

*28<sup>th</sup> Annual*

*2015*

# *Women's Works*



*Northwest Area Arts Council*

*March 12, 2015 through April 25, 2015*

The Northwest Area Arts Council and the Old Court House Arts Center

**Present:**

*THE 28<sup>TH</sup> ANNUAL* **Women's Works**  
*International Art Show*

***March 12, 2015 through April 25, 2015***

JUDGE:

Jane Sassaman

JURORS:

Kate Bowen

Laura Kina

Cara Megan Lewis

*The Art and the Artists in their own words...*

## ***THE ART and the ARTISTS...***

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## ***Spinsters***

*Ivonne Acero  
Coppell, Texas*

*Felt and Copper – 12" x 10" x 10"*

My current body of work refers to my experience as a child growing up which was strongly influence by my parent's livelihood, a clothing factory, their challenging stories to become successful from their humbled beginnings and memories of occurrences, people, places and objects. These memories intermingle surfacing feelings, thoughts and images that put together stories of the place I use to belong. Therefore, belonging became a main theme in my work. Issues of in-between, home and identity arise as part of the conversation. I tell stories, many times my own story. Memories are a continuous pattern in my work. Unconsciously, I questioned this reappearance, until I realized the reason behind it. At nineteen, I left my country – Colombia. The place I considered home and I belonged to; the place that gave me an identity, its own culture and believes. I became a migrant, a hybrid; one more displaced diasporic being of the world. Longing became a usual feeling.

***\$900<sup>00</sup>***



***Serenity with Optional Bronze Base***

*Carol Alleman*

*Tucson, Arizona*

*Bronze – 7.25" x 7" x 7"*

The vessel form has become artist and writer, Carol Alleman's readily recognized signature canvas. Intricately developed patinas expand the limits of traditional patina in her capturing body of museum quality bronze vessels. Forms, creatures and numeric elements take on a cloaked and often visible presence in her work, weaving a mystically symbolic thread. She is inspired by the wise Voice of nature and the human spirit in all its colors; striving to be an ever-growing gardener of the soul through her intertwining visual and written expressions. She has completed public/private commissions; has earned many awards in juried national exhibits including a Bronze Award in the 2014 American Women Artists Signature Show. She holds a degree in Art Education and continued studies at Lancaster Theological Seminary and Scottsdale Artist School. She is a Signature Member of American Women Artists, a member of Allied Artists of America and Artists for Conservation.

**\$2285<sup>00</sup>**



***Brown Urinal***

*Andrea Alonge*

*Pontiac, Michigan*

*Found Fabrics, Vinyl, Ribbon, Grommets, Hooks, Embroidery – 48" x 33" x 0"*

My current practice deals with human behavior involving technology as it has evolved over time. I am specifically attracted to behaviors involving mobile phones and the various applications facilitated by these devices, including photo sharing, social media, and online/mobile dating. Hygiene, sexual practices, identity construction, and communication through mobile phone use are central issues in my practice. My recent work focuses on the functions of these behaviors within the context of interpersonal relationships. I use pattern to reinterpret the optics of the screen and use visual puns to create humor in the work.

***\$1500<sup>00</sup>***



## ***Timekeepers***

*Debbie Baer*

*Hunlock Creek, Pennsylvania*

*Acrylic – 20" x 16" x 0"*

I am a Pennsylvania resident who has been working with Acrylic medium for many years. I am a member of numerous art clubs including, The Salmagundi Club, NYC, Catharine Lorillard Wolfe Art Club, NYC, National Society of Painters in Casein and Acrylic, National Oil and Acrylic Painters Society.

***\$1800<sup>00</sup>***



## ***Waiting in Line***

*Margaret Bayalis*

*St. Petersburg's, Florida*

*Oil on canvas – 16" x 20" x .5"*

As a painter, my interest is in using narrative and figurative elements in my work. I am inspired by human emotion and use figures to convey these sentiments. Many of my paintings reflect quiet, contemplative moods while others convey a sense of intimacy and friendship. When painting two or more figures, I often portray them as emotionally detached from one another. This further emphasizes the theme of isolation as a human condition. My paint application is done in a loose, painterly fashion which further highlights the element of human presence in my paintings.

***\$2000<sup>00</sup>***



## ***Elevation***

*Jessica Bellamy Pullings*

*Denton, Texas*

*Acrylic Ink, Paper, Sinew and Feathers on Wood Panel – 36" x 24" x 0"*

Jessica Bellamy Pullings is a visual artist who currently lives in Denton, Texas. She worked as an instructor of painting and drawing at Texas Woman's University for six years. She received her Bachelor of Fine Arts Degree from Cameron University in Lawton, Oklahoma, and in 2010 obtained a Master of Fine Arts Degree in Painting with a minor in Sculpture from Texas Woman's University. Jessica is interested in themes of science, nature, time and place. More specifically, how cultural and historical interpretations of these ideas influence our sense of identity and purpose. Through the exploration of media, her work involves the burying, layering and excavation of these related visual elements.

**\$2300<sup>00</sup>**



## ***Upon Reflection***

*Mia Bellavia*

*New Orleans, Louisiana*

*Painting, Oil, Acrylic, and More – 16" x 18.5" x 0"*

As a woman I am all too aware that public opinion and disapproval is something that we are still essentially bound by. Our societal teachings about the many aspects of "self" are generally distorted and inaccurate. I am interested in presenting the viewer with a look into those distortions and offering glimpses of the possibilities in transforming that fear of disapproval or censure. My artwork is exploration as a process of defining/redefining an image of the self and body. Oftentimes beautiful, dangerous and disturbing, a palpable presence arises from my work. There is always a hint of darkness underneath the beauty, completing the circle of light and dark. I am intrigued by the human body and our perceived relationships with it, our perceptions of our self and of beauty in others bodies. My work is daring, shows courage, grace and beauty in being willing to challenge normal assumptions about sexuality and boundaries. I am often my own subject, facing myself, my past and my demons.

**\$2500<sup>00</sup>**



## ***Three Red Apples***

*Feng Biddle*

*Saint Charles, Illinois*

*Pastel – 25.5" x 17.5" x 0"*

I am a Chicago area artist working in different media. These media are like friends with different personalities. I enjoy spending time with each, knowing their differences will draw my interactions with them in somewhat different directions. In a way, my paintings are the conversations I have with these friends. I explore the nature of what I see with my eyes and my imagination. Using a representational starting point, either real or invented, I examine the relationships of lines, shapes and colors. My works are largely abstract, evolving as an interaction between my vision and the process of arranging and applying color to paper or canvas. While literal images may contribute somewhat to my images, I am mainly interested in presenting simplified flat shapes, and creating color relationships. I try to rely on line and shape as content, while using color to create the emotional component in my paintings.

***\$950<sup>00</sup>***



## ***My Frederic Chopin Dream***

*Kelly Blevins*

*Pittsburg, Pennsylvania*

*Charcoal on Paper – 50" x 72" x 0"*

I am a 2 dimensional artist combining the oddities of philosophies, politics and the nude body. The body of work I produce is generally large in scale to create clear, strong statements in relevance to universal concepts related to human nature to create a specific presence. Each drawing starts by applying charcoal powder with a large brush for basic shape and composition. Thereafter, an eraser and a charcoal pencil are used to develop a realistic representation of my visions.

**\$5000<sup>00</sup>**



### ***Three Graces, Number 3***

*Alexandra Bloch*

*Raleigh, North Carolina*

*Oil – 30" x 15" x 0"*

Alexandra Bloch uses a clean and sparing style to create realistic and naturalistic images of figures and forms existing in everyday life. Patiently applying oil paint to canvas and pencil to paper, she creates the illusion of nature's space, light, and form on a two-dimensional surface. Her primary inspiration is the human figure. Its lines, gestures, colors, and expressions offer an infinite array of stunning subject matter. Alexandra is also inspired by the stark contrasts of light and dark, and tones found in nature and still life arrangements. A lifetime of study and travel has allowed Alexandra to see some of the finest art and spectacular natural vistas in the world informing her vision and perspective. Mindful of life's chaos, Alexandra makes fresh and simple imagery offering the viewer a retreat for the eye and spirit. Often her figures and still life are contemplative glimpses of a simple scene rather than a wide view of a jumbled world.

***\$2500<sup>00</sup>***



***Released***

*Dare Boles*

*Glen Allen, Virginia*

*Collage – 16" x 20" x 0"*

I have been an active artist for over 30 years. My art reflects my interest in women's issues all over the world and the need for the empowerment of women everywhere. There are grave injustices toward women which I try to show my concerns through my art. Working in the medium of collage I try to explore their needs.

***\$500<sup>00</sup>***



**#473 – Girl with a Braid**

*Hilda Bourgeois*

*Morton Grove, Illinois*

*Stoneware Fired Terracotta Colored Clay with Color – 9" x 8" x 8.2"*

Hilda Wilson Bourgeois has spent her entire life doing art and worked in all media: Drawing and book illustration, painting in oil and acrylic, printmaking, costume design, fabric wall hangings, and figurative sculpture. For the past 30 years she has concentrated more on sculpture using the human figure as a theme for her work in stoneware fired terra cotta colored clay.

**\$500<sup>00</sup>**



***Forever***

*Andria Burchett*

*Geneva, Illinois*

*Colored Pencils – 8" x 10" x 0"*

Colored pencil drawing was a "mid-life" discovery for me. I love how this medium is clean, compact and portable. Depending on the desired effect, I use anywhere from one to dozens of pencils, layered and blended seamlessly. A colored base often peeks through the finished work, and provides unity under an expansive palette. A variety of techniques pushes the limits on ways to apply colored pencil, which in turn, through textures and color moods, brings the image to life.

***\$825<sup>00</sup>***



**Loss**

*Maya Chachava*

*Ellensburg, Washington*

*Oil and Encaustic on Wood – 11" x 10" x 0"*

My work stems from personal and cultural references of my native country, Republic of Georgia. The imagery reflects upon a long process of integration into American life, with lost and found human connections. A sense of nostalgia, is deeply rooted into the work, creating poetic visual statements that hopefully generate a dialogue with the viewer which is both: specific and open to interpretation.

**\$600<sup>00</sup>**



## ***A Stitch, Set***

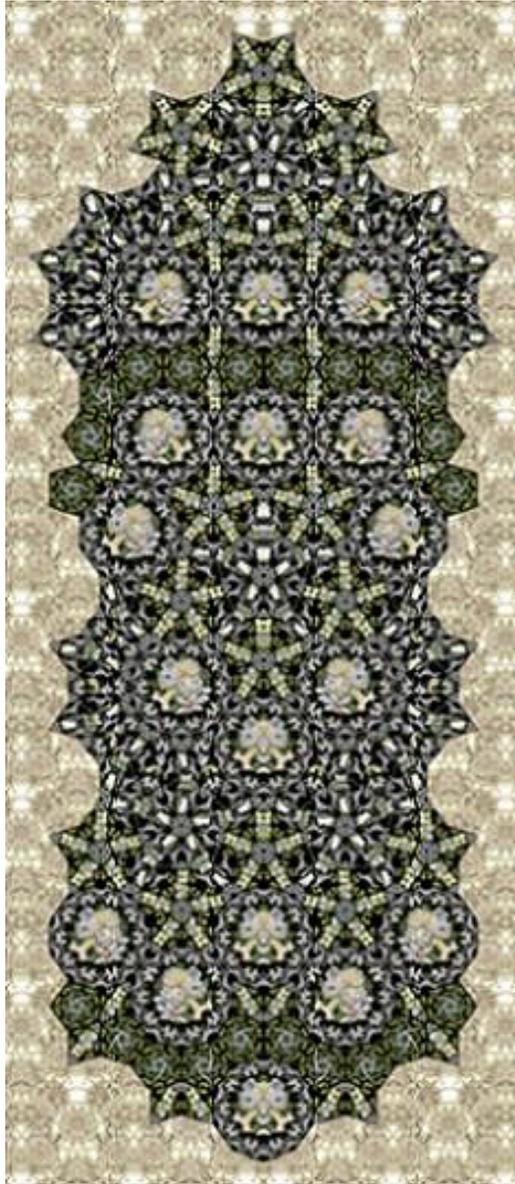
*Emma Olivia Chandler*

*Brooklyn, New York*

*Fiber, Sterling Silver, Found Object, 14k Gold, Wood, Pearl – 4.5" x 8" x 8"*

Physical and intellectual investigation of the world defines my approach to life. In one of my earliest memories I am maybe two years old, sitting on the carpeted family room floor playing with the roly-poly pill bugs which were reliably to be found in the track of the sliding glass door. Twenty-eight years later, I have not lost my interest in the diminutive and quotidian. Carapaces of insects, brittle bird bones, and shards of pottery are noticed, retrieved, and pored over as fodder for the next artistic expression. Making art is how I take notes, creating seamless transitions between my imaginative world and the world at large.

**\$1200<sup>00</sup>**



## ***White Garih***

*Anna Chupa*

*Allentown, Pennsylvania*

*Acid Dye on Silk – 51" x 20" x 0"*

Anna Chupa is an Associate Professor in the department of Art, Architecture and Design at Lehigh University and teaches Digital Photography, Video, Experimental Animation and Web Design. Anna Chupa documents the communities in New Orleans that celebrate St. Joseph's Feast day, as well as Vodun altars and ceremonies. Recent work is influenced by Islamic tiling patterns and Mudejar architectural ornament in southern Spain. Her digital photography, textiles and mixed media installations have been exhibited in China, France, England, Spain, Germany, the Netherlands and throughout the United States. Anna received her Master of Fine Arts degree in Photography at the University of Delaware and a Master of Arts in Liberal Studies at Dartmouth College.

***\$1400<sup>00</sup>***



## ***In the Lion's Den***

*Sue Cibulka*

*Cedarburg, Wisconsin*

*Oil on a Canvas – 18" x 24" x 0"*

I am a representational style artist who paints primarily in oils. With each new painting, I learn much about myself. My skills strengthen and grow on a daily basis. That's great but, more importantly, my painting has forced me to be a stronger person- – more brave, more confident and more perseverant. To show your work to others or to enter a show is like standing naked in from of them. I have to be brave in accepting rejection, criticism or even praise. I have to remain confident in my skill and my vision. I have to try again and continue painting no matter the outcome. While my work does not make strong social or political statements, I do try to make a strong personal statement. I try to inspire viewers with the beauty of the world around us. Using nature's inspiration and vibrant color, my paintings come alive with the movement of wave and wind, the excitement of sunset skies and the quiet of woodlands and prairies. I am a member of The Arts Mill co-op in Grafton, WI.

***\$450<sup>00</sup>***



## ***Strung Out***

*Keri Joy Colestock*

*Pingree Grove, Illinois*

*Polymer Clay – 12" x 13" x 5"*

My wish is to continue to create beautiful but also fun works of art fueled by passion and imagination. I am recycling found objects and having a blast! One man's trash becomes a "Keri treasure!" So the flea markets provide me with the items needed for my work. I specialize in creating "feel good" art sculptures but I also incorporate polymer clay in many of my pieces. Most are whimsical, unique and on the FuNKY side... like me! I am an artist with Lyme Disease who was told "art would be impossible" 13 years ago. I now have made 1500 pieces of original art. I dedicate my work to all of the people that I love so deeply that are so near and dear to my heart. For all of my new friends that I have met on my journey filling my life with love and encouragement.

***\$2195<sup>00</sup>***



## ***Sunset on Lake Powell***

*Rebecca Connell*

*Crystal Lake, Illinois*

*Oil on Board – 12" x 24" x 0"*

Art has been a love of mine since I was young. Since raising my family I've been able to really focus on my technique, colors and composition. For me it's all about the expression of color and what part light plays in the composition. It's such a thrill to see your piece come alive through the layers as you work through the composition.

**\$225<sup>00</sup>**



***Phyllis in Recline***

*Sarah Peak Convery*

*Chicago, Illinois*

*Oil and house paint on Masonite – 30" x 24" 0"*

Born and raised in Iowa, I studied art and photography at the University of Iowa and Rhode Island School of Design. After I moved to Chicago in 1990, I did not really paint again until 2007 after rediscovering my artwork in my parents' attic because my mom was moving into town. I often paint from photographs, using color to heighten whatever dynamic I infer from the image. I paint from my own photographs, family snapshots and found photographs which I have no direct relation to. Sometime it is the composition of image, but often it is the inferred emotion through stance or gesture.

