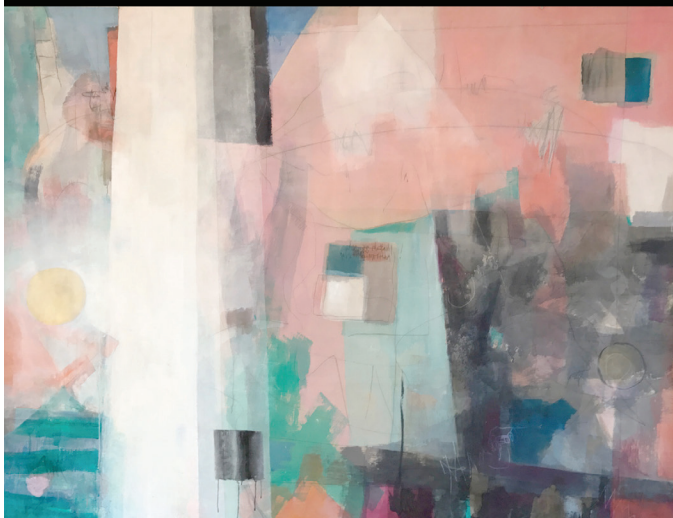


WOMEN'S WORK

Women Artists
Making Their Mark 2026



an online exhibition

August 17 – October 31, 2026



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

ABOUT THIS EXHIBIT

An online exhibit featuring artwork celebrating women's artwork. 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 18TH YEAR WE EXTEND OUR REACH AROUND THE GLOBE TO ARTISTS WHO IDENTIFY AS FEMALE AND ENCOURAGE THEM TO SUBMIT TO THIS POPULAR ONLINE SHOW.

This exhibit includes 93 artworks created by 93 artists from 23 US states and 3 countries. Artist contact information is included on the [online exhibit page](#).

SALES

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

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

Program last updated August 17, 2026

ABOUT THE JURORS

Donna Seager

Donna Seager has juried this show since it started 18 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. Learn more: donnaseager.com

Irene Bee Kain

After spending some time on the Board with San Francisco Women Artist Gallery she joined The Art Of The African Diaspora Steering Committee with the Richmond Art Center and has been very happy to work with a multitude of artists and curate multiple shows yearly over the years. Learn More: irenebeekain.com

SHOW CREDITS

Erma Murphy, *Executive Director*

Carolina Dangond, *Program*

Jeremy Thornton, *Curator*

Donna Seager, *Juror*

Irene Bee Kain, *Juror*

Suz Lipman, *Poetry*

Ann O'Hanlon, *Postcard art*



Patricia Adams
Surface

Colored Pencil
24 Inches x 19 Inches, NFS

My work explores resilience, identity, and transformation through subjects drawn from water, nature, and everyday life. Working in colored pencil, acrylic inks and paint, pan pastel, and mixed media, I create images that balance careful observation with personal narrative. Women often appear in my work not as symbols of perfection, but as individuals navigating vulnerability, strength, and the boundaries that shape their lives. Through layered imagery and thoughtful composition, I invite viewers to pause, reflect, and discover their own connections with each piece. My hope is that my work encourages empathy and reveals the quiet strength found in perseverance, adaptation, and the human experience.



Linda Anderson
Ode to Joy

Fabric
67 Inches x 101 Inches, NFS

I like to tell a story. The fabric of Life is woven with the stories of people everywhere. They make me wonder about our individual uniqueness alongside the humanity we all share. In my travels, I observe the human story being played out the same, no matter the geographical address on the globe. When I captured someone in a moment that usually would go unnoticed, I was reminded of how similar I was to people in different countries. At 14,000 feet in the Andes of Peru, these weavers from the village of Acopia were taking the photographer Joe Coca to document one of the elders at a sacred lake up in the mountains. While waiting for potatoes to be roasted for lunch, they decided to start up a game of soccer. No brand name soccer apparel, but there were beautiful, traditional textiles to score a goal in. I was captured, captivated, entranced, enthralled by their unbridled joy. That is the human story I wanted to tell.....pure delight in the moment. Such exuberance in being alive.





Tiggy Augery
Bound

Mixed media
55 Inches x 43 Inches, NFS

My work explores how self-identity is consciously constructed over time. My multicultural and rootless upbringing taught me that adaptability is key to survival, but it also delayed the development of my own sense of self. I learned to survive by becoming a chameleon, moving between contexts without fully belonging to any one of them. As a result, I've become fascinated with the curation of personality. My practice centers on identity as a process of compilation. The self is an ongoing accumulation of roles, experiences, and choices that together form a shifting whole. I have spent most of my life with very little personal agency, and the independence I have finally gained now comes with many conditions and limitations. My work is a way for me to examine what it means to finally "arrive" at oneself, and to question whether such an arrival is ever complete. I see the many roles that I inhabit: woman, mother, student, artist, American, wife, teacher, all as facets of a whole.



Sylvia Bandyke
Dragon Lady

Photography
12 Inches x 12 Inches, \$625

I am largely a self-taught photographer and rely on the collage format to integrate associated images into a cohesive unit that is even more compelling because of the embedded story. Having been a playwright and technical writer, I am used to delivering content with a message. Now as a visual communicator, I continue to provide meaning via the structure of the collage format, wherein the four photos confirm, augment or even contradict each other. I enjoy offering the richness provided by the multiplicity of images along with the impact gained through thoughtful positioning of them and hope that my art will act a doorway to the viewers' own mental/emotional framework regarding the images, offering a personal experience. My photographic works have been juried into more than 150 group exhibitions at galleries in 24 states and into many online international shows as well.





Molly Blauvelt
*Aging: finding a way to move
forward while looking back*

Low fire clay and glazes,
watercolor, ink
8 Inches x 6 Inches, \$500

I am a mixed media sculptor who loves to work with clay. I create in the coil and pinch tradition taught to me by an Acoma Native American artist. I work as responsively and unconsciously as possible. Influences include art made by the children I teach, folk art and my yoga practice.



Barbara Bose
Thorny Issue
Oil on canvas
48 Inches x 30 Inches, \$4500

Thorny Issue arose from a dream during a period of profound family estrangement. Hydrangeas represent my four grandchildren; thorns, loosely laid out in the chemical signature of ketamine, suggest emotional danger and the risks of seeking relief while vulnerable. The flowers over the figure's heart represents beloved grandsons suddenly lost from my life. With her eyes closed, she trusts dreams, art, and an enduring inner light to guide her through the thicket.





Cara Brewer Thompson
Deer and Barn

Traditional and Digital Drawing
12 Inches x 16 Inches, \$150

For over forty years, my artistic practice has been a journey across diverse media and modalities. Despite this evolution, core themes remain constant: a deep passion for the natural world; a persistent search for moments of peace, whether in the serenity of a summer pond or the subtle movement of light across a wall; and an enduring wonder at nature's power, from sudden squalls to the vivid green lushness of spring. If I were a writer, I would be a poet. Instead, I create 'poems'—visual records of transient moments.

At the heart of it everything is drawing. It grounds me, acting as a vital daily connection to the world around me. I find particular joy in hybridizing media, pairing the delicate precision of silverpoint with digital techniques and collage.



Servane Briand
Gender Fluidity

Book Arts
23 cm x 23 cm, \$1750

My work begins with paper pushed to its breaking point, torn, pierced, folded, dyed, and follows what happens after. In hiatus-1, botanical prints on mulberry paper fracture under their own fragility; encaustic wax reveals the layers beneath; gold leaf, inspired by Japanese Kintsugi, fills the gaps rather than hiding them. Gender Fluidity takes a different kind of rupture: a Castro rainbow flag reborn as a moving origami book structure, its folds enacting Virginia Woolf's description of gender as "a vacillation from one sex to the other". Waves-2, a collaborative work with another woman artist, pierces and weaves tracing paper, nested in a sculptural wave of leather and indigo-dyed sheets. The torn fragments are stitched back together like an act of repair, echoing the ceaseless motion of the ocean. Across these three works, damage is not concealed but built into the structure — paper is cut open so it can be rejoined, each piece asking what is gained, not just lost, in the fragments.





Donna Broder
She Left Mystery Behind and Embraced Enlightenment

Acrylic pochoir with collage
 12 Inches x 9 Inches, \$1200

I began experimenting with acrylic pochoir and found it easier to use than watercolor. These images were created by incorporating some collage and photo transfer. They speak as though the female figure is contemplating things in life.



Joy Broom
9 Specimens
 Mixed Media Assemblage
 24 Inches x 24 Inches, \$1200

Through the lens of the natural sciences, I have always worked in extended series, necessary to fully explore a visual idea. Biology has been a constant in the way I see the world. I am exploring Identity, Memory, and History, combining my bio-drawings with obscured bits of cut old photos, my Art History and Western Civilization class notes and shreds of family memorabilia in multi-layered 3D assemblages on canvas. Dismantling letters, photos and scrap-books, cutting this stuff up, obscuring faces shifts these elements from the personal to the universal. These are common histories: my family photos look like nearly everybody else's in the time of a distant childhood in small town America. Within the Natural Sciences, trees and branching reflect dualities: circulatory systems nod to family trees; roots and wood rings recall Memory. Antique lab slides broaden natural and historical references.





