

# WHAT'S GOING ON? art in response



**O'HANLON**  
center for the arts

616 Throckmorton Avenue  
Mill Valley, CA 94941  
(415) 388-4331

office@ohanloncenter.org

## ABOUT THIS EXHIBIT

An online exhibit featuring artwork in response to current events. An open call to artists presented this prompt:

*As the 21st century unfolds, we find ourselves in rapidly shifting territory. Political, Economic, Social, Technological and Environmental changes are swift and unstable.*

*Please submit your visual responses and perspectives related to the unsettling and confusing zeitgeist we find ourselves living in.*

This exhibit includes 57 artworks created by 49 artists from 16 US states. Artist contact information is included on the [online exhibit page](#).

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## SALES

Your purchase of works for sale support 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.

Program last updated May 24, 2026

## ABOUT THE JUROR

### Chester Arnold

My paintings are part of a visual dialogue running the length and breadth of human history. The search for excellence in this Art and Craft has led me to explore the natural world and the human events that inhabit it, constructing narratives that celebrate and question our presence in the world.

Although representational, I seek a way of painting that is richly traditional, yet radically and surprisingly new. I attempt to articulate more than the surfaces and dimensions of reality, summoning the wordless meanings and sensations that only visual art can.

Visit Arnold Chester's website:

[chesterarnoldartist.org](http://chesterarnoldartist.org)

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## SHOW CREDITS

Erma Murphy, *Executive Director*

Carolina Dangond, *Program*

Jeremy Thornton, *Curator*

Chester Arnold, *Juror*

Arlene Wohl, *Poetry*

Orin Carpenter, *Complex Displacement. Postcard art*



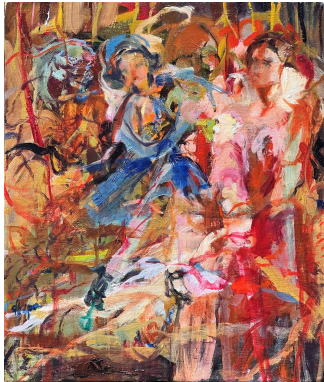
**Chris Adessa**  
*I'm Open To It*

Oil on panel

I call this series Everyday Sacred to honor objects we often see and rarely think about. I have always loved functional objects and so in my paintings I strive to celebrate them, to find the extraordinary in the ordinary and the magnificence of the mundane.

Working in oil paint I explore the overlooked details of daily life. I paint portraits of commonplace, enduring objects in a finely nuanced monochrome palette. I find the 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.

I create these paintings to invite stillness and reflection about our surroundings and our lives. As I paint I am in conversation with my subject to reveal its truth. How can that tool be seen? What reality am I revealing with this image? The conversation grounds me as I let the subject speak and tell me about itself. And then I paint.



**Deepa Bala**  
*No Further Negotiations*

Oil on canvas

“Sleep of Reason,” is a work I made expressly for the O’Hanlon show in response to What’s Going On? Art in Response. I have been experimenting with dolls and figurines in my work, as unexpected alternatives to the human figure, to arrive at unexpected expressions. The “figure” here is a wonderfully home-made doll of a grandmother, seen here in what appears to be a deluge of some sorts. “No Further Negotiations,” is a painting I made in response to a what’s-going-on, in a sadly bewildering personal situation. The first version was a more representational treatment; here I tried a how-would-Cecily-Brown-paint-it? It was a thrilling exercise, that allowed for much more meaning through gestural brush handling. “Worry, Doll,” is the fourth version of a still-life painting using a Guatemalan bracelet made of worry dolls. What started off as a consoling “Don’t Worry, Doll,” series, is now a more steely expression.



**Robin Bernstein**  
*Well, Actually, No*

Cottolin

For 25 years I have been pressing thousands of tiny pieces of string into wax. This technique matched my need to tell stories and highlight issues that require examination: climate change, AI, the rise of white supremacy, antisemitism, political corruption, and notable events. After the US election of 2024, I wasn’t able to create this work. My voice was hoarse from shouting. After a pause, I began to weave cloth on a floor loom. I wove constantly: plain and basket weave, log cabin, pinwheels, twills, double weave, false damask, and more. I wove cotton, linen, silk, flax, cottolin, mohair, brushed wool, chenille, and bamboo. I began to dye my warps. In this, I grieved the loss of my practice and the desire to speak frankly. With the erosion of justice, I was left seeking comfort in a destabilized world. These pieces are embroidered on loom waste (the remaining inches at the end of a warp) and the woven structures provide grounding for these simple messages of encouragement and calm.

The current situation impacting humanity right now is mind boggling.