***\$860<sup>00</sup>***



***Seriously. You Should Get One Just Like Mine.***

*Karen Cooper*

*Cedar Rapids, Iowa*

*Acrylic on Canvas – 14" x 12" x 0"*

Painting People Enjoying Life. Karen is a painter, who spent her college years at the University of Nebraska, Lincoln, sampling just about every department available, with textile and fashion design eventually seizing most of her attention. That course of study required a fair amount of drawing classes from the art department, and the introduction to life drawing was made. Many years and many experiences later, the focus of Karen's work is again with the figure, intrigued by the stories that can be told with paintings of people, their postures, and their relationships to each other. Many experiences – it would be hard to top the current one. In 2013, my husband accepted a position with a Russian agricultural company. For three years we will be living and working in Russia! What an adventure! I like to think it is causing the painting skills to prosper! I do not make reproductions of any of my paintings, each is a unique rendering of my point of view.

***\$250<sup>00</sup>***



## ***Atrophy***

*Cynthia Cusick*

*Irvine, Kentucky*

*Ceramic, Underglaze, Acrylic – 4.5" x 8" x 4.5"*

Observation and analysis are my obsession. Nature is my respite. My art often references and is informed by primitive facets of form and content. I combine natural materials and organic abstractions and references as a metaphor for personal experiences and insights into time, origins, relationships, sexuality, femininity, maturity and reproduction. I work primarily in clay, metal and natural materials obtained or grown by me. My pieces are part commentary and part catharsis.

***\$450<sup>00</sup>***



## ***Covered***

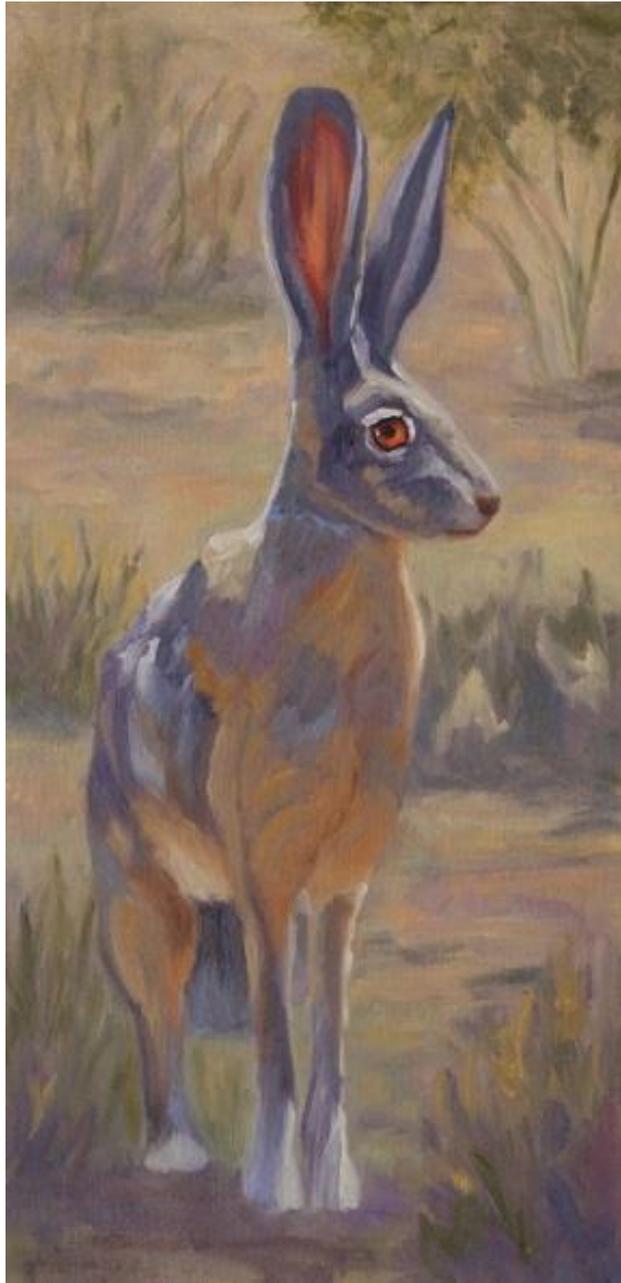
*Margaret Davis*

*Ann Arbor, Michigan*

*Oil on Paper – 20" x 20" x 1"*

I am primarily a figurative painter. The figures I imagine and develop are involved in the process of change. I am interested in both the large scope of change, as in evolution, as well as the individuals. In the recent past, the figures lived among scaffolding, implying restoration and repair. Currently, I am developing a body of work with figures among sandbags, another type of defined structure, a protective barrier. Where the scaffolding is post events, the sandbags are pre-event.

***\$400<sup>00</sup>***



## ***Jack Rabbit 1***

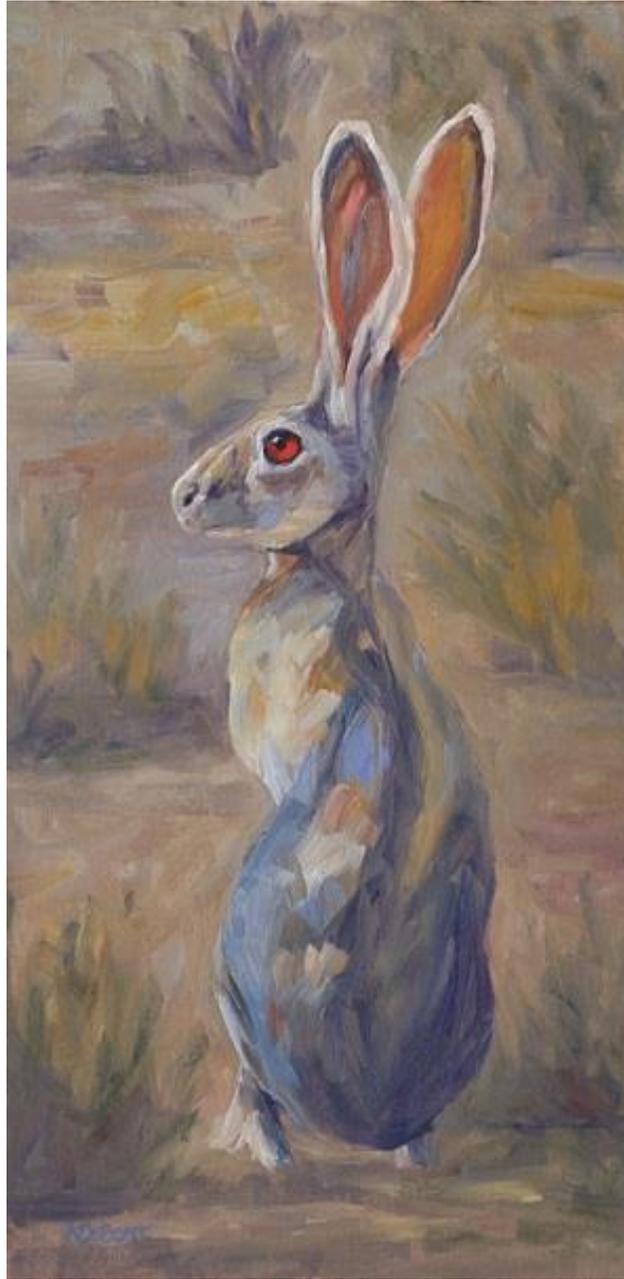
*Karyn DeBont*

*Socorro, New Mexico*

*Oil on Panel – 20" x 10" x 0"*

I'm an oil painter living in south-central New Mexico. My subject matter ranges from landscapes to plants and animals of the region. I do plain air work – attempting to quickly capture the effects of light forces me out of my comfort zone – but while I'm out enjoying the landscape I take many photographs to use for larger studio paintings. As a child growing up in rural Iowa, I spent most of my waking hours out-of-doors. But you grow up, and you disconnect. Painting has helped me reconnect to the natural world, and reminds me to see the beauty in everyday views which are there for all of us, if we only look.

***\$650<sup>00</sup>***



## ***Jack Rabbit 2***

*Karyn DeBont*

*Socorro, New Mexico*

*Oil on Panel – 20" x 10" x 0"*

I'm an oil painter living in south-central New Mexico. My subject matter ranges from landscapes to plants and animals of the region. I do plain air work – attempting to quickly capture the effects of light forces me out of my comfort zone – but while I'm out enjoying the landscape I take many photographs to use for larger studio paintings. As a child growing up in rural Iowa, I spent most of my waking hours out-of-doors. But you grow up, and you disconnect. Painting has helped me reconnect to the natural world, and reminds me to see the beauty in everyday views which are there for all of us, if we only look.

***\$650<sup>00</sup>***



## ***Remembering***

*Georgann DeMille*

*Germantown, Tennessee*

*Fabric Dryer Sheets, Thread – 36" x 14" x 5"*

It is mystifying to me how distant memories can be triggered by random contact with ordinary objects. A fragrance, a touch or a glimpse of color has the ability to convey specific moments in time. The simple act of removing a dryer sheet from a load of laundry evokes the memory of infant Christening gowns. After the loss of an elderly parent, the leftover adult diapers remind me of a kimono that was a souvenir of a war long ago. The multitudes of books with their countless pages of text take me back to my childhood and the distinctive fashions of the 1950's. These memories become viable through my art. I use the sewing and needlework skills I learned as a child to transform these unimposing materials into the memories they elicit.

***\$800<sup>00</sup>***



## ***Wicked Love***

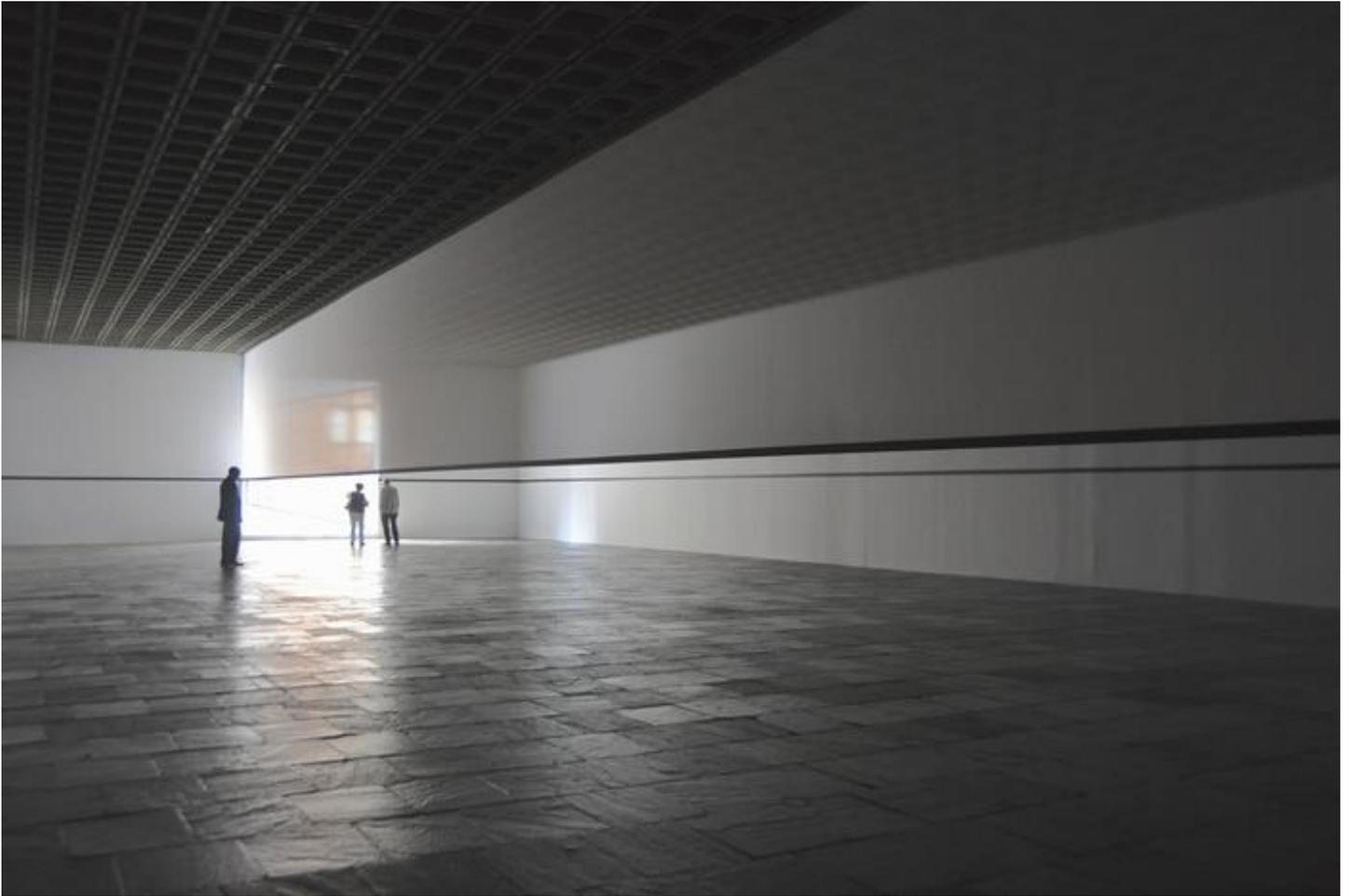
*Jennifer Dinovitz*

*Pittsburg, Pennsylvania*

*Paper Collage – 14.4" x 11" x 0"*

Creativity through images and color are what make up my work, and the juxtaposition of images recognizable to the viewer to create new ones, to take the viewer to new places. Unsettling is a word that describes my work. I'm very aware of negative energy around myself and this makes the positive so much more sweet! Being a public school art teacher and mother of two, much of my work shows child-like imagery but with a twist. Another twist is that it is entirely made of paper, people are programmed to think ceramic tile. I like to challenge "programming."

***\$275<sup>00</sup>***



## ***Scrim Veil Blush***

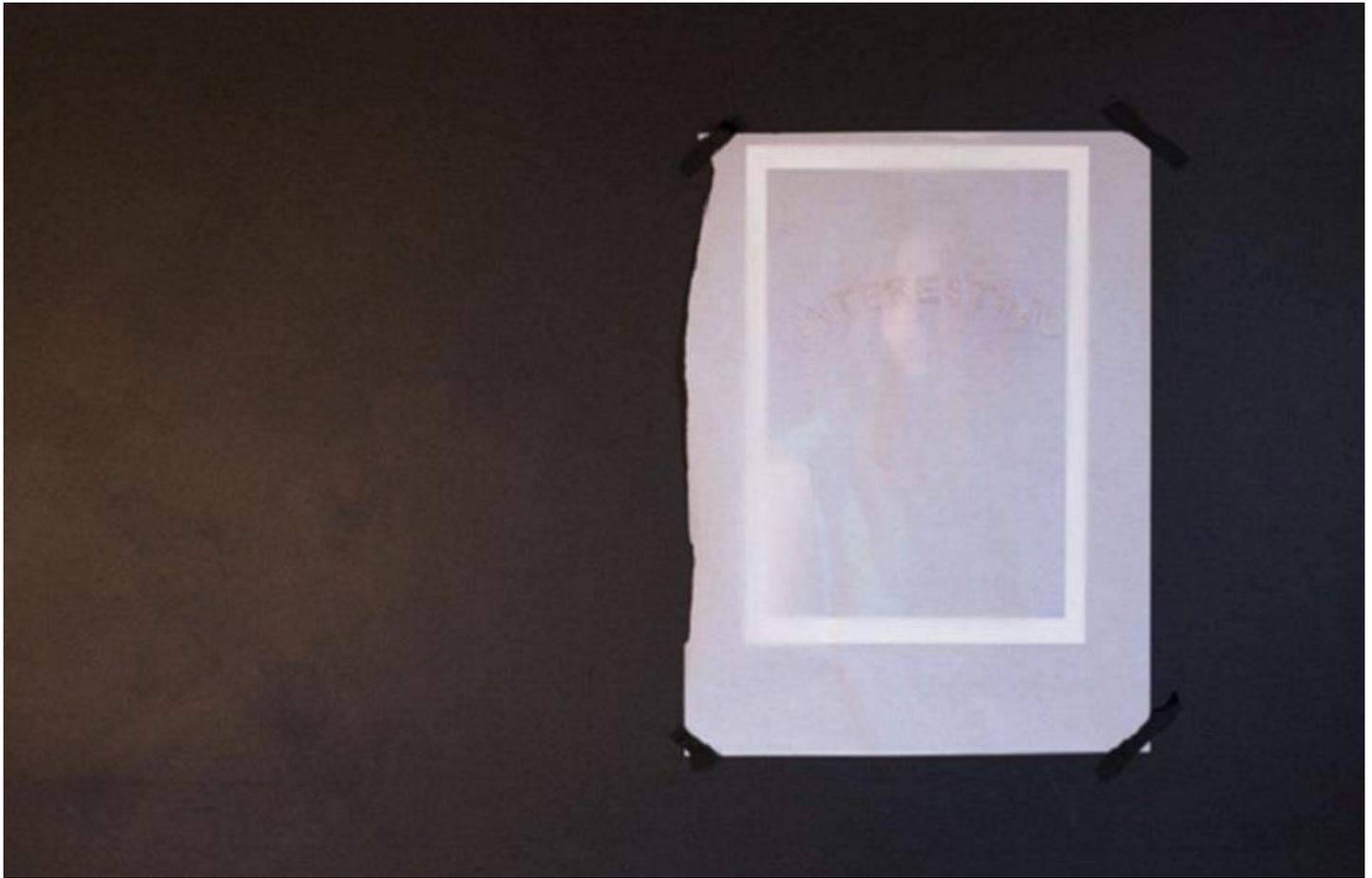
*Michele Dragonetti*

*New York, New York*

*Photograph – 20" x 30" x 0"*

My photography is a celebration of the simple and often unsung beauty in the everyday, and an appreciation of the humor that can be found along with it. I find inspiration and interest in both urban and natural settings. Line, texture, light, age, and even decay have particular interest and appeal. Recent work has also been inspired by large scale and site-specific work of other artists. I work in digital photography of found rather than managed subject matter using natural light.

