, eating in restaurants, etc. It has been a universal missing of things that were once familiar and ordinary that we just took for granted.

I leave out some sections of the puzzle when putting them together, and paint the negative spaces with oils. The left out spaces in my work represent our search for the missing pieces in our lives, or in the world, and the realization that not everything can be found and replaced.

This series is about accepting what is no longer there and the hope that the empty spaces are room for something new to enter the picture.

[sherrykarver.com](http://sherrykarver.com)



## Rachel Katz

### *Dream Incubator*

Shredded personal journals;  
hog gut  
9 in. x 8 in. x 9 in. \$750

Dream Incubator is made up of small pods of journal shreds encased in hog gut. This piece was born out of my intrigue with repetition, the power of altering and obscuring words, and the creation of internal and external spaces.

My current series works with fifty years of shredded personal journals. The mind and body memories that they evoke propel me to create something new. I find myself relieved and invigorated by the fact that my journals are “destroyed” and becoming their own life forms.

These pieces incorporate hog gut, which I have come to love for its translucent quality, versatility, and metaphorical associations. The long strands of gut interact with my journal shreds in a myriad of ways: I have wrapped the paper shreds with the gut, stuffed the shreds into the gut, and scorched the dried gut while I watch it shrivel and curl.

As I work, I think about the act of transformation, both internally and externally, and what is said and what is unsaid. I am in a process of reworking old memories into organic shapes that literally and figuratively come from the gut. I ponder what it means to “spill my guts” and to listen to what my gut is telling me.

[@rachel\\_katz\\_art](https://www.instagram.com/rachel_katz_art)



## Kate Knudsen

### *The Spinning Girl*

Mixed media: acrylic paint, silk,  
plaster, gilding  
32 in. x 24 in. \$3500

I feel a feminine force coming through the earth, coming through the skies and the heavens, coming from all directions. It is unstoppable.

We are at an inflection point, witnessing (overturning Roe V Wade, diminishing rights, polarity, oppression) a backlash to the progress we have achieved. The pendulum swings. We are in a shift, moving back into balance, with a whole lot of people trying to stand in the way.

Young girls on the verge of womanhood are the focus of my recent work. I see them as empaths, exceptionally sensitive to emotions, connections and truths. Antlers represent both transmitter and receiver, access to deeper feminine mysteries. Sheer blindfolds intensify the focus inwards. Spirit animals accompany them on their journeys.

Many tell us all that's “wrong” with us. My work seeks to shine a light on the beauty, skill and potential of young women, nourishing and polishing that aspect, encouraging them to be fierce, shine brightly and do what they came here to do.

[www.kateknudsen.com](http://www.kateknudsen.com)



## Karen Lehrer

### *Brushstroke Small 2*

Acrylic & Mixed Media  
on Wood Panel  
12 in. x 12 in. \$550

Collage with black ink brushstrokes,  
mark making.

My early career as a textile designer, informed my curiosity and attraction to repeating patterns and shapes I notice all around me – in design, architecture, and nature. I've painted with this inspiration for many years.

I paint in multiple layers, sometimes ten or more layers. I incorporate collage and mixed media into my paintings.

The Brushstroke series which are entered in this show, are part of my curiosity and exploration with mark making. It took several months and lots of trial and error to create these pieces.

The best way I can describe my process is to not be attached to the outcome. This took many years to fully realize, and I'm still challenging myself to follow that principle and trust the process.

[www.KarenLehrer.com](http://www.KarenLehrer.com)



## Bianca Levan

*Traveler, There is No Path, The  
Path is Made By Walking*

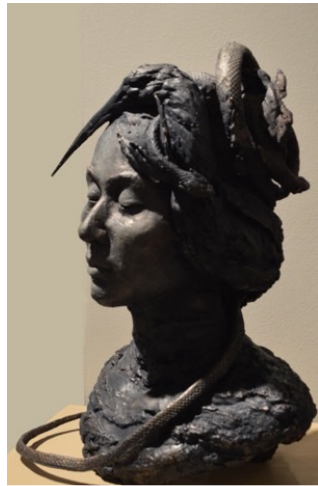
Handcut black paper  
23 in. x 26 in. NFS

The process of papercutting is a method of emotional processing. The journey to create a piece is a journey through a psychological landscape. My cuttings originate from an idea I'm exploring or an observation about lived experiences. Since the body carries emotional experiences, both past and present, I am able to connect the feelings to thoughts through the physicality of papercutting.

I begin by crafting a scene that conveys the internal world I'm experiencing or questioning. These imagined landscapes often include naturalistic elements, such as trees, flora, oceans, and mountains, existing alongside manufactured ones, often taking shapes of buildings or boats. Using a blade, I cut and extract pieces from paper.

What results is a papercut imbued with the imperfections that arise from a precise tool in imprecise human hands. I revel in the uniqueness of these variations and hope that others may find their own imperfect, evolving stories within it.