Christy Bui
*I Am Sitting Staring Swollen
 Left Eye*

Pen drawing
 10 Inches x 7 Inches, NFS

I'm a mixed media artist who believes in art as self-care. Doing so then opens up space to be inspired by my family and everyday moments. I often find it hard expressing my feelings, but creating things has helped me translate them on paper. Drawing intuitively becomes meditative, and lately it has been calming in the evenings. I typically draw with pen or pencil because they're always nearby, but I have created through collage, fiber art, hand lettering, and linocut. Ultimately, mastery does not matter to me as much as making things for the sake of making. I'm currently challenging myself to explore beyond my comfort zone by sharing my work with other communities with the hope of inspiring just one person.



Jan Buscho
River View

Oil
 24 Inches x 36 Inches, \$775

I have been experimenting with capturing fleeting moments in nature; the movement of light is one of my current fascinations. I work to create some mystery and drama in my paintings, inspired by cloud movement, stormy weather, the turbulent ocean, fog on a distant horizon. My goal is to convey some the emotion and sense of awe that I feel walking on an isolated beach on a blustery day. I hope that this sensation will resonate with those viewing my paintings.





Blair Martin Cahill
Gayle and Din

Embroidery
18.5 Inches x 18.5 Inches,
\$900

When I create embroidery, I begin by imagining a story. Before I make the first stitch, I think about who the character is, the world they inhabit, and what they might be feeling. That narrative becomes the foundation of each piece, guiding every gesture, expression, and detail. I want my work to invite viewers beyond the surface of the embroidery and into the lives of the characters, encouraging them to imagine their own stories and emotional connections.

For me, thread is more than a material—it allows me to tell stories that can express feelings beyond words. With every stitch, I hope to create a sense of empathy, humor, curiosity, and wonder, inviting viewers to connect not only with the craftsmanship of the work but also with the personalities and emotions it brings to life.

I earned my BFA from the California Institute of the Arts and an MA in Fine Art from the University of the Arts London, Chelsea. My work has been exhibited twice in the Royal Academy of Arts Summer Exhibition.



Sherry Camhy
Aunt Helen's Doll

Oil on recovered old wood
board
24 Inches x 36 Inches, NFS

My goal is communicating what I see from my eyes to yours.





Nela Carney
Day Dream

Oil on Canvas
20 Inches x 16 Inches, \$6000

Through references to nature and human culture, my artwork embodies the unity of energy conveyed within the subject and its surrounding auras. The purpose of my art is to show how different energies interact in a complex, yet harmonious balance.

Energies are expressed through a vivacious calculation of lively color, line, and pattern. Variable repetitions throughout the composition dictate the internal and external reactions between animate and inanimate subject matter. Negative space is treated just as importantly as the positive spaces of the composition. There is no void in nature.

Spirituality displayed through women's interactions is a common theme in my works. Spiritual offerings, ceremonies, and rituals are usual inspirations for each composition. A mixture of cultures including, Indian, Aztec, Egyptian, and Japanese influence the overall presentation of the women's appearances. By doing so, I have created a culture entirely of its own.



Sofia Churkina
Caucasian Still Life

Oil on canvas
50 Centimeter x 65
Centimeter, NFS

My paintings explore how color shapes mood, memory, and the emotional tone of ordinary objects. Working in oil on canvas, I build still lifes and interior scenes in which composition, contrast, and light turn familiar things into charged visual situations. I am interested in the tension between harmony and unease, abundance and silence, and in how color can carry both presence and absence at once

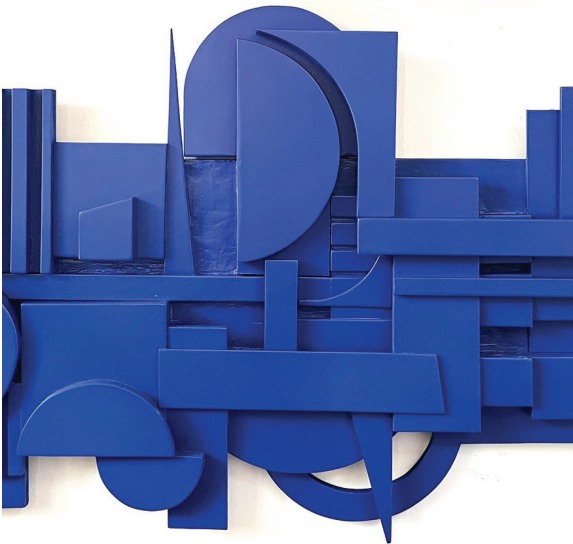




Claudia Cohen
Visions of Velazquez

Oil on panel, with hand
painted golden frame
18 Inches x 22 Inches, \$3000

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Cynthia Correia
City Blues

Latex painted wood
18 Inches x 42 Inches, \$1500





Kim Craig
Water is Life

Acrylics, newspaper,
monotype collage on Birch
panel
36 Inches x 24 Inches, \$650

I create heavily textured mixed media paintings incorporating charcoal, inks, crayons, acrylics, and spices. I strive to achieve spatial tranquility and build my surfaces by incorporating textures such as mediums, newsprint, cloth, and monotype prints. My pieces are inspired by current social issues and relationships between diverse cultures. I am also intrigued by the links between past and present and the themes of cultural heritage and world migrations that define my own family and many others in our day and age.

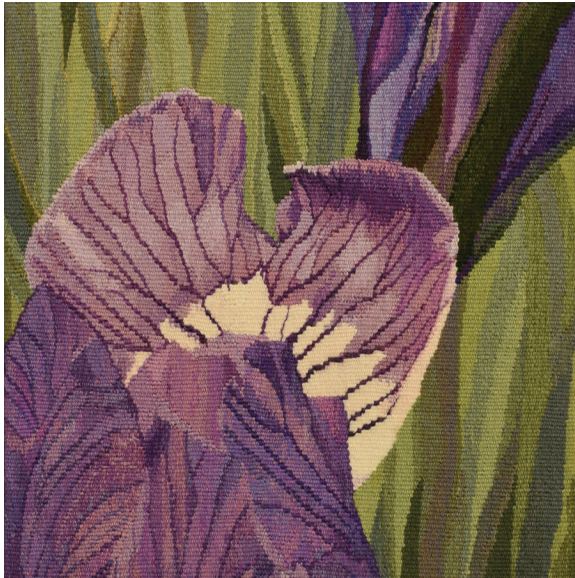


Rebecca Cuming
Solterra

Oil on canvas
68 Inches x 72 Inches, \$18000

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, cacophonous bird life, an abundance of wildflowers, and a foreground that is created by expressive painterly marks, textures and layered color. My process is shaped by these dualities: the urge to let 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.





Deborah Davis
Wild Iris

Handwoven Tapestry
15 Inches x 14 Inches, \$1100

As a contemporary tapestry weaver based in Longmont, Colorado, she creates finely woven tapestries, drawing upon her technical skill and personal moments exploring natural environments. Inspired by nature's colors, movements of light and shadow, organic rhythms of line and shape and the beauty and resilience of nature, her tapestries convey joy, peacefulness and quiet observation, a counterpoint to our chaotic and unsettled world. She encountered her first weaving loom 50 years ago while on a road trip through the American Southwest and has been weaving ever since. She received her BA in Anthropology from George Washington University (Washington, D.C.), studied textile conservation at the Smithsonian Institution, and had a 25-year career as a restorer of historic Navajo, Pueblo, Rio Grande and Saltillo textiles. She has woven tapestry exclusively since 2018, exhibiting regionally and nationally, and is the recipient of several awards.



Amber DeSilva
Howl

Paper, acrylic and oil on canvas
48 Inches x 36 Inches, \$3800

My paintings are both allegorical and symbolic. They are inspired by dreams, life, music, stories, and current events in which women and women's issues are a central focus. I create psychologically layered surreal portraits and figurative scenes that examine the complexities of the human experience. Rooted in archetypes, personal memories, and the cultural narratives that both distort and reveal our identities, my work holds space for both vulnerability and strength. I reinterpret traditional portraiture. I don't chase realism or perfection; I seek emotional truth. The women I feature have all manner of different truths to tell: some are family and friends; 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.





Melinda diSessa
From An Immigrant Family

Photo transfer, ink
12 Inches x 14 Inches, \$400

Artists must be observant and opportunistic. Something unexpected happens, and you have to see it and take advantage of it. I love the challenge of truly listening to what comes to you by chance as well as what comes to you by choice. My art is mixed media, hovering between printing and painting, and it is important to me to be attentive, uncluttered, personal, and inventive in my art.