**Dona Blakely**  
*The Life Preservers*

Oil, egg tempera on  
linen



**Dona Blakely**  
*Cloud Worm with Attachments*

Oil, egg tempera and gold leaf on  
linen



**Dona Blakely**  
*The Blue Martyr*  
*Blocking the Flood*  
*of Technology*

Oil, egg tempera  
and gold leaf on  
linen

Corruption, wars, technology and more are out of control and fragmenting reality. My response to this chaos is to create paintings that depict the sacredness of Nature to provide a calming place to rest and or use humor as an antidote to the chaotic absurdity.



**Vicki Block**  
*Sacred Circle of Sorrow*

Mixed Media

Sacred Circle of Sorrow was in response to the October 7, 2023 Hamas led attack on Israel. My heart was full of sorrow. I felt the sorrow of yet more violence and so much loss. I tore up pieces of red paper again and again and then glued them together in the circle to give space to the sorrow of the world.

Sacred Circle of Hope and Peace was just that. A place to give space to hope and peace in the craziness of our world.

I too am very interested in What's Going On. My pieces reflect current events in the US. They're not meant to decorate, but address politics and morality.

**Chris Bunz**  
*Anxiety*

Acrylic



**Nancy Calef**  
*"Fog of War"*

Oil on canvas

For decades I've been creating "Peoplescapes," oil, sculptured characters and applied objects on canvas, addressing cultural, political and spiritual issues facing society. By juxtaposing people in recognizable places and situations, each painting weaves together a story about contemporary life, filled with layers of detail, symbolism and humor.

Everyday, I take the brush to canvas and, although I am confronted with fear and insecurity, I also tap into a limitless source of imagery; the experience is liberating. In those moments, time falls away and it seems that the work creates itself.



**Gabriel Campbell**  
*Entartete Kunst*

Oil on Linen

Has our democracy been taken over by an authoritarian regime? Am I living in denial and unwilling to put my comforts aside to resist the policies I see as unjust? I can't help but to imagine myself as an average German citizen living during the rise of National Socialism in the 1930s. How can I hold my head up as an American when my Country tramples on the sovereignty of others? How do I justify just going to work everyday and trying to make art when our own citizens are suffering at the hands of my government.



**Barbara Carbone**  
*Patient, Room 364*

Paper, pastel,  
charcoal and oil

My work is a series of portraits dedicated to the quiet narratives found within everyday life. I use the interplay of color, shape, and texture to explore emotions. Each piece is story that documents the human condition; balancing the beauty and pain that we all carry. The work reflects the vulnerabilities, fears, and hopes that make us human.



**Denise Clemen**  
*After the Fire*

Collage

I am interested in stories—in their context and in their subtext. I want to know how our stories will end. I want to know how we will hold it together while things are falling apart.

My collages are analogue, created with a lot of precise cutting. A narrative takes shape inspired by an image, an experience, or an emotion. The main image is often a woman, and the other elements in the work reveal her story. The mystery of finding the many small pieces feels both liberated and liberating.

Two decades into the digital era, we are still awash in paper. A hundred years since the original proposal of an equal rights amendment women still struggle against an entrenched patriarchy. In my collage practice, I mine the quotidian.



**Claudia Cohen**  
*The Catch*

Oil on Panel

My work explores the "condition of being alive" in an era defined by fragility and flux. Through narrative, surreal figurative paintings, I translate broad cultural unease into intimate human images. Many of my compositions originate in the subconscious landscape of dreams, filtered through a deep reverence for Old Master techniques—particularly the light and structure found in the works of Raphael and Velázquez. I use symbolic imagery to examine the weight of survival, environmental vulnerability, and the labor of sustaining life. By placing calm, unresolved figures against weathered or unstable backgrounds, I aim to capture the psychological tension of our current moment. My paintings do not seek to provide answers, but rather to document the resilience required to remain centered amidst social and environmental upheaval. The work is an invitation to witness the quiet, persistent endurance of the human spirit in a world that often feels unresolved.



**Joshua P. Collins**  
*89 // is there such a place*

Oil on unstretched canvas

The act of being transgender is, itself, a destructive act. It is an act of self-othering, a process of gendermaking, and an intervention away from mainstream culture. My current work explores the iterations of identity in the gendermaking process within transgender circles through the vehicle of the abstract psychological landscape. Informed by broader political connotations, I combine my interests in large scale painting and bookmaking to create apocalyptic scenes representing both the alienation from society and from the self.



**Roj Cooper**  
*An Extreme Act of Protest*

Acrylic on wood panel

In the words of writer Toni Morrison, "All good art is political. There is none that isn't. And the ones that try hard not to be political are political by saying, 'We love the status quo.'" It's my role as an artist to use my work to speak against injustice, to bring humanity together to fight for liberation, and most importantly—to call out The Powers That Be in their many forms.



**Roj Cooper**  
*Alt-Rat King*

Framed print of  
acrylic on board

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**Amber DeSilva**  
*Eli*

Oil on linen

The women I paint have all manner of truths to tell: some are family and friends, while others are drawn from history; some are famous for rejecting the oppressive norms of their time, while others are anonymous women photographed in institutions where they were restrained and silenced.