[biancalevan.com](http://biancalevan.com)



## Kristin Lindseth

*Ocixemaj*

Bronze Sculpture  
17.5 in. x 15 in. x 11 in. NFS

Female bust, bronze

I have been a figurative sculptor and painter for the past 25 years. I sculpt in clay and wax and cast the sculptures in bronze (only one of a kind pieces), and recently I also sculpt directly in wood, adding other materials as needed. These sculptures include human figures and fragments and they spring from deeply felt personal experience and they also reflect some of the universal experiences of being human; inner experience of men and women of diverse cultures, ages and backgrounds. The psychological realm is what moves me to create. Among the human figure fragments are a series of heads, one of which is woman as a metaphor for civilization, another is woman as peace with different cultural elements coexisting harmoniously in the sculpture. A third, titled Labyrinth of Time represents an individual life with the choices of a lifetime, wise or not, contained within it. On Instagram my handle is kristinlindsethrivera

[KristinLindseth.com](http://KristinLindseth.com)



## Jennifer Lipson

*Nothing is Simple*

Acrylic on Canvas  
18 in. x 14 in. \$650

2 Delicata Squash and a Red Onion  
balanced on 3 Cookbooks

My still life paintings focus on personal objects that add color, inspiration, and utility to my daily life. These familiar objects are often overlooked and taken for granted as I rush through the kitchen on my way out the door, and yet...when I take the time to pause and thoughtfully observe, I am fascinated by the peculiar narratives and essence of self-portraiture that I see in these arrangements.



## Gloria Matuszewski

### *Prayer*

Oil, pencil, canvas  
48 in. x 36 in. NFS

"Prayer" is an oil painting with text from an African prayer written repeatedly on the surface.

*"Let us take care of the Children..., the Elders..., and those In Between for it is they who do the work."*

I painted it as simply and as beautifully as I can with hopes the message can be received.

My paintings and drawings for years have been meant to be seen as meditative, calming. Increasingly the intent has been more of a call to action with the ongoing focus on the African prayer I learned over 25 years ago, studying the ways of the Indigenous peoples all over the world. Sometimes the quiet too is still necessary but as a Grandmother/Elder myself the work has become more urgent in the message.

[www.gloriamatuszewski.com](http://www.gloriamatuszewski.com)



## Marianne McGrath

### *Knots*

Recycled cardboard strips, black earthenware slip, wax  
8 ft. x 12 in. x 12 in. \$10000

Strips of recycled black cardboard painted with black earthenware slip are knotted at random to create three forms that appear to float in space.

My work is a contemplation on material, process, & object metaphors that juxtaposes the medium of clay with reclaimed & industrial materials to create works that speak of the recollection of both physical & conjured landscapes. Mainly inspired by the landscape of my agrarian childhood home now covered by suburban sprawl, I strive for these works to be spaces & scenarios the viewer can physically or psychologically enter & inhabit, & perhaps consider how spaces they're able to recall from their own personal histories compare to the landscape that surrounds them today. I employ the medium of clay in unconventional ways to accent the metaphorical capacity of the medium to communicate a sense of memory, ephemerality, & loss. I rely heavily on the inherent metaphors that exist within the materials and processes I employ in my works, inviting the viewer to experience the immense capacity to communicate that these materials & processes hold in and of themselves.

[www.mariannemcgrath.com](http://www.mariannemcgrath.com)



## Deanne McKeown

### *Forest Spirits, II*

Bronze Sculpture  
16 in. x 5 in. x 11 in. \$2475

Celtic derivation, young girls with raven

Much of the inspiration for my work comes from my surroundings - the high desert and the wild creatures, especially ravens, who share this amazing space with me. This is the basis from which the idea grows, but then that idea can be transformed through the lens of history, folk lore, humor, and political/social satire.

I often incorporate found objects in my work. Sometimes they are the beginning of an idea, sometimes they find their way into a work during the process. I am drawn to interesting associations. The impetus for an idea may come from any number of directions. It could be a dream, observation of a living subject, social comment or simply stimulated by the process of a previous work.

Each piece brings new challenges. I never really know for certain what will happen when I begin. It is something of a negotiation with ideas, materials, and chance. It grows into what it wants to be - you have to always be open to a new direction that had not been anticipated.

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



## Lindsey Mctavish

*Sunset birch*

Hand felted and quilted  
wool & silk  
24 in. x 30 in. NFS

Hand felted and quilted wool & silk

The following pieces are made by hand felting and quilting wool & silk. Some of the more detailed subjects are needle felted, then are wet felted together with it's background. Once the wet felting process is done, the piece gets quilted under an industrial sewing machine to bring out and achieve depth within the piece.