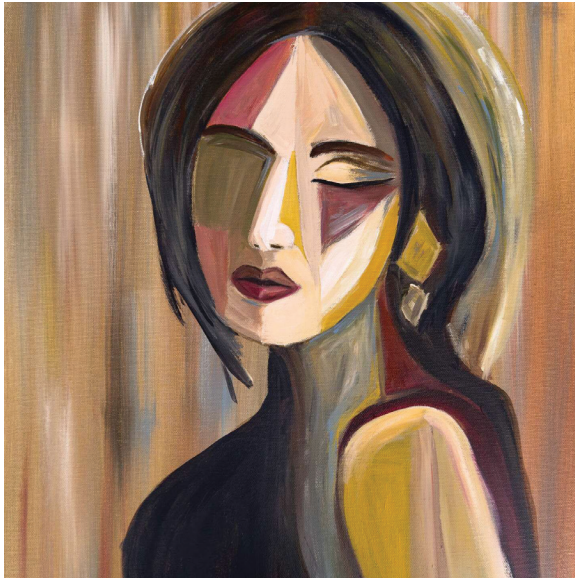


Lynn Doran
"Blue Lips"

Digital Photography
28 Inches x 20 Inches, \$475

My Art Career probably started in the first grade. The assignment was to draw an animal to go with each letter of the alphabet. This was my favorite part of grade school. My Art education continued at Cal State Long Beach where I was awarded a BA of Fine Art. An Art education so profound it has gotten me thru many illustrious careers. Over the years my creative energy has lead me to explore various art forms; Creative sewing, Ceramic Sculpture, Printmaking and Photography. Currently Printmaking and Photography are at the top of the creative list. One media has always taken the next to a higher level. The Creative process keeps building, redirecting and flourishing.





Deb Dutta
Contemplations

Acrylics on Canvas
24 Inches x 18 Inches, \$1000

I'm an Indian-American artist based in San Francisco, creating contemporary acrylic paintings that explore memory, belonging, and the quiet beauty of everyday life. I don't paint places—I paint the feeling they leave behind. Of Promises, Legacy. Belonging. Rather than depicting the world as it is, I reduce it to texture, shape, and color, inviting viewers to complete the story with their own memories. Having lived between cultures, I'm drawn to the spaces in between—between India and California, architecture and emotion, inheritance and identity. My work isn't about documenting a place; it's about capturing what it means to carry it with you. I hope each painting becomes less an image to look at and more a feeling to live with. I've been featured on Forbes, SXSW, New York Times, Harvard Business School, Apartment Therapy and others for both my creative and entrepreneurial work, and my art has been featured in juried gallery exhibition and SF art events.



Pam Ferris-Olson
Throughline: Matriarc

Photo assemblage
14 Inches x 11 Inches, \$1250

Pam Ferris-Olson is a storyteller whose works explore the impactful way humans interact with their world. In her current series entitled Throughline, she uses archival family photographs dating back into the 19th century to explore notions of familial connection, gender limited roles, and notions of responsibility to evoke emotional responses and promote conversation about connection and responsibility.





Janey Fritsche
Listening at Dawn

Oil, ink, acrylic on canvas
30 Inches x 24 Inches, \$1350

Working intuitively, I build each painting through layers of ink and acrylic, creating an abstract foundation that is later completely transformed with oil paint. Working alla prima, I respond to what emerges, covering, revealing, and refining until the painting feels resolved. Nature is my inspiration.



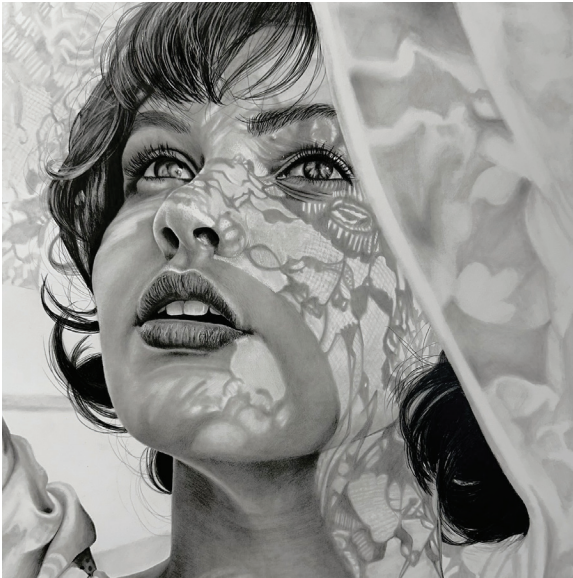
Georgina Gilmore
The Deep

Oil on linen
36 Inches x 48 Inches, NFS

I paint mostly contemporary land & sea scapes because they encourage us to slow down and notice the beauty that surrounds us. Inspired by both the English countryside where I grew up and the mountains, lakes, and open spaces of Northern California, my work is rooted in light, atmosphere, and a sense of place.

Working primarily in oils, I paint both en plein air and in the studio. I enjoy observing how changing light transforms a familiar landscape and try to capture not just what a place looks like, but what it feels like to be there. Whether it's a quiet shoreline, a mountain at sunset, or a field glowing in the evening light, each painting is an invitation to pause and reconnect with nature.





Julie Goldman
Woman in Lace

Graphite
20 Inches x 16 Inches, NFS

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 and intention.

When I was in grade school and high school I did a lot of art. I was accepted into the Maryland College of Art and Design on a figure drawing scholarship program they offered to high schoolers when I was 16. After high school I went on to pursue my other passion -- helping people. I've spent the last 25 years working as a psychotherapist. In 2017 I finally came back to art. What I do now is primarily self-taught, though I do feel my training as a child has created an invaluable foundation for my work today. I've spent thousands of hours drawing, practicing and improving.



Nely Golovkova
Winter Harvest" Ready to Eat

Watercolour on paper
30 cm x 30 cm, \$175

My main subject is light. Light is necessary for life, physically and metaphorically. It gives warmth, grows food, regulates our cycles. It also carries our deepest values: people light candles when they pray, the hearth stands for care, a face beams with delight. Light piercing darkness is the oldest metaphor for hope. So in watercolour I paint light against dark surroundings, the bright clear colours that exist only within a beam set against the muted colours of shadow. I look for these effects wherever they occur: fruit on the kitchen bench, sunrise in the sea, rays through cloud, a lit shop window, fireworks reflected in dark water. I work mostly with transparent pigments. Light travels through the layers to the white paper and bounces back, creating an actual luminescence. I aim to give my paintings a radiance the viewer experiences as both a physical presence and an emotional state. The works shown here are from an ongoing series painted from life in winter.

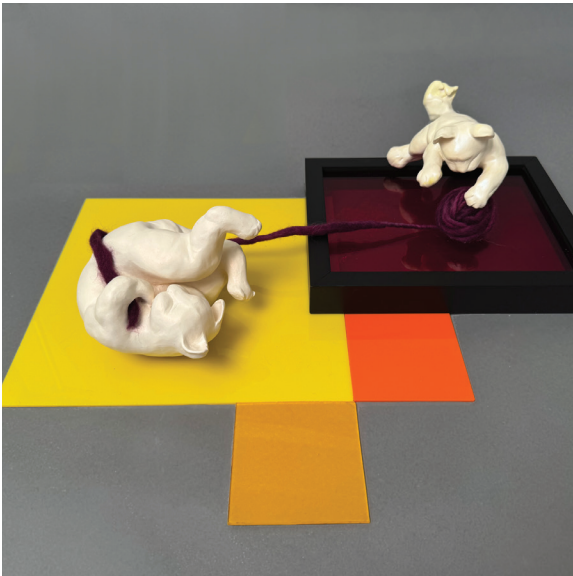




Charlotte Gould
Threshold

Archival Inkjet Print
16 Inches x 20 Inches, \$400

My work across media uses fracture and fragmentation as both a formal language and a way of understanding experience. Across photography, sculpture, and works on paper, I find ways to cut, separate, and reassemble as a way to reflect a world that reveals itself to me in parts. Vision is partial; we can only perceive the world in pieces: buildings assembled from industrial materials, bodies composed of merged fragments, and landscapes defined by shifting planes and angles. I prize rupture in life and nature as an inflection point through which change can happen. The new perspective that emerges from the fracture might be lyrical, uncomfortable, or idiosyncratic.



Diana Greenleaf
Mobile Conversation

Ceramic, terra sigillata, acrylic,
yarn and wood
6 Inches x 19 Inches, \$1800

LIQUID CATS. My handle, Sculpting Motion, results from a life-long love of movement. Exploring cat movement, I seek to convey comfort motherly nurturing imprints in the body. By sculpting cats, the flowing, liquid quality of their motion, I touch relaxation, trust and support lacking in my childhood. My troubled mother could not love her daughters. She rejected the foundational maternal-infant bond, leaving me to yearn the loss of connection and security, since my beginning. She deeply resented the time children stole from pursuing her writing and art. Her anger and frustration frightened me and invaded my body with chronic anxiety and stomach tension. As an adult, I gravitated to dance and therapy to exorcise my mother's body from inside my own and to heal a decades long eating disorder. Through movement, verbal- clarification and sculpting cats, I have gained a feeling of ease and safety in my body. I hope my ceramic cats bring reassurance, solace and joy to others.





Roni Gross

I Know How to be Helpful

Letterpress printed, linoleum
and polymer plates
9 Inches x 14 Inches, \$2000

My work is focused on creating an environment in which to experience a written text. Most of the texts I use are poetry, predominantly of living poets. I want the viewer to have a multi-sensory experience, so that every element that is part of the work adds to their kinesthetic knowledge. The weight of the paper, impression of the printing, texture of the sculptural pieces, how the binding structure reveals the text and controls the pacing, inclusion of sound elements — these are all players in creating an environment that is not solely dependent on the visual. I have been working with letterpress printing throughout my career, seeing it as a sculptural medium. Trying to capture the quality and rhythm of speech has been an ongoing concern. The small but important details of hand-setting and printing type, require a kind of patience and focus that contributes to the intimate nature of my work.