Rooted in personal memories, archetypes, and the cultural narratives that both distort and reveal our identities, my work holds space for both vulnerability and strength. *Eli* (2025) is a portrait of my daughter. Her scowl represents the need to raise our children to be true to themselves—especially our girls in the current climate of attacks on women’s autonomy.



**Joeann  
Edmonds-  
Matthew**  
*WHERE TO  
NOW?*

Photography

What is going on right now is enough to make an artist create images to show the chaos, destruction, cruelty, lack of deep thought, and the dismantling of democracy. I normally do not imagine or create images of dark despair or negative narrative, however, these are the times that try our souls and that call for action. I’m glad you asked the question...What is going on? Too much that we don’t know about, way too much that we do. This is a call for action art. Thank you.



**Theodora Fitzsimmons**  
*Where Do We Go*

Oil On Canvas

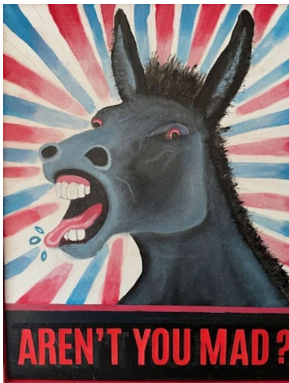
I approach the concerns of the world both personally and profoundly, while still celebrating the vibrancy of life. In all aspects of my existence, including my artistic practice, I strive to live with purpose: to create, to nurture loving and supportive connections, and to express gratitude for every relationship and opportunity that comes my way. This same ethos is reflected in my paintings. My artwork explores the vast range of human experiences, embracing both the light and the shadows. Through painting, I aim to give voice to hardship and injustice, bearing witness to the realities that many endure. At the same time, I ask myself what it is we are striving for; even amid crises created by humanity, there is undeniable resilience, ingenuity, and beauty. While human suffering is a constant presence, so too are strength, perseverance,



**Patrick Gannon**  
*"Democracy Under Fire"*

Mixed media

My interest in creating political art is driven by my outrage over the actions and policies of the Trump administration. As a psychologist and artist, my intention is to alert viewers to the dangers posed by a corrupt, authoritarian and racist narcissist who is undermining democratic ideals and the rule-based international order. Political art has many purposes and intentions: making the invisible visible, disrupting right wing propaganda, preserving historical memory against erasure and misinterpretation, evoking emotional response leading to direct action, creating shared symbols of resistant, providing a safe channel for dissent and acting as a warning system for early detection of authoritarian drift. Our nation is facing its greatest challenge since the Civil War and citizens must stand up to resist Trump and the greater MAGA movement or risk losing our precious democracy.



**Patrick Gannon**  
*Aren't You Mad?*

Mixed media



**Robert Gideon**  
*Gunshots*

Photographic Giclee  
print on Archival  
cotton rag paper

Photography is fundamentally documentary. Whether it be the simple act of recording a moment in time for others to experience later, or the more complex layering of emotion and interpretation onto a black and white canvas, ultimately the best photographic works communicate effectively to the viewer to elicit an emotional reaction. I find my photographic art at the intersection of human empathy and emotion with a desire to express my understanding and appreciation of the small wonders in the world around me. I've often heard artists express a deep need to paint regardless of whether anyone else sees or appreciates their work. I feel similarly, but for me it is a compulsion to visually scan the world around me for subtle patterns and meaning in context and shadow. My artistic practice consists of daily visual meditation on these oft overlooked and humble features. It's there that I find transcendent beauty and I hope that through my photos I may help the viewer to appreciate it as well.



**Janet Gilliland**  
*Image of protest  
sign Ragdoll in  
ICE Agent's  
Backpack*

Bristol board w/  
alcohol mark

As we teeter on the brink, I spend most of my time as an artist designing and producing protest signs for No Kings rallies and marches. ICE is a frequently-requested subject. In the protest sign "Ragdoll", the Raggedy Ann-type doll is a symbol of our belief system that defines America as an inclusive society. "Coward-Ice" exposes the ICE agent as, at heart, an angry, weak, dependent individual. The "Mask Agent Split-Screen" emphasizes the contrast between ICE's public persona and the weak individual inside the mask. Each hand-held sign costs about \$3.50 in supplies, and I consider the materials and my effort a small contribution to changing this world back to sanity, intelligence, and compassion.