Wet felting is the process of manipulating un-spun sheep's wool with soap and water until the fibres bind together and become a non-woven type of "fabric". Because of it's durability, the process and material of wet felting has been used to make many functional items throughout history, such as yurts that are lived in by nomadic Mongolians, rugs, slippers, hats, etc...As for my use of it, I am creating "felted tapestries". In my work you'll see painterly like scenes that I refer to as Feltsapes, landscapes that are reminiscent of works by members of the Group of Seven, as well, I'm often inspired to work on series of people, birds, animals, florals & abstracts.

[www.lindseym-artwork.com](http://www.lindseym-artwork.com)



## Nancy Mintz

*Geist*

Japanese paper and brass  
72 in. x 92 in. x 10 in. NFS

In my recent work I have been examining the diversity of natural biological communities, and the processes of growth, decay, and succession. I am especially interested in the forms of memory: the husks, pods, and shells left behind by the relentless fecundity of life. The structural forms are made of fine gauge brass wire, manipulated in a manner that implies movement, or growth. While the structures incorporate intricate geometric patterns, the overall physicality of each piece reflects the organic imperfections found in nature. I cover most sculptures in a soft Japanese Gampi paper, forming a tactile surface that both filters and deflects light, giving the work an ethereal presence. This nearly translucent material draws the viewer to the interior spaces, while evoking a fragility that contradicts the earth-bound metal work. Certain pieces are only partially covered, visually exposing the insides of the structures, creating a sense of discovery as the viewer changes perspective.

[nancymintz.net](http://nancymintz.net)

Examining mark making and the nuances of color and light in nature, has been a life long pursuit. The work involves the close observation of aspects of landscape and the amplification of these images.

There is a moment in time, and in nature, when plants are at the peak of their reproductive cycle. They are fully asserting their seductive beauty/perfection/ splendor/ripeness.

These paintings focus is on select blooms and show the importance of their smallest components.

[marjoriemoskowitz.com](http://marjoriemoskowitz.com)



## Marjorie Moskowitz

*Lion's Tail*

Oil on Canvas  
48 in. x 36 in. \$6500



## Gayle Nicoletti

*Silvery Light*

Photography  
12 in. x 12 in. NFS

Photograph of Fresh White King Protea and Baby Eucalyptus and Magnolia Leaves arranged by the artist.

My current artistic discipline is curating and designing flower arrangements. I am visually inspired by the entire life of the flower, from seedling to the last petal falling to the tabletop as the arrangement continually changes as it nears the end of its bloom. Since the actual constructed arrangement cannot be touched or smelled digitally, I have used the camera to capture the beauty and poetry of the design.

[www.bloomingaylesmarin.com](http://www.bloomingaylesmarin.com)



## Robin Olsen

*Ocean Breeze*

Mixed media  
36 in. x 36 in. \$1800

The marks, shapes and colors in this piece are inspired by the ocean. The rhythm and movement of their placement feels like an ocean breeze.

My work, like my life, seeks to find an equilibrium between chaos and control, structure and freedom.

Relying on my background in quilting to provide some structure in my paintings, I always want to find ways of breaking free of that. Layers of collage may pop through or brushstrokes extend out of the boundaries of grids or regular patterns, adding the unexpected.

Nothing delights me more than the surprises that pop up in my work. I love those uncontrolled elements that wake us up and make us take notice.

[www.robinolsenart.com](http://www.robinolsenart.com)



## Priscilla Otani

*19 + Me*

Fiber art  
4 ft. x 4 ft. NFS

Myself and 19 feminist curators who have worked together to organize activist exhibitions

I am a San Francisco-based artist whose mixed media works explore the myths, taboos and histories of my Japanese birthplace and naturalized American culture. As an interdisciplinary artist and feminist, I use readily accessible materials to create visually-striking installations that compel the viewer to examine feminist perspectives and polarizing issues such as politics, abortion, immigration, and racial prejudice.

[www.mrpotani.com](http://www.mrpotani.com)



## Laura Paladini

### *Bound Freedom*

Oil Paint on wood panel  
30 in. x 40 in. NFS

Bound Freedom speaks of the historical submission of women, specifically African American women. Women are coerced to surrender and not to shine our magnificence. In Bound Freedom, she is stepping out of the shadows, not wasting energy playing a victim but to claim her due respect and power.

I am a Bay Area artist whose paintings unapologetically celebrate our individuality. My creative process begins with references from significant incidents personally experienced or by people I feel compelled to share their story. I believe I speak to and acknowledge individuals who are not afraid to excel against the odds and uninhibitedly live without boundaries.