***\$975<sup>00</sup>***



## ***Pay Attention to Me***

*Nora Drew*

*Chicago, Illinois*

*Inkjet Print, Photograph – 13” x 19” x 0”*

“Ugh . . . Millennials” is a critique of the generation that became young adults around the year 2000. Millennials are considered a lazy generation, consumed by electronic devices and fated to move back with their parents in adulthood; a generation in constant need of approval, fueled by instant gratification. Although vanity is not unique to my generation, but the modes and frequency in which to express it are. My generation is the first to grow up with personal computers as a constant and the first whose teenage years have been shaped by social media. This project seeks to question and explore the stereotypes of Millennials, concentrating on vanity. In these still-life I have deconstructed my own selfies and digital imagery.

***\$250<sup>00</sup>***



***Untitled***

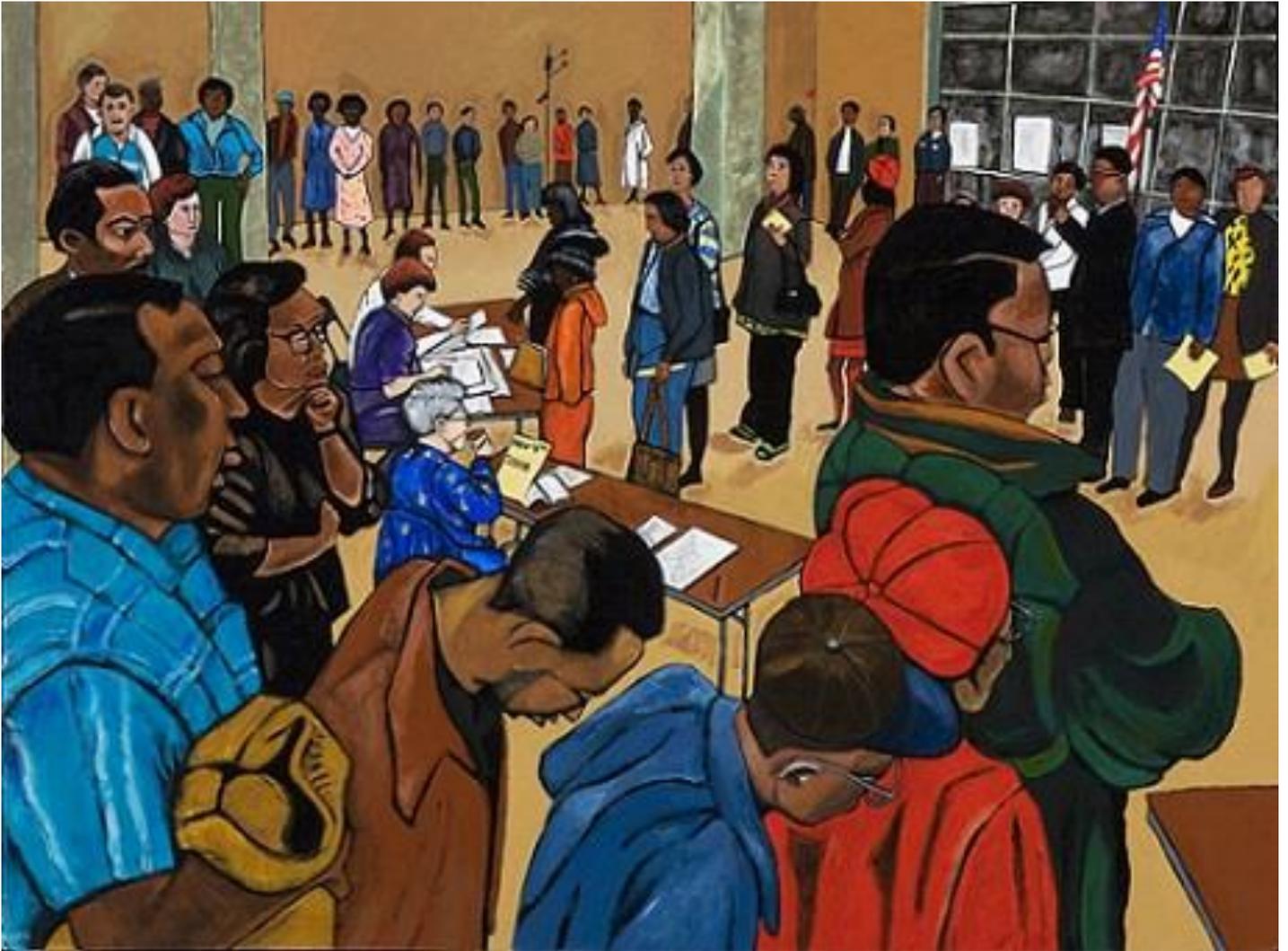
*Pat Ducat-Bogusz*

*Tecumseh, Michigan*

*Paper – 29" x 24" x 0"*

Pat Ducat Bogusz works primarily with mixed media, which is her media of choice. She enjoys experimenting with watercolor (crayon, pencils and paints), pen and ink, acrylic, and paper. Her art journey began in the early 1990's but life quickly interfered and art was suspended until the creative process began anew in 2010. Pat participated in the 2013 and 2011 ArtPrize Competition. She has displayed work at the 1219 Art Studio, Port Huron, Michigan; Art in the Loft, Alpena, Michigan; and, the Lenawee County Visual Arts Gallery, Adrian, Michigan. Her drawings, Space Turtle Invasion and Alto Section, were selected as part of the 2013 and 2014 (respectively) Colored Pencil Society of America's on-line juried exhibition. Space Turtle Invasion was also selected as Best of Show in the Bean Creek Art Festival at the J. Thompson Museum, Hudson, Michigan, and Fire Warrior won third place at the 2014 1219 Art Studio juried completion.

***\$1500<sup>00</sup>***



## ***Voting Series 5: Standing in Line***

*Myra Eastman*

*Santa Cruz, California*

*Gouache on Wood Panel – 32" x 24" x 0"*

My artwork spans over 25 years. Much of my work has been called narrative, figurative, symbolic, expressive, primitive and flat. I rummage around a lot of genres while seeking to retain a strong connection to the basics-line, color, and composition I'm both deeply dedicated to the idea of the artist as a documentarian as I am to the intimate personal nature of art making. As much as I love playing around with materials and abstraction I also create artwork about contemporary issues I can't stop thinking about.

**\$800<sup>00</sup>**



## ***Bury My Demons***

*Bronwyn Elkuss*

*Chicago, Illinois*

*Hand Stitched Embroidery, Applique and Quilting – 17" x 19" x 0"*

My formal training is in sculpture. But I was excited to discover that hand stitching was becoming a valid fine art medium. This is a process both complex and contemplative and it lends itself to personal and sometimes perilous imagery. I first explore my imagery and compositions with drawings and sketches. The final work is embroidered, appliquéed and quilted entirely by hand.

***\$975<sup>00</sup>***



## ***The Conversation***

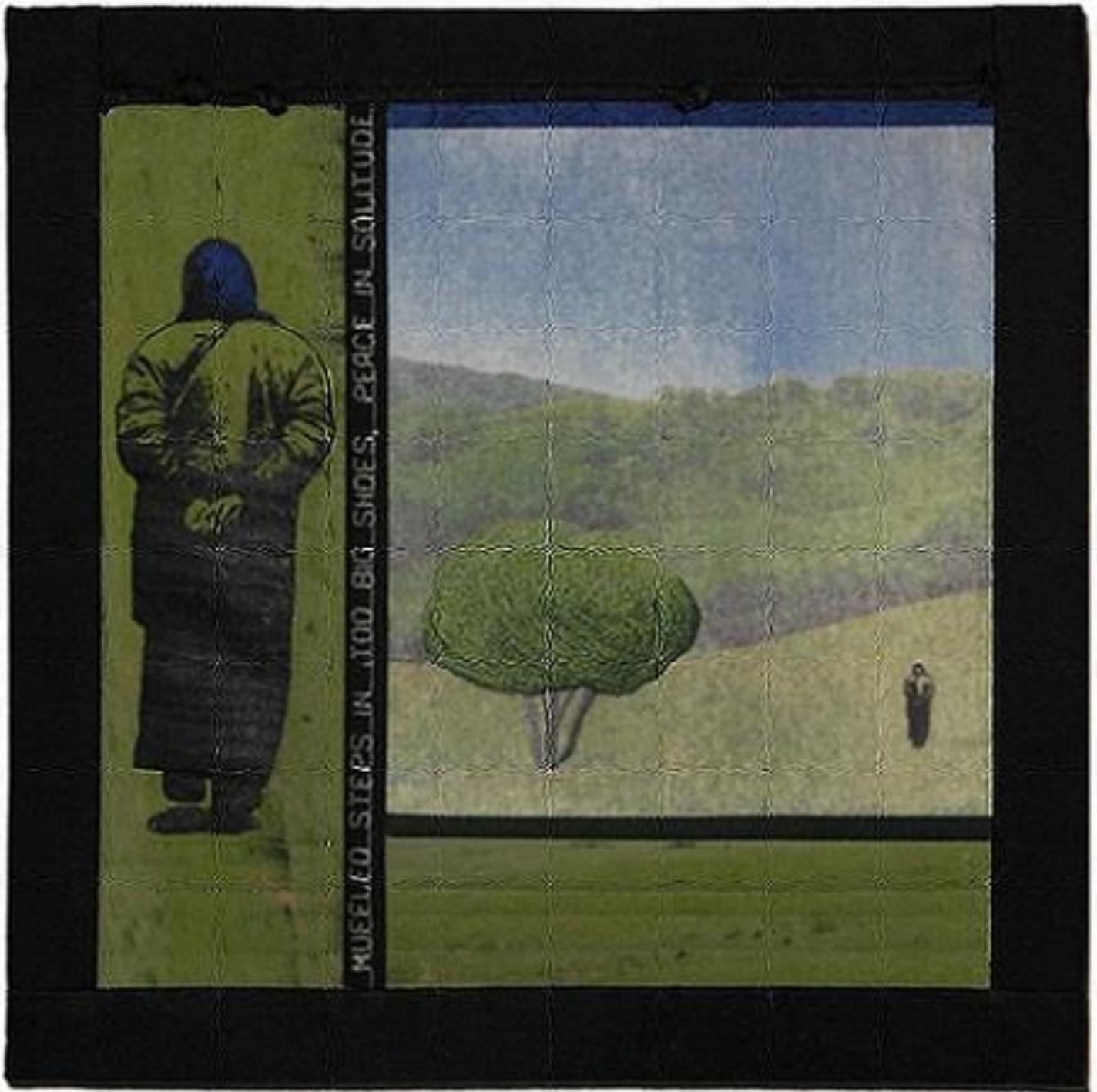
*Cathy Enthof*

*Village of Lakewood, Illinois*

*Oil on Canvas – 36" x 36" x 1"*

There are moments that come unexpectedly and as an artist I try to recognize them and capture them or they will be forgotten and disappear. I try to convey the fleeting moments and emotions that make up a day and a life. Painting gives me the flexibility to capture that which is elusive. Education: University of Iowa, BFA; Southern Illinois University, MS Ed - - Exhibitions: 2013 Member show NAAC Woodstock, IL; Lakeside Legacy Foundation First Friday exhibit Spring 2014

***\$5000<sup>00</sup>***



***From the Outside in 3: A Seeing Way Series***

*Linda Filby-Fisher*

*Overland Park, Kansas*

*Collage Fiber Art Quilt Mixed Media – 12" x 12" x .125"*

Each piece of work is created with purpose. Each is an offering. A description, found on the back, grounds the piece in history and meaning.

***\$400<sup>00</sup>***



## ***Musings***

*Lorna Filippini-Mulliken*

*Chicago, Illinois*

*Oil on Canvas – 24" x 24" x 1.5"*

Water, mother of life, shapes our everyday existence and will dictate our world's political future. We have diminished our most valuable resource by dismissed respect and lack of care. We presume we can access and control our environmental assets by right. We take this gift for granted. Losses threaten far away people and other life forms. Threats seem as far away as the horizon. Rather than painting the vast endless flow from shore to horizon, I paint more intimate portraits, what we can see standing on shores' edge, looking down from a boat, pier or bridge, or physically standing in water. I explore water's power to shape the land, its flow pattern's ability to distort our perception through its layers of motion, its surface patterns and its reflection of earth and sky. If I can capture a moment, evoke memories in others of time spent captivated by the power, beauty and movements of water perhaps those horizon lines will be foreshortened and our need to take action internalized.

***\$900<sup>00</sup>***



***Portrait of my Father***

*Mary Flack*

*Chicago, Illinois*

*Oil on Panel – 18" x 18" x 1"*

There are so many fascinating contrasts in painting. Paint can create a believable illusion of three dimensional form and yet, it has a surface all its own. While it depicts an object, it is an object in its own right. At first glance, a painting might seem capture a single moment and yet, it is made over many hours, weeks, or months. In my work, I want the viewer to have a sense of how the painting was made. While creating a highly refined image, I aim to develop a surface, rich in texture, spontaneous marks and expressive color.

***\$1600<sup>00</sup>***



### ***Untitled 3***

*Morgan Ford Willingham*

*Vincennes, Indiana*

*Metallic C-Print – 15" x 11" x 0"*

The Beauty Mask. This on-going series explores how natural beauty is masked by cosmetics that women use every day, and how the language of advertising is absorbed into the subconscious, where it constantly influences what women buy and how they perceive themselves. The text in this work is appropriated from advertising slogans found in popular women's magazines, and is often difficult to read, signifying how the linguistics of advertising subconsciously attempts to persuade women to buy cosmetic products that hide/alter their physical appearance. In the newest phase of this series, the work addresses my personal reaction to how advertising bombards women every day.

***\$250<sup>00</sup>***





***Untitled 9***

*Morgan Ford Willingham*

*Vincennes, Indiana*

*Metallic C – Print – 15" x 11" x 0"*

The Beauty Mask. This on-going series explores how natural beauty is masked by cosmetics that women use every day, and how the language of advertising is absorbed into the subconscious, where it constantly influences what women buy and how they perceive themselves. The text in this work is appropriated from advertising slogans found in popular women's magazines, and is often difficult to read, signifying how the linguistics of advertising subconsciously attempts to persuade women to buy cosmetic products that hide/alter their physical appearance. In the newest phase of this series, the work addresses my personal reaction to how advertising bombards women every day.

***\$250<sup>00</sup>***



## ***Shiny Things***

*Laurie Foster*

*Fayetteville, Arkansas*

*Mixed Media – 25" x 8" x 3"*

As a child, I was more comfortable with animals than humans, so it seems inevitable that my artwork is based on the interconnectedness of human and animal kingdoms. Anthropomorphic 3-dimensional clay and cloth figures emerge from miniature environments to tell mute, sometimes whimsical tales. Often the atmosphere hints of mystery and foreboding. My sources are varied: historic, cultural, mythic, folktales, current life experience. I have recently been focused on using these figures to extend beyond the stretched canvas base as well as into excavated spaces within the canvas.

***\$675<sup>00</sup>***



***Lucienne Day, Fabric Designer***

*Leighann Foster*

*Boerne, Texas*

*Oil – 14" x 11" x 0"*

I collect and paint objects like clothing, hats, shoes, and sewing patterns that my grandmother and mother used and wore.