**Malcolm Glass**  
*White Hole*

Black and white film  
photograph  
Julie Goldman

When I saw the artist's call for "What's Going On?" I thought of my "Mad" portrait of friend Blue. Obviously, what the Cheshire Cat says is certainly fitting for what is happening in the world right now. The title of the exhibit implies that something is happening in the artwork. A narrative implied. The collapse of the buildings in "White Hole," which seem to be falling into a white hole rather than a black one, is an ongoing process, entropy, collapse. It seems we are all falling together, into what hole, we still don't know. It makes sense that many people would be angry about all this disintegration and chaos. So my portrait of Leila expresses well what many feel. Originally I meant to imply a narrative in which this woman is responding to what someone has just been saying. Perhaps I should change the title to "Stop!"



**Julie Goldman**  
*freedom*

Graphite on  
Strathmore 500  
series 3-ply Bristol  
board, plate

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; 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.

my artistic practice centers on portraiture—on drawing out the unseen essence of a subject and translating it through the delicate control of graphite. i explore the quiet power of detail—each mark is an invitation to slow down, to look closer, and to witness what is often overlooked. every drawing is a form of deep listening, an act of attention that honors the emotional and psychological presence of the individual.



**Janis Hall**  
*Inner Current*

Soft Pastels

These works are my response to the fragmentation and pressure of modern life. I build each piece in layers, letting marks collide, interrupt, or dissolve into one another, the way thoughts and emotions do when everything feels unstable. I'm interested in the tension between control and overwhelm - the turbulence before clarity arrives, when color and gesture carry more truth than language. Each piece becomes a record of that internal weather, shifting and unresolved.



**Andrew  
Hathaway**  
*Ice Groupie*

Phenolic Laser  
engraved sign

As technology marches forward, transforming what it means to 'engage', respond, to see and learn what is happening in the real world, real life, everyone's day to day understanding is shaped by the tools that we now take for granted: newspapers and TV news has been largely replaced with social media and watching your smartphone to gain some insight into our current state of cultural things to care about. At the same time, the selfie, "groupie" - Smartphone self portraits- have replaced the notion of the snapshot or man on the street photography based documentation. The new visual currency is selfies/groupies as a way to engage with everyday life.



**Kenneth Hochberg**  
*Which Side are You On*

Pen and Ink on paper

I live in southern Arizona and have seen the border wall several times in different places. I find it sad, of course, but also beautiful too, like 'Running Fence' for a newer, perhaps dystopian generation. This drawing is a political statement but a neutral one at that, because the viewer is asked what side they are on, politically and figuratively, which informs what side they are standing on (MX or US) and therefore where the storms are coming from.



**Nancy C. Jacques**  
*Is She a Dangerous Criminal?*

Oil on canvas,  
framed in black.  
Shown alone or as  
Triptych

I am a contemporary artist working in oil and mixed media. I create figurative narrative and portraits expressing psychological states, works related to social and environmental justice. I also have photographed social situations and changing environments for 50 years. My work reflects a varied career in teaching art, counseling, writing, and heading environmental nonprofits. Experience has taught me: For social or scientific data or concepts to be grasped effectively, communicate by evoking emotions. Use familiar images – signifiers - in unusual ways. Challenge the viewer. Make it memorable.



**Kathy Kenny**  
*Between Here and There*

Acrylic and  
Collage on Panel  
Board

I am a contemporary artist drawn to color, line, and layered surfaces to explore emotion, memory, and lived experience. My work begins intuitively, with loose marks that respond to a mood rather than a fixed plan. I build slowly—adding, obscuring, and reworking—until something feels resolved.

This body of work emerged during a period of personal and collective uncertainty. I'm interested in how we make sense of experience when familiar structures feel unstable. What remains are fragments—moments of tension and connection that surface through color, shape, and gesture.

Between Here and There explores unsettled terrain, reflecting transition, rupture, and the effort to hold together in the face of change.



**Joanie Krug**  
*anywhere but here*

Oil on canvas

My art is a reflection of the world around me, both the seen and the unseen. Through my work, I aim to capture the essence of emotions, ideas, and experiences, translating them onto canvas in a way that is both visually intriguing and thought-provoking. I am drawn to bold colors, intricate textures, and expressive brushstrokes, as they allow me to convey energy and movement in my compositions. Relationships, and the human condition are recurring themes in my art, as I am fascinated by the interconnectedness of all things and the universal human experiences that shape our lives. By exploring these subjects through my art, I hope to evoke a sense of empathy and introspection in the viewer, inviting them to contemplate their own place in the world and the beauty that surrounds us. Ultimately, my goal as an artist is to create a visual language that sparks conversation, encourages self-reflection, and inspires a deeper connection to the world and one another.



**Joanie Krug**  
*yes*

Oil on wood panel

After years of painting with acrylics and digital art software, I have discovered the delights of assemblage. Working in three dimensions is much more fun than being confined to two. The components of my sculptures come from thrift stores, flea markets, and eBay. More than once, something I picked up from the sidewalk has ended up in an art piece. Among the objects that I especially like are picture frames, kitchen implements, bird and animal carvings, children's toys, jewelry, finials, tassels, doilies, and all sorts of hardware. Most of the time, I begin an assemblage without a clear idea of where it is going; rather, I try to combine two items in an interesting way, search for a compatible third, and so on. To varying degrees, I favor symmetry in my art, but I also enjoy disrupting that symmetry. Some of my sculptures were inspired by coats of arms, and some by modern pinball machines, with their colorful, many-leveled complexity.



