

# Women Artists Making Their Mark

juried by Donna Seager  
and Oshalla Dee Marcus



Art Detail by the late Hisako Hibi (1907 - 1991) Design: JFT



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## ABOUT THIS EXHIBIT

An online exhibit featuring of one of our most popular Gallery show themes. An open call to artists presented this prompt:

*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 17th year we extend our reach around the globe to artists who identify as female and encourage them to submit to this popular ONLINE show. The art must be created by a person who identifies as female but the work DOES NOT need to reference or allude to images of women or women's issues. It is certainly OK if they do!*

This exhibit includes 80 artworks created by 84 artists from 20 US states and Canada. Artist contact information is included in their artist statements [here](#), and on the [online exhibit page](#).

## 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.

## View the Online Exhibit

<https://www.ohanloncenter.org/2025/06/>

## ABOUT THE JUROR

### Donna Seager

Donna Seager has juried this show since it started 17 years ago!

Now owner of **Donna Seager Fine Arts & Artists' Books** she is continuing from the rich history of Seager Gray Gallery specializing in contemporary fine art with a focus on works that combine content with a mastery of materials. Donna continues to work with collectors and consultants in sourcing quality art for projects and personal collections.

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.

## SHOW CREDITS

Donna Seager, *Juror*

Erma Murphy, *Executive Director*

Carolina Dangond, *Data Coordinator, Program*

Jeremy Thornton, *Exhibit Designer*

Kathy Evans and Adele Maze, *Poetry*

Thanks to the OHCA Exhibition Committee



**Chris Adessa**

*Lean In*

oil on panel

24 Inches x 24 Inches x 2 Inches

\$3200

As a Contemporary Realist in my series Everyday Sacred I honor objects we often see and rarely think about. I have always loved old tools and functional objects and I treasure them. And so in my paintings I strive to celebrate them, to find the extraordinary in the ordinary and the magnificence of the mundane. | I paint portraits of commonplace, enduring objects in oil: a baby cup, a serving spoon, a paper bag... in a finely nuanced monochrome palette. I find a black and white image compelling, it reminds me of old photographs that have detail, subtlety, and soul. I want my paintings to speak volumes, quietly, and I think they do. | As I paint I am in conversation with my subject and I want to reveal its truth. How has that serving spoon delighted the guests, how much anticipation is there about that paper bag? I think about these things and then I paint. [ChrisAdessa.com](http://ChrisAdessa.com)



**Tricia Alexander**

*Jiselle*

oil

24 Inches x 18 Inches x 1 Inches

\$7000

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. For seven years, I studied portrait and figure painting with a living master, in Torrance, CA. Sometimes I use reference photos and at other times I work from life. I have been fortunate to have my work recognized with 28 awards since 2019. Although I adore impressionistic and painterly paintings, my natural inclination is to paint realistic pieces.

In my paintings, I strive to express what is promising in human potential.

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





### **Marsha Balian**

*We Intended To Go Dancing*

Mixed media

16 Inches x 16 Inches x 1.5 Inches

\$950

As a self-taught artist, I am married to spontaneity in the studio, meaning I do not plan, or conjure my work in advance. I am propelled by a sense of mystery, waiting (not always patiently) to see who and what will arrive once I set out on the journey of making art. My work may begin with shadowy notions, but in many respects, it is the force of curiosity that holds my attention captive. It is a mystery to be solved, a conundrum to be settled and I am compelled to carry on until the work tells me that it is done. [www.marshabalian.com](http://www.marshabalian.com)



### **Sylvia Bandyke**

*People Masquerading as Themselves*

#36

photography

12 Inches x 12 Inches x 0 Inches

\$625

I began my art career by displaying in ArtPrize, an international art competition in Grand Rapids MI, from 2014-2018. Subsequently was juried into more than 100 group exhibits in 24 states & accepted into many online international exhibits. I prefer using the collage format to integrate associated images into a cohesive unit that is more compelling due to the embedded story. Having been a playwright and technical writer, am accustomed to delivering content with a message and now as a visual communicator continue to provide meaning via the structure of the collage format. I enjoy offering the richness provided by the multiplicity of images along with the impact gained through thoughtful positioning of them. My hope is that my work will act a doorway to the viewers' own mental/emotional framework regarding the images, offering a personal experience. <https://www.facebook.com/bandykephotocollage/>



**Kelley Berg**

*Gian (Bridget Riley)*

oil

20 Inches x 16 Inches x .25 Inches

\$1200

Everything I make is about experience and materiality- specifically, using one to explore the other through the processes of painting, drawing, and printmaking. Texture, accident, and imperfection are constant companions in my work regardless of media because these also characterize my lived experience and are very dynamic teachers. It's my hope that my efforts result in work that holds some resonance for the viewer and that somewhere between my making and their looking a little spark of connection closes the distance.



**Marie Bergstedt**

*What?*

Mixed Fiber and Painting Media

40 Inches x 29 Inches x 1 Inches

NFS

I create as communication, both to myself for more understanding of a situation, and to others whom I hope will find their own meaning. Employing traditional textile techniques as something people through the ages have all used in some way provides a possible common touch and bridge to understanding.

My current personal life experience is befuddling uncertainty. Then, sometimes life is just overwhelming, like trying to breathe under water.

One way to cope is choosing some changes of my own that I can control. Maybe it is good practice for strengthening flexibility for life.

With both of these pieces I have utilized textiles in ways new me. "What" expands the idea of what is textile and what is a painting. It was hard for me to give up the painting that initially felt complete. But my whole idea was to bring it back to a fiber piece. "Under Water" pulled away from the original sculptural form and brought it back to a portrait. Stability. [www.mariebergstedtartist.com](http://www.mariebergstedtartist.com)



**Joni Bissell**  
*2020 Hindsight*  
 color copy, collage, sewn  
 pamphlet, enclosure  
 6 Inches x 4 Inches x 1  
 Inches  
 \$250

2020 Hindsight began with my grandchildren and a sense of urgency regarding the wide spectrum of climate change perception. The intention of the postcards was to broaden and bridge the climate change discussion.

The postcards were created with photographs from each of the 50 states, not including territories. The Climate Report (2019) informed the search for images, which were then altered with vintage text of the corresponding state names.

When the project was first conceived, at the start of 2020, it was unknown how many climate events would occur. It turned out that there was a notable climate event in each of the 50 states. There were 22 separate billion-dollar weather and climate disasters across the United States, shattering the previous annual record. The events cost the nation a combined \$95 billion in damages.

Postcards and a small letterpress printed chapbook are enclosed in a Hedi Kyle structure.

Much of the inspiration for this piece was inspired by Elizabeth Kolbert. <https://www.jonibissell.com/>



**George-Ann Bowers**  
*Mallow Pod Cluster*  
 Fiber: flax, hemp, cotton  
 thread, industrial felt,  
 waxed linen  
 10 Inches x 24 Inches x 16  
 Inches  
 NFS

Nature's colors, texture, structure and patterns inspire my work as a textile artist. While my work varies in size, dimension, and material, I consistently incorporate those elements to express details I find in nature. I am intrigued by the structure of trees and seed pods, find weaving patterns in eroded canyon walls, and thrill to the fine lacework of lichens on rock or bark. My compositions reflect discreet moments in a dynamic and continuous cycle of creation, destruction and change. Growth, decay, eruption, erosion, and the interplay of light and shadow all provide subject matter for exploration and translation. Whether in weaving, machine-stitching, or mixed fiber sculpture, I create eccentric shapes and structures to move beyond the bounds of a rectangular format. The resulting fluid and organic forms emphasize a sense of movement and a dynamic interplay of elements. [www.gabowers.com](http://www.gabowers.com)





**Joy Broom**

*Art History II*

Mixed Media Assemblage

36 Inches x 36 Inches x 4 Inches

\$2500

Through the lens of the natural sciences, Biology has been a constant in the way I see the world. I am also exploring Identity, Memory, and History, combining my bio-drawings with bits of old family memorabilia in multi-layered assemblages.