[laurapaladini.com](http://laurapaladini.com)



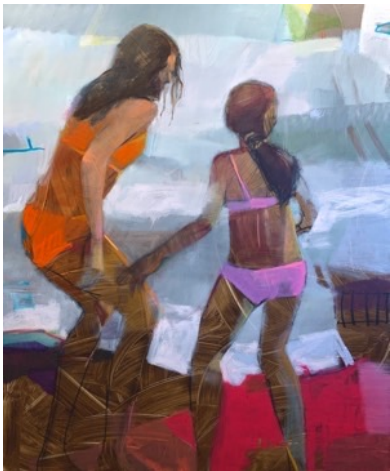
## Erika Parrino

### *Shadows and Pools*

Acrylic on canvas  
36 in. x 48 in. NFS

My work is focused on exploring the biodiversity of the natural world. By looking down and slowing down, one can see that so much life can exist within a few feet of space. Exploring what I think of as "abstracted nature," I layer my paintings with vibrant color and hidden line; an invitation to see what I see.

[www.erikaparrino.com](http://www.erikaparrino.com)



## Sharon Paster

### *Just Do It*

Oil on canvas  
72 in. x 60 in. \$12500

I'm a contemporary abstract painter inspired by my natural surroundings, where everything is in a state of constant change. I also love color and line, and use them to create both the illusion of space and the passage of time. Nothing is permanent. We are in flux-fluid and evolving with every passing moment.

[sharonpasterart.com](http://sharonpasterart.com)





## Trudy Perry

*Fernwood*

Fiber Art  
67 in. x 37 in. \$1500

MacroWeave using rope, leather and roving wool

As a Fiber Artist, working with my hands to create unique, bespoke wall art is so very satisfying. Using materials like wool, rope, leather and string feel good and can be manipulated in a way that makes for great sculpting. My intention is to make modern, beautiful art that is warm and comforting in a space. Nature is my muse and where I find the most inspiration.

My process is intuitive. I feel my way through a piece which can happen by the materials I am using, color palette or an idea that floats in my head. I have been known to take something apart over and over again until it is just right.

I am enjoying making large scale pieces. This is both my Woven Wall Art (how I started) and my recent work, Soft Sculpture.

I continue to grow as an artist and enjoy educating folks on Fiber Art as Fine Art and not Craft.

[trudyperry.com](http://trudyperry.com)



## Stacy Phillips

*Blake*

Oil on Canvas  
20 in. x 16 in. \$1650

This piece is unframed

I am painting faces. These faces are constructed from various facial features of different people, different genders, and different races. What creates recognition in a face? I am exploring how subtle nuances of the same facial features we are all given can create different expressions, emotions, and connections.

[stacyphillipsart.com](http://stacyphillipsart.com)



## Barbara Pollak-Lewis

*Jupiter/Non-Binary*

Oil on canvas  
30 in. x 30 in. \$1500

I am a multidisciplinary artist, working mostly in oils on canvas and board. My work has recently expanded to include collage, mask making, sewing and embroidery. As a young child, I was influenced by the second wave feminism of the 1970s and my mother's involvement in it, as well as the growing ecology movement and our relationship to the planet.

In the last several years, my work has been influenced by cultural trends in the United States including the rise of Trumpism, the growth of censorship, rising violence, racism, misogyny and conversations around gender.

The work I am submitting is a series of 3 young people who identify as "nonbinary" rather than as women. I chose to paint them emerging from within the confines of a box.

[www.barbarapollakart.com](http://www.barbarapollakart.com)



## Susan Press

### *My People*

Mid-range fired ceramic clay,  
acrylic wash, & graphite  
10.5 in. x 6 in. NFS

These three women friends are both leaning on each other and connecting with joy and vulnerability. I am attempting to show the close friendship between them.

With my recent ceramic figures I have focused on showing the connections we form with those dear to us. In this submitted work "My People", three friends are supportively leaning against one another, linking arms or holding hands. Facing outward their faces reflect the joy, love and vulnerability they have grown safe feeling and expressing.



## Sudie Rakusin

*'Many rivers to cross, but, I can't  
seem to find my way over ...'*  
- Jimmy Cliff

Cold wax and oil on wood panel  
36 in. x 36 in. \$3800

Being an animal activist and feminist, my artwork flows from what moves me and from where I find beauty: women, animals, the earth, color, pattern and light. My art represents the deep connection I feel with these elements. Through my artwork I create a world as I would like it to be, where harmony exists between animal and human, and where nature thrives. My work includes pen and ink drawings, papier-mâché sculptures, vessels, collage, abstracts in cold wax and oil, and 3-dimensional oil on canvas paintings featuring women and animals.

This body of work is cold wax and oil on wood panels. The properties of cold wax fascinate me and keep me curious; how the underlying layers inform and alter the layers applied over them, how incising and scraping and glazing make more changes. I know I am wielding the palette knife and mixing the colors, but what happens on the panel is beyond my control. I'm learning how to be fine with the state of 'not knowing'.