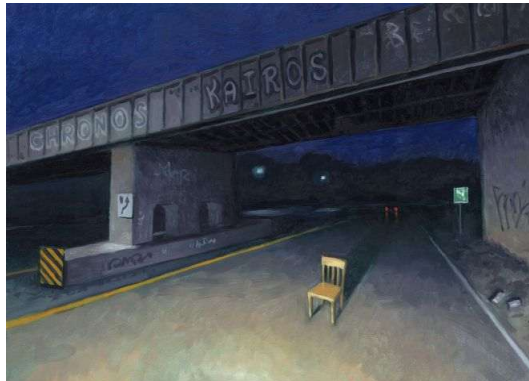
**Dave Kwinter**  
*Yes, But...*

Assemblage: wood;  
metal; found objects



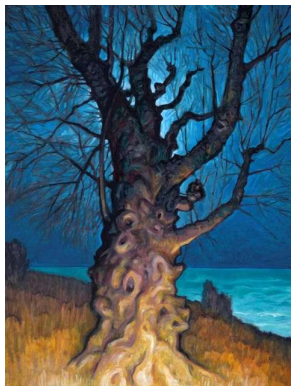
**Shelley Lake**  
*son of man*  
Photography

I AM THE MACHINE, I AM THE, I AM, I



**David Carmack  
Lewis**  
*Ghost*  
Oil on paper

I grew up obsessed with myths, legends, folk tales and ghost stories. Stories spurred my desire to draw, to depict the world not as it is, but what it might mean; not as I saw it, but how it felt. Especially at night. These days it feels as if everything is burdened under an added and ever increasing weight of dread. But dread is as old as stories. And stories teach us that perseverance and hope are the only possible response to it.



**David Carmack  
Lewis**  
*Gnarled*  
Oil on panel



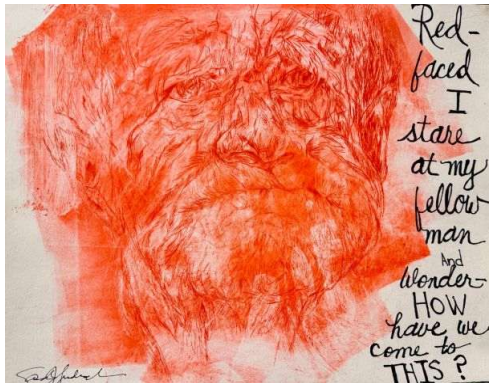
**Libby Lill**  
XYZ

Watercolor

As an abstract watercolor artist, I allow my emotions and paint dictate the direction of my paintings. I do not begin with any preconceived notion of what I want the painting to look like or even the desired completed piece. Contradictory to many art theories, I intentionally do not ask the viewer to look for the focal point, but instead allow the shapes demand the eye to move throughout the painting.

Color also comes from intuition and emotions that I may be experiencing at that time. Value and tone adds to the depth achieved by minimal color choices.

In the current political environment, chaos appears to be the norm, often with no way out. Because I'm deeply saddened by the current events, I try to find hope and distraction by allowing my feelings to be released and allowed to be expressed.



**Sandi Ludescher**  
*Our Question*

Printing ink

When I attended the University of New Mexico, I was introduced to printmaking. It was love at first pull. After graduation, I had to wait 17 years—until December, 2023—to have my own etching press and do any printmaking again. During the wait, I'd had some ideas that I wanted to pursue, but they were ideas for etchings, not paintings. One of them was about aging.... While recent world and domestic events are deeply upsetting, they change over time. But aging and dementia are personal issues that do not go away. This is the focus of my work.



**Susan Makov**  
*Surprise Finds In the Glacier Melt*

Acrylic on canvas  
with collage

Evidence of disasters and the environment showing documents of attempts at renewal. Some attempts work and others are post-apocalyptic evidence that humans may never observe. What inspires my art practice are the creative possibilities involved in environmental observations. Living in the intermountain west allows one to see science fiction stories turn into reality. Some creative results seem like impossibilities. Yet in the past 15 years changes are too rapid and too unusual to ignore.



**Clarissa Martinez**  
*M.R.S.*

Oil on canvas

My work uses illustrative narratives through oil painting, ink work, & artist books to depict the relationship between Catholicism and its perpetration of conventional gender roles in Latinx communities. These narratives are drawn from tales heard through the grapevine; anecdotes & horror stories passed down through generations; & my own observations and experiences growing up in the Catholic church in my border town of Brownsville, TX... I like to experiment and explore the blurred line between fine art, illustration, and design. Overall, I strive to make art that will provoke strong emotions, & spark epiphanies.