***\$770<sup>00</sup>***



## ***Giddyup***

*Samantha Fried*

*Agoura Hills, California*

*Oil – 24" x 18" x 0"*

Painting, to me, is a journey, not a destination. Each painting tells a story. These images portray not only the stories, but also, the process of my painting. I love the smell and rich colors that oil paints can produce. Life is a huge motivation for my artwork. I want to communicate that beauty surrounds us on a daily basis. For each of my paintings, I try to capture moments in time that I have perceived through my own experience and observations in life. I enjoy expressing the character of each subject I paint, which is why I am drawn to animals and children. Along each stroke, I reveal a layer of my subject's inner self until there is nothing left to hide. With every painting, I look forward. I am constantly working on my abilities as an artist, so the procedure of painting will become an extension of myself. I believe stronger artistic skills produce stronger pieces of art, and I am always looking to grow.

***\$1750<sup>00</sup>***



## ***Life Contains***

*Xia Gao*

*Okemos, Michigan*

*Lutradur, Cutting, Stapling – 6" x 12" x 12"*

When I relocated from Shanghai, China into a Western culture, the geographic migration brought me new insight into the cultural milieu of my native East. My work tells stories, personal experiences, and my renewed connection to my cultural tradition and Eastern origin. The transformations in my own life and in Chinese culture are new inspirations for my creative expression. The dialogues between past and present, East and West, nature and culture are recurring themes in my work. The boundaries between these themes might be clear or blurred as they appear in the real world. My memories, reflections, and contemplations are interpreted into visual languages of image, layer, light and shadow, and material in the juxtapositions of times, cultures, and aesthetics. An evolving hybrid-making process, which blends digital and manual skills and integrates traditional techniques with new innovations, comes naturally to my work; it fits into my transcultural perspective and position.

***\$2800<sup>00</sup>***



***For Sale – Runs Good***

*Karen Garrard*

*Genoa, Illinois*

*Acrylic Paint on Canvas – 24" x 30" x 0"*

The creative process is my therapy in today's busy and often times stressful world. The product is my passion as I love making things "come to life" on the page. I know when my family pets have a reaction to an animal that I'm creating that the work is complete!

***\$1800<sup>00</sup>***



## ***Woodland Meditation***

*Jessica Glenn*

*Columbia Falls, Montana*

*Watercolor on Paper – 20" x 16" x 0"*

Having grown up in rural, sylvan areas in the East and now settled in the mountains of Montana, I have developed an appreciation for antiquated structures and their enduring craftsmanship. Everywhere are the relics of functional, yet aesthetic designs from our bygones, leaving records of how we've carved out a culture from the surrounding landscape. I am also drawn to structural forms in the wild, like the angles in a woodland and peaks where sunlight grazes. The world educates us through sensory experiences, so surface textures are ever-important in my art. Watercolor allows me ease of control for crisply rendered and finely textural details. In my work, I illustrate not only the physical attributes of my subject matter, but also what story it has to tell. Just as illustrations in a book are experienced intimately, I want encounters with my paintings to inspire a closer look, a moment of private study and appreciation for thoughtfully crafted areas of character and definition.

***\$1100<sup>00</sup>***



## ***Shaman***

*Francine Gourguechon*

*Chicago, Illinois*

*Glass Mosaic Sculpture – 22" x 14" x 10"*

The MOSAIC SCULPTURES are found objects that I encrust in art glass, stones, sea creatures, bullet shells, ball bearings, semi-precious stones and other materials I source from a million different places and it is an integral part of my art process. The forms pertain to the body such as a torso, head, chest and chosen for their inherent beauty of shape and intriguing presents. The human body as art and body decoration appears in every culture and is used for seduction, ritual, social standing and threat. My body art sculptures are inspired from this cultural phenomenon and the forms and materials that surround me in my studio.

**\$2300<sup>00</sup>**



## ***She Takes Flight***

*Betty Anne Guadalupe and Tierney Hogan*

*Bend, Oregon*

*Silk Garment Manufacturing Samples – 55" x 37" x 0"*

"The Wardrobe Meets the Wall" is a creative partnership between two women art quilters Betty Anne Guadalupe and Tierney Davis Hogan from different generational perspectives (one is in their late 40s and the other is in their early 70s) and backgrounds who met by chance 9 years ago. Together they developed a collection of art quilts created from used clothing/recycled garments, garment scraps and garment fabric samples to support their share philosophy of reduce, recycle, REINVENT!

***\$1800<sup>00</sup>***



## ***Nightcap***

*Rita Guile*

*Mission, Kansas*

*Acrylic on Canvas – 20" x 16" x 0"*

I am compelled to paint my surroundings, which includes images from the garden along with interior scenes. In my nature work, I often isolate a small area and enlarge it, studying the relationships and rhythms in the shapes, textures, and colors. I delve in and through the elusive painting process, ambiguous images emerge. In my interior work, I observe the subtle natural light, which outlines the objects of a room. Painting an evening interior is another challenge. I am moved by the glow from the lamps, which create pleasing areas of obscurities. I am observing and feeling not copying what I see. A quote from Paul Klee helps to express my feelings about my work, "The painter should not paint what he sees, but what will be seen." In all of my paintings, the strokes are quick and expressive. The color is rich. The acrylic paint is thick and textured with many of the colors mixed directly on the canvas. This kind of mark making seems natural and compulsive to my way of working.

***\$500<sup>00</sup>***



## ***Lake Inlet***

*Ann Haberl*

*Madison, Wisconsin*

*Oil on Linen – 30" x 40" x 2"*

There is a stillness in my work. It is the way you feel when time seems to stop – at birth, death, and if you're lucky during some awestruck holy moment in your life. Paradoxically, it is also the way you feel when time is racing by – clouds casting complex shadows on a creek, the changing sky at dusk. I'm holding that note in my paintings. The content of my work is about the transitory nature of images, indeed of life. The light is moving, and in a breath it will be gone. I paint to catch that moment, the moment before the light goes. That moment is more real to me than the arbitrary constructs of time and space that allow for it. Like every blade of grass, I'm painting as I swipe a shade of butter across a field, that moment is energy; it's vibration – and the veil is thin.

***\$1800<sup>00</sup>***



## ***Flowers for Dianne***

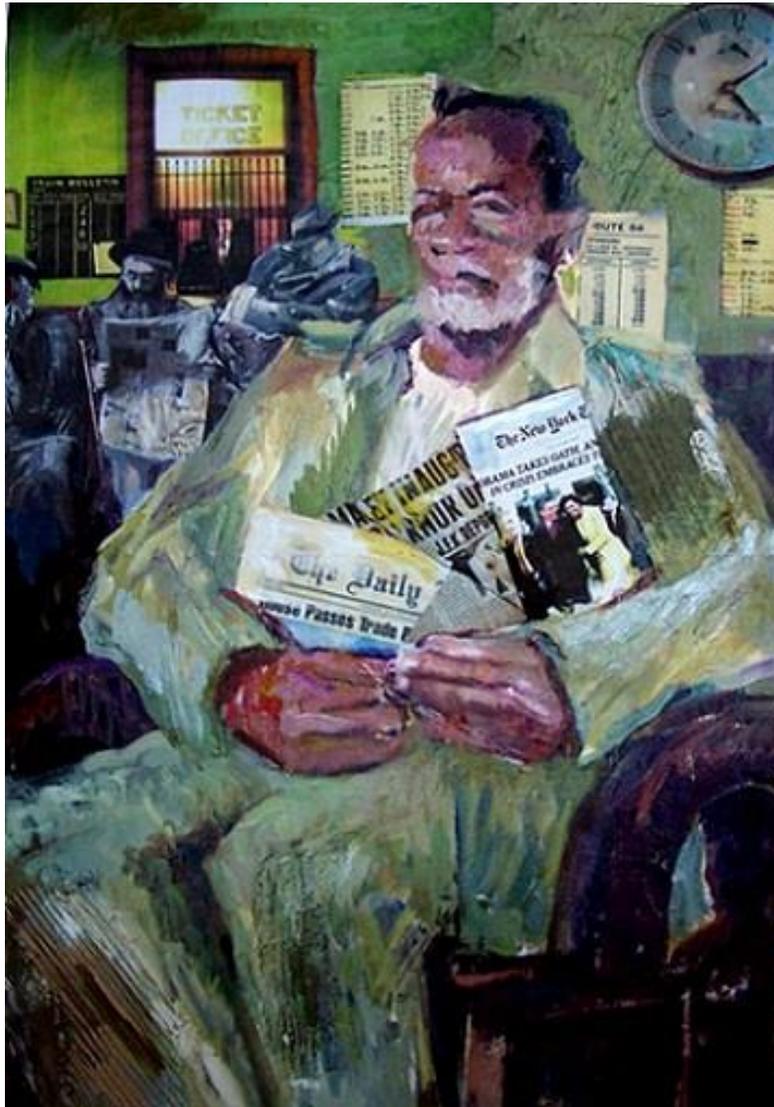
*Robin Haller*

*Greenville, North Carolina*

*Handwoven – 25" x 50" x 0"*

Robin Haller is a textile artist and professor of textile design at East Carolina University, NC She received her MFA in Textile Art from Kent State University in Ohio. Robin combines the traditional techniques of hand weaving and dyeing processes with digital technology through design and use of the TC-1 Jacquard loom. Her work is inspired by her experiences, memories, and the people in her life.

***\$3000<sup>00</sup>***



## ***George in Transit***

*Karen Halpern*

*Bloomfield Hills, Michigan*

*Acrylic, Mixed Media – 36" x 24" x 0"*

Originally from New York, Michigan artist Karen Halpern received a Teaching Fellowship at Indiana State University. She holds a BS Degree from the State University of New York, and an MS Degree from ISU, where she worked as an Art Instructor, teaching Life Drawing and Basic Drawing. She was a Master Teacher in ISU's Art Education program at the University Laboratory School. Functioning as an artist since the age of 15, Karen has been recognized through extensive exhibitions in venues across the U.S., with continuous active participation and accomplishment in the field. Her award-winning work has been represented in 80+ shows, including museum and gallery shows, competitive exhibitions, and solo exhibitions. Her paintings are included in both corporate and private collections. She is recognized nationally for her Painting Workshops in scenic locations across the U.S., and as a guest lecturer and juror for art exhibitions, throughout The East and the Midwest.

***\$1550<sup>00</sup>***



## ***Sand Castles***

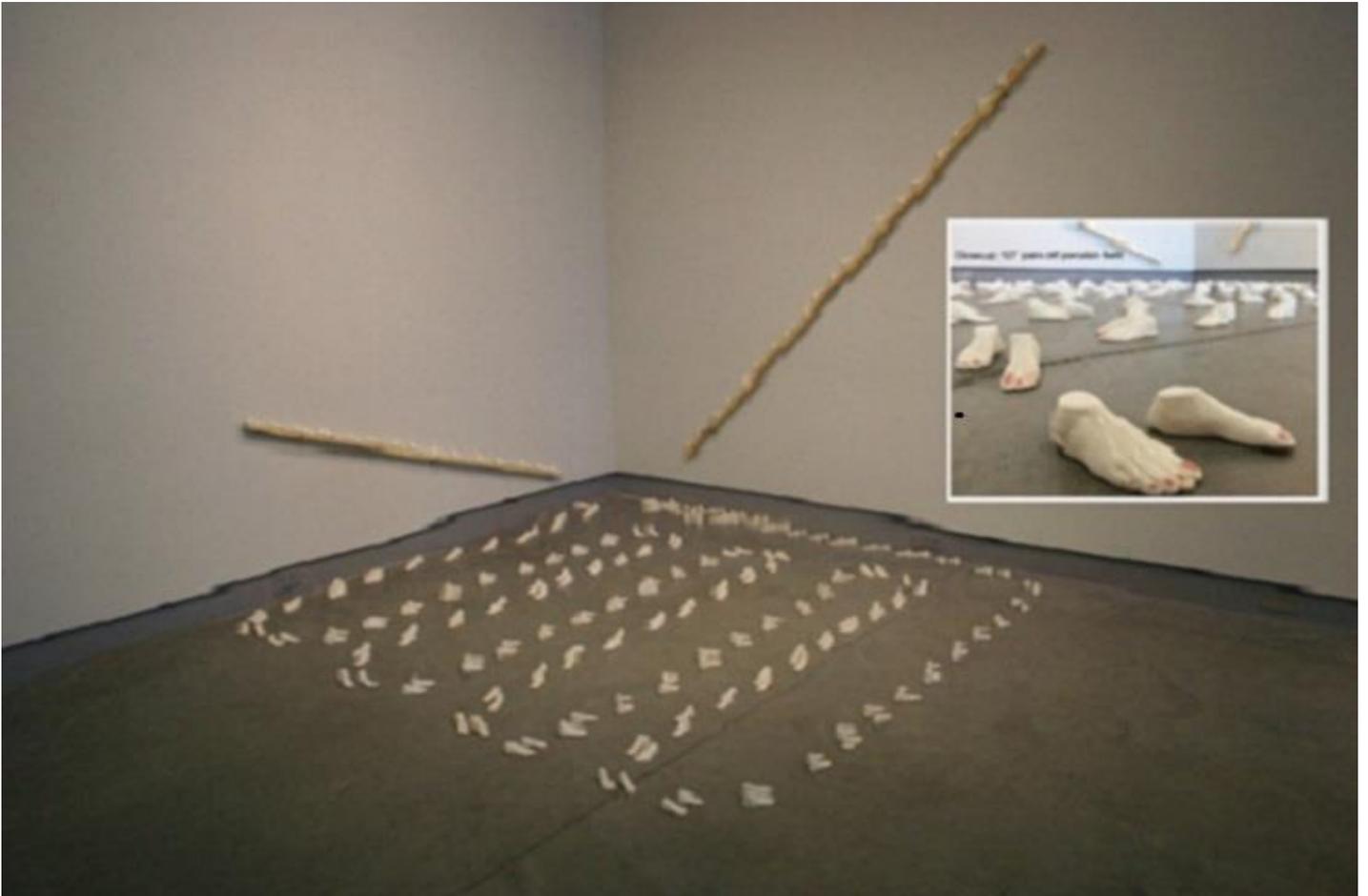
*Pamela Hamilton*

*Geneva, Illinois*

*Pastel – 18" x 12" x 0"*

I've been an artist for as long as I can remember. In high school, I was voted "Best Artist" and received a fine art scholarship. I pursued a career in graphic design and became the art director for a national magazine. It wasn't until 2010 and nearly 30 years away from what I loved, that I switched gears and turned my attention back to art. I draw inspiration from my love of nature and am passionate about creating portraits of animals and children, flowers and scenes of places I have traveled to. When choosing a subject, I look for warm sun on skin, bright and colorful reflections on water and light passing through petals that create the deep shadows, bright highlights and high contrast that I savor. My hope is that through this process, I am able to evoke a feeling of joy and happiness. Although I have worked in other mediums, my primary focus has been on pastels. I love the immediacy of this medium, the vibrant colors, rich tones, texture, paint-like quality and portability.