Dismantling then reassembling old letters, photo albums and scrapbooks, cutting this stuff up, eliminating faces, and obscuring surfaces shifts these elements from the personal to the universal. These are common histories: my family photos without specific identities look like nearly everybody else's in the time and place of a childhood in small town America.

Trees and branching continue to reflect dualities: circulatory systems nod to family trees; age rings on wood recall Memory. Antique glass biology lab specimen slides further broaden natural and historical references. [joybroomart.com](http://joybroomart.com)



**Iya Carson**

*Undercurrent*

watercolour

40 Centimeter x 40 Centimeter x 0.1

Centimeter

\$450

Through abstraction and the expressive language of watercolor, I explore the layered relationship between human presence and nature. In "The Watcher on the Ridge," "Undercurrent," and "River Walk," I evoke landscapes not as fixed places, but as emotional terrains, spaces of memory, mystery, and quiet observation. Working with monochromatic palettes and watercolour fluid textures, I aim to reveal what lies beneath the surface: erosion, movement, stillness, and time. These works reflect my experience as a woman artist navigating both the visible and invisible landscapes of the world around and within me. [www.ottawavalleyartstudio.com](http://www.ottawavalleyartstudio.com)



**Claudia Cohen**

*I See Dragons Flying*

oil on panel

20 Inches x 16 Inches x 1 Inches

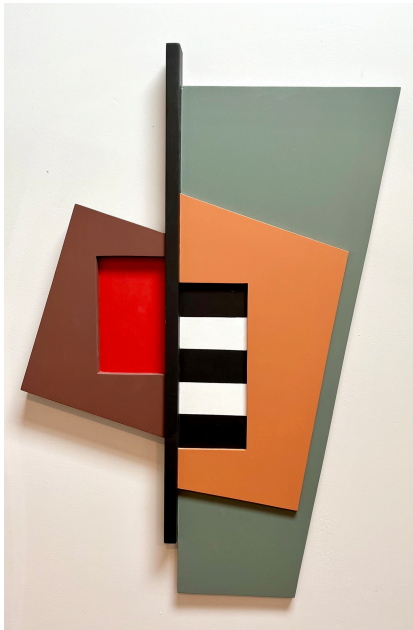
\$3500

My primary focus is figurative and narrative. My objective is to make the spirit of my ideas visible, to engage the viewer in thoughts of their own paths of experiences by weaving a very personal blend of fantasies and mythologies.

A certain ambiguity and mystery imbue my cast of characters. Realism is not my goal: rather an emotional depth and a surrealist sensibility. Models are rarely part of this process as an in imaginary figuration is what interests me.

To be able to shape my dreams and fantasies in tangible form, to see what form those mysterious sparks form within my subconscious will take is for me what the creative search is all about..

And creating these works allows me to share these visions with others." [www.claudiacohen.com](http://www.claudiacohen.com)



**Cynthia Correia**

*Intersection*

Latex paint on dimensional wood

27 Inches x 18 Inches x 2 Inches

\$900

Cynthia is a bold colorist and a minimalist. She was influenced and inspired early on by Frank Stella and Josef Albers without really understanding the impact that color would have on the rest of her life. Nature inspires her vibrant color palette. Her bold choice of colors should visually stir an emotion within you.

Her dimensional paintings on wood move you outside the lines and deeper into her work. At times her work is additive and at other times she invokes subtractive measures to draw you in.

Her sculptures use linear forms and color to give depth and texture to her work while creating interactions to the space around them. [cynthiacorreia.com](http://cynthiacorreia.com)



**Rebecca Cuming**

*Tanpopo*

oil on canvas

68 Inches x 72 Inches x 1.75 Inches

NFS

This work draws inspiration from the vast open spaces where I live. I explore the tension between order and wildness; the geometry of the plowed field, the seasonal display of wildflowers, native grasses, cacophonous bird life and a foreground that is created by the expressive marks, textures and layered color. Each composition is an experiment in balance, an attempt to distill the shifting moods into something that is tangible and evocative where dream life collides with my sense of reality. My process is shaped by these dualities; the urge to let my intuition lead the way and the comfort found in the repetition of patterns carved across the landscape. Captivated by the ambiguity of an expansive horizon, I experience both grounding and the promise of unknown possibilities. [www.rebeccacuming.com](http://www.rebeccacuming.com)



**Melinda diSessa**

*Tulips #2*

mixed media

36 Inches x 36 Inches

\$900

Artists must be opportunistic and observant. An unexpected mark happens on a canvas or a paper, and you have to see it and take advantage of it. I love the challenge of listening, truly listening, to what comes to you by chance as well as what comes to you by choice. Choice and chance: Those are the bookends in my search for meaning, and art making is an inevitable, unavoidable impulse towards meaning. It is important to me to try to be attentive, uncluttered, personal, and inventive in my art. [www.mdissessa.com](http://www.mdissessa.com)





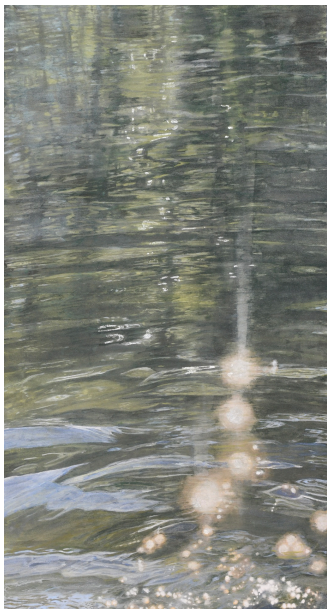
## **Pam Douglas**

### *Cathedral of the Earth*

acrylic, inks, spray paint, marker on  
raw linen

72 Inches x 60 Inches

\$5000



## **Jennifer Fearon**

### *Natural Optimist*

mineral pigments over photogravure  
etching

32 Inches x 18 Inches

\$1800

I am a Los Angeles mixed-media artist working in 2 and 3 dimensions. For years, my art has responded to refugees forced from their homes because of violence and climate change. The award-winning "Sanctuary" project, my "Bearing Witness" paintings, and "Witness" sculptures express refugee experiences through a mixture of drawing, painting, sculpture, assemblage, and installation. Mostly figurative, my work includes abstract elements, plant parts, and found objects, in a kind of expressionistic naturalism. Now I'm introducing a new multimedia project: "Improper Ideology." In collaboration with my daughter, poet/musician Raya Yarbrough, I explore global tensions and our mixed-race ancestry with an uplifting spiritual intent. In times when compassion is called weakness and self-definition deemed dangerous, we refuse to be silenced. This mother-daughter collaboration transforms what those in power label "improper ideology" into a defiant celebration of truth-telling through art. [PamDouglasArt.com](http://PamDouglasArt.com)

My art practice is both about and driven by process. I use natural materials to create subtly complex surfaces that capture the power of natural forces. Rock, mineral, precious metal, soil and plant pigments are layered in patterns that contain the colors of the earth, sea and sky. The way these materials combine is governed by their weights and chemical properties. My use of natural materials is a commitment to a sustainable art practice. It also has the effect of drawing me into deeper connection to place and time, especially when I create my own pigments from local shells and rocks. Although my methods are deliberate, the result is shaped by the materials and is beyond my control. My hope is that viewer will experience the elemental energy fundamental to all life in these works. [www.jenniferfearon.com](http://www.jenniferfearon.com)



**Donna Fleetwood**

*What I'm Feeling*

Mixed Media

30 Inches x 24 Inches x 1.5 Inches

\$2160

I believe that all art comes from a deep place where there are no words, only guidance. I am an interpreter of the spirit inherent in the human form. My journey started as a child when I used my box of crayons to draw stick figures on the walls of my bedroom. That landed me in trouble but was a precursor of what was to come. Years later, I realized my dream of a full out artistic practice, purchasing a studio in Santa Fe, New Mexico where I draw, paint, and sculpt. My work invites viewer reflection, for in the human face and form, we all see something of ourselves.