[www.sudierakusin.com](http://www.sudierakusin.com)



## Kathryn Regel

### *Sunshine*

Polychromos colored pencil &  
graphite pencil on Linen Panel  
12 in. x 24 in. \$600

Why is this girl so unhappy? Dressed in a costume of perhaps not her liking, or maybe her shoes pinched. Yet the sun streams in, illuminating her for all to see. Happy sunshine, sad girl.

Kathryn has always been intrigued by pencil drawings, and more recently, colored pencils. She uses a multitude of different drawing surfaces, pencils, and additional mediums such as ink and cold wax to add complexity to her drawings. Her work is about light and reflection and is drawn to the simple beauty of architectural details, houses, and streets. Ideas begin with her photos which go through a process of cropping, lighting, color selection and mood changes to then be meticulously rendered with pencil.

Her mixed media work that she calls Art and Ancestry, is inspired by genealogy, maps, and old photographs. Some of the works reflect a narrative that was passed down through generations, while others are purely whimsical. By using the old photos taken by her ancestors she explores the idea of bridging time and collaborating with those ancestors to further the story of the photograph, or to create a new narrative entirely.

[kathrynregel.com](http://kathrynregel.com)



## Victoria Reynolds

*Room*

Oil on partially primed linen  
and raw linen  
42 in. x 38 in. \$2500

A quiet room for contemplation,  
serenity, reading and solitude.

I am a painter, a sculptor, and a craftsperson. I think my background as an architect, and as a designer, comes through in the artwork and I don't apologize for this, as it is so much a part of who I am. I have had no formal fine art training and I regret this. I basically design my paintings in my head and then execute them. I am greatly inspired by art and art history, the decorative arts, architecture, tools, and anything made by the hands of humans.

I do require beauty – I see no point in creating anything ugly even if it is fashionable or modern or even interesting to do so. I am an atheist so I think that for me, the natural world is a key source of spirituality if you will – but I like rather ordinary places and scenes in general. I would say I am inspired by their ordinary-ness.

I like to paint water, bridges, industrial landscapes, ruins or abandoned places, cityscapes and telephone poles. I like to have a bit of dark mystery going on.

[victoriareynolds.work](http://victoriareynolds.work)



## Gail Ritchie Bobeda

*Connected*

Ceramic  
45 in. x 14 in. x 36 in. NFS

Two piece ceramic sculpture of a young girl with a mask of a baby heron in her hand reaching toward an adult night heron. Her dress is underglaze painted with images of the California hills behind the brush and grasses of the slough waters: a home to the herons

My studio work is driven by the need to call attention to the evermore fragile and threatened natural world. In my recent series "Where Hope Lies", life size sculptures of young children are engaged in the discovery and magic of the natural world.

When children are encouraged, from a young age, to play outdoors in natural landscapes they experience the awe and wonder of nature and grow to love and value its magnificence. It is in this wonder and awe of nature's splendor that hope lies. When given the opportunity to intimately explore the mysteries and beauty of the natural world, children develop a deep connection, with the environment. They begin to understand the connectedness of all living things. It is here a seed is planted, the affiliation begins and the empathy deepens. It is these children who grow to become the stewards our planet so desperately needs.

[gailritchieceramics.com](http://gailritchieceramics.com)



## Judy Rookstool

*BirdWoman9: From Darkness*

Acrylic on canvas  
20 in. x 20 in. \$550

BirdWoman series symbolizes women's desire for freedom. Each BirdWoman is transformed with an image of a bird in flight in order to break loose of earthly bonds and become who she is meant to be. She sees this bird each day and knows it can teach her to fly. From Darkness moves towards freedom

For more than 15 years, I have undertaken development of my art with a serious commitment to deepen my experience with tools & push the boundaries of my practice. I want to convey the history & essence of the scenes I paint; I see art-making as a way to reduce a sense of "otherness," to encourage viewers to see and respect what others may experience and to engender more empathy for the human journey.

As I have a keen interest in women's issues, many of my works contain references to hidden or rising power/strength. As an avid reader, I incorporate references to literature; my passion for gardening shows up with the use of vivid floral colors.

After years of representational work, I have begun painting abstractly and in the style of "disrupted realism." This has enabled me to focus more on essential elements, rather than on a representation of form. In sum, my joy as an artist has been in a period of intensive growth, of exploration and discovery, and curiosity & resolution.

[judyrookstoolart.com](http://judyrookstoolart.com)



## Louise Saxton

*Lover's Eye*  
(after Vermeer c. 1665)

Reclaimed needlework, cotton velvet, lace-pins, nylon tulle  
90 cm. x 120 cm. \$11000

Abstracted from Johannes Vermeer's iconic "Girl with the Pearl Earring" and inspired by Georgian sentimental jewelry known as 'Lover's Eye' this work, made from discarded needlework, seeks to elevate the forgotten traditions of embroidery and lace and highlight their exquisite artistry.