***\$1000<sup>00</sup>***



***Ascend***

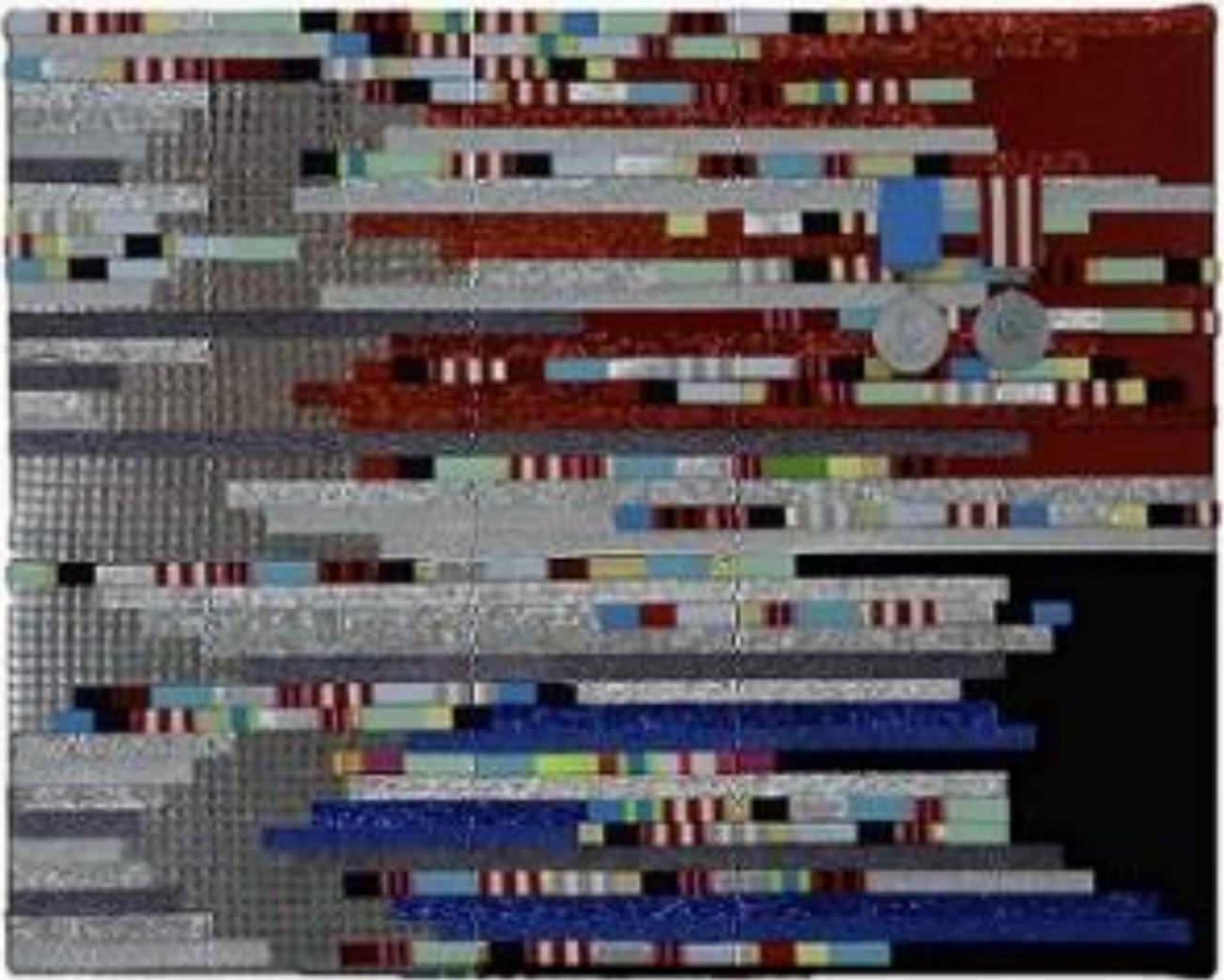
*Jo Hart*

*Bloomington, Illinois*

*Porcelain – 7' x 6' x 6'*

I am in my final semester of graduate school in the 3-year MFA program of Ceramics at Illinois State University in Bloomington, IL.

***\$3500<sup>00</sup>***



**Marc Jacobs**

*Michelle Hartney*

*Chicago, Illinois*

*Mixed Media – 20" x 24" x 2"*

“The term ‘hero’ comes from the ancient Greeks. For them, a hero was a mortal who had done something so far beyond the normal scope of human experience that he left an immortal memory behind him when he died, and thus received worship like that due the gods... We need heroes first and foremost because our heroes help define the limits of our aspirations.” – From Scot LaBarge’s essay, *Heroism: Why Heroes are Important*. The Heroes Project consists of 17 works on canvas, each honoring a person that I truly admire and who has deeply inspired me throughout my life. Utilizing pleather, velvet, glitter strips, painted metal and grosgrain ribbons, I have created colorful, large-scale tributes to my personal heroes. Each canvas, emblazoned with mock military decorations and medals, uniquely honors my heroes, and as such, the series is an amalgamated portrait of my ideal self.

**\$1500<sup>00</sup>**



## ***Building Babel***

*Barb Holmes*

*University City, Montana*

*Brass Wire, Acrylic, and Collage on Wood – 24" x 19" x 0"*

I am fascinated by line, texture, color, and the craft of cloisonné. Cloisonné spread from ancient Egypt to the eastern Roman empire, the Byzantine empire, China, Japan and Russia. Small wires created compartments that were filled with gems, glass, or enamels. It was used to decorate jewelry, weapons, vases and plaques. I have adapted the cloisonné art form: I use brass wire; my compartments tend to be larger than that of the ancients; and my filler is typically light modeling paste which is then painted with multiple layers of acrylic washes. The completed work is finished with several layers of acrylic varnishes, producing an enamel-like finish. I am a native of St. Louis. I have a graduate degree in Divinity from Yale University and a PhD in Urban Studies from Cleveland State University. I have taken art classes at Marymount College, The Cleveland Institute of Art, Cuyahoga Community College and many local workshops.

**\$450<sup>00</sup>**



## ***Summer Frolic***

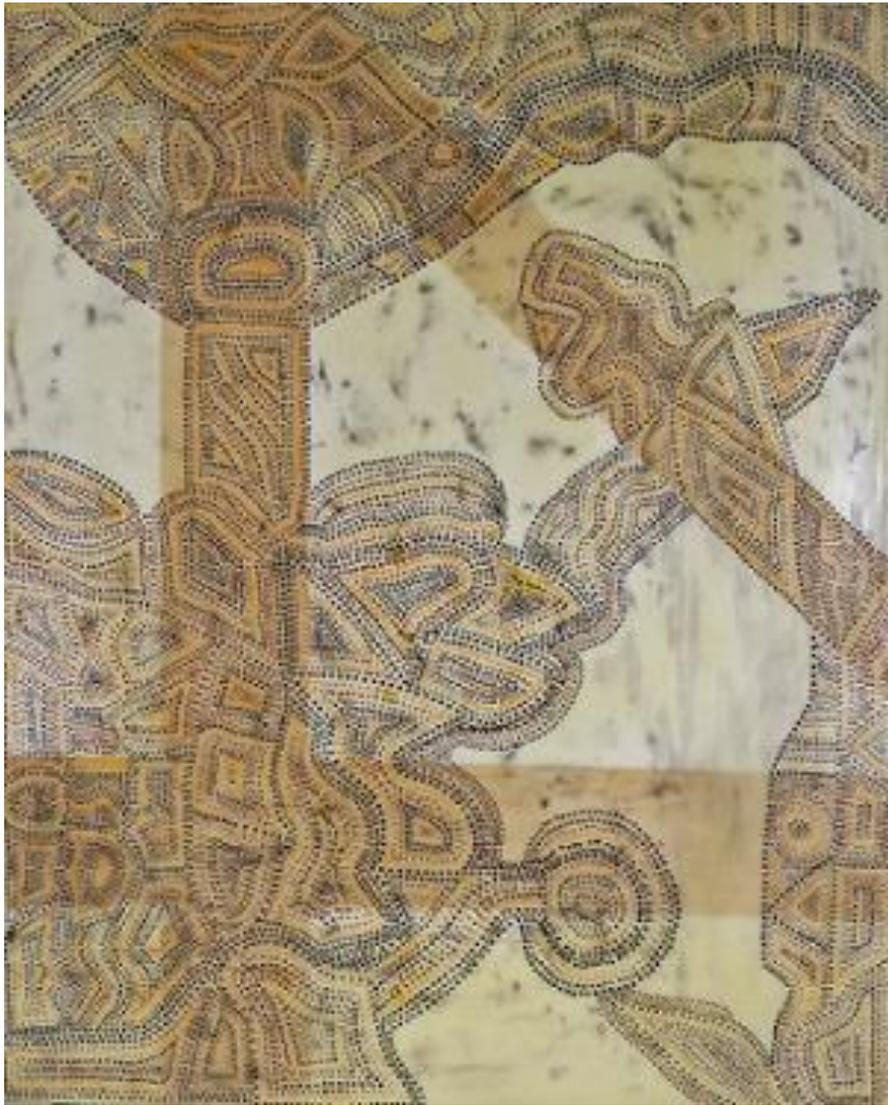
*Mary Hyatt*

*Yorkville, Illinois*

*Colored Pencil – 16" x 20" x 0"*

I am intrigued by what I see in close up bits of nature: i.e. overlapping tree branches creating jagged shapes of sky, the linear edges of leaves or flowers, and the way color changes across a surface. I usually work from close up personal photos of ordinary plants, bushes and trees. The photos serve only as inspiration, a starting point for artistic decisions and personal expression. I look for those leaves, flowers or branches in the photo that can create an interesting arrangement of lines and shapes, like a jigsaw puzzle of positive and negative shapes. The colors found in nature are exaggerated, subdued or changed in hue and placement to create a path through the composition. I work in a similar manner in both colored pencil and oil pastel – drawing and developing the composition in considerable detail and then applying and blending layers of color.

***\$675<sup>00</sup>***



## ***Dot Painting Series***

*Sherry Ikeda*

*Santa Fe, New Mexico*

*Encaustic – 30" x 24" x 2.5"*

My studio is a sacred place. Encaustic paintings seen in Santa Fe seven years ago pulled me into the art. The sense of mystery intrigued me. It's wonderful to work in a medium with endless possibilities. I push the boundaries by incorporating Japanese poems from books printed on rice paper centuries ago, found rusted objects, formed and handmade paper, micro-planed crayon and pigmented wax, acrylic paint, Sumi ink, image transfers, graphite, and much more. I take one form of encaustic art that I create on a large hotbox, mono-print, and then cut those into various shapes and collage them onto boards or into three-dimensional shapes. I use layer upon layer of pigmented and raw encaustic medium to create depth and interest. I teach encaustic classes where my goal is to help artists push their creative boundaries beyond their comfort zone in acrylic, oil, watercolor, and sculpture. Wax forces you to think differently, to grow. That's what it's all about.

***\$1200<sup>00</sup>***



## ***Clearly Canadian***

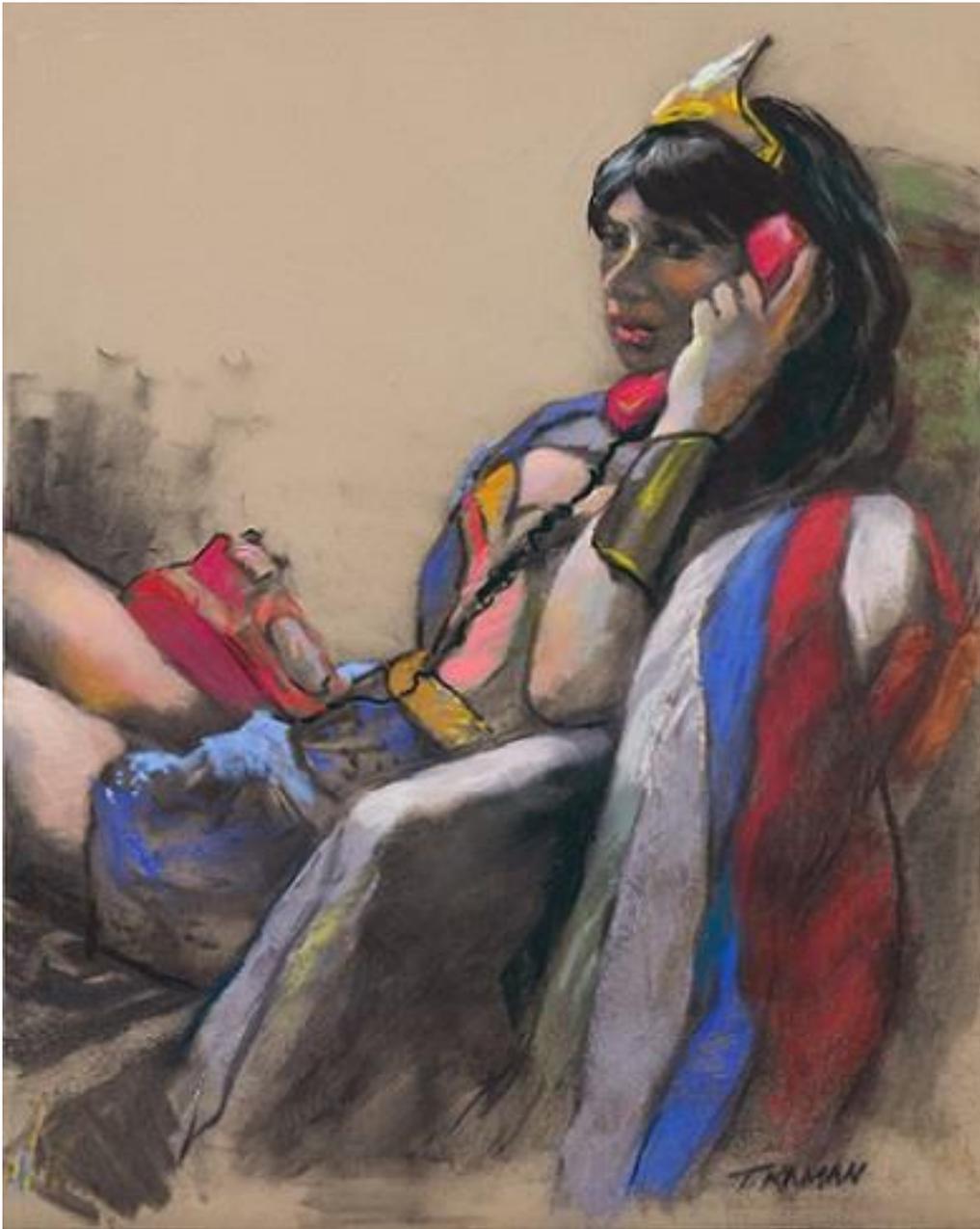
*Maryanne Jespersen*

*Alberta, Canada*

*Oil – 30" x 40" x 0"*

I am an impressionist oil painter of landscape leaving lost and found makes the work open to interpretation. Connected to the land, natural places are especially prominent with limited human elements. I work with a limited palette mixing my colors and subsequently make beautiful colored grays. These colors help in creating a strong sense of light and mood to which I am most attracted. To achieve a successful painting, I create feelings that will touch my viewer's heart. If one lingers they will be able to 'feel' the painting.

**\$3200<sup>00</sup>**



## ***Wonder Woman***

*Tricia Kaman*

*Chagrin Falls, Ohio*

*Oil – 22" x 16" x 0"*

My work is done solely from life. I paint directly from a living model, rather than from a photograph, preferring to gather information through a sensitive observation of the individual, along with an unspoken dialogue. I respond, conveying a feeling in my piece, through using the elements of composition, light pattern, form, texture, color and space. The goal in each painting is to use the technical craft to express the uniquely personal, physical and spiritual qualities inherent to that person. As an artist, it is a joy and a privilege to be able to paint what I love most: people.

***\$975<sup>00</sup>***



## ***New Beginnings***

*Marsha Karagheusian*

*Fort Mitchell, Kentucky*

*Clay, Ceramic Earthenware, Low Fired – 13" x 18" x 1"*

The study of art has taken me across the United States in a diagonal. I earned a BS degree in Art Education from Southern Connecticut State University, a BFA from Northern Kentucky University, and an MFA from Arizona State University. I've been an art professor and studio artist for over three decades. As a Professor of Art and Art Education at Xavier University in Cincinnati, Ohio since 1983, I have been teaching all levels of Ceramics, wheel throwing and hand-building, as well as Art Education, while also chairing the department for a ten-year period. I maintain a studio in Northern Kentucky, producing artwork that has been juried into shows at the local, regional, national, on-line and international levels. My work in clay originated in vessel-making, both thrown and then hand-built forms, and gradually evolved into a more sculptural approach. I am currently concentrating in the bas-relief, working from the live model, featuring the female nude within a narrative setting.

***\$1500<sup>00</sup>***



## ***Wash Day***

*Anne Kauff*

*Arlington Heights, Illinois*

*Painting, Oil, Acrylic, and More – 25" x 25" x 1"*

For the past two years, I have been working on a series I call "Barnscapes" which is the fruition of time spent participating in an artist residency called the Fields Project. The stated mission of this residency was to bring together art and agriculture, but for me it was simply a chance to fall in love with a place that felt like a foreign land. The paintings that have emerged are of barns, outbuildings and structures associated with farm life and their relationship to the open land and sky. While I start by addressing formal concerns, over the course of the painting process the paintings develop an atmosphere, often quiet, sometimes lonely that speaks to the viewer of a very different world than most of us experience.

***\$1200<sup>00</sup>***



## ***Don't Drink the Water***

*Susanne Keller*

*Naperville, Illinois*

*Oil on a Canvas – 24" x 30" x 0"*

Susanne Keller is a self-taught artist who lives and works in Illinois. Her paintings reflect the images around us and are meant to elicit an emotional response to the subject matter. On occasion, she incorporates political or current event subject matter, such as biological hazard signs within her paintings. Such incorporations are generally subtle, and frequently missed by the casual viewer. Her paintings are typically detailed and require study to appreciate in full.

***\$500<sup>00</sup>***



## **Zoar Ohio**

*JoAnn Kennedy*

*North Barrington, Illinois*

*Graphite and Colored Pencils on Rives – 8" x 11" x 0"*

I am a retired Professor of Art. I taught for about 20 years. I live in North Barrington IL and work out of my home studio, constantly moving between drawing and painting. I have exhibited nationally as well as regionally.