[www.fleetwoodstudio.net](http://www.fleetwoodstudio.net)



**Julia Foug**

*At Rest*

Oil

10 Inches x 8 Inches x 2 Inches

\$475

My art practice centers around the beauty and complexity of the human form. I am particularly drawn to capturing the quiet, introspective moments people experience when they are alone. Using a camera or sketchbook, she documents physical expressions that often reveal internal states, emotions that people may not even be aware they are expressing. <https://www.juliafoug.com/>



**Susan Friedman**

*Spirit house 2*

printmaking

6 Inches x 6 Inches x 1 Inches

\$95

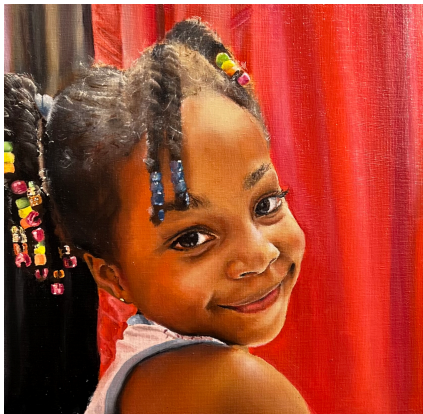
Home as a metaphor

Spiritual traditions describe our journey to find our true self as a process of coming home.

The house of the mind, house of thoughts, feelings, desires-a refuge from the outside world. A home is a place of origin and a point of destination.

Now we live in ominous times. So many displaced people living with loss and fear and trying to survive. My own relationship with home is fragile, having lost my home this past year to flood waters.

Much of this work is Printmaking on antique linen book covers and my narrative about home. [susanfriedmanphoto.com](http://susanfriedmanphoto.com)



**Candice Garrett**

*Sunlit Solitude*

Oil

10 Inches x 10 Inches

NFS

I paint fleeting, love-filled moments to honor everyday people who shape our world. I am drawn to faces and gestures that carry quiet stories. My portraits invite pause and reflection. <https://www.candicejart.com>





**Ashley Gauntt**

*Self-Development*

Porcelain, oxide stain, glaze, metal, hemp, LED

6 Feet x 4 Feet x 3 Feet

\$5000

Creating is an intuitive and meditative space for me to reflect and grow through life experiences and lessons. It is the space for me to physically create what I am attempting to articulate within me and what I'm aspiring to become or overcome. It is the space I use to conquer, heal and transmute internal challenges, how my external influences me, and how I honor my authenticity through self- acceptance, imperfections and all, by doing something I love. It is the pursuit of self-development that inspires the incorporation of the spiritual mirror in my artwork – the objects I create are metaphorical and symbolic references of self.

Challenging the power of my mind, this forms the dichotomy between the perceptions I choose to have and the ongoing process of balance; my internal dialogue versus my self-expression or how I choose to maneuver through my life. It is the creative expression of my self development. [www.mynameismudd.weebly.com](http://www.mynameismudd.weebly.com)



**Marilyn Geary**

*Ribbons of Courage*

Fiber Art: Gut

60 Inches x 20 Inches x 10 Inches

\$1100

Through my work I celebrate Nature, exploring organic materials and their connections, creating shapes and textures that reflect the natural processes of growth and decay. Along with organic fibers, I am intrigued by natural dyes: the soft, earthy colors that our ancestors learned to extract from plants and insects: the indigo blues, marigold yellows, cochineal reds, and onion browns. The colors always vary, diverse and unpredictable, like Nature herself. I am particularly drawn to making paper from foraged plants, to work with gut for its strength and resilience, and to create eco-prints reflecting the essence of the plant world. To increase awareness of climate change and threats to our natural environment, I use using non-organic materials to draw attention to how we are damaging ourselves and the natural habitat. [marilyngearyfiberart.net](http://marilyngearyfiberart.net)



**Julie Goldman**

*the girl from gambia.*

graphite

20 Inches x 16 Inches

\$10000

my goal as an artist is the same as my goal as a human -- connection. i work to find the place where we all meet. i'm always looking for that moment of connection; that place that our differences recede and we can settle in. that's why i draw - to find that snapshot moment where someone can look at my art and go, oh, yes. i know that feeling. <http://www.etsy.com/shop/bentrailart>



**Holly Grey**

*The Eagle Has Landed*

Stoneware and Porcelain

14 Inches x 10 Inches x 10 Inches

\$600

My current work, "How the West Was Won," is a direct correlation between where I grew up on the prairie in Kansas, a few miles from the Oregon and Chisholm Trails, and the folk stories of "The Great Western Migration." I utilize "Western" motifs and iconography in mold-casted forms to represent industrialization and "Manifest Destiny" that fueled Western expansion. These concepts contrast with my interest in Indigenous cultures, culminating in the narrative of my work.

I use thick glazes, various firing techniques, and found materials to cover and transform the pristine cast forms, highlighting the significant consequences this migration had on demographics, ecology, economics, and politics, which shaped the United States into its modern form. <https://hollygreyceramics.com>



**Alecia Hall**

*"She Lights the Night"*

Acrylic

30 Inches x 15 Inches

\$650

As a new painter, my work explores themes of community, inclusivity, and collaboration. I use painting not just as a form of self-expression, but as a way to connect with others and reflect shared experiences. I'm inspired by everyday scenes, gatherings, conversations, and rituals that build connection. I center people and communities often overlooked in traditional art spaces, painting with tenderness and intention. My process is shaped by dialogue through stories, shared images, and lived experiences. Even when I work alone, I carry the voices of others with me. Painting, for me, is a collaborative act, rooted in listening and honoring others. I hope my work creates a sense of belonging and invites viewers to see themselves, and each other, reflected in it. <https://www.ahallartworks.com/>



**Catherine Hawthorn**

*Gerry*

Collage

20 Inches x 17 Inches x 1 Inches

NFS

Through direct portraiture and fragmented visual textures, I seek to reflect the complexity of the stories of women experiencing homelessness: their resilience, their rupture, and the ways in which they reconstruct selfhood in the margins. Collage becomes a method of visual reclamation, fragments from discarded materials mirror the ways these women piece together their lives amidst systems that overlook them.

Rather than presenting homelessness as a condition to be pitied, the work invites viewers to witness the emotional landscape of hope and courage, a collective ache. In this space of visual testimony, each piece asks: What does it mean to lose spirit, and what does it take to reclaim it? <https://www.hawthornphotography.com>





**Susan Hensel**

*Ancient Mariner 7*

original digital embroidery, wood  
working, acrylic paint  
23 Inches x 23 Inches x 2 Inches  
\$1200

Radical Beauty and Optical Structure: Innovations in Textile Form

I create innovative sculptural textile works that merge digital embroidery with mixed-media construction to investigate the physics of light, color, and perception. My practice transforms industrial embroidery—typically used for uniforms and novelty goods—into a medium of visual complexity and contemplative depth. The embroidery may be flat or sculptural, pictorial or abstract; it can stand alone or combine with other media to create a colorful, challenging visual experience.

The innovation in these mixed-media textiles lies in material manipulation. Using trilobal polyester embroidery thread, I construct rigid, three-dimensional forms from soft components. These threads scatter light variably due to their triangular cross-section. I intensify the scatter by embedding permanent folds and wrinkles to produce shifting chromatic effects. <http://www.susanhenselprojects.com>



**Christine Herman**

*Leap*

Multiple drop monotype with chine  
colle  
28 Inches x 20 Inches  
\$990

I create monotypes that capture the essence of organic forms found in nature, and distill them into abstracted imagery. I am intrigued by developing work that points to ideas obliquely and evokes states of being and moments of reflection. Through the language of marks and textures, my hand-pulled monotypes comprise of 6 to 10 drops as a result of a back and forth conversation between ideas, process and materials. My worktable has an array of mark-making tools, some of which I have fashioned from twigs, feathers, shells or found objects found on my outdoor explorative art journeys. Whether it is weathered wood or textured grasses, rich marshlands, or dramatic coastlines, I am continually drawn to wild spaces, but also to nature on the edges of urban areas. Through my imagery, I explore and celebrate both the macro and micro elements of natural places that are continual sources of inspiration. <https://www.christineherman.com/>



**Jayne Reid Jackson**

*Nest II*

color mezzotint

12 Inches x 12 Inches

\$700

I am an artist/printmaker who uses primarily the etching technique of mezzotint to produce works that show how simple, ordinary objects can create mystery and visual poetry.