Sarah Haskell

Secrets of the Infinite - Detail

Indigo dyed linen and cotton
28 Inches x 15 Inches, \$3000

Using naturally dyed threads I weave, embroider and crochet illustrating stories of love, loss, and longing. Through a deeply personal yet universal narrative, I explore the heartache of the ephemeral, the tender beauty of the natural world, and the astonishing gift of being human.

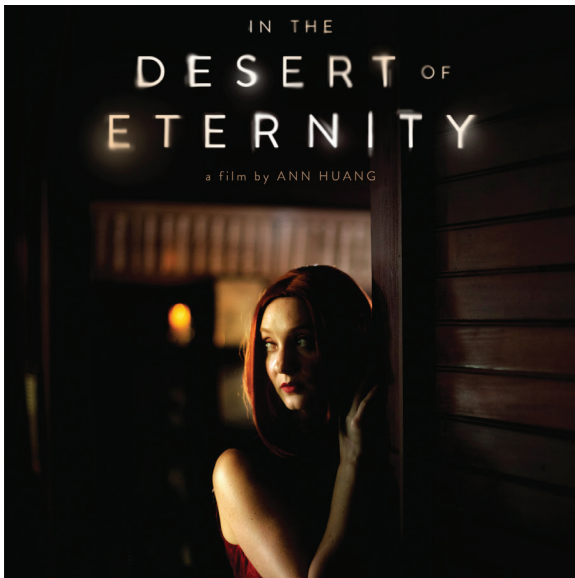




Claudia Hollister
Abundance

Cyanotype collage
20 Inches x 30 Inches, NFS

As a cyanotype artist, I am captivated by the interplay of light, utilizing my process of alchemy, nature, timing, and technology, and the intricate dance between artistry and science. The cyanotype printing techniques, with their rich history dating back to 1842, encourage me to explore the delicate relationship between nature and photography. I create images that evoke a sense of nostalgia and wonder, inviting viewers to appreciate the beauty of flowers through cyanotypes. Since the 2020 lockdown, my garden has become my sanctuary and source of inspiration. Photographing with my iPhone, I use my creativity to help the unique compositions of my garden flowers transcend what the camera sees. The distinctive blue hues characteristic of a cyanotype emerge from the exposure to UV / sunlight and the chemical reaction to the sensitized paper, a process that emphasizes the transient nature of light and time.



Ann Huang
In the Desert of Eternity

Film Poster
13 Inches x 5 Inches, \$7.99

I am a multicultural and multilingual poet, visual artist, and filmmaker. My living and working experiences have given me diverse perspectives on world affairs. My introspection strengthened after retrospection. I am univocal about current social geopolitical issues that have to deal with empathy and renewing possibilities. I embrace the opportunities as they come and become critical about things that could harm our humanity at large.

My published poetry and award-winning poem-film series Ann Huang Presents echoes metaphysical and multiverse themes such as life and death as well as social ills of the man's world perceived by the female gaze. They are marked by philosophical and spiritual overtures such as the collective unconscious by Carl Jung. My films have received numerous accolades in the film festival circuits and museum showcases.





Maryann J. Riker
I am Human

Embroidered Cabinet Card
6.5 Inches x 4.5 Inches, \$195

I am a mixed-media artist whose collages and artist books convey a visual narrative relating to women's roles and historical perspectives. Current work aligns with political views of women and their roles in modern society contrasting with their roles at the turn of the century and their fight for rights through the Suffrage movement.

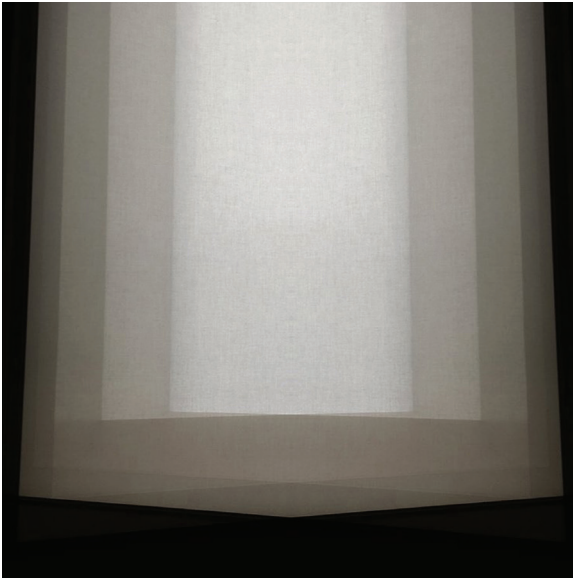


Patty Kennedy-Zafred
Mercato Del Friuli (Front and Back)

Textiles, Bookmaking, Printing
10 Inches x 71 Inches, \$3000

Utilizing the mediums of textiles, printmaking, and book arts, my goal is to create thought-provoking narratives that invite a visual dialogue with the viewer. Each work is open to interpretation, shaped through the lens of personal experience, memory, and perspective. My practice combines a lifelong fascination with photography, history, and stitch, exploring themes of identity, resilience, and human connection. Drawing from both historical and personal imagery, the addition of hand-dyed fabrics, upcycled vintage materials, and screen-printed images create layered surfaces rich with meaning and memory. Recent three-dimensional works expand the storytelling potential, offering alternative modes of presentation and installation, allowing the narrative to unfold through sequence, movement, and interaction. Through varied techniques and formats, the works engage viewers in a shared exploration of history, memory, and the human experience.





Lisa Knoop
Sanmon II

Archival pigment print
10 Inches x 8 Inches, \$250

These photographs explore the photograph as a site of perception rather than representation. Working with architectural fragments, light, shadow, layering, and restrained interventions of color, I create images that slow the act of looking. Familiar spaces become subtly unstable as surface shifts toward depth and ordinary phenomena reveal unexpected complexity. The work considers how perception itself constructs space. Each image asks for sustained attention, allowing small shifts in light, color, and framing to transform the experience of what is seen.



Kate Knudsen
The Stolen Child

Mixed Media
48 Inches x 36 Inches, \$7500

I work slowly, building and revising in layers until the image feels discovered rather than made. I leave traces of earlier decisions because they become part of the painting's history. I paint toward atmosphere rather than narrative, allowing memory, mystery, and emotion to coexist. I want the work to hold questions longer than answers. The paintings remain open, leaving space for viewers to find their own way into them.





Joanie Krug
Light As a Feather

Oil on canvas
16 Inches x 20 Inches, \$850

I am 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. My subject matter predominantly focuses on expressive emotional and social moments particularly among women. Strong connections, alliances and camaraderies support the challenges inherent in navigating daily life – both personally and politically. The spontaneity of gesture guides the spirit of my imagery. I have been exploring different means to move paint on the surface of the canvas in order to create varied textures, atmosphere and emotion with the challenge to form a symbiotic relationship between color and shape has guided my intent in my paintings. I have been highly influenced by the Bay Area Figurative painters, Vuillard, Bonnard and Jennifer Pochinski to just name a few.



Raven Kushner
Shadow Self: After Schiele

Oil and acrylic
12 Inches x 12 Inches, \$500

Working primarily in oil and mixed media, I create contemplative paintings that use Black figures as the visual language through which consciousness, psychology, spirituality, and belonging are explored. Situated between figuration and abstraction, my paintings construct imagined worlds where memory, intuition, and lived experience converge. Meditation is the foundation of both my life and practice. Images and symbols that arise through meditation become the starting point for paintings, developed through sketching, digital studies, and layered painting. My work is informed by a feminist pagan worldview and explores the relationship between the visible and invisible, often through symbolic forms such as the triangle. By centering Black figures in psychologically rich, spiritually resonant spaces, I invite sustained looking and self-inquiry, imagining worlds where beauty, identity, and inner life are inseparable.





Lou Laakso
Women's Work #2

Fiber Art
10 Inches x 8 Inches, \$220

My work reimagines and elevates traditional women's work—embroidery, samplers, quilting and sewing. These practices historically embedded in domesticity and femininity are often labeled as craft. I strive to challenge these perceptions while honoring these rich traditions.

My textiles are dyed with tea and rust. The natural oxidation process creates marks and stains that are unpredictable. Hand stitching is central to my process. It allows me to respond to the marks and subtle variations of the fabric.



Audrey Lee
*Shall I Compare Thee to a
Summer's Day?*

Oil
72 Inches x 72 Inches, \$25000

As an artist, I reflect upon human mortality with the artistic trope of memento mori, which gives voice to the repressed thought, "Remember you must die." Deviating from society's typical linear timeline, I use a circular narrative in my pieces to touch on the past, present, and future, reframing historical art, music, and literature from a contemporary perspective. By opening space for the female and queer gaze, I reconceptualize the typically male-dominated narratives of painting. Since everybody has a different relationship with death, I hope to bring a new perspective to a process that is integral to what it means to be human. I believe that the journey of life—the companions that we hold close and the experiences that characterize our everyday—is made all the sweeter by the short time that we share together. Thus, while Death serves as a reminder of life's fleeting nature in these paintings, I, in turn, seek to embody all the beautiful moments of humanity that come with living.