**\$300<sup>00</sup>**



## ***Woman with Ironing Board***

*Tara Kopp*

*Brooklyn, New York*

*Oil on Panel – 24" x 24" x 2"*

I paint miniature objects from still-life and my imagination. They are specific enough to depict what they represent, yet ambiguous enough to portray a universality of existence. The objects I depict in my paintings evoke idealized versions of various social institutions. The miniatures come with a set of social rules and regulations. They represent the way things are supposed to be; they model the American dream. This dream contrasts with the literal reality of the mundane tasks and emotions embodied by the subjects of my work. I am interested in how the miniature objects are created to mimic our lives. The paintings become glimpses of a scene or fragments of a narrative. Similar to a memory, they are fictional constructions of specific moments.

***\$1000<sup>00</sup>***



## ***Party Line***

*Pat Kusicich*

*Naples, Florida*

*Mixed Fiber – 29" x 48" x 0"*

Pat Kusicich is a mixed media and fiber artist. The work Pat creates combines her love of imagery, people, storytelling and the human condition. Her art has evolved from traditional to contemporary focusing on social and women's issues as well as self-portraits. By using a variety of fibers, paper, threads and techniques, she creates art quilts and dolls which are easily recognized by their vibrant colors and rich textures.

***\$2700<sup>00</sup>***



## ***Fast Food Server***

*Alison Kuo*

*Los Angeles, California*

*Watercolor on Paper – 33" x 20" x 0"*

As an artist, I've developed a body of work that I hope will change people's ways of seeing. The silhouettes lack in details render the figure's identity unclear. It is difficult to determine the figure's specificities.

***\$2000<sup>00</sup>***



### ***Neon Study #1***

*Cathe Ladner*

*Ingleside, Illinois*

*Oil – 14" x 11" x 0"*

I credit my artful life to God and to my Grandmother who had great taste but little money. She loved life and creating beautiful things from discarded objects. I started drawing at a young age but did not try painting till my thirties. As a self-taught artist I most enjoy whimsical still life in oil. With world conditions being as they are, my goal is to paint a prettier reality.

***\$1500<sup>00</sup>***



## ***Fermi Tree***

*Wendi Lam*

*Prospect Heights, Illinois*

*Watercolor – 11" x 17" x 0"*

I earned my MFA from the School of the Art Institute of Chicago and worked as a graphic and web designer for about 13 years. It's only been since 2011 that I have been painting and love it! I have studied with Nancy Fortunato TWSA Master, Llan Quan Zhen and Eileen Jorgensen and am a member of the Sangamon Watercolor Society in Springfield, IL. Recently I was awarded 3rd place at Northbrook Public Library National Art Exhibit, November 2014.

***\$4500<sup>00</sup>***



### ***Book of Esther c3***

*Stacy Leeman*

*Columbus, Ohio*

*Oil Paint and Collaged Paper on Paper – 32" x 46" x 0"*

I love to read stories full of ambiguity and contemplate holes in the text. In the Jewish tradition, our stories are told and retold. My heritage values the question, often answering questions with questions. As a visual artist, this same sensibility prevails. I love the paintings that tell me the least. I prefer to stand before a Jackson Pollock or Joan Mitchell ogling at the paint and mark making trying to decipher the story or emotion. Buried in each of my series of paintings is an idea that originates in a philosophical or religious dilemma, often an ancient Jewish text, which I wrestle with in. This problem provides a structure for the series of paintings, colors, shapes, underlying images, composition, that I then resolve through the painting process. Our world values knowledge that can be proved, that is scientific and quantifiable. I am intrigued by the ideas in between the things that come from our minds but that are also intuitive and emotive.

***\$2100<sup>00</sup>***



## ***Old Barns Never Die***

*Martha Leisten*

*Woodstock, Illinois*

*Oil on Linen on Board – 16" x 20" x 0"*

Even as a child, I was fascinated by paintings. From illustrations in books, to paintings in The National Gallery of Art that I saw as a schoolgirl, paintings spoke to me and moved me. They still do. I hope my paintings will speak to others as well. Painting is always challenging, usually fun, sometimes frustrating, often transcendent, and occasionally thrilling.

***\$850<sup>00</sup>***



### ***Purple Vase with Green Grass***

*Emily Squires Levine*

*Philadelphia, Pennsylvania*

*Polymer – 8" x 5" x 5"*

Why vessels? I have always been drawn to small containers, particularly those with colorful, intricate designs: a ceramic bowl from Turkey, a box made from mother-of-pearl. Often they would hold a few perfect shells, a pair of earrings or those tiny gold-toned safety pins. Always, the container intrigued me more than its contents. A piece of traditional Japanese Imari porcelain, a print by the Viennese artist Hundertwasser, leaves on a tree, backlit by the sun, a decaying building revealing the previously hidden interior architectural details. In these pieces and places, I see colors and patterns. My interpretations are subtle but provide the basis for my cane designs, color palettes and use of positive and negative space. Exploiting the properties of polymer, I translate these colors and patterns into containers of various sizes and shapes. Each piece is one-of-a-kind. The results excite me, and I am gratified to share them with others.

***\$750<sup>00</sup>***



## ***Megaphones***

*Betsy Lewis*

*Portland, Maine*

*Brass, Rubber – 6.5" x 4" x 0"*

Transformation of mundane objects has been a growing theme in my work. I explore the conceptual properties of the body, but the work goes beyond the body. I explore sensory within us, formalizing ideas about the body into kinetic objects. My objection is to have viewers relate to the work by touching, hence enabling odd reactions.

**\$450<sup>00</sup>**



## ***Red Trees***

*Michelle Louis*

*Middleton, Wisconsin*

*Mixed Media – 20" x 16" x 0"*

Artist and citizen scientist Michelle Louis' adventures include roasting marshmallows over flowing lava, learning to use a blow-gun in the Amazon, and swimming with sea lions in the Galapagos. She still finds the beauty of her Wisconsin home compelling and feels that 'absence' is a vital part of the natural world. One cannot cover bones and forget, nor fill vacant spaces with distractions and expect balance. Mother Nature knows better. Where there is absence, there is no nothingness. Matter decomposes and disappears leaving a presence that moves and nurtures beyond itself. Paying attention to absence, both exterior and interior, we honor this presence and give vitality to our own lives. Interweaving bits of antique lace, vintage curtains, and hand-embroidery with original photographic images unfolds literal and philosophical stories of absence and presence. Michelle Louis has exhibited in the US, South America, Europe, and Africa and done graduate studies in Art.

**\$325<sup>00</sup>**



## ***Chinese Lantern***

*Jenn Lucas*

*Mastic Beach, New York*

*Watercolor – 8" x 5" x 0"*

I am an Artist living on Long Island, NY. I am currently perusing a certificate from the NY Botanical Garden in Natural Science Illustration.

***\$500<sup>00</sup>***



***Portrait Series 1 Nude***

*Lori Luthy*

*Hanna City, Illinois*

*Collage, 26" x 20" x 1"*

I create these collage portraits using cut/torn paper. I include personal bits of information about the viewer within the collage cutouts I choose. The subject is devoid of expression, exposing them in a vulnerable state, staring out directly at the viewer.

***\$250<sup>00</sup>***



### ***Divine Conversation***

*Regina Lyubovnaya*

*Los Angeles, California*

*Oil on Panel – 18" x 16" x 0"*

I am a painter of light. The still-life composition is a mere excuse for exploring the light dancing over different surfaces. My goal is to express life through beautiful brushstrokes, capturing light and mysterious shadows. Painting still-life is always exciting to me, there is so many ways that one can describe what one's sees, I become an orchestrator, interpreter, and editor. I feel very fortunate to have this passion for painting that pulls me to learn more and more.

***\$5500<sup>00</sup>***



## ***Charlotte's Web***

*Carol Maltby*

*Hamburg, New York*

*Colored Pencil – 8.5" x 11.5" x 0"*

I have been drawing all of my life. I am a self-taught artist learning by observing, demonstrations, books and mainly, trial and error. Starting with pencil I went into oil painting. Circumstances caused me to pick a medium that I could pick up and put down on a minute's notice. I then worked in pen and ink on scratchboard. Observers said I needed color. Even though I disagreed, I went back to pencil. Colored pencil. Which I'm still using today, sometimes along with graphite pencil.

***\$875<sup>00</sup>***



## ***Daytime Radio***

*Julie Marsh*

*San Francisco, California*

*Mixed Media – 36" x 36" x 2"*

I have always loved old, decaying objects from the past because they evoke the mystery of people and times gone by. After 10 years as a painter, I have begun combining mixed media with acrylics. Originally from Detroit, I grew up in the San Francisco Bay Area, greatly influenced by its eclectic, experimental, and accepting culture. Repurposing old and ordinary materials brings new meanings and life to what has been discarded and overlooked. Yet the old uses and meanings remain, stories embedded in the new work, adding more layers of depth and mystery. My intent with these artworks is to create a visual vocabulary for the never-ending cycle of decay, transformation and rebirth. I believe that matter, from the stars to our ancestors, dies and disintegrates. But nothing actually disappears. Instead, matter becomes part of something new. This is the universe's CREATIVE CAPACITY. I become part of the universal CREATIVE CAPACITY through my own creative process.

**\$1495<sup>00</sup>**



***Mustang Wild & Free***

*MaryLou Mateja*

*Woodstock, Illinois*

*Porcelain and Underglazes – 17" x 17" x 10.25"*

I enjoy sculpting realistic animals of every genre. I find that in sculpting them in this manner, it is giving them eternal life, I attempt to release their personalities in clay and invite the viewer to put them in a scenario in their own minds and feel their presence, as I do. Whether it is a wild or domestic animal that I choose to sculpt, they all have something to say. Look and listen to your hearts.

***\$1850<sup>00</sup>***



## ***Nómada***

*Michelle Melo*

*New York, New York*

*Fabric on Fabric – 144" x 36" x 0"*

My work adheres to the context of contemporary art, as a multidisciplinary language that addresses various artistic mediums giving special significance to experimentation. I tackle the image from a spatial and temporal perspective motivating a symbolic investigation on place as a container and Support of: Forms and Gestures; Objects and Actions. Within this inquiry I locate space and time in the field of memory. I deconstruct the private experience to bring it to a common place where objects become ordinary remains of an intimacy detached from their history. The 'Fabric Drawings' are a particular body of work that is constructed by the action of sewing, thread and fabric using graphic elements such as: solid colored areas, shape, texture, transparency, and text. The language of Printmaking and Stitching come together to give rise to a drawing which matter surface is made of fabric. This body of work portrays social issues such as human displacement, the loss, and gender issues.

**\$3000<sup>00</sup>**



***Variegation: Ardenwood Walnut***

*Christine Meuris*

*Berkley, California*

*Sewn Collage – 44" x 44" x 0"*

In these pieces I work with a modified 'Lone Star' quilt pattern because the pulsating and radiating form can be used in so many different ways: as a counterpoint to a calm and subtle palette, as a way to play with the juxtaposition of pattern, and as a way to create pattern among the diamonds themselves. When I assemble the pieces, I feel as though I am capturing a particular image at the end of a kaleidoscope and freeing it from my gaze alone to be experienced in the world. The long hours spent in my studio cutting, piecing, and sewing strip after strip and diamond after diamond constitute a meditative practice that slowly builds to the moment of the final seam. I love sewing because it reminds me of the time I spent sewing with my mother in her sunny bedroom. The exactitude and patience required made me a horrible student and I never graduated from curtains and pillow covers. Nevertheless, when I finally did get to lay down a seam, it felt magical.

***\$500<sup>00</sup>***

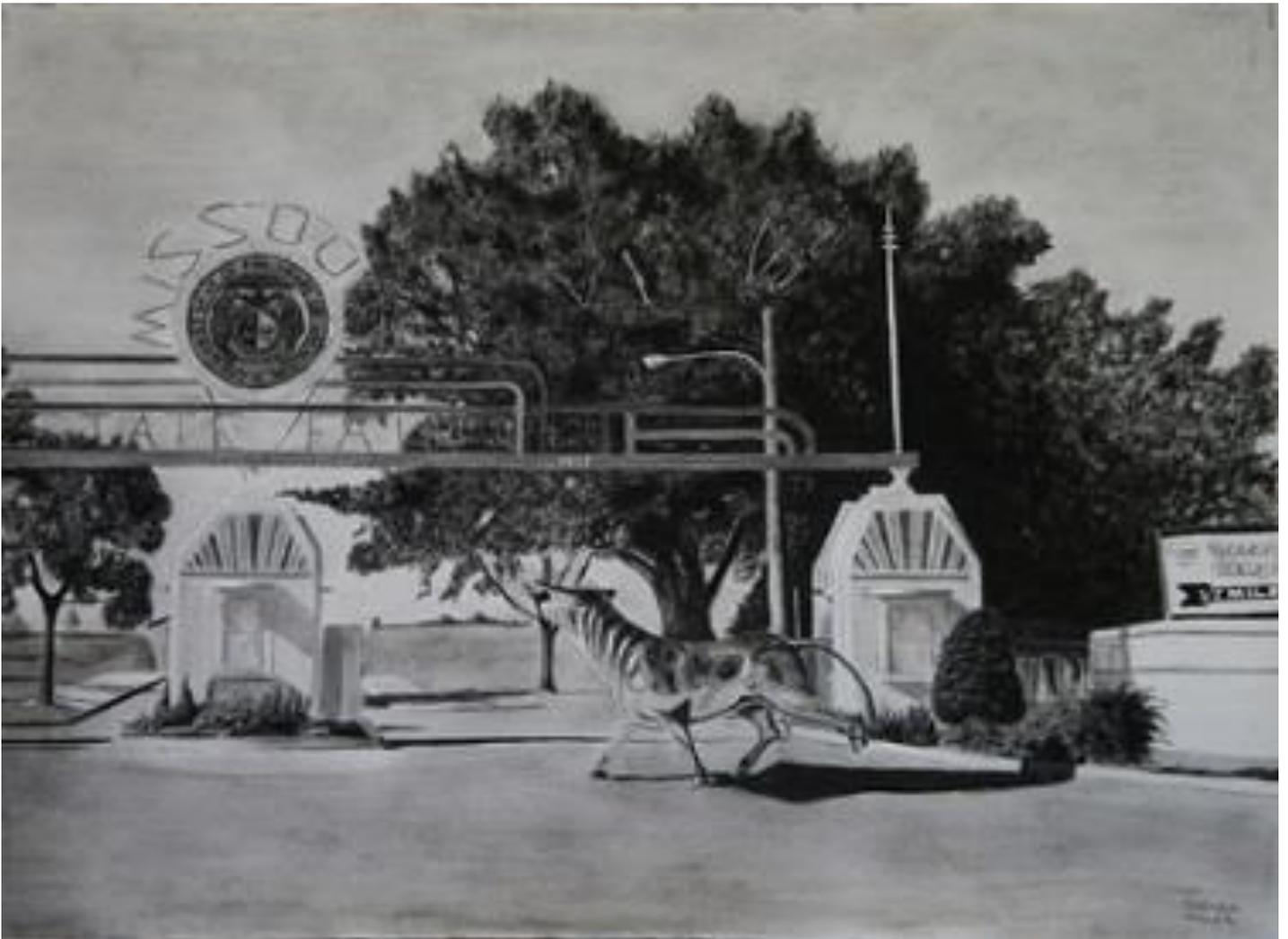


## ***Valley***

*Christine Migala  
Walworth, Wisconsin  
Oil – 48" x 28" x 2"*

My paintings develop from thoughts and ideas that I gather from all sorts of interactions and adventures, imaginary or real. I paint to encourage optimism and hope in myself and those who look at my work. It is a sensory experience for me when I apply the paint. I am sometimes surprised by what actually takes place as the brush pushes the paint across the surface. I work with anticipation as the process builds layers, textures, and form with color. I have child-like enthusiasm as the colors mix together and reveal so many different ideas and emotions. Having the time and a place to paint is a treat, my dessert, so I paint with gratitude in my heart.

***\$1000<sup>00</sup>***



## ***Bucky Goes to the Missouri State Fair***

*Glenda Miller*

*Tipton, Missouri*

*Charcoal – 22" x 30" x 0"*

Since my retirement in 2010 I have been focusing on my artistic talents by taking some art classes. Now I want to share my work with the others and hope they enjoy it as much as I did in creating it.