I like the interplay of the objects with each other and their environment and I manipulate the reflections of the glass and patterns of the shadows to create small stories and add symbolic meanings to show what is special about everyday things, to make them more than just a representation of a thing and tell a larger story.

The depths of the darks I get using mezzotint implies that so much more is hidden in those depths than what is revealed. It creates that added element of imagination and lets the viewer take over. [www.jaynereidjackson.com](http://www.jaynereidjackson.com)



**Kathryn Keller**

*Tidal Conversations*

Oil on canvas

31 Inches x 50 Inches x 1.5 Inches

\$3100

I'm working on a series of landscapes through atmospheric, loose painting. Using muted blues, greens, and earth tones, I investigate how land holds memory—from crashing waves reshaping stone, to paths connecting dwellings within hills, and paths meandering through cultivated fields.

My loose, gestural brushwork mirrors the temporary quality of weather and light. The understated palette creates atmospheric unity between the pieces while each piece holds its own mood. These works become reflections on memory and impermanence: how water shapes stone, how paths connect places, and how fields hold seasonal light.



**Patty Kennedy-Zafred**

*Caught in the Crosshairs*

Textiles, Bookmaking, Printing

15 Inches x 64 Inches x 12 Inches

\$3000

Fundamentally a storyteller, my goal is to create thought provoking narratives using fabric, dyes, silkscreens, and ink to develop a visual dialogue with the viewer. Educated in journalism and photography, the making of art, whether historical or deeply personal, reflects upon our diverse interwoven connections, possibly reminding the viewer of someone or something they may have forgotten, or an issue to further contemplate. Self-portraits taken the year Roe v. Wade was issued, fundamentally protecting a woman's right to choice, inspired these works. As a young, single woman, this ruling offered physical and emotional security, and the right to privacy, regarding my own body. Fifty years later, with political parties entrenched in conflict, American women are caught in the crosshairs, resulting in the stunning reversal of a woman's right to control personal reproductive health decisions in many states across America.

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



**Kathy Kenny**

*Camouflage*

Acrylic on canvas

40 Inches x 30 Inches x 1.5 Inches

\$850

I create contemporary paintings inspired by energy, emotion, and beauty. My process is intuitive, guided by feeling rather than a fixed plan, and each piece unfolds like a visual conversation. I use color, line, and movement to explore connection: between layers, between artist and canvas, and between viewer and self. My hope is that the work invites people to feel something honest and experience art that connects. <https://www.kathykennyart.com/>





**Roberta Kiphuth**

*Distant Ridge #2*

mixed media

12 Inches x 12 Inches x 1.5

Inches

\$600

Art has been part of my life from the time I could hold a crayon. As a child, I spent much time alone time wandering through the woods and countryside taking in the smells, textures and colors of nature. They gave me a sense of connection to something much larger.

My art is driven by the need to dig more deeply into that connection and how I can visually represent my sense of place in the world today.

Working non-representationally, I strive for visual balance, harmony and wonder but want the viewer to find their own connection to what they see and feel. I enjoy the process of creating art that is activated by my senses, memories and emotions. My work often starts with an idea that evolves and changes throughout the process resulting in a sometimes surprising and unexpected outcome. For me, this is the joy of doing art. <https://robertakiphuth.com>



**Mila Kirillova**

*Great Highway*

Oil on Panel

36 Inches x 36 Inches x 1.5

Inches

\$3200

My passion is figurative work and cityscapes. I love painting San Francisco and its people. My work is inspired and informed by my background as a character animator in film and videogame industries, love of representational and especially figurative art and of street photography. I am fascinated by color and light, by the gestures and expressions of people on every street corner. I try to capture the beauty of each one of those elusive moments. [www.kirillova.com](http://www.kirillova.com)



**Kate Knudsen**

*dressmaker's daughter*

mixed media

41 Inches x 42 Inches x 3.5

Inches

\$3900

My art is informed by a childhood lived deep in the American South and an adulthood marked by tragedy. For me, at the deepest level, the creative process and the healing process arise from the same source - the wordless trust of the same mystery. Painting is my path to healing.

My work is textured and nuanced with subtle psychological undertones. My visual repertoire is purposely ambiguous, even a little disturbing at times. Yet, from one work to the next, a sensual and poetic feminine universe emerges, filled with softness, grace and mystery.

Assemblage has become a natural extension of my painting practice. These constructions feel like reliquaries or altars—spaces that invite pause and witnessing. I believe in offering the viewer an invitation—into stillness, into recognition, into the soft and sometimes uncomfortable places we've been taught to overlook. I trust the image to do what language cannot. <https://www.kateknudsen.com>



**Connie Kraus**

*Can I Have A Sip?*

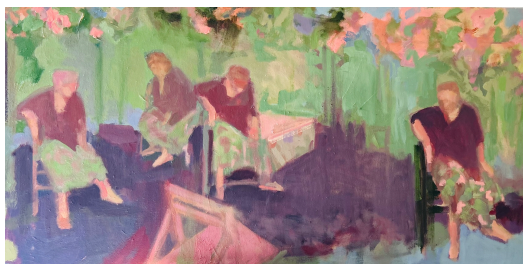
Oil on canvas

30 Inches x 40 Inches x 1.5

Inches

\$2800

I am inspired by the beauty, wonder, imperfection, and strength of the human figure. Each figure has a gesture and that is where my work starts. I paint from models and from photographs, and often from my own drawings. The whole composition may have elements from my imagination, as well. My paintings are about what is around me that I consider beautiful, significant or moving. My work reflects my environment and how it makes me feel. I live near the beach, I am an open water swimmer, and I spent my youth in the ocean and on the beaches of Southern California. This piece reflects people enjoying themselves in all their unique ways on the sand and near the sea.



**Joanie Krug**  
*chair dance*  
 oil on canvas  
 12 Inches x 36 Inches x 2  
 Inches  
 \$1200

Attracted to the unexpected, even the random event that occurs for each of us on a daily basis, my work challenges us to embrace the turnarounds in life that leave us with a different perspective and invites us to land in a new space.

Originally, Portland based visual artist, now a resident of Asheville, North Carolina, my subject matter predominantly focuses on women in expressive emotional and social moments. The spontaneity of gesture fuels the spirit of her imagery. Most recently, i have also been exploring different ways that color, space and design inhabit the rectangle. My paintings emote energy and emotion with a varied palette and brushstroke..

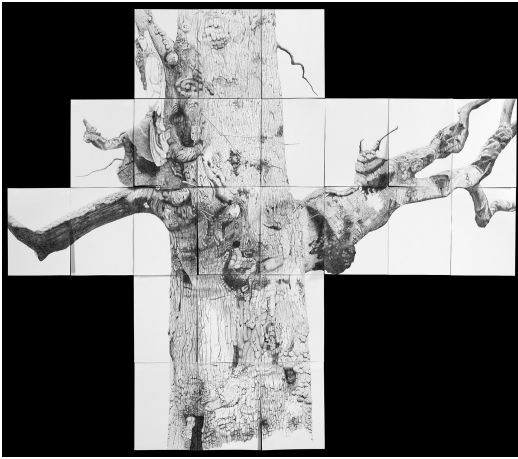
The painting process is an eventful journey- incorporating layers of effort to finally land on a moment of resolution. The challenge to form a symbiotic relationship between color and shape has guided my intent in my paintings [www.joaniekrug.com](http://www.joaniekrug.com)



**Jackie La Lanne**  
*Disruption in the Signal*  
 Photography  
 12 Inches x 16 Inches  
 \$300

Jackie La Lanne and Laura Jiménez Diecks are contemporary digital photographers who collaborate remotely to produce evocative digital collages that challenge the traditional boundaries of narrative and artistic process. They have known each other for 19 years but for this work they don't meet in person, their creative energy thrives in a fully electronic environment, embracing the possibilities of digital technology to develop a shared visual language rooted in experimentation, emotion, and layered storytelling. La Lanne and Jiménez Diecks defy the expectation that artistic collaboration must be grounded in physical proximity. Instead, their process is entirely mediated through screens, file-sharing platforms, text exchanges, and asynchronous communication, yet it yields a body of work that feels deeply cohesive and emotionally resonant. Ultimately, their collaboration exemplifies how digital photography and collage serve as powerful mediums for expression.