Laura Letchinger
Sun Soaked

Oil, acrylic, collage on canvas
60 Inches x 48 Inches, \$8500

I make mostly large-scale oil and mixed-media paintings rooted in the essential energies of nature. Fundamental to a healthy planet and a thriving, peaceful global society, these harmonizing rhythms inform my work as they balance order and entropy in abstraction, manifest into organic form, and regulate the pulse of contemporary urban life. My process has always been centered in a strong partnership with collective creative energy, a synergy that quiets analytical thinking and amplifies intuitive flow. Most artworks emerge through spontaneous gestural mark-making, organic lines and shapes, movement, textured layers, and unexpected color and compositions. Emanating from our interconnectedness with all life as one diverse, living ecosystem, these paintings invite a deeper resonance with the heart—an inner alignment that softens our edges and inspires the compassionate action needed to holistically re-form our fragmented world.



Suzanne Lewis
Trying To Behave

Acrylic
24 Inches x 18 Inches, NFS

My work explores the space where memory, story, and abstraction meet. Sometimes those stories emerge through familiar objects, and other times through color, gesture, and form, where emotion takes the place of representation. I am drawn to quiet moments that linger. Whether painting representationally or abstractly, I am less interested in describing a subject than in expressing a feeling, a memory, or a sense of transformation. Each painting begins with curiosity and is guided by intuition. Through themes of nostalgia, renewal, resilience, and the beauty of everyday life, I hope my work invites viewers to pause, make their own connections, and discover something personal in the painting.





Sandi Ludescher
An Afternoon of Yesterdays

Oil on canvas
48 Inches x 36 Inches, \$7500

I'm a contemporary figurative painter. Faces and figures of everyday people, the quirky or the ones left behind or cast off speak deeply to me. And, this is the focus of most of my work. I create in a series. While each painting is independent, it allows a more complete exploration of that subject without pressure to cram all ideas onto one canvas. In all my work, I explore color and composition in symbolic, expressionistic ways and work fairly large. There is considerable planning but I also allow for serendipity. My compositions run off edges, because stories or scenes live past the confines of the substrate. An inner voice that seems to belong to a prospective subject speaks to me. And, when I listen, I get expressive, emotionally charged paintings; full of questions and narratives. That's my goal. My work wanted to be made; needed to be made and picked me to birth them. Giving voice to my subjects has helped me find my own. For that, I am grateful.



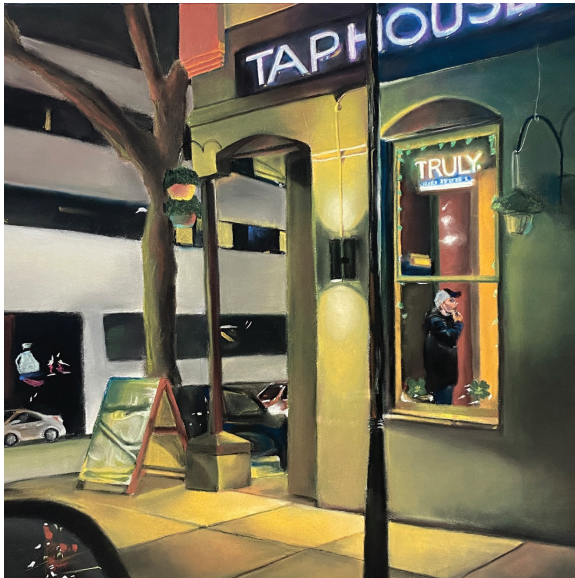
Pamela MacGregor
Peaceful Meditation

Felt/mixed media
18 Inches x 14 Inches, NFS

My work is primarily inspired by nature and it's many variations of form. I am compulsive in collecting seed pods, shells, interesting twigs bones and much more. These wonderful natural objects very often find a home in one of my works. It is my way to honor nature.

I find felt making is magical. The magic begins with simply plain soap, water, wool and agitation by my own two hands. This magic formula will create a firm, precise and seamless work of art. I am still in total awe of this medium and it's versatility. It energizes me and pushes me into constant and exciting challenges.

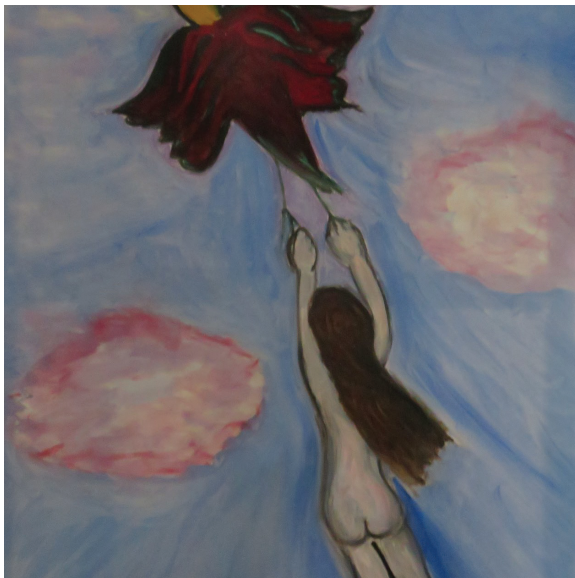




Julia Malinowski
Tap House

Chalk Pastel
21.25 Inches x 30 Inches, NFS

I am currently an art student in college, and I create to survive. I could not imagine myself doing anything other than art. I create art because it gives me life and I feel like I am making a difference by doing so.



Pam Malone
Lark Ascending

Oil
36 Inches x 24 Inches, \$1000

I am an expressionist figurative artist who paints in Acrylic and Oil. Color is the most important element in my art. I love painting people, animals, flora and fauna.





Sanda Manuila
Silent Witness to a Rifted World

Oil on galler wrap canvas
24 Inches x 20 Inches, \$1500

The story of a new normal
The story of the danger of the denial of climate change.
The story of Nature's resilience and beauty even after the abuse we have been inflicting upon her.
The story of our home, torn by conflict and mistrust.
The story of the fear of the other, the foe who is different and who will deconstruct you.
The story of women's destiny in world dominated by men.
The story of wars changing our landscape.
I paint stylized representational images from which exude an allegorical quality. I want my work to be confrontational and emotionally charged. I aim at engaging the viewer with surprise, doubt and curiosity and raising many conversations in these challenging times.
I paint poetry.



Lisa Marsh
Ariel with Yellow

Oil on Canvas
30 Inches x 24 Inches, \$3600

In my painting practice I am interested to explore how contemporary painted images that center on life model studies can build upon a deeply encoded history of image-making when it comes to depicting the female form. I work to create a painterly realism that reflects the agency and lived experience of women and that can help re-contextualize and transcend old messaging. I host twice-monthly uninstructed life drawing sessions for a local community of artists employing professional models. Each canvas begins with the understanding that the finished work arrives from process and a lifetime of practice in drawing. Outcomes are determined by instinctive use of hand and brush while constructing images concerned with human experience, beauty in the painted surface, and the unique potential of visual art to convey nuanced meaning.





Mary Mattingly
Hula Hooping, A Self Portrait
 Charcoal, graphite, and pink
 ink
 38 Inches x 50 Inches, \$7000

After a long career in advertising, Mary Mattingly began making art full time in 2009. Her work draws on the nostalgia and whimsy of Americana, her personal history and our collective past. I combine memories, iconic imagery and symbolism to create a diverse body of work. She explores her ideas through a variety of media including sculpture, drawing, painting, jewelry and mixed media works on paper. The use of symbol people was used to symbolize ones who are no longer with us, but it a more humorous way.



Deanne McKeown
Forest Spirits, II
 Bronze Sculpture
 16 Inches x 5 Inches, \$2475

Much of the inspiration for my work comes from my surroundings - the high desert and the wild creatures, especially ravens, who share this amazing space with me. This is the basis from which the idea grows, but then that idea can be transformed through the lens of history, folk lore, humor, and political/social satire. I often incorporate found objects in my work. Sometimes they are the beginning of an idea, sometimes they find their way into a work during the process. I am drawn to interesting associations. The impetus for an idea may come from any number of directions. It could be a dream, observation of a living subject, social comment or simply stimulated by the process of a previous work. Each piece brings new challenges. I never really know for certain what will happen when I begin. It is something of a negotiation with ideas, materials, and chance. It grows into what it wants to be -you have to always be open to a new direction that had not been anticipated.





Norma Medley
Such a Time Like This

Oil Painting
36 Inches x 48 Inches, \$4152

I honor women not as objects to be seen, but as souls to be felt. Drawing from the women in my family, community, and memory, I create paintings that explore moments of softness, joy, intimacy, and quiet strength. Figures emerge through flowers, flowing fabric, and shifting atmosphere, where realism and abstraction meet to express not only the body, but presence itself. Sometimes I paint the figure itself. Other times, I paint the feeling she leaves behind. Color, light, and symbolism become a language for what cannot always be spoken, allowing emotion to linger beyond likeness, where presence becomes the subject. I am drawn to expressions of tenderness, vulnerability, and joy. My work creates space for Black women to be seen in the fullness of their humanity—with rich inner lives, quiet beauty, and moments of reflection, celebration, and rest.