**Melissa Miller Nece, CPUSA, CPX**  
*Star Strangled Banner*

Colored pencil on Stonehenge pearl grey paper

Star Strangled Banner is from a photo taken watching a flag whip itself around a pole on a windy afternoon in 2014; I sensed this flag was trying to tell me something. The title came to me as I took the pictures – I knew I'd draw it someday. Last year, the time was right for it. In the photo, the traffic light was red; I changed it to yellow for caution. Plus to round out the color palette. Done with lightfast colored pencils on pearl grey Stonehenge with black metal sectional frame.

“Busy Doing Nothing” is a diptych that explores themes of race, desire, fear and confinement through the position of “not being white enough.”

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**Felicita Norris**  
*Busy Doing Nothing (I & II)*

Acrylic and oil on canvas

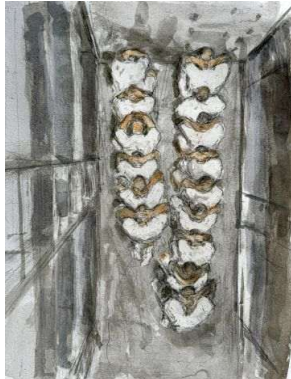




**Vida Pavesich**  
*Rescuing the Future*

Photocollage,  
pigment print

Through the medium of digital collage, using my photographs, I explore the uncanny reality of living in a world reshaped by climate change and rising seas and by unjust social and political policies. In "Rescuing the Future," water as a stormy sea is thus a metaphor for the instability and precarity we face. However, it is also a positive dream about gathering the strength to face the challenges ahead with integrity.



**Paul Ransohoff**  
*Deportees*

Colored inks and  
graphite

Through investigating the gestures and emotional body language of everyday interactions as well as moments of upheaval or disequilibrium, my work integrates line and brushwork. In making painterly drawings and graphically dynamic paintings, I find myself evolving a recognizable personal style, with echoes of Tiepolo, Daumier, Giacometti, and Auerbach. My marks are always in motion, incomplete--eliciting in the viewer a participatory pleasure in the experience of close and active observation, recollection, and discovery. These works draw on source material from news photos, film clips, classic art, and mythology to evoke contemporary meditations on human joys, griefs, strife, tenderness, and folly.



**E .Y . Reilly**  
*this sucks*

"The Life of St.  
Teresa of Jesus"  
and analog collage

It begins in the magazines with a psychological association - a knowing that two or more images are connected - without a clear, conscious understanding of exactly how or why. Then, through a playful and subconscious analog manipulation of the images, a story somehow begins to emerge out of the deep psyche and into consciousness. Once the visual portion of the narrative has been completed, I wait for the right text to 'call' to me and to draw me towards the precise passage which serves to render the work and its message complete. A passage will sometimes call from a magazine and at other times from a book such as Carl Jung's "Memories, Dreams, Reflections", Andy Warhol's "The Philosophy of Andy Warhol" or St. Teresa of Ávila's "The Life of St. Teresa of Avila."



**Kerrigan Reyes**  
*I Cant Escape This  
 Body Even When I  
 Destroy It*

Digital photography

The artist hopes to create an uneasiness about each piece they create, they want people to stop and ask themselves, "What am I feeling?", "Why am I feeling this way?" And "What will I do with this newfound knowledge. Will I act or believe differently or will this change my reality? They hope to create an air of mindfulness and soul searching when viewing their art. There is no wrong or right, it is what it is but you will be more in tune with who you are as a person. You are valid. You matter. You are seen. Regardless if we believe the same or have different realities.



**Nancy Rosenblum**  
*Thoughts and  
 Prayers II*

Mixed media  
 sculpture

This series is a response to America's growing disregard for human rights, such as abortion, gun control, immigration and voting. The Supreme Court too often enables these policies, and people seem to be losing the basic freedoms our country was built on.



**Susan Rudisill**  
*Collateral Damage:  
 his wife, six  
 children, parents,  
 brothers*

Mixed, charcoal and  
 acrylic

From early childhood I constantly drew people and scenes around me. After college, I was on staff of a publication dedicated to non-violent social change. Years later, I worked for a program for victims of domestic violence. Meanwhile I painted at every chance and for the past few decades have been painting in rural backcountry, especially looking at people in their environments..

The images reflected here resonated in my mind when my mother, herself a survivor of violence, entered hospice care. My own experience of loss and grief opened my heart...

As a peace activist from the '70's, I am compelled to express my opposition to war, also to the prevalence of gun violence in America. People who survive these unspeakable tragedies suffer profoundly. These two works were inspired by specific tragedies, which, coupled with my opposition to all violence, insisted that I must speak up.