**Donna Leavitt**

*Totem*

graphite

58 Inches x 66 Inches

\$4500

I have a passion for trees. They are the heroes of our environment and I want to honor them in my art. I'm drawn (literally) to the work I do and the way I do it as the result of decades of observing and drawing trees from a distance, creeping closer and closer to explore all they have to offer to the inquiring eye. From 2006-2008 I served in the Peaces Corps/Macedonia and in order to bring my work home I had to devise a way that large drawings could be packed into a suitcase! So the composite drawings that could be disassembled and put into a tablet evolved. This approach allows me to work on a large scale for the drama and interest it evokes. I keep them unframed for portability and storage.

Trees are great healers, as everyone who has walked amongst them, hugged a tree for blessing or comfort, enjoyed their shade and listened to their voice can attest to.....



**Erica Licea-Kane**

*Dissolving Rectangle*

acrylic pigment, acrylic medium, branches, natural wood

18 Inches x 27 Inches x 1 Inches

\$4000

My textile training significantly informs my studio work from the design structures inherent in textiles, to the repetitive and time-based approach to art making, and my cognizance in mixing media in a well "crafted" way. My work often references topographical views of landscapes and cityscapes, and ultimately become intimate time scapes.

The layers, created with extruded acrylic and color interactions, are often embedded and almost hidden, but yet help to support the overall imagery with glimmers of underlife. Each layer informs the next as I emphasize and connect shapes, reinforced with color and value relationships that help to fully define the work. Often, the layers and materials are only evident at the rich edges of the work, resulting in paintings that evoke objects.

My studio practice involves a slow and methodical celebration of process, inviting viewers to pause and investigate the surfaces. [www.licea-kane.com](http://www.licea-kane.com)



**Xi Liu**

*Two of pentacles*

oil painting on canvas  
30 Inches x 44 Inches x 1  
Inches  
\$10000

In the Tao Te Ching, it is said that nothing lasts forever—everything flows in cycles of birth, growth, and decay. Xi Liu's work searches for eternal rhythms through quiet observation, intuitive making, and spiritual reflection. Influenced by Taoist and Buddhist thought, Christian symbolism, and Jungian psychology, she explores impermanence, inner transformation, and our place in a larger order.

Her practice follows two paths: building self-sustaining ecosystems with biodegradable materials like dissolvable paper, oranges, and handmade pigments; and returning to traditional media—oil, watercolor, and Chinese scroll painting—to reflect on permanence and change. Her aquarium project, inspired by life's beginnings, became a meditation on care, humility, and trust. The circle, a recurring form, becomes a quiet gesture of grounding the fleeting in form.

For Xi, art is not a means of control, but a space of listening—an offering between the inner world and the unknown. <https://www.xiliu.website>

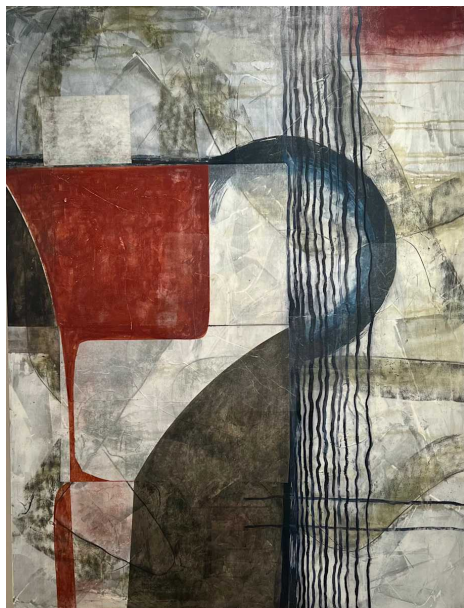


**Sandi Ludescher**

*Still Waiting*

Oil on canvas  
36 Inches x 48 Inches x 2  
Inches  
\$8000

I'm a contemporary New Mexican figurative painter and printmaker. My work is enjoyed, understood and collected by a worldwide audience. My art is my voice. I capture, honor and record stories and beauty of the overlooked and quickly forgotten people. Lines, wrinkles, scars provide roadmaps of life. Many artists paint the beauty of our landscapes, but to me the real beauty lies in the faces of our people. That is the focus of my work. Growing up in the 1960's amid the social changes has profoundly shaped my life and art. I work large and in series. When I make prints, the series are called "variable editions." All of my work is drawn freehand. Compositions run off the edges, because stories live on past the confines of the substrate. Using intense color evokes strong emotions, as well. My paintings and drawings wanted and needed to be made. They picked me to birth them. Giving them a voice has helped me find my own. And, for that, I am grateful. [www.adifferentpainter.com](http://www.adifferentpainter.com)



**Cathryn Lynea**

*Soul Meets Body*

Acrylic, Charcoal, Graphite

and Rice Paper on Panel

63 Inches x 48 Inches x 2

Inches

\$5950

This body of work engages the threshold between internal perception and outward form—where memory, identity, and presence converge through acrylic and collage. *Soul Meets Body* traces the merging of the intangible self with physical form. *Repose* centers stillness as strength. *Veiled* explores concealment as agency, layering translucency to reflect what is hidden, revealed, or becoming. In navigating self-recognition as an evolving process, these works honor the quiet force behind visibility. Mark-making becomes not just technique, but metaphor—for how women continuously shape and reshape the terms of their presence. [www.cathrynlynea.com](http://www.cathrynlynea.com)



**Pamela MacGregor**

*Peaceful Meditation*

felt/mixed media

18 Inches x 14 Inches x 9

Inches

\$2000

I am a Fiber Artist that is inspired by nature and upcycled objects. I am compulsive in collecting seed pods, shells, interesting twigs, bones, old laboratory glass, old copper tubing and much more. These wonderful objects very often find a home in one of my works. It is my way to honor nature and reuse what others have thrown away. [www.tarveycottagestudio.com](http://www.tarveycottagestudio.com)





**Sandra Mackenzie-Cioppa**

*Finding Me*

commercial fabrics, primarily

Liberty of London

19.5 Inches x 24 Inches

\$375

I have been a fiber artist since my retirement, 19 years ago. I learned to make traditional quilts when I was a young mother. I had also tried various art mediums, oils and acrylics, sculpture, pastels and water colors. When I discovered "art quilting" while attending a local quilt show, I decided to try my hand. It was a natural fit, and I've continued to express myself in fabric. I focus primarily on human rights and women's and children's issues.

The women I portray are grounded and confident, while feminine and graceful. And although I do love dresses, like pears in a still life they are a vehicle for creating an opulent, luminous surface.

My figurative paintings are more poetry than realism. Oil on canvas, they are composed using an array of thickly layered color, texture, and pattern to form a rich, harmonious tableau – evocative of the varied musical voices I was immersed in as a classical pianist.

I attended The Art Students League in NYC, earned a BFA from Washington University and studied in Florence, Italy. While living in NY I had several shows, including a piece at the Museo Del Barrio on Fifth Avenue.

When I moved to California many years ago, I took a hiatus from art to raise a family. In 2019 I started painting again. I have a studio at Art Bias in San Carlos and have shown at many venues throughout the San Francisco Bay Area. This year, 2025, I won Juror's Choice from the SFWA and First Prize from the [manesgoodwinart.com](http://manesgoodwinart.com)



**Linda Manes Goodwin**

*The Light We Cannot See*

Oil on canvas

36 Inches x 40 Inches x 2

Inches

\$2600



**Shirley Manfredi**

*Weathering the Forecast*

oil on canvas

42 Inches x 42 Inches x 1

Inches

\$6500

I work with history as my subject matter. My ideas originate from old photographs that I will research or I will search for historical, obscure and forgotten events. As the painting evolves, bits of visual information are incorporated to present a dialogue with the viewer, offering a glimpse into the subject rendered. Through my Narrative paintings I hope to transport the viewer to another time and place, educate and engage, allowing ones own interpretation of the story unfold before them.