Louise Saxton is an Australian artist who reimagines the forgotten past through salvaging and reconstructing materials from the home - disappearing, fragile and ephemeral. Since 2005 Louise's primary materials have been discarded needlework, lace-pins and tulle, creating a diverse array of two- and three-dimensional assemblages and installations. Through reinterpretation of historical imagery her work seeks to connect the domestic archive of home with the public archive of the museum. The artist pays homage to the hand of other makers, both known and unknown, through her long-term commitment to salvaging and re-imagining their handwork. Saxton's art of reclamation joins a long line of artists who wish to "level the playing field" between what is seen as high art and craft, and what has previously been dismissed as merely 'women's work'. Louise has exhibited widely, both within Australia and internationally. Instagram: [louise\\_saxton\\_artist](#)

[www.louisesaxton.com](http://www.louisesaxton.com)



## Kathi Scarminach

*Release*

Acrylic and mixed media  
on panel  
36 in. x 36 in. \$950

I am a visual story teller. The power of art to inspire, to heal and to connect us to one another are the foundational principles of my work. Abstract art speaks a universal language which allows me to release personal and intimate portraiture. Each painting illustrates a story within me, fleeting or otherwise, a tale that begs to be unveiled and heard. I invite the viewer to observe themselves in my paintings whether in a nervous glance back, the anxious twist of the foot, or in the riotous hues and spontaneous design of the non-representational.

Beginning with a combination of bold color and intuitive mark making, my process unfolds in fits and starts and simultaneously long meandering passes of paint until the final chapter emerges. Multiple layers translate into a myriad of stories beneath the surface which offer the potential for a shared emotional experience. Whether the protagonist is the solitary female figure or the cacophony of colorful self-expression, the journey is the same.

[kscarminachstudio.com](http://kscarminachstudio.com)



## Joan Schulze

*A Long Time Ago*

Quilt/collage  
47 in. x 54.5 in. \$12000

The bowl reveals its many facets as I incorporate transformed bowl images in this on-going series. The many lines interact with the bowls and quietly tell a story by me, the writer and photographer.'

Photocopy processes, silk. Machine stitching, quilting.

These works are part of an on-going series inspired by an antique Chinese tea bowl gifted to me during one of my exhibitions in China. This body of work immortalizes the precious object and pays homage to Chinese culture. They are quilts/mixed media collages using silk, paper, photocopy processes and collage.

[www.joan-of-arts.com](http://www.joan-of-arts.com)



## Anne B. Schwartz

*396 Exploring Via Krupp*

Oil on canvas  
47 in. x 42 in. NFS

Approaching art history with a flair for abstract expressivity and a designer's confidence in choreographing fundamentals of color and shape, Schwartz wields a palette knife along with brushes to animate prismatic color stories in thickly applied oil paint. Her largest project, *Ricordi d'Italia*, merges her explorations of the mellifluous properties of color, light, and surface with direct inspiration drawn from travels to Italy. They demonstrate a more formally definitive, architectural sensibility, being derived from photographic source sketches highlighting geometric details culled from vistas and ruins. At the same time, operations of memory, deconstruction, and fantasy combine to render them in an abstract language. With *Shapes*, Schwartz's newest series, paintings contain simpler sculptured shapes. Yet, befitting of their inspirational source, the elegant lines and planes complement each other in the way that the elements of fine jewelry meld to fashion an exquisite whole.

[annebschwartz.com](http://annebschwartz.com)



## Emily Shepard

*Inside Out*

Mixed Media Collage  
11.25 in. x 13.5 in. \$450

Collage using thread, glue, antique encyclopedia pages, sumi ink, graphite, water based crayon, and paint.

Deconstructing an encyclopedia from 1917, I'm pushing back on a detached "objective" view. It's satisfying to deface the voice of authority and focus on elements that feel alive. My work is primarily about connection and relationships. I assemble dialogues from disparate parts and look for unexpected relationships and poetic through lines. It's as if these elements are in motion; a snapshot of a particular moment. I think about improvisation, the ineffable, utterings. I'm aware of the act of being present, the presence and materiality of the cut, drawn and painted forms and marks – evidence of embodied action / beingness. Thread and stitching bring in the idea of repair and momentary insights that can cut through with vulnerability and clarity

[www.emilyshepard.com](http://www.emilyshepard.com)



## Kari Souders

*Cracked Earth Number 25*

Mixed Media on Canvas  
(Beeswax and acrylic paint)  
36 in. x 36 in. \$975

This work is from my *Cracked Earth* series of textural mixed media paintings with natural beeswax and dried earth mixed with pigment. The painting is meant to be a reminder of the impact of climate change. I like to contrast smooth and cracked surfaces that remind me of the natural formations on the surface of parched dried up riverbeds. The cracked and fissured surface of the painting represents the damage that is being done to our planet. However, the painting is also beautiful. The cracks and fissures in the earth's surface are like a intricate work of art. They are a reminder of nature's beauty, even in the face of destruction. The beeswax connects the work even deeper to nature and is a source of healing.