Donna M Meeks
(American Dream) #21

Oil on digital print
12 Inches x 12 Inches, \$3000

The American Dream series, begun in 2017, is a research-driven exploration of personal and national history through the lens of visual art. Drawing from twentieth-century family photographs, the series reconstructs moments that reflect both intimate memory and broader historical themes. These works are the result of a unique intergenerational collaboration, incorporating images provided by my mother and grandmother within enhanced and imagined environments. As an artist, family photo albums were the first compositions of my visual life. The reconstructed images depict the immaculate moment of the artist's imagination. The American Dream series invites viewers to reflect on the ways in which memory, identity, and historical documentation shape our understanding of the past. The series offers a visual dialogue that bridges generations, disciplines, and perspectives—encouraging contemplation of the American experience through both personal and collective lenses.





Christine Meytras
Ro-Bear

Drift wood
36 Inches x 46 Inches, NFS

A piece of drift wood on a river bank used to be a branch on a tree. The tree was part of a group of trees in a forest. Could I give it a new identity that would speak of its origin, like a life cycle? I chose to make a bear with drift wood gathered by the river because a bear roams the forest and connects with trees. My collages are new options on the stories of life portrayed in magazines. Made with recycled papers or exotic papers, they offer a new story that we are free to explore.



Cindy Miracle
The Weight of the World

Monoprint with multiple
plates, chine colle and collage
16 Inches x 12 Inches, \$850

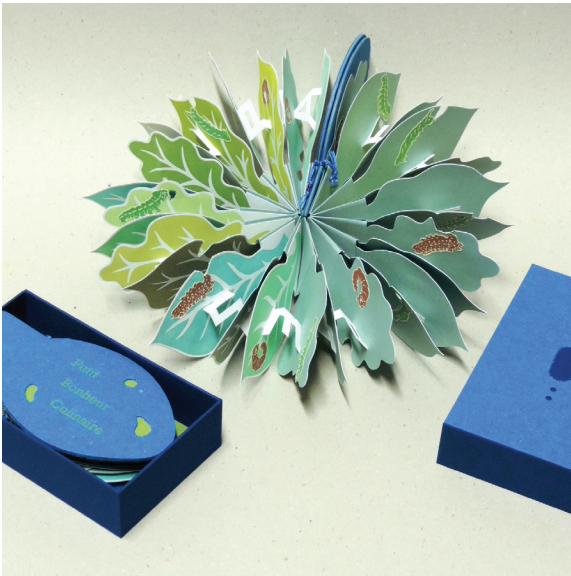
My work begins with close observation—the shifting light across water, the slow erosion of form, the silence between wind and field. These fleeting encounters with the natural world become points of departure rather than subjects to describe. Working primarily in monoprint, I build each piece through layers of printing, drawing, painting, and collage. The image evolves through accumulation, revision, and chance, allowing traces of earlier marks to remain visible. Layering is both process and metaphor, reflecting the ways memory, landscape, and time continually shape one another. Rather than depicting a specific place, I seek to evoke its essence, where observation merges with memory and abstraction. The resulting works balance movement and stillness, inviting quiet discovery through surfaces that reveal and conceal their histories.



**Eden Morillo***"9:23"*

Oil
30 Inches x 24 Inches, NFS

We are all curators of our own memories, yet the archives that we keep are often incomplete. I am a painter who aims to understand the unwritten chapters in my life and others lives. I view the canvas as a place for construction and reconstruction building off of memories. I tie in fragments of myself whether that is an emotion, a person, time, or place. My ideas are relentless and never leave my head until they are completed. While the fragments I paint belong to my history, they also invite the viewer to fill in the gaps of their own stories too. I believe that by filling in my own unwritten chapters, I provide a space for others to reconcile the gaps in their own archives. Collecting treasures from the street was my work as a child. This continues to be an important part of my making process, whether found materials or old paint. As a young photographer my father would suggest I reframe a photograph so the rusty structure wouldn't show. But I wanted the rusty structure.

**Marjon Mudde**

*Little Culinary Bliss (Petit
bonheur culinaire)*

Artist book
18 Centimeter x 10
Centimeter, \$400

These fiber sculptures are made from handmade mulberry paper and manzanita branches gathered at a roadside after a storm. Manzanita, native to this land, and mulberry, an introduced species, are joined through the ancient technique of bark lacing — rooted in papermaking, bookbinding, and textile traditions. The fibers are pulped, formed, and laced into structure.

The work marks the end of summer, when abundance turns toward dormancy. In the lacing of bark, indigenous and imported plants meet. These fiber sculptures are made from handmade mulberry paper and manzanita branches gathered at a roadside after a storm. Manzanita, native to this land, and mulberry, an introduced species, are joined through the ancient technique of bark lacing — rooted in papermaking, bookbinding, and textile traditions. The fibers are pulped, formed, and laced into structure.





Astrid Mussi
Headdress - L'Enfant

Paper, acrylic gold paint and
embroidery
24 Inches x 18 Inches, NFS

I draw, paint, cut. I integrate fabric and other textures. I embroider. I work on each element individually, gradually combining the delicate nature of embroidery with the fragility of the paper. I compose the final image, bringing together every element with the thread that becomes the link. The thread holds, combines, stretches, assembles the whole.

My work touches on femininity, melancholy and primordial times.

From traditional decoration to symbolic and contemporary hair-styles, headdresses represent a profound self-assertion. In my work, the headdress becomes a place of ideas, emotions, and stories.



Lydia Nakashima Degarrod
Summer End 2

Handmade paper of Mulberry
and manzanita fibers, bark
lacing
18 Inches x 20 Inches, NFS

These fiber sculptures are made from handmade mulberry paper and manzanita branches gathered at a roadside after a storm. Manzanita, native to this land, and mulberry, an introduced species, are joined through the ancient technique of bark lacing — rooted in papermaking, bookbinding, and textile traditions. The fibers are pulped, formed, and laced into structure.

The work marks the end of summer, when abundance turns toward dormancy. In the lacing of bark, indigenous and imported plants meet.





Julia Nelson-Gal
Celestial Earth

Mixed Media
20.5 Inches x 66 Inches, \$1600

None of that has changed. I'm drawn to things that visibly carry the passing of time, especially if I feel I rescued them. I respond the same to a scrap of a poster or a muted green paint, salvaged from the dump, thickened and strange. The gut reaction and the excitement of discovery move me. My mind is busy. The one thing that quiets it is creating with my hands. When I begin to work, I feel my brain change state. I lose time. I lose self-consciousness. I can look at a piece days later and not remember making it. When people ask what I think about when I work, I tell them I do everything I can to think of nothing. The connections reveal themselves. The work knows before I do.



Mary Kate Noonan
Quilt Maker

Oil paint, mixed media on
wood panel
36 Inches x 24 Inches, \$3600

I approach my work through the lens of reincarnation, seeing every living being and material element as part of a cyclical, karmic continuum. This perspective shapes my imagery, which draws on mysticism and divine intervention to reveal the unseen within the commonplace. My practice investigates belonging, chaos, repetition and longing in the spaces we inhabit—both natural and constructed. Color, shadow, movement, and composition guide my process as I merge observation with imagination. Storytelling is at the heart of my work. Repurposing folklore, familial and theological narratives, I aim to deconstruct these inherited myths—once sacred—in order to question taboos and ancestral patterns.





Donna Northington
Crossin' Through My Mind

Mixed media collage
20 Inches x 15 Inches, \$650

My work expresses duality; first as a human being on earth connected to others and the greater universe through a collective consciousness and, second as a multicultural woman living in American and navigating between the natural and built worlds. Mixed media elements representing the earth, sky, atmosphere, cosmos, plants, and architectural elements, combine to depict this reality. My work has focused on my passion for presenting strong female figures in moments of solitude or sisterhood. These images balance the connection between the three realms women today function in 1) the natural world as the giver of life and bond the earth, fauna and flora 2) interaction in the built world referenced by architectural structures and 3) the spiritual world depicted by skylines and cosmic images.



Mimm Patterson
Rooms I Remember: Johnny & Pearl's Music Room

Board, beeswax, pigment,
vintage spoons
10 Inches x 10 Inches, NFS

Rooms I Remember is an ongoing series of hand-constructed sculptures. Built from archival binder's board, beeswax, fiber, and salvaged materials, these intimate structures are places shaped as much by feeling as by fact. The remembered rooms remain unseen; the viewer encounters only the houses that contained them. As children, we absorb the spaces we enter. Long after we have forgotten their addresses, we carry the rooms where we felt welcomed, unsettled, curious, or unseen. Each sculpture begins with one of these remembered interiors and explores how ordinary places shape our understanding of belonging. My process is intuitive and rooted in layering, repair, and accumulation. Wax softens edges, while salvaged materials bring their own histories into each piece.