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



**Gloria Matuszewski**

*Prayer*

oil, pencil, canvas

48 Inches x 36 Inches x 1.5

Inches

NFS

I have been drawing since I was a young child exploring lots of subjects, abstract patterns, words, figures, houses, rocks, trees and chairs. I've taken to laying a foundation first, a grid of half inch squares. in light pencil all over the canvas or sheet of paper. The grid itself can be the subject. Recently I have been writing text over the drawings, and even in my paintings, feeling an urgency to convey my concerns about the direction our country and the world has been taking.

I call this work, "Prayers For Peace". "Let us take care of the Elders for they have come a long way, let us take care of the Children for they have a long way to go, let us take care of those In Between, for it is they who do the work", is an African Prayer I've frequently incorporated or, on occasion, the text from the Tao Te Ching emerges or from the Bhagavad Gita. [www.gloriamatuszewski.com](http://www.gloriamatuszewski.com)



**Loretta McNair**

*The Age of Elegance*

Oils

30 Inches x 24 Inches

\$4750

Portraits are my passion. I find it ironic that portrait competitions and college instruction exclude "likeness" in the criteria for great achievement because, for me, it's my number one concern. In fact, it's why I like to paint portraits so much – the challenge of capturing not only my subject's face but "who" they are as a person in a 2-dimensional medium simply fascinates me. Some interesting aspects to me are seeing expressions in a child's face like pure, unbridled joy, or the awe of first discovery, or the innocence of unconditional love. In elderly faces I can see acceptance and wisdom. Ideally, I like to sketch someone while they're sitting for me and have a "get to know you" chat, but life is busy for most people, and children certainly have trouble sitting in one position, so I typically shoot a series of photos to use as references to paint in my studio. But no matter who comes to me I love studying yet another person's nature in every line, shadow & hue.

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



**Lena Meszaros**

*Danse Macabre*

Textile Art

50 Inches x 43 Inches

NFS

I am a Hungarian and Russian origin textile artist, living in France. I especially love to tell stories with my creations. When younger, I worked in a theater as a playwright, and kept a liking for staging. My quilts are time suspended, an instant when everything stops, but you can always imagine what was happening before, and what will come after. There's an intensity to that precise moment, a delicate one, and sometimes dramatic. Visually, my artworks are also intense, a baroque luxury of details, an abundance of colors and emotions. Beyond my imagination, I'm guided by spiritual connection. Technically, I find improbable associations of materials, such as metal, acrylic pouring on plastic or paper.





**Denise Miller**

*Red Rhapsody*

Textiles

35.5 Inches x 35.5 Inches

\$2520

I love working with textiles and fibers, and it is a medium to which most everyone can relate. Textiles are adaptable to so many different creative processes that I love to do, such as collage, painting, printing, sewing, creating patterns, mixed media, and sculpture.

Nature and human-made designs are a source of constant inspiration, and I look for patterns, textures, and color combinations that can be interpreted in fabric. I use these elements and different techniques to draw the viewer into my images. I love to play with the color and value in my work, while I use the quilting line to highlight and refine specific parts of my design. [www.deniseoyamamiller.com](http://www.deniseoyamamiller.com)



**Marlene Miller**

*Girl VI*

Stoneware, underglaze and mixed media

43 Inches x 22 Inches x 22

Inches

\$12000

One night many years ago, as I closed my eyes to find sleep, I immediately fell into a dream state. As I walked through a dark forest in the dream, I happened upon a small girl standing alone on top of a lopped off tree stump, looking directly at me. The startling encounter shook me and inspired a new and more personal direction in my ceramic sculpture. From 1990-1996, I portrayed this elusive little girl in smooth surfaced pastel colored 1950's frocks, positioned atop what appears as masonry site markers, or lopped off tree trunks.

The three pieces I selected from this series explore the evolution of the girl's intense psychological and emotional interior world. Girl III explores the solitude, searching and struggle amidst profound introspection. Girl VI captures an awakening, self awareness, an almost jolting awesome connection to a higher power. Girl VIII reveals a burgeoning confidence, authority, ownership, and calm. [www.millerclay.com](http://www.millerclay.com)



**Cindy Miracle**

*Under Water*

Monoprint using Photo-  
etched plate, and chine colle  
16 Inches x 12 Inches x 1  
Inches  
\$750

I am a painter and printmaker living in Northern California.

My work continues to evolve, reflecting experiences, life travels and perceptions of my surroundings.

I continue to search for new ways to express my thoughts visually, experimenting with various

techniques and mediums. I especially like working in layers, and find painting and printmaking are

especially conducive to my process. [cindymiracleart.com](http://cindymiracleart.com)



**Cathy Osman**

*Yellow Tulips*

oil/linen  
36 Inches x 32 Inches  
\$1800

After an extended period of printmaking and collage work my recent body of painting focuses on flowers in still-life settings which occupies a space between observation and invention. Things that are solid in fact become kinetic in my imagination. [www.cathyosman.com](http://www.cathyosman.com)



## Jude Pittman

*Punky*

oil on canvas

24 Inches x 24 Inches x 2

Inches

\$1600

I have been fortunate to be in a weekly drawing/painting group in which 6 experienced women artists work from a Washington D.C. professional model who we schedule to appear for us on Zoom. We have been doing this for five years. My entry to your show is comprised of four portraits, three of which is our zoom model. In 2020 I also began painting sixty-five imaginary portraits on an iPad. Many of these were born of my memory of working from the zoom model. She has been my muse. Two of my entries are painted with brush and two were painted with my finger on an iPad. I continue to make portraits. [www.judepittmanart.com](http://www.judepittmanart.com)



## Maryann Riker

*Women on a Roll*

Artist Book

7 Inches x 4 Inches x 7 Inches

\$195

These works celebrate the American Dream and women and their forgotten contributions to the Suffrage movement and photography. American Gothic parallels Grant Wood's work of the same name through the Cabinet Card in which they are painted and celebrated. *Women on a Roll* remembers the marginalized women who helped move the Suffrage movement forward but were left out of its history. *The Gaze Measured* also highlights female photographers who established businesses, took selfies and advertised their success. [www.justarippress.com](http://www.justarippress.com)





**Karen Romani**

*Monet's Garden*

Encaustic Wax

16 Inches x 16 Inches x 2  
Inches

NFS

The world of art making and creativity started when I retired. Something about creating anything was always a part of my personality. Luckily, my passion for something creative came along by chance. Watercolors have taken me to places I never thought I see in my lifetime. Nature is especially intriguing and rendering the form, colors and textures we see in all things growing in our world is my passion. Specifically, a detailed portrait of a plant or flower holds a great fascination for me. I've worked in a variety of media and find it stimulating to mix my approach. Somehow, I always return to watercolor as my safety net. I'm especially drawn to the vivid colors of various flora. The high contrast is something that sets my art apart from traditional watercolors.



**Hannah Rosenberg**

*It's All Chaos*

Mixed Media

24 Inches x 27 Inches  
\$1500

I work with found materials—metal, wire, paper, thread. Discarded fragments—transforming them into forms that feel both grounded and expressive. My practice is rooted in curiosity and construction: cutting, wrapping, soldering, piecing. I let the materials lead. Sometimes they resist. That's part of it.

I'm drawn to objects that carry history, texture, or wear. They're imperfect. Marked. Still full of potential.

Whether figurative or abstract, each sculpture or work begins with a question: What can this become? The process is physical and improvisational, shaped by instinct and problem-solving. There's design in it, but also negotiation.