[karisoudersartist.com](http://karisoudersartist.com)



## Kathy St. Johns

*The View*

Ink on paper  
12 in. x 12 in. NFS

Nature is the inspiration for everything I do. The rest is just figuring out how to let the canvass reflect the magnificence I see.



## Maryann Steinert-Foley

*Dreamboat*

Ceramic  
39 in. x 14 in. x 11 in. \$2600

One of three ceramic sculptures in a short series called BARREL SISTERS. Ceramic figures with underglazes and earthenware boat.

These pieces address the artistic, compassionate and erotic powers of women.

[maryann-sf.com](http://maryann-sf.com)



## Maryann Steinert-Foley

*Pink Ballerina*

Ceramic  
35 in. x 10 in. x 10 in. \$2600

One of three ceramic sculptures in a short series called BARREL SISTERS.

These pieces address the artistic, compassionate and erotic powers of women.

[maryann-sf.com](http://maryann-sf.com)



## Meriel Stern

*Accretion, 2020*

Grolleg porcelain, Mason stains,  
graphite, chalk paint  
8 ft. x 8 ft. x 4 in. \$3300

A wall installation of 99 individual crocheted ceramic pieces based on study of plankton and fossil diatoms of Southern California

I am interested in the morphology of the natural world and its relationship to the narrative of human experience; growth, transformation and decomposition of living things. Cotton is crocheted into forms derived from material and technique, a process embodying the repetitive tasks that are ubiquitous in the maintenance of our daily lives.

These are transformed into rigid structures after soaking in porcelain and firing, leaving a vitreous "relic" of the past, much like coral is a skeleton of the living creature that once grew under the sea. Patina is created by the application of stains, sanding and painting to enhance the texture and evoke a feeling of mystery. The process of creation, transformation and eventual destruction of these forms is captured for a moment in time, allowing us to reflect upon our collective domestic condition, creating an index of previous gestures. This personal iconography of shapes, are arranged to connote scientific and narrative association.

[merielstern.com](http://merielstern.com)



## Eliza Thomas

*Head in the Clouds*

Watercolor on paper  
51.5 in. x 24 in. \$3000

A skeleton stands on fields of bones and oil and references to fossil fuels, while head is in a mythical land of Oz, complete with poppies and an Emerald City.

These works are narratives relating to the production and consumption of oil, and it's effects on our planet and lives.

I am aware of a constant tension, a dystopian perception around humans and oil. We love products, our ease of lifestyle, vanity, even miraculous inventions, like medical equipment, and plastics. We are as a society, globally immersed, heavily connected, to a practice and a material that is killing everything and everyone. But we are blindly in love with it anyway.

We have been at war, over oil, steadily for years. War is the single biggest threat to our planet, even without considering nuclear, or direct annihilation, environmental effects of war is beyond the reach of even the most stringent climate change mitigations.

Ultimately, these works are about climate change, and addressing the two elephants in the room we never want to see, our own attachment to what oil does for us; and the catastrophic destruction we are willing to allow to fill our hollow leg.

[elizasarts.com](http://elizasarts.com)



## Arella Tomlinson

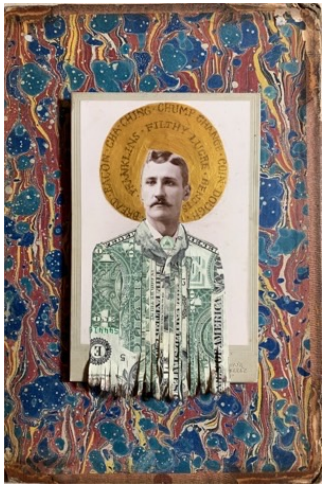
*Nestled*

Oils, acrylics, plastic raised relief  
map on wood  
17.5 in. x 27.5 in. \$2400

Imagining an indigenous Nisenan woman in the 1800's enjoying her lush valley home of Sacramento. She wears pine nut beads over her heart and rests in the tall grasses. Part of a collection of paintings on CA maps intended to represent true stewards of the land.

From my LA Area studio at the foot of the mountains, I work in oils, acrylics, collage and sculpture to create my wall pieces. I'm inspired by the refreshment I find in the mountains, by organic forms in nature, and by my training in psychology and love of earth sciences and anthropology. I seek to use sculpture and paint to explore emotional and spiritual 'landscapes' and sometimes cultural origin stories rooted in the land. Currently, I'm working on a series featuring a figure nestled among mountainous terrain on 3D topographical raised relief maps. Some of my subjects are indigenous women, who I aim to celebrate. Maps fascinate me because of their intricate details that invite us on a journey or show us a way, and evoke memory. My mostly female figures are explorers, ancestors, innocents, brides, mothers who are in serene contemplation and in a sense they represent the land and its features. I would love to connect on Instagram @arella\_tomlinson.