Yolanda Patton
RicePaper Flowers 2

Acrylic on Ricepaper
17 Inches x 11 Inches, \$325

My view as an artist is to remind people how beautifully flawed we all are. Every roll, dent, broken spirit, or mended smile represents perfection as it should be. We embody strength, power, vulnerability, and sadness, but beneath it all lies love and resilience. This love and power are found within me and funneled through my paintbrush.

Because I am also a poet, each brushstroke is a line, stanza, or verse from my mind. Painting and poetry are my ways of showing life in its rawest and—through my eyes—most beautiful form. When viewing my artwork, you will notice they are mostly faceless, I want you to see yourself, no matter what stage of your journey you are in. My paintings are reminders of our perfectly flawed humanity. Everything is painted from my soul, from love.



Sue Pearlstein
Strength in Spectrum

Watercolor
12 Inches x 9 Inches, \$400

At the age of 70 I began my journey as a Watercolor Artist. Being able to paint in a detailed approach was always a fascination for me that it can be achieved through Watercolor. In addition, being able to capture a special moment or place has also been enjoyable in my strive to bring pleasure to others through my paintings.





Dominique Pfahl
Decouverte

Mixed media collage
30 Inches x 24 Inches, \$3000

“Curiosity, excitement, and a sense of wonder mark the progress of new beginnings.”



Robin Phillips
Rap Duo

Linoleum Print
18 Inches x 12 Inches, \$200

My artistic expression explores the interaction of architectural and natural forms, using hands-on techniques to create images that are realistic, intuitive and unique.

I began my professional photographic career using traditional processes, including hand processing film, proofing and creating archival prints in a darkroom, but I always felt a little let down when I hung my final photographs and an urge to immediately move on to creating my next image. Printmaking enables me to practice photography without a darkroom while still incorporating hands-on processes, advancing my creative process while embracing and celebrating the personality of each image beyond the perfection of photography.

Each print begins as a photograph which I transfer to a block, hand carve and print. The results incorporate all the elements I love about making art.





Virginia Primozic
Draguar

Paper on canvas
18 Inches x 24 Inches, NFS

I “paint” with paper. That is, paper is my paint. Sometimes a single paper is just the right shade, otherwise multiple layers and combinations are required to achieve the right hue and intensity. Organic papers, infused with natural colors and fibers, add their own beauty—some thin enough to function as a glaze, others heavy and difficult to control. Each work is an experiment, as I layer combinations of the various papers’ unique textures, weights, and colors. While influenced by historical figures of collage art such as Matisse and Peter Blake, I am focused on using paper to create the effect of paint on the canvas. The process is both challenging and satisfying. Paper unifies my work, no matter the subject. I choose themes that are meaningful to me, impress me with their intensity and depth of color, or that communicate simple truth, goodness, and beauty. I hope to draw my viewers into a shared moment, memory, or emotion beyond the rendering on the canvas.

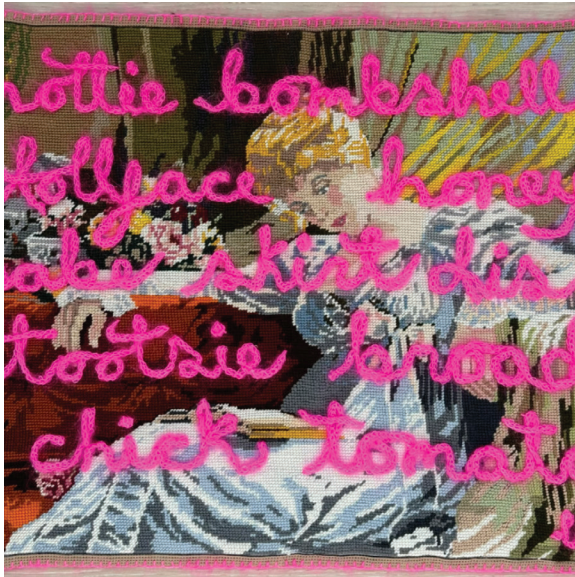


Kim Radatz
She Said No

Tampons, acrylic paint
23 Inches x 45 Inches, NFS

I am one of five children born to my parents in less than twenty-five months; I am also an identical twin. Living alongside someone who shares your physical characteristics, though few other characteristics, teaches you early that sameness and difference are never the entire story. My work examines what it means to be categorized before you are known. The materials I work with are chosen for their histories — of life, labor, and care. These are everyday objects, familiar and functional, that have been dismissed as unworthy of serious attention. My work lives in the gap between what something is, what it’s expected to be, and what it might yet become. I treat language as structure; a material as essential as the objects themselves. Taken together, my work moves between the intimate and the collective, the childhood we are handed and the language and stories we select for ourselves. My first love is watercolor, but I often break out the oils for plein air painting. I am past President,





Lindsay B Randolph
Tomato

Vintage repurposed
needlepoint, mohair yarn
20 Inches x 26 Inches, \$1500

Needlework has always been regarded as “women’s work” in terms of expressing the virtues of femininity, domesticity, and obedience. My language-based needlework aligns more consistently with “subversive stitching” as it creatively disrupts cultural attitudes through satirical social commentary, disarmingly softened by the use of needle and thread.

Blending humor with tension, vulnerability with bite, and disruption with whimsy, my artistic practice looks to the past with an eye to the future. Working with vintage textiles, I add my own hand-stitched layer to update its original purpose and focus on the evolution of cultural norms specific to gender, generation, and relationships. The juxtaposition of this multigenerational storytelling creates a unique dialogue between the past and present.



Ronnie Rector
NO MORE PHOTOS, MOM!

Watercolor
18 Inches x 12 Inches, NFS

My first love is watercolor, but I often break out the oils for plein air painting. I am past President, Secretary and Newsletter Editor for the Sierra Watercolor Society in Reno, a member of the Nevada Artists Association, the Latimer Art Club, Sacramento Fine Arts’ WASH Club, and hold signature status with the California Watercolor Association and Women in Watercolor. I received the inaugural “The First Lady Presents...” award from First Lady Kathy Sisolak in 2020, and the inaugural Reno Tahoe International’s (RTIA) Artist Excellence in Watercolor award in 2022. I also received the Excellence in Watercolor Gold Award from the Transparent Watercolor Society of America in 2023, and judged the 2024 California State Fair Fine Arts – Watercolor category and the WASH 54th Annual National Open exhibit. Oh...and I work full time with a local architect.





Danelle Rivas
Love In The Time Of Covid

Watercolor and iridescent of
paper
51.25 Inches x 32.75 Inches,
\$8000

As most artists, my art emanates from the day to day moments of life, beginning with my childhood, through adolescence, and into adulthood. Formally, my education and training at Pratt and NYU at a Masters level provided the foundation for the creation of my work, but it was the relentless creative inquiry that has driven my career. My paintings emerge from my sometimes merciless experiences, that are not just personal to me but I believe, have universal relevance and appeal. This is the process of the creation of art. The more I delve into painting, the deeper the memories of childhood appear, flowing into each work, and by my interpretation of the world. I hope to inspire audiences, to give the viewer the opportunity to reflect on their own lives. By sharing my perspective I know that I am not alone. If my art is able to convey a message, then I feel gratified, as I tackle the gnawing questions of life that intrigue me to this day.



Lisa Sofia Robinson
Revelry

Oil
12 Inches x 18 Inches, \$700

What are you hiding behind the suit, standing in the shadow? You gather attention, though you abide in a private place. You stuff your grief with flowers, grease paint hides your regret. Dance clown, dance, if you are able! Hand out your balloons, wear big shoes. But if you are weary, take rest. We will wait until your smile again matches the paint on your face. I have always been fascinated by the symbols the human form can invoke. Human beings are complicated, full of private feelings and thoughts. We put on a face for the rest of the world, but it doesn't always match the one inside.





Sawyer Rose
*Esther and Her Work: Women
 and Incarceration*

Work data, polyurethane,
 metal pipes, fiber, wood
 96 Inches x 96 Inches, \$40000

Women's unpaid labor is one of the most thoroughly documented inequities in the world, and one of the least felt. The Carrying Stones Project converts that invisible labor data into something you can see and feel as weight. Each project participant tracks her paid and unpaid hours using a custom timekeeping app I developed: paid work, childcare, eldercare, housework, volunteer time. Each hour becomes a physical marker. When the sculpture is finished, I bring it back to the woman whose data built it and photograph her carrying it. For the first time, you can see exactly what she's been carrying. This is where the project becomes most expressive: you see that there is a real person and a real life behind the numbers. These sculptures and portraits are an activist act, proof that the work this woman does is real and deserves to be honored.



Mary Lee Rybar
Overstory

Mixed Media
 48 Inches x 48 Inches, \$4200

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 worlds 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.



**Laurie Schrader***What You See*

Fused Glass
10 Inches x 10 Inches, \$450

SHOUT and What You See explore emotion, perception, and empathy through fused glass. By working in fused glass, I combine painterly processes with the transformative qualities of light. Built from layers of fused glass over half an inch thick, the works initially withhold their full presence. When illuminated from behind, their hidden colors and forms emerge as light becomes the final layer of every piece. SHOUT gives voice to emotion that can no longer be contained. As light reveals his face, strength and vulnerability coexist, inviting viewers to look beyond the act of shouting to the humanity within. What You See explores how quickly we assign meaning to another person's expression. The work offers no clear answer, asking viewers to recognize how their own assumptions and life experiences shape what they see.