The resulting forms often nod to nature, movement, stillness—but they're built from what's been left behind. I like that tension: between strength and vulnerability, weight and lift, ruin and beauty. [HannahRosenberg.com](http://HannahRosenberg.com)



**Mary Lee Rybar**

*Sweet Hummings*

mixed media on canvas

40 Inches x 30 Inches x 1.5

Inches

\$2700

In my artistic journey, I am captivated by the interplay of line, light, color, and motion within the tapestry of everyday life. I strive to distill these fleeting moments into visual expressions that resonate with my sense of authenticity. Commonplace imagery and the natural world serve as the wellspring of my creative inspiration, rendering my art as my daily chronicle. My creative compass is rooted in following my innate curiosity, embracing that inquiry, and allowing it to chart my purpose, daring or deliberate. [maryleerybar.com](http://maryleerybar.com)



**Lorie Sadler**

*"Rivers Edge"*

Acrylic on paper (300gsm)

12 Inches x 10 Inches x .16

Inches

NFS

I let nature guide me in my art and in my passion of abstracting an image, a memory, or a feeling. Finding the balance of color, shapes, soft and hard edges is a dance that I love to do. My love is to abstract a landscape offering a sense of orientation but leaving quite a bit open to interpretation. I enjoy giving just enough information to be evocative of the subject matter. I am an explorer of new styles and techniques and find myself constantly unsettled and excited in this exploration. I am fortunate to share my time in Colorado and Marin County where my inspiration is plentiful.



**Barbara Sammons**

*Serenity*

Book/Paper Arts

4 Inches x 6 Inches x 2 Inches

NFS

Everything has a story. People have a story, objects have a story, and, of course, words have a story. When I put brush to paper, I want to tell a story. I want to capture your interest and hope you stay and wander around and maybe find your own story. Watercolor is a medium that allows me to be free with my ideas, whether it be botanical or abstract. I am a self-taught artist who entered the world of photography and writing in my early teens and then gradually added painting and bookbinding in my retirement years. Originally from Los Angeles, California, I now reside in the small, coastal town of Southport, North Carolina.

<https://www.barbarasammons.com/>



**Mara Schantz**

*Summertime*

Photograph

11 Inches x 14 Inches

\$1000

My vision for my art is based upon what evokes wonder and emotion in myself. I am drawn to people and animals for my subjects because of the energy and life that they emit. I want the images I create to make the viewer think about what they are seeing and have a strong emotional reaction, whether it is curiosity, peace or joy. In a world increasingly filled with strife, my goal is to give the viewer an escape.

I choose to work with film because the result is not instant and allows for such creativity in both the capture of the image and the printing. [www.mbsgallery.com](http://www.mbsgallery.com)





**Karen Schwartz**

*Annie Leibovitz*

Mixed Media on Linen

84 Inches x 60 Inches x 2

Inches

\$12000

I am privileged to be able to devote my time both to looking hard at the world around me and at my internal world. My work as artist and psychotherapist affords me time and excuse to stare, to daydream and doodle, to let my imagination roam. Line takes me in; following the line gets me lost in a face; the longer I stare, the more I see into the being of my subject as well as into my own mind, perceptions, and feelings.

I am also driven to make and play with marks. That affords another universe of visual discovery. Again, what gets drawn may not be manifestly visible, so of course I am surprised quite a bit in the studio. My studio practice convinces me, even more so than psychoanalytic practice, of the compelling authenticity and visual truth contained in the human mind and what gets expressed without conscious intent. Discovering unanticipated meanings and feelings for my subjects and within me that were not formulated verbally until given visual form thrills me. [www.karenschwartzartist.com](http://www.karenschwartzartist.com)

My work is influenced by my family's migratory history, having been part of the Great Migration of African Americans from the rural south to the urban north in the United States in the early 20th century.

I began taking photographs when I lost my job. Before that I had worked in public health with women and children, communities of color, low-income communities and the LGBTQ community. I often worked with patients who were at their most vulnerable, who regularly exhibited such strength and grace.

I believe that work infuses my photography, for I see not just people moving through life when I look through the lens of my camera, but a story on every face and in every movement.

It is my hope that my work reflects back to people, their and the world's abiding beauty and grace in an at times, weary world. [kathyscott.photoshelter.com](http://kathyscott.photoshelter.com)



**Kathryn Scott**

*Birthright*

Photography

12 Inches x 16 Inches

\$300



**Mary Scott**

*Vernal Vista*

Acrylic on Canvas

24 Inches x 36 Inches

\$1950

I create intuitively, primarily with acrylics and mixed media. I prefer abstracts to express a poetic language for emotions.

I've never been afraid of color, which I use boldly to convey feelings. I love the texture of painted surfaces and impressions of brushstrokes and tools. Making marks is an important process in my work, usually with pencil and acrylic markers. Painting is a tactile experience as well as an emotional response. Often, I collage images, words, phrases, or lines from my poems onto the pieces.

I want viewers to see something new and exciting every time they look at one of my paintings. I know that a painting is successful when I feel that, too.

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



**Bonnie Sheckter CPSA,  
SCA**

*In Times of Uncertainty*

Colored Pencil Drawing

18 Inches x 16 Inches x 0

Inches

\$3000

My artistic interest lies in isolating candid and complex moments, inviting the viewer to engage with my subjects and contemplate their stories. Portraiture holds a world of fascination for me as I strive to capture unique and candid moments that give narrative to our emotional complexity and humanity. (Dis)connected highlights what has become a universal phenomenon, being connected to our cell phones while becoming completely disconnected and oblivious to what is happening around us. Ladybug, Ladybug, Fly Away Home depicts a narrative where I've sought to highlight this young girl's heart-wrenching vulnerability by drawing her alone and isolated, unaware and focussed inwards, bringing to mind the warning Ladybug, Ladybug, Fly Away Home. My drawing In Times of Uncertainty focusses on creating a moment that resonates with anyone who has had or observed children, the expressive eyes and mouth of this young girl reflecting a palpable sense of hesitant curiosity and speculative wonderment. [bonniesheckter.com](http://bonniesheckter.com)



**Ileana Soto**

*Pentimento*

Textile Art

28 Inches x 26 Inches x 0

Inches

\$750

"Pentimento" acknowledges the centuries-old work of women in agriculture. Serpentine shapes wind throughout like furrowed fields. Revised, the earlier images and forms have been re-layered and re-colored, sections cut and replaced.

In "U.S. Holds 30% of World's Incarcerated Women" I was inspired by my process of printing on top of folio prints from the 1893 Columbian World's Fair. Shapes I had cut to use as a resist for the original print were used to create this unique print. You can see these two women as the title suggests or create your own story.

In "Gathering", women convene as cataclysmic storms fall upon their land. The setting could be any of several arid places on earth whose land can no longer support them. They know how to work together and call on their traditions to help themselves survive. The threat is bigger now. They now call upon us, the global community, for help. [www.ileanasoto.com](http://www.ileanasoto.com)



**Alice Stewart**

*Cactus Vase*

Stoneware, glaze

13 Inches x 8 Inches x 8

Inches

\$800

I'm an artist based in Mill Valley, California, working out of my home studio nestled in the redwood trees. I hand build ceramic stoneware pieces, using minimal tools and a sculptural approach that emphasizes form, texture, and experimentation with glaze.

My work is deeply inspired by the natural world—especially botanical forms. I'm drawn to the quiet beauty of leaves, seed pods, and branches, and often echo these shapes in my sculptures. Symbols frequently appear in my pieces, offering a sense of story or mystery.

Creating art is a meditative practice for me. It's where I feel most grounded and connected. My mission is to craft unique, meaningful objects that bring a sense of nature, presence, and beauty into the home. @alicedstewartart





**Setareh Tajbakhsh**

*From Earth*

Digital photography

12 Inches x 18 Inches x 1

Inches

\$1200

**Artist Statement:**

Art is my refuge—a sacred space where I delve into life's complexities and the depths of human emotion. Growing up in a household with hardworking parents, I often overheard conversations about financial struggles. My sister and I understood these challenges intimately and never asked for more than what was given. School sometimes felt like a different world, where classmates arrived with fancy snacks and stylish clothes, sharing stories of extravagant parties that seemed far beyond my reach. Yet, through my travels—observing and photographing people living simple, authentic lives—I've come to deeply appreciate the richness of my own journey. I've learned that true fulfillment is not measured by wealth, but by the meaningful connections and quiet moments that shape our everyday lives.