**Madeleine Sloane**  
*Where Is My Soul?*

Collage

Art is a metaphor for life. Art has taught me to take risks, let go of outcomes, let the work itself guide me, and be willing to fail. I use papers that I've painted, dyed, or printed, or recycled from my other art, sometimes in combination with found papers or my own photos. I generally start with a palette of colors and an inspiration—perhaps another artist, the beauty of Northern California, even the vegetables in my kitchen. Once I have a couple of papers in place, I try to let the piece tell me what it wants to say. I don't always get its message until the piece is completed, when suddenly I realize that what it is telling me, and maybe others.



**Betsy Spencer**  
**Judge**  
*Orange Anger*

Woodcut Print

In the decade of the 1980's, when this color woodcut was created, Ronald Reagan was elected president of the United States, which ushered in a period of a rightward turning political climate in the U.S. I remember being genuinely and viscerally afraid when I heard that he had been elected. Programs for women were being cut and politicians declared feminism irrelevant. But women began to push back. I was very influenced by some of the music of that time and the voices of the women musicians I listened to were raw, loud, and were making their voices heard through the airwaves. It was frustrating, disheartening, and exciting all at the same time. I chose this piece because sadly, we are still at, or are swinging back to, a similar place that we were at 46 years ago. How can we be going backward and not forward? My angry orange figure pushes from all sides of her tiny box, frustrated by her confinement imposed by her environment, straining to break free of others' limitations on her.



**Linda Storm**  
*She Died for Their Sins*

Acrylic and gold  
paints on canvas

My visual art is similar to the ironic 1970's song What's Going On? by Marvin Gaye. The song, still relevant today, has soothing melodies with words that address social injustice, war, and inequality.

With beauty and color my surreal paintings reveal the resilience of women amidst horrific incidents. There is no limit to our creative imaginings as we seek joy and meaning among the horrors of life.

She Died for Her Sins is a portrait of Jina, a woman who was punished to death for revealing her beautiful hair in her home country, which was once the ancient empire of Persia. I portrayed her as the Persian goddess Anahita.

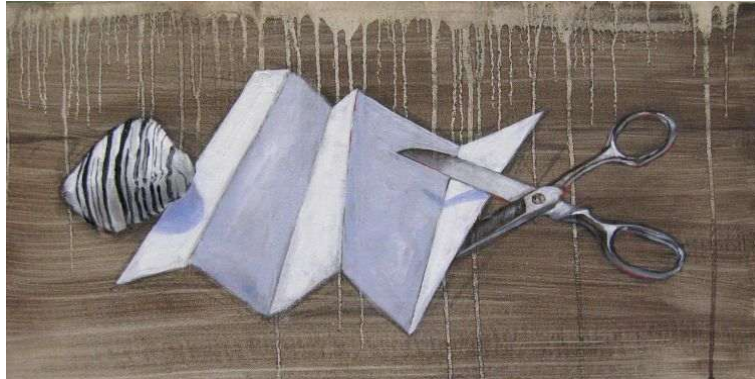


**Teresa VanHatten-Granath**

*Life Rules: Worlds Apart*

Wool, beads, paper, pins, buttons, wood, metal

This piece explores the deep division occurring in the USA along political and economic lines. The piece includes colors, symbols and text that represent this division that is harming families, relationships and communities.



**Deb Warren**  
*Midterm Election Cycle*

Oil on canvas board

Deb's paintings reflect her fascination with the natural world, especially here on the coast of California, and more recently, examine how the current state of affairs is determined to destroy not only our climate, but our sense of democratic order in the real world. Her paintings have been exhibited at the Falkirk Cultural Center, Novato Theater, The Marin County Fair Juried Fine Art Exhibit, The Marinwood Annual Art Show and Wine Tasting, and College of Marin.



**Jimmie White**  
*Libertas*

Fresco

This body of work explores American entropy and the sensation of living in an empire in decline. Drawing on Greco-Roman forms and processes of material erosion, the work examines collapse as both historical artifact and contemporary condition. Through fresco, ceramic vessels, and sculptural fragments, the installation assembles a speculative archaeology where empire, myth, and entropy converge. (Continue next page)



**Jimmie White**  
*Future Ruins AD*  
column 5

Ceramic

The search for the roots of this dynamic reaches back through history to the origins of democracy and the birth of a Romanized Christian faith. These ancient traditions are deconstructed to reveal an enduring ethos often at odds with itself, one whose fractures mirror the polarization and institutional decay unfolding now. By embracing entropy as both method and metaphor, the work reflects on what survives the breakdown of systems and how material culture bears witness to cultural decline.



**Jared Wickware**  
*Our Day in the Sun*

Copper  
Engraving

In the words of Auguste Rodin, “Art is the most sublime mission of man, since it is the expression of thought seeking to understand the world and to make it understood”.