**Helen Shipman***God Does Not Fit in a Box*

Acrylic on particle board
35 Inches x 35 Inches, \$7000

My work may be a celebration, a revelation, or a complaint. I present a view of our human condition, expressing my interpretations of the range of human emotions on stage-like settings of apparently very real dream worlds. I often abandon the traditional rectangular format and instead shape my paintings according to the spaces in which the images occur. The paintings on cut-out particle board panels appear to pop out in the illusion of full three-dimensional view, presenting a compelling invitation to step into the territory of the dream. My work presents a symbolism that looks inward, examining the self in all its mystical complexity. It studies the human relationship to self, to others, and to the divine eternal, stripped of all that is pretentious and artificial, exposed to all that is profound and vulnerable. The paintings show the inevitable suffering that must be endured by the human body. But they also celebrate the beauty and dignity of the human soul.





Madeleine Sloane
Breakaway

Collage and paint
12 Inches x 9 Inches, NFS

As a latecomer to making art, I discovered that 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, 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 that surrounds me in Northern California, even the vegetables I'm cooking for dinner. Once I have a couple of papers in place, I wait for the piece to tell me where it wants to go.



Alexandra Snow
Melancholy

Oil on canvas
28 Inches x 22 Inches, \$1500

This artist creates paintings that both embody and invoke the complex emotions of grief, isolation, and resilience. Exploring themes of disconnection, each piece focuses on facets of mental health to promote visibility and reduce stigma. She blends traditional techniques and contemporary methods to reveal the beauty in even our darkest moments. Her paintings are both inviting and haunting, crafting a visual language rooted in emotional vulnerability.





Kathleen Streitenberger
Blue

Oil Painting on Canvas
20 Inches x 16 Inches, \$1250

Kathleen Streitenberger's most recent series showcases her passion for painting the simple beauty of the tranquil escape of water. She finds peace in painting the light and colorful serene essence of a day in and around water. She is drawn in by the healing energy of aqua blue swimming pools and the layers of cerulean and teal of the ocean.

Her painting style is a la prima, using a palette knife and impasto process. She enjoys capturing the expressive movement and delicate light reflections of a sunny day in the water.

Her figurative work conveys the tranquil solitude and weightlessness of water.



Naomi Tamura
Salt of the Earth (Immigrant Nation)

Acrylic
24 Inches x 24 Inches, \$850

I am a Mill Valley-based visual artist working in acrylic, mixed media and fiber, developing layered, text-driven paintings that probe structures of power, resistance, and everyday intimacy. My recent work draws on research into U.S. anti-immigration law and contemporary misogynistic rhetoric, combining figural compositions and densely layered word-based surfaces. Across these bodies of work, I am interested in creating an interaction where viewers can dwell in discomfort, contradiction, and critique while still encountering traces of joy, resilience, and human connection.





Margaret Thatcher
The Waiting Room

Oil paint on panel
30 Inches x 24 Inches, \$2800

I work with both straight oil paint and oil and cold wax. The tools employed with each medium dictate the subject matter to a degree. For pure abstract work I appreciate the freedom I feel with using squeegees and brayers, the lack of precision from these tools lends itself to a wilder, freer outcome. My oil and cold wax paintings often have more depth because of the many layers of paint applied, I am able to scrape back, or solvent reduce to expose that history. For more precise work and when I am in a rule following mood I will switch to straight oil paint and brushes, the subject matter most likely will be figurative or a more realistic landscape. With brushes, sometimes the size of 7 eyelashes, I can get intensely lost in the minutiae of every detail. Other than a fascination with what these mediums can bring to the party, my work is ultimately created by me and is my response to that moment in time.



Barbara Thompson
Super Bloom

Oil and cold wax on panel
36 Inches x 36 Inches, \$3000

These three submitted works are part of an ongoing series of landscape related images that use the interaction of color and layering of heavy texture and pattern to achieve a relief effect. The vantage point is through dense foliage. The texture and pattern is reminiscent of needlework such as embroidery or heavy crewel work.





Paula Valenzuela
Holding Light

Mixed media on canvas
36 Inches x 60 Inches, \$5500

My work explores the interplay between light and darkness within the human psyche—the tension between what is revealed and what remains hidden. Drawing from my background as a clinical psychotherapist, I use abstraction to investigate memory, emotion, and the unconscious, creating paintings that invite contemplation rather than fixed interpretation. Working with acrylic paint, collage, and mixed media, I build layered surfaces through an intuitive process of applying, concealing, scraping, and excavating. Traces of earlier stages remain visible, embedding each work with a sense of history and transformation. Each painting becomes a vessel where emotional and material layers coexist, balancing structure and spontaneity, concealment and revelation. Through this process, I seek to create contemplative spaces that invite viewers to engage with the complexity and depth of human experience.



Diane Warner-Wang
Shoppers

Oil
36 Inches x 36 Inches, \$3500

My paintings explore the expressive space between observation and abstraction, where gesture becomes the essential language of the figure. Working from life, I begin with direct observation, but I am less interested in describing a person than in capturing the energy, movement, and emotional resonance of a fleeting moment. The figure serves as both subject and catalyst—a starting point from which the painting develops its own visual logic.





Donna Westerman
Eileen's Garden

Multiple block reduction
woodcut
30 Inches x 22 Inches, \$4000

I am interested in nature and my place in it. I work from observation and interpretation; that is, my work is factually based but imaginatively driven. Although I consider myself first and foremost a printmaker, I also work in egg tempera which was responsible for my transition from black and white to color printmaking. Cross-hatched strokes and layering of colors is common to both mediums.



Alexis Williams
Halcyon

Leather (Hand Dyed), Cherry
21 Inches x 17 Inches, NFS

Alexis Williams is a Iowa based designer that emphasizes creating emotional connections to spaces and objects, and often reflects on her experience being raised in the Midwestern United States. Her work is made from a variety of materials, primarily wood, metal, and leather. The process to achieve her final pieces finds balance between handicraft and digital technology.

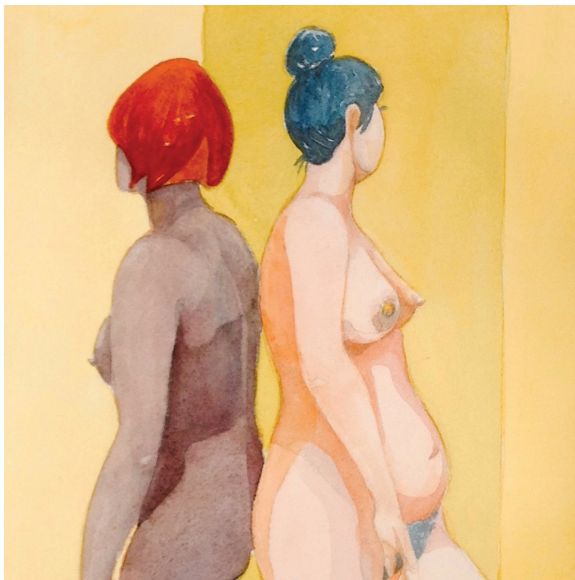




Suze Woolf
Nevada Still Lives

Artist Book
11.25 Inches x 81 Inches,
\$2800

I have been an artist-in-residence in many parks and art colonies; some recent stays include Great Basin National Park, Pilchuck Glass, and Lucid Arts Foundation. Each place, besides being a refuge from urban life and a chance to get a lot of work done, is an opportunity to immerse myself in the joys of and threats to these places -- whether the human and natural detritus of Nevada's high ranges, the challenge of learning a new medium and the satisfaction of combining it with an existing skill, or the endangered Bishop pines of California's coast ranges.



Bette Yozell
Go Figure

Watercolor
14.5 Inches x 10.5 Inches,
\$800

Through explorations in various two dimensional media, women have played a predominant role in terms of imagery and inspiration. I have been working in papercuts since the covid pandemic began. I find that bold, well defined compositions have been comforting then, as well as now, in these politically stressful times. My work is usually representational. I am drawn to the figure and to studies from nature. My years in the stained glass studio may be evident in the hard edged forms and the simplification of shapes. Making art has always been the thread through my life, connecting all I do and much of what I wish to preserve from my visual experiences. I feel blessed to be able to do so.





Lynette Zeigler
Yellow

Drawing Chalk
20 Inches x 28 Inches, \$1000

My work bridges the legacy of pioneering women artists with contemporary visibility. Inspired by trailblazers like Élisabeth Vigée Le Brun and Maria Sibylla Merian, I create vibrant portraits and floral paintings to reclaim my own place in art history. The fragmented nature of my materials—tape, acrylic, and oil pastels—mirrors the broken, incomplete archives of women in art. By subverting portraiture and still life, I question whose stories are preserved and whose are discarded. Historically, women were barred from the formal training required for master portraiture, while still life was dismissed as a lesser, “acceptable” female pursuit. By engaging with both genres, my work reclaims this restricted lineage and inserts my own contemporary existence into the timeline. Ultimately, my art celebrates the resilience, beauty, and creative inheritance of all women artists.



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