**Carol Thomas**

*Young Kashmiri Girl*

Photography

20 Inches x 16 Inches x 1

Inches

\$2500

My recent interest in photography is to capture a moment in time, tell a story, and highlight an emotion. I look for underlying unity of patterns, shapes, color, or texture. As I initially capture an image, and later in post-processing, my goal is to strip the scene of the non-essential elements to intensify the emotional impact for the viewer.  
[www.carolthomas10.smugmug.com](http://www.carolthomas10.smugmug.com)



**Jayne Tucker**

*My Little Ballerina*

used tea bags on screen door  
mesh and muslin

64 Inches x 35 Inches x 35  
Inches  
\$4000

My work transform the humble, used tea bag, into sculptural forms that honor both material and memory. Each piece is a meditation on process -a slow and deliberate exploration of cutting, folding, shaping, sewing and gluing. Through these gestures, I coax fragility into strength and delicacy into form.

Used tea bags carry a quiet history -traces of time, ritual and conversation- that I weave into my fiber art. Their translucency and texture lend themselves to layering and sculpting, allowing me to create pieces that feel grounded and ethereal. No two pieces are alike; each one grows through experimentation, shaped as much by intuition as by intention.

As a woman, I see my art as a tribute to the generations of women whose resilience and creativity inform my own. Through this practice, I aim to evoke emotion, provoke curiosity and offer a quiet reverence for transformation -of material, self and of collective memory.



**Zhanna Urodovskikh**

*Amazing Women of My Life.*

*Grandma and Great-grandma*

Mixed Media (collage and  
watercolor on paper )

14 Inches x 10 Inches x 0  
Inches  
\$1500

Originally from Samara, Russia, I've been drawing and painting since childhood. I've studied art in the art school and received a Bachelor's degree in Architecture from the Samara State University of Architecture and Engineering.

Life paths led me to California and to work in a completely different field, but my love for art and creativity was always within me. I started to draw and paint again about five years ago, and since then I'm actively participating in juried art shows.

I love to experiment with mediums and colors. I'm often mixing different techniques, it gives my art more life.

As an artist I want people to see the beauty of simple things around us. To see more than just an object in it, to see the connections with your life and feelings and emotions that can be awakened.

Member of San Francisco Women Artists Gallery since Feb. 2024. [https://  
www.instagram.com/art.mv.zhanna/](https://www.instagram.com/art.mv.zhanna/)



**Janet Vanderhoof**

*The Gaze*

Oil and cold wax

10 Inches x 9 Inches x 1

Inches

\$350

I have created my women through color, symbols and mark making. The women are deep souls and bring out the inner reflection of my most current spiritual connection to what my relationship is to the world. [www.janetvanderhoof.com](http://www.janetvanderhoof.com)



**Diane Warner-Wang**

*At the Library*

Oil/CWM/China marker

30 Inches x 20 Inches x 1.5

Inches

\$2800

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





**Elizabeth Wayman**

*Gee's Bend*

mixed media

21 Inches x 21 Inches x 1.5

Inches

\$875

Some people have the need for speed, I have the need for color! My indulgence and interest in painting stems from a constant curiosity about the relationship of color in all its forms. When laying color side by side that sing and speak to me, or to realize that a piece is not finished until I find that particular balance, that intersection is where I find my greatest satisfaction in painting. I also have chosen to paint abstractly as it frees me to express pure color combinations and to just enjoy the process without the exacting nature of a still life or landscape. I can create my own story, whatever that may turn out to be, and I love that mysteriousness with the outcome, which I am never sure of.

Having had a career in the commercial arts, abstract painting fills a different sensibility. Color loses its boundaries and a personal language has emerged in the process. [elizabethwayman.com](http://elizabethwayman.com)



**Weiting Wei**

*The Expectation*

polymer clay

9 Inches x 12 Inches x 8

Inches

\$3150

My identity as a mother and caregiver is intertwined with my role as an artist. Understanding the behavior of materials and using processes akin to domestic tasks fosters a sense of familiarity with forms and muscle memory. This enables me to engage with the nuances of the materials, their responsiveness to my hands, and the fusion of clay shaping and the use of kitchen tools in my creative process.

My work traverses the domestic realm through the use of tools and themes centered around pregnancy, children, and motherhood, interwoven with memories and traditions from my childhood life.

My recent works are inspired by the growth states of various organisms found in nature. Through the use of polymer clay, I aim to capture their abstract structures and dynamic forms. Each piece serves as a testament to the resilience and evolution inherent in both nature and the human experience, inviting viewers to connect with their own journeys of development and self-discovery. [weitingwei.com](http://weitingwei.com)



**Linda Whitney**

*Pilamaya Moon ~ Butterfly Dancer*

Mezzotint with applied earth pigments

30 Inches x 22 Inches x 0

Inches

\$3000

My mezzotints were born out of childhood love of Native American culture, introduction to printmaking at a very young age and being a very shy dyslexic girl. My sixth grade teacher understood and showed me how to turn my disability into an artistic path introducing me to printmaking. I combine the mezzotint techniques with the atmosphere of the powwow, the feeling of the reverberating drum, the movement of the dancers and the flash and beauty of the handmade regalia. The celebration of the Powwow is a declaration of the strength and tenacity of the indigenous cultures of this continent. The beautiful regalia is a testament to the history and creativity of the people. The drum beat felt is also the heart beat of mother earth. The songs are the oral history of the people. I speak of my connection to it through hand rocked copper, Hahnemuhle copperplate paper, ink and hand applied earth pigments. The process is long and gives time for reflection and a way to honor indigenous history. <http://www.lwhitneystudio.com/>



**Nancy Willis**

*An Exaltation of Pleasures*  
oil on canvas

40 Inches x 40 Inches x 2

Inches

\$6500

Rituals from my daily life often inspire a painting or series of prints. Years working in the hospitality industry to support my painting studio eventually translated into R.S.V.P., a series centered around the dinner table.

My own home in the Napa Valley has been the backdrop of eventful

dinner parties, lit by candles and strings of lights hanging from the

redwoods in my front yard. Moments from these events become

motifs for my paintings and recurring themes in my work about human connection.

Through painting and printmaking, I use light and color to create atmosphere and evoke a strong sense of place. I am inviting the viewer into an intimate scene to recall a moment or find a new connection. [www.nancywillis.com](http://www.nancywillis.com)



**Janet Yano**

*Shared Stories Vol. 06 -*

*05.21.25*

Watercolor

12 Inches x 12 Inches x 0  
Inches

NFS

My minimal, monochromatic watercolor paintings create a quiet space for reflection—an opportunity to contemplate the legacies we inherit and the ones we shape for ourselves and future generations.

Inspired by the following passage from the Tao Te Ching, my work honors the quiet resilience of my parents, who grew up in San Francisco and were incarcerated during World War II following the signing of Executive Order 9066. This order authorized the forced removal of 120,000 Japanese Americans from the West Coast to “relocation centers.” Though my parents never spoke these words aloud, they embodied their essence:

“They were careful as someone crossing an iced-over stream. | Alert as a warrior in enemy territory. | Courteous as a guest. | Fluid as melting ice. | Shapeable as a block of wood. | Receptive as a valley. | Clear as a glass of water. | Do you have the patience to wait till your mud settles and the water is clear? | Can you remain unmoving till the right action arises by itself?

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



**Ashley Young**

*The landscape that will  
become unfamiliar*

film and darkroom print  
8 Inches x 10 Inches x 1  
Inches

NFS

I cry every year on my birthday.

Not because I’m scared of aging, but because I am scared of those around me aging. My whole life I have been documenting other’s stories in my commercial business and recently called on myself to slow down to document the ones around me that make my own story so special.

In 2020 I began to photograph the grief of others, but as life does, it showed me the power of these stories within my own life. I lost a young and close relative to mine in an unexpected way that left me wanting more; more documentation, more recording, more... something. I realized how special it was that I was recording so many memories for others and how I needed to do this for myself. As I aged, my grandfather was diagnosed with dementia and I wanted to remember the memories he couldn’t. I documented his decline, I processed the pain through images, and I timestamped these moments that will timestamp these moments of pain, joy and memories that will inevitably fade in my brain  
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