***\$660<sup>00</sup>***



### ***Wardrobe 4 (Smocks)***

*Beverly Alice Nash*

*Chicago, Illinois*

*Acrylic on Canvas – 28" x 22" x 0"*

I began my career as an artist in 2010 initially working with fiber. Learning to make my own colors through hand-dyeing was the catalyst. I currently work with acrylic paint on canvas. My work is about color and ordinary things. It is autobiographical in that I paint what I see every day. Through my paintings I find joy in the mundane. My work has been shown nationally in group exhibits including Fabric of Legacies in Colorado and locally at the Chicago Cultural Center Renaissance Court and the Koehnline Museum.

***\$450<sup>00</sup>***



## ***Keepers of the Swarm: Butterflies***

*Katrina Niswander*

*Freemont, Ohio*

*Graphite, Colored Pencil, Ink, Silver Leaf – 20" x 18" x 0"*

When it comes to objects we hold dear, old photographs seem to be fairly common. When a person dies, these images become a type of sacred relic to family and friends. Their image lives on. For this reason, the figures in old photographs make particularly fitting characters for me to use in my art. They represent not only something valued; but also a reality that seems somewhat familiar, yet is separated from our modern lives. These people are not our peers, yet they represent us as humans and we feel a connection. They no longer exist, yet they are living a new life in a reality created by me, and inspired by the snippet of time captured in the original photograph. I want my audience to see something familiar in the faces of those who have passed before us, as a way for them to travel into my world.

**\$400<sup>00</sup>**



## ***Mouth II***

*Hannah O’Gorman*

*Seattle, Washington*

*Oil on Paper – 8.5” x 11” x 0”*

Visual language’s ability to non-verbally express empathy and the feeling of memory fascinates me. It is for this reason that I search for places and collect images that correspond with loud noises, desolation, or any other picture that evokes a strong, visceral response. These images usually deal with youth, violence, and land. Once these images are found I translate them onto a still, two-dimensional surface, where one moment of existence can rest – affording the viewer the chance to slow time and process one of millions of juxtaposing moments that constitute life. My painting practice is something I keep in my peripheral vision. I try to let each image develop in the way that makes sense for it individually. At times this process may require representational focus on color and measurement, other times the gesture of the paint may suffice, and sometimes all that is needed is canvas and scissors, or a piece of graphite.

***\$750<sup>00</sup>***



***Peek A Boo! Whoooo!***

*Linda Palmer*

*Geneva, Illinois*

*Colored Pencil – 10" x 8" x 0"*

After practicing veterinary medicine for 20 years, I retired and returned to my love of art and nature. Having worked previously in oils, I wanted something different and turned to colored pencil and am thoroughly enjoying the many wonderful attributes of this medium. I live along the beautiful Fox River, where I have a wealth of beauty and nature to "draw from".

***\$900<sup>00</sup>***



### ***Cottontail Rabbit***

*Pokey Park*

*Ridgway, Colorado*

*Bronze – 9.5" x 4.5" x 4"*

My love for nature and respect for its different moods began in Coastal Georgia where I was born. Feeling the need to capture it in another form, my creative journey began. My style reflects my belief that life needs to be celebrated with whimsy and attitude. I use the flow of lines and surface patterns to create positive and negative spaces in my sculpture. This creates movement and balance between the parts. I create with the hope that my work will bring a smile to the viewer – happiness is a very strong positive force. I believe that sculpture in general reaches out to people on an emotional level. It addresses two of our senses without even trying – sight and the sense of touch.

***\$1900<sup>00</sup>***



## ***Altered Soul***

*Paula Peacock*

*Longmont, Colorado*

*Mixed Media – 12" x 6.5" x 9.5"*

From the first time I applied paint to brush to canvas the process struck me as magical. It fills me with a sense of wonder and gives me the ability to translate an inner vision to a 2 dimensional reality. I use the "Old Masters", my own life's experiences and the experiences of those close to me as my source of inspiration. My sole purpose when painting is to celebrate the form, color, and exquisite design we see around us every day and often take for granted. I strive to portray ordinary objects with an emotion and sensuality, rich richer-than life colors, a touch of elegance, and a provocative glow with inter-plays of light. Working primarily in oils and in the manner of realism, I work to reflect a combination of layered symbolism with a touch of subtle wit in the style of the classical table top still life. My works involve simply staged contemporary subject matters with results that I hope are thought provoking yet peaceful to the eye and mind.

***\$1875<sup>00</sup>***



## ***Depression***

*Paula Peacock*

*Longmont, Colorado*

*Mixed Media – 6" x 6.5" x 9.5"*

From the first time I applied paint to brush to canvas the process struck me as magical. It fills me with a sense of wonder and gives me the ability to translate an inner vision to a 2 dimensional reality. I use the "Old Masters", my own life's experiences and the experiences of those close to me as my source of inspiration. My sole purpose when painting is to celebrate the form, color, and exquisite design we see around us every day and often take for granted. I strive to portray ordinary objects with an emotion and sensuality, rich richer-than life colors, a touch of elegance, and a provocative glow with inter-plays of light. Working primarily in oils and in the manner of realism, I work to reflect a combination of layered symbolism with a touch of subtle wit in the style of the classical table top still life. My works involve simply staged contemporary subject matters with results that I hope are thought provoking yet peaceful to the eye and mind.

***\$625<sup>00</sup>***



## ***Grief***

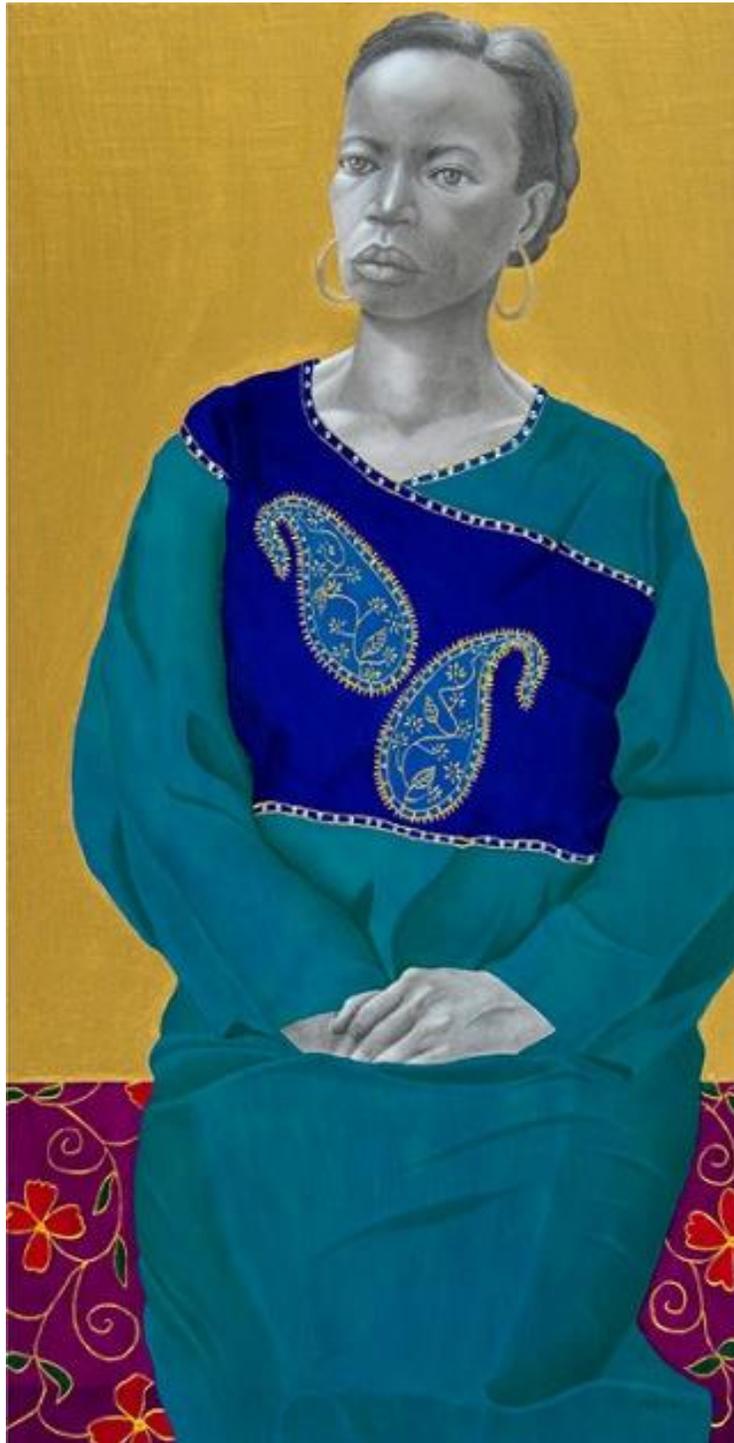
*Paula Peacock*

*Longmont, Colorado*

*Mixed Media – 8" x 6.5" x 9.5"*

From the first time I applied paint to brush to canvas the process struck me as magical. It fills me with a sense of wonder and gives me the ability to translate an inner vision to a 2 dimensional reality. I use the "Old Masters", my own life's experiences and the experiences of those close to me as my source of inspiration. My sole purpose when painting is to celebrate the form, color, and exquisite design we see around us every day and often take for granted. I strive to portray ordinary objects with an emotion and sensuality, rich richer-than life colors, a touch of elegance, and a provocative glow with inter-plays of light. Working primarily in oils and in the manner of realism, I work to reflect a combination of layered symbolism with a touch of subtle wit in the style of the classical table top still life. My works involve simply staged contemporary subject matters with results that I hope are thought provoking yet peaceful to the eye and mind.

***\$625<sup>00</sup>***



**Connie**

*Gail Postal*

*New York, New York*

*Graphite, Oil Painting, and Swarovski Crystals*

I have had two major influences on my work – old hand tinted black and white Japanese photographs and Russian Orthodox icons. I do a graphite drawing and then add gold paint and many layers of transparent oil or acrylic paint to create an icon of a contemporary “saint.”

**\$8000<sup>00</sup>**



## ***Water Life***

*Michelle Rial*

*Serena, Illinois*

*Glass Fused – 14.75" x 16.25" x .5"*

Artistic creations in many forms have always been in my life, whether in a structured class environment or on my own time. From pencil drawings, painting, textiles, and mixed medium there always seemed to be a path to dimension. I received my Visual Communications degree from Northern Illinois University. Designing trade show exhibits in Chicago, which included drawings and scale models continued my progression from 2-D to 3 Dimensions. So it isn't too much of a stretch to conclude that my next artistic step would involve a layering of complexity. I was introduced to glass while creating leaded stained glass panels. My style and the need for depth were not fulfilled until I came across a sheet of fusing glass and its process. Fusing glass brought depth, movement, and texture into my designs.

***\$790<sup>00</sup>***



## ***The Regurgitation of Stress***

*Maria Risner*

*Hindman, Kentucky*

*Oil on Canvas – 30" x 36" x 0"*

I have always been fascinated with human behavior, and developed a special interest over the course of recent years for psychology. Psychological disorders have been the main focus of a large portion of my pieces. The illnesses I choose to interpret range from those with mild harmful effects like Excoriation Disorder, to complex disorders with very serious effects such as Schizophrenia. I choose to interpret these emotions and disorders through untraditional portraits. The primary medium I use to create my work is oil paint on canvas. Research is vital in the process of producing my representational work, in order to be correct in my facts, and respect those with these illnesses. A few pieces involve situations where a single person has been used multiple times to represent both themselves, and the symptoms of their illness. It is as if their illness is an inescapable, yet inevitable, part of their life.

***\$1600<sup>00</sup>***



## ***Large Indigo Coil***

*Liz Robb*

*San Francisco, California*

*Indigo, Cotton – 158" x 18" x 2"*

I started my career as a fashion designer, beginning in New York City and eventually moving to Madison, Wisconsin to work as a woman's sweater and knit designer. While volunteering on a farm in Wisconsin, I learned how to care for sheep, harvest their fleece and create beautiful roving and yarn. It opened my eyes to new career possibilities, which led me to leave my corporate design job, obtain a master's degree in fibers, and create a new life as an artist. My studio is now based in the Dogpatch neighborhood of San Francisco. Pulled apart or plied in infinite combinations, threads create the foundation that communicates my thoughts and intuition. I work to capture a moment in time by active processes and mediations through indigo dyeing, weaving, wrapping, compressing, structuring, ordering, and releasing. The repetition and meditative properties of these acts foster a connection between the subconscious mind and the body.

***\$900<sup>00</sup>***



## ***The Cliffs***

*Karen Roderick-Lingeman*

*Perrysburg, Ohio*

*Ceramic – 10" x 27" x 15"*

As a child my family traveled extensively throughout the United States and Canada. Memories of those experiences and my continued national and international travels have greatly influence my artwork. Recollections of a specific location or moment in time are not only recollections of the environment or atmospheric condition but are also related to the reason for being at that specific location at that specific time with that specific person. The impressions and stories that inspire my artwork are as much a part of the artwork as the physical piece itself. Karen Roderick-Lingeman is a Senior Lecturer at The University of Toledo, Toledo, Ohio. She holds an MFA from The University of North Dakota, Grand Forks, ND and a Bachelor of Education in Art from The University of Toledo. Karen's artwork has been widely exhibited in international, national and regional exhibitions.

***\$475<sup>00</sup>***



## ***If I Allow My Soul to Fly***

*Eunika Rogers*

*Memphis, Tennessee*

*Mississippi Clay and Charcoal on Paper – 24" x 36" x 0"*

My work is rooted in nature and the female body. I search for ways to explore how each changes with time, often focusing on a spiritual and physical connection with the land. I use nature as my inspiration for the process and the medium I use in my art work – I paint with clay. Earth creates images as time constantly passes. I record these images in my photographs, capturing a moment in time, and then, using clay and other organic matter, I fossilize these images in my paintings. In the Earth takes all living things, I resurrect them in my paintings, using clay and pigments from the Earth, in their raw form. It is a primitive process, and a primitive medium, one that was used by a primitive man in cave paintings of Altamira or Lascaux. To paint with clay is to stain the surface that will never fade overtime. Time changes things but my paintings stay eternal.

**\$1800<sup>00</sup>**



## ***Cristina's Way***

*Renée LaVerné Rose*

*Chicago, Illinois*

*Oil on a Canvas – 30" x 40" x 1"*

Renée LaVerné Rose grew up on the Southside of Chicago, in the Morgan Park neighborhood. As a child she always had a curious nature and relished exploring the world. Renée describes herself as a renaissance woman from continuing to expand her knowledge of arts and culture. In 2008 the midst of her demanding career, Renée became a quest to find the right path which would lead her to greater personal fulfillment and personal passion. So, she decided to enroll in an oil painting workshop thinking this was only for relaxation. Well the rest is history because Renée found what she was yearning for and that was a passion to express herself artistically. Renée always saw herself in relation to the arts as the observer not the performer. Renée is currently pursuing her passion as a visual artist and recently became an artist in residence at the Zhou B. Art Center. At this stage in my life success is only through this path and inner strength were I can free to paint on my canvas of life.

***\$3000<sup>00</sup>***



## ***Nested***

*Jennifer Ross*

*Saint Charles, Illinois*

*Acrylic, Eggshells, and Aspen Branches – 26" x 31" x 6"*

I grew up surrounded by art and in the painting studios of my mother and grandfather. I began to follow in their footsteps but found that life presented some detours and I found I could make a good living working in art galleries, selling the artwork of others and doing framing design. But the desire to create my own art continued to grow. In 2008, I decided to try painting in acrylics, inspired by a collection of antique prints. When this initial painting was completed, I began to understand what it was which had moved me: A clutch of birds' eggs in a nest represented members of a family, a symbolic family portrait! My mother and grandfather had been portrait painters. Now, I was honoring my artistic roots. The first egg painting was a beginning for me as an artist. I continue to be inspired by the visual symbolism of bird's nest and eggs and groupings of birds, "family portraits" of what we all hold dear, our homes and our loved ones.

**\$800<sup>00</sup>**



## ***Edges Soften***

*Christina Rothe*

*Spokane, Washington*

*Threads on Wood – 12" x 12" x 0"*

I am known to paint with Fibers adhering thousands of individual threads of various weights and colors one-at-a-time onto surfaces. The artist Adebisi Fabunmi influenced my fiber paintings. I too decided to paint with threads and expanded on his technique of layering threads one-at-a-time. My process creates the illusion of an intricately textured woven textile. Color fields and strange abstract shapes give voice to my quest to understand the human story, my story – witnessing my own oddness and discomfort in everyday survival while navigating life to achieve balance. For me words do not come easy. Color does. I breathe it, I sense it, it bleeds in me, it feeds and carries me, it seeks, it screams, it cries, it loves, it prays, it nurtures, it iridescently laughs and it sets me free. In a very poetic way my work speaks of life as it moves and weaves us one – breath-at-a-time.