The currency of “sublime mission” or purpose transcends other indicators of well-being. To actively focus and reconcile the inner with the outer, the self with the other, is to define the creative act. Art as “a way out and a way in” may well serve to salve our collective PTSD, while our wild humanity can find benefit in being creatively channeled. For me art is as religion, the truest path to the heart’s desire, providing spiritual focus and comfort in the act of becoming self. With poetry or pathos, and devotion to craft, I am moved to participate, to experience, commemorate, and embrace life’s feelings, moments and concepts which can be forever savored and shared in artwork form.



**Jared Wickware**  
*Our Day in the Sun*

Copper  
Engraving

O'HANLON CENTER FOR THE ARTS | ARTIST INFORMATION

Chris Adessa  
Sausalito, CA  
[ChrisAdessa.com](http://ChrisAdessa.com)

Deepa Bala  
Novato, CA

Robin Bernstein  
Emeryville, CA  
[www.robinlbernstein.com](http://www.robinlbernstein.com)

Dona Blakely  
Carlotta, CA  
[donablakelyart.com](http://donablakelyart.com)

Vicki Block  
San Anselmo, CA  
[vickicraneblock.com](http://vickicraneblock.com)

Chris Bunz  
San Jose, CA  
[www.chrisveres.com](http://www.chrisveres.com)

Nancy Calef  
San Francisco, CA  
<https://nancycalefgallery.com>

Gabriel Campbell  
San Anselmo, CA  
<https://www.gabecampbellfineart.com/>

Barbara Carbone  
Tiburon, CA

Denise Clemen  
Minneapolis, MN  
<https://deniseemanuelclemen.com/>

Claudia Cohen  
Sausalito, CA  
[www.claudiacohen.com](http://www.claudiacohen.com)

Joshua P. Collins  
Bozeman, MT

Roj Cooper  
Englewood, CO

Amber DeSilva  
Orinda, CA  
<https://amberdesilvaart.com>

Joeann Edmonds-Matthew  
Mill Valley, CA  
[www.joannphotos.com](http://www.joannphotos.com)

Theodora Fitzsimmons  
Alpharetta, GA  
<https://www.theofitzart.com>

Patrick Gannon  
San Rafael, CA

Robert Gideon  
Los Angeles, CA  
[robertgideonphotography.org](http://robertgideonphotography.org)

Janet Gilliland  
Fort Collins, CO

Malcolm Glass  
Clarksville, TN

Julie Goldman  
Wilmington, DE  
<http://www.bentrailart.com>

Janis Hall  
Kalamazoo, MI  
<https://www.ScribblesByJanis.com>

Andrew Hathaway  
Petaluma, CA

Kenneth Hochberg  
Tucson, AZ  
<https://www.instagram.com/kenhochberg>

Nancy C Jacques  
Tucson, AZ  
[Nancycjacquesart.com](http://Nancycjacquesart.com)

Kathy Kenny  
Oakland, CA  
<https://www.kathykennyart.com/>

Joanie Krug  
Asheville, NC  
[www.joaniekrug.com](http://www.joaniekrug.com)

Dave Kwinter  
Walnut Creek, CA  
[davekwinter.com](http://davekwinter.com)

Shelley Lake  
Henderson, NV  
<http://www.ShelleyLake.com>

David Carmack Lewis  
Portland, OR  
[davidcarmacklewis.com](http://davidcarmacklewis.com)

O'HANLON CENTER FOR THE ARTS | ARTIST INFORMATION

Libby Lill  
San Rafael, CA  
Libbylillart.com

Sandi Ludescher  
Sandia Park, NM  
www.adifferentpainter.com

Susan Makov  
Salt Lake City, UT  
www.SusanMakovArtist.com

Clarissa Martinez  
Brownsville, TX

Melissa Miller Nece, CPSA, CPX  
Palm Harbor, FL  
www.millernernece.com

Felicita Norris  
Novato, CA  
www.felicitanorris.com

Vida Pavesich  
Oakland, CA  
www.artanthropocene.com

Paul Ransohoff  
Menlo Park, CA  
www.paulransohoff.com

E .Y . Reilly  
Tucson, AZ  
eyreilly.com

Kerrigan Reyes  
Wichita Falls, TX

Nancy Rosenblum  
Berkeley, CA

Susan Rudisill  
Idleyld Park, OR

Madeleine Sloane  
Nicasio, CA

Betsy Spencer Judge  
San Anselmo, CA  
www.betsyjudge.com

Linda Storm  
Glorieta, NM  
<http://lindastormart.com/>

Teresa VanHatten-Granath  
Littleton, CO  
<https://greenbaglady.blogspot.com>

Deb Warren  
San Rafael, CA

Jimmie White  
Arvada, CO  
rambunctiousmuse.com

Jared Wickware  
Honolulu, HI  
<http://www.jaredwickware.com>