[www.arellatomlinsonart.com](http://www.arellatomlinsonart.com)



## Paulette Traverso

### *Filthy Lucre*

Collage & gouache, vintage  
photo & book board  
11 in. x 7.5 in. \$875



## Kerri Warner

### *Toast*

Mixed Media Collage  
on wood panel  
40 in. x 40 in. \$3800

Three older women sit on a bench staring out at a crowd of strangers (reflected in their glasses). They all wear sunglasses to perhaps hide the terror they feel about what the world has become. They sit calmly with the strength and wisdom of their age.



## Diane Warner-Wang

### *Woman 1*

Charcoal, Acrylic, Mixed Media  
12 in. x 12 in. NFS

The primal, human act of connection between the eye, the hand, and the spirit to create is the basis of my art. Daily art practice is my sustenance, salvation, and relief from global chaos and existential angst. Celebrating creativity in myself, in others, and in human history serves to make my life substantive, rich, and always interesting. I hope that in concretizing those feelings into art, the viewer is drawn in to examine what they see and perhaps come away themselves a bit transformed.

I work in 2D, 3D, and in video. I rely on my response to the world to lead me to the best medium to communicate the ideas that I have. I use my artwork, photographs, and source from the Internet Archive, as my palette. Often using multiple pieces in animation, print, and assemblage, allowing a transformation into new pieces, much like playing a jazz composition.

[paulettetraverso.com](http://paulettetraverso.com)

I am a mixed media artist based in Northern California. I relish the combination of contemporary design with the unexpected utilization of found, recycled, and/or repurposed materials. In my collages I use book pages, maps, wrapping paper, found objects and fragments of antique hardware to depict moments in time.

I see my art as vibrant visual storytelling, rich with texture and detail, each composition combines elements inspired by everyday moments, executed with a whimsical touch. I love the puzzle of putting together pattern and color to depict my subjects, portraying body language and facial expressions that might make the viewer stop and ponder the situation or stir a memory of time spent with friends or family. My imagination and observation of the world around me are the driving force behind my creations.

[www.kerriwarner.com](http://www.kerriwarner.com)

What interests me is the moment. How each restless moment holds an entire world in its light before growing bored and drifting toward something new. What interests me is capturing that moment - the way light falls on the planes of the model's form in the studio or how its cast shadows play across the Northern California landscape. And each moment calls for something different: canvas and oils, pen and ink, charcoal and paper. My work tells the story about a single moment. But the story told is different for each person's unique and singular experience.

Diane Warner-Wang's paintings can be found in collections across the United States and in Europe. Her work has received numerous awards in exhibits at the Pacific Art League of Palo Alto, NUMU of Los Gatos' Greater Bay Area Open, the Sebastopol Center for the Arts and The Salon at Triton Museum in Santa Clara, California, Artist Alliance, art-fluent, the California Art Club (CAC), SFVACC/SCORE in Los Angeles and the O'Hanlon Center for the Arts.

[www.DianeWarner-Wang.com](http://www.DianeWarner-Wang.com)





## Linda Whitney

### *Ataht Butterfly Dancer (Bright Star)*

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

Mezzotint created on hand-rocked  
copper, printed on Hahnemule  
Copperplate with hand applies earth  
pigments

The fancy shawl dance is a demonstration of athleticism and the dancer's indomitable and feminine spirit. It represents the female joy and freedom of becoming a butterfly and connects the dancer not only to mother earth also to her people and their sacred beliefs, to her ancestors and those who are to come.

Making mezzotints is my passion and the fancy shawl (butterfly) dancer is my path.

[www.lwhitneystudio.com](http://www.lwhitneystudio.com)



## Cathy Wilkin

### *Those Eyes*

Acrylic on wood panel  
36 in. x 24 in. \$2000

I needed, I NEEDED, to paint the way I  
was feeling - burned out, angry, and  
holding on by my finger nails. The  
woman in the mask with the unseeing  
eyes has a surface calm, a zombie like  
calm. The young child represents a  
barely contained anger that is ready to  
erupt with an unstoppable spew of  
lava.

I have often said to myself, "If only my life could be accompanied by a sound track. Like a movie, when the excitement builds, percussion builds. Quiet, pensive moments queue up the strings. I orchestrate my art. I "hear" the composition as I move my arms to the rhythms of my imagery. I usually work in mixed media, papers, paints and inks, however, I sometimes have the urge to get back to my classical training and pick up my brushes and paints. I work in metaphor and symbols. I understand that life is ephemeral and fleeting. Every life is limited and unique. I realize I am chasing those universal questions of life, death, reality, the cosmic search. It keeps me inspired because, ultimately, there are no answers.

[artistcathywilkin.com](http://artistcathywilkin.com)

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