**\$2200<sup>00</sup>**



## ***My Dear Ones***

*Nancy Ruby*

*Sedona, Arizona*

*Glazed Ceramic Vase – 10" x 5" x 5"*

A variety of mediums call to me to express my inspiration but I am mainly a painter of oils, and it is through nature, the landscape that I derive my insights and direction to create. However, I have also been quite focused on ceramics of late to represent the patterned forms of flowers, designs that often seem to draw themselves, I play at clay and receive from this rich earth a satisfaction that is not sufficed by painting, although it does inform my painting somehow and makes me a better painter, by using a different part of my brain and body. So the ceramic medium speaks its own language and I am bigger for it. Also the work is rewarding when the kiln gods allow it.

***\$300<sup>00</sup>***



## ***The Reaping***

*Sarah Serio*

*Neosho, Montana*

*Reduction Block Print – 10" x 8" x 0"*

As an artist I am attracted to the human form which plays a vital role in my work. It is a classic form universally known. I'm intrigued by the structure of the human face and body. I like to allow myself the creative space for the work to evolve along lines not originally envisioned. I feel I can use my work to create a visual message from awareness of a large global situation of need to something as simple as a personal moment of emotion. Sarah Serio is a native of Neosho, Mo. She serves as President of Joplin Regional Artists Coalition, serves on the Neosho Arts Council Board of Directors, and is a member of the Spiva Center for the Arts, Mid America Print Council, and the Springfield Regional Arts Council. Her work as a printmaker has exhibited nationally including galleries in New York, Los Angeles, Chicago, Miami, as well as her local community.

***\$160<sup>00</sup>***



## ***Just Another Small Death***

*Sarah Serio*

*Neosho, Montana*

*Reduction Block Print – 8" x 10" x 0"*

As an artist I am attracted to the human form which plays a vital role in my work. It is a classic form universally known. I'm intrigued by the structure of the human face and body. I like to allow myself the creative space for the work to evolve along lines not originally envisioned. I feel I can use my work to create a visual message from awareness of a large global situation of need to something as simple as a personal moment of emotion. Sarah Serio is a native of Neosho, Mo. She serves as President of Joplin Regional Artists Coalition, serves on the Neosho Arts Council Board of Directors, and is a member of the Spiva Center for the Arts, Mid America Print Council, and the Springfield Regional Arts Council. Her work as a printmaker has exhibited nationally including galleries in New York, Los Angeles, Chicago, Miami, as well as her local community.

***\$160<sup>00</sup>***



## ***Innocence Died Screaming***

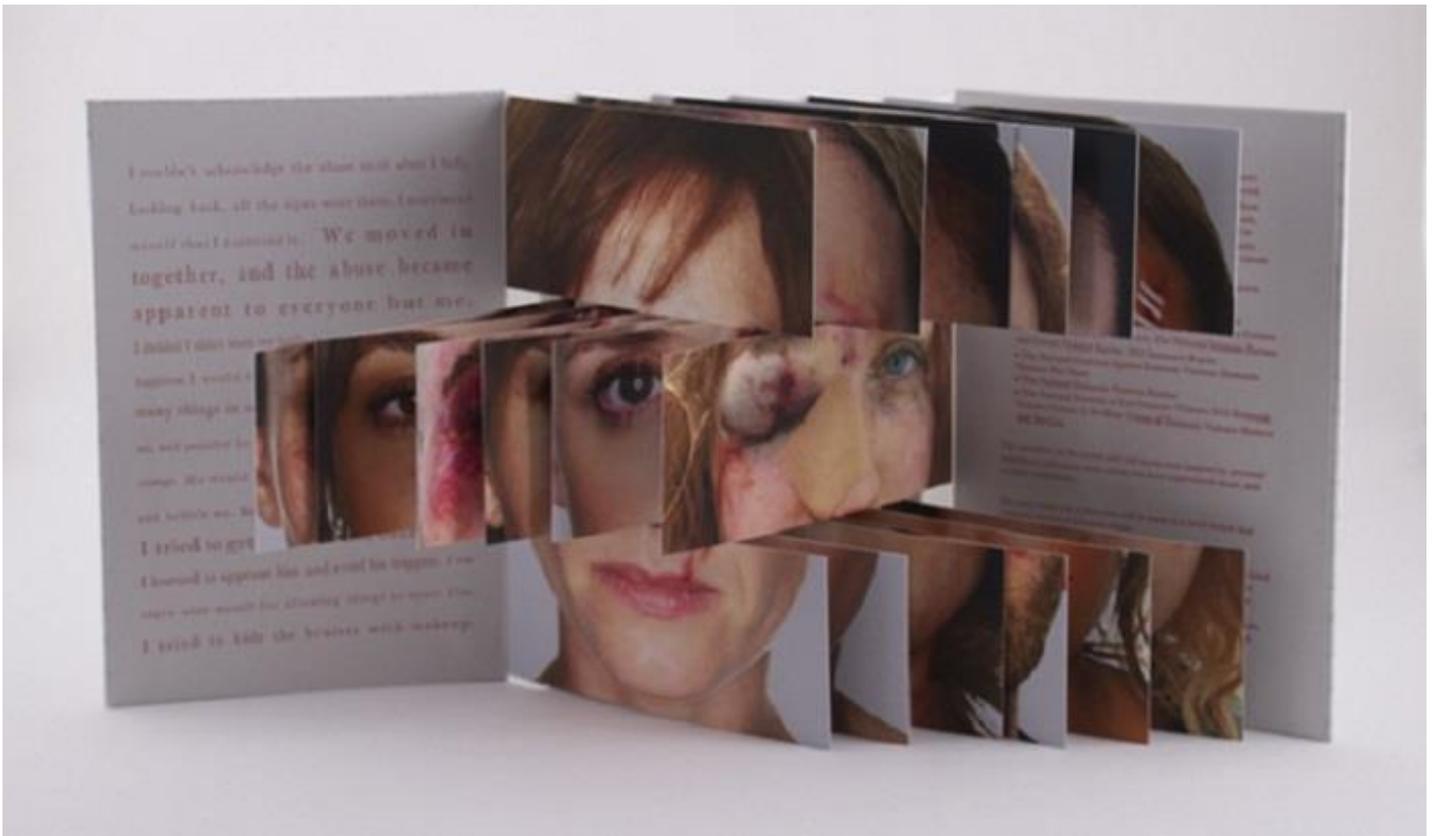
*Sarah Serio*

*Neosho, Montana*

*Reduction Block Painting – 8" x 10" x 0"*

As an artist I am attracted to the human form which plays a vital role in my work. It is a classic form universally known. I'm intrigued by the structure of the human face and body. I like to allow myself the creative space for the work to evolve along lines not originally envisioned. I feel I can use my work to create a visual message from awareness of a large global situation of need to something as simple as a personal moment of emotion. Sarah Serio is a native of Neosho, Mo. She serves as President of Joplin Regional Artists Coalition, serves on the Neosho Arts Council Board of Directors, and is a member of the Spiva Center for the Arts, Mid America Print Council, and the Springfield Regional Arts Council. Her work as a printmaker has exhibited nationally including galleries in New York, Los Angeles, Chicago, Miami, as well as her local community.

***\$160<sup>00</sup>***



**1 in 3**

*Jaime Shafer  
Reno, Nevada*

*Letterpress and Inkjet Printed Artists' Book – 9" x 6" x .75"*

Jaime Lynn Shafer is a 2014 Corcoran College of Art + Design MA Art and the Book graduate. A native of Pennsylvania, Shafer graduated from Edinboro University of Pennsylvania in 1999 with a B.F.A. in Fine Arts/Ceramics and a certification in art education. She spent thirteen years teaching art in the Pennsylvania public school system and traveled internationally with her students, offering them an opportunity to experience the global community. Shafer's work has been exhibited in the US and abroad and is a part of the permanent collections of Yale's Beinecke Rare Book and Manuscript Library, George Washington University's Gelman Library, and UCLA Biomedical Library. Shafer is the 2014-2015 recipient of the Nell J. Redfield Fellowship in Book Arts at the University of Nevada, Reno.

**\$350<sup>00</sup>**



## ***Cecile***

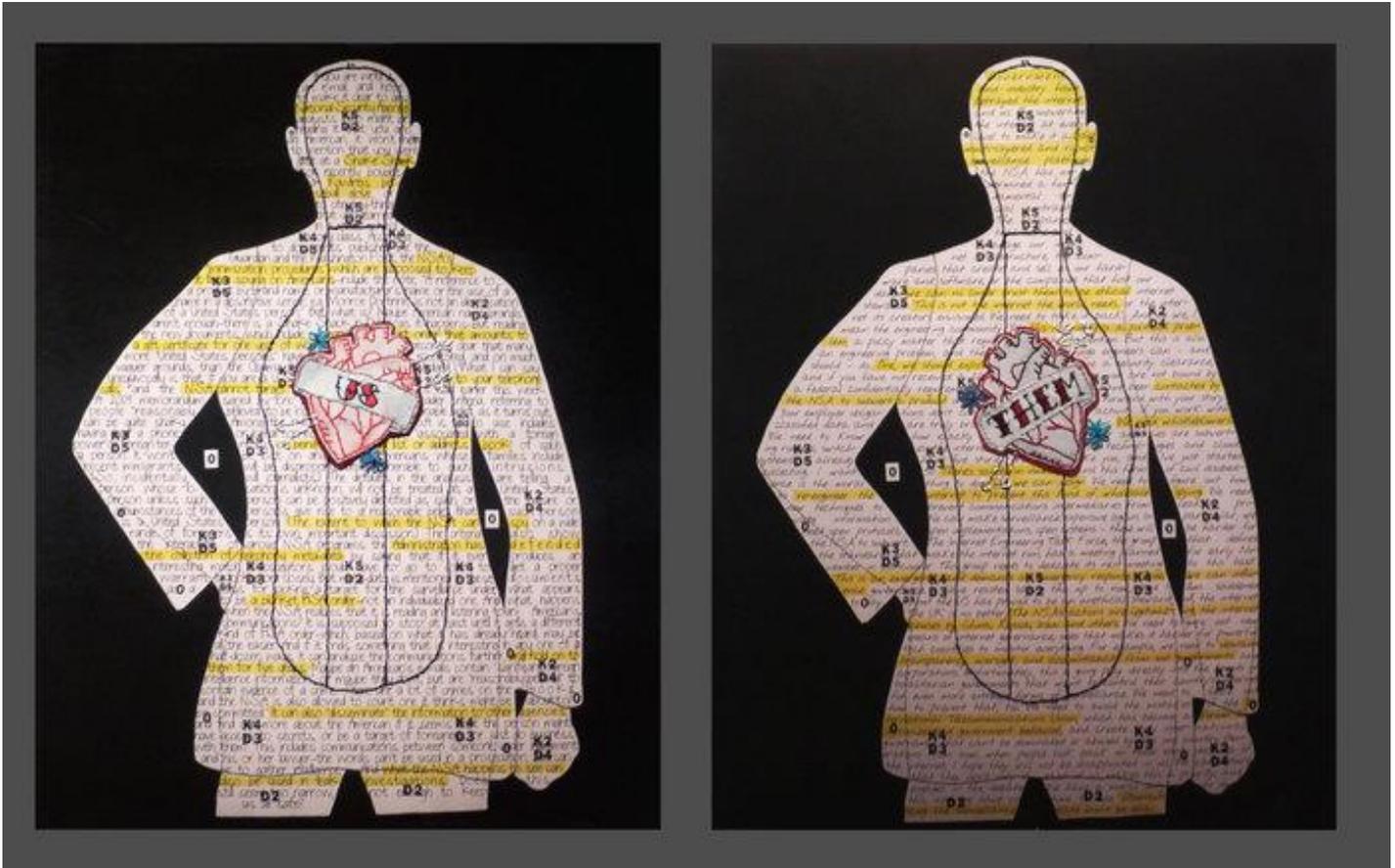
*Marsha Shaw*

*San Francisco, California*

*Screenprint, Waxed Linen Thread – 28.25" x 22.25" x 0"*

My work focuses on childhood memories, gender construction and ideas related to the experiences of women. The process of printmaking is important because it is through attention to planning, cutting, and printing that I come to understand these relationships. Layers of wallpaper patterns, insects, birds and human anatomy, create a palimpsest in which some images are obscured, while others remain intact. In my current body of work I am considering the many changes in my life as I approach middle age and beyond; noticing changes in my body, redefining what home means for me, beginning new relationships, and becoming a grandmother.

***\$650<sup>00</sup>***



## ***Targeted – Us & Them***

*Julie Sittler*

*Wausau, Wisconsin*

*Paper, Felt, Embroidery, Beads – 26" x 50" x 0"*

The world has become an open book in which no one is immune to the scrutiny of government agencies, corporate data searching or drones. We are all just generic targets when it comes to data mining. The NSA has been watching all of us uncontrolled for a long time. No one is safe. We are all just targets in their eyes.

***\$950<sup>00</sup>***



### ***Lineworks 13***

*Stacy Slaten*

*Big Spring, Texas*

*Ink – 18" x 12" x 0"*

I am interested in the content that the human figure implies through the body and of the self. The body is a vessel that carries everything we are inside and out, both substantial and insubstantial. I love the anatomy of the body for both its medical and expressive qualities. As a female, I am especially involved in the implications of feminine body politic and gender equality so I often use the female figure in my work. The female figures investigate what it means to continually rewrite identity as a woman and feminine figure, especially through the changes that aging creates on the body and psyche and the implications with beauty.

***\$150<sup>00</sup>***



***Cardinal***

*Maggie Smith*

*Steamboat Springs, Colorado*

*Oil – 14" x 11" x 0"*

I live in Steamboat Springs, CO where I have a printmaking/painting studio. The Colorado Mountains present a vast outdoors and I am attracted to the wildlife and landscapes which appear in many of my artworks.

***\$600<sup>00</sup>***



## ***Teamwork in Action***

*Shelly Smith*

*Janesville, Wisconsin*

*Oil on Linen – 30" x 58" x 0"*

I've spent most of my life driving the "practical" route, pursuing an education in economics and business, and a career in marketing, with accomplishments most would deem "successful" – a great education, and a good job – but still feeling as though I was neglecting the work I was truly meant to do. Thankfully, given recent changes, this tug of war is currently in remission. I now have a more appropriate balance between walking the corporate ladder part-time, working on an important initiative that I enjoy, and hiking my artist's path, with top priority on my artwork and art business, Spunky Bohemian™. In short, I love capturing views from our everyday world – the same places people see daily, but that they don't truly see. I am attracted to subjects for their history, irony, isolation and/or beauty, all reminding me of who we are, where we have been and where we may be going. My paintings typically include sunlight and shadows, as well as vibrant colors and shapes.

***\$9695<sup>00</sup>***



## ***Cinnamon Cuff***

*Kate Snyder*

*Savannah, Georgia*

*Copper, Myrrh – 3" x 7" x .5"*

Most of my jewelry work explores the uniqueness of the outdated and average objects that are easily overlooked by society today. I am inspired by 18th and 19th century metalwork and jewelry. My book jewelry series for example; was created due to the fact that more and more people tell me that they haven't picked up a book in years, and probably never have for the fun of it, so I created a series of jewelry pieces that is meant to emulate the beauty of old worn leather bound books, and each enamel image on the page is intended to show a colorful glimpse of the story that the book contains. The artwork is created in hopes that the viewers spark an interest in history and education.

***\$600<sup>00</sup>***



## ***Sabane***

*Ilene Squires*

*New York, New York*

*Medium Format Film – 20" x 16" x 0"*

When I arrived in Harlem in 2003, it was clear to see why Harlem is the African American epicenter of our country. Rich in history and spirit, I was smitten with the romantic history of Lenox Avenue, Strivers Row, the coexisting Africans and African Americans, and how the uptown trains seemingly became one color after 96th street. We are now experiencing The New Harlem Renaissance. From the redevelopment of Fredrick Douglass Avenue to new condos materializing on every street corner, the magic of brownstone-lined blocks can seem watered down by organic markets, doggy parks and bike lanes. The juxtaposition of various groups of people of color is thrilling and my photography documents each moment of it. Faces of Harlem is a collection of environmental portraits capturing the re-gentrification of Harlem. I conceived this project in 2010, inspired by legendary photographers James Van Der Zee, Gordon Parks and Mary Ellen Mark. I explore notions of work, beauty, and self-expression.

***\$300<sup>00</sup>***



### ***Foot Traffic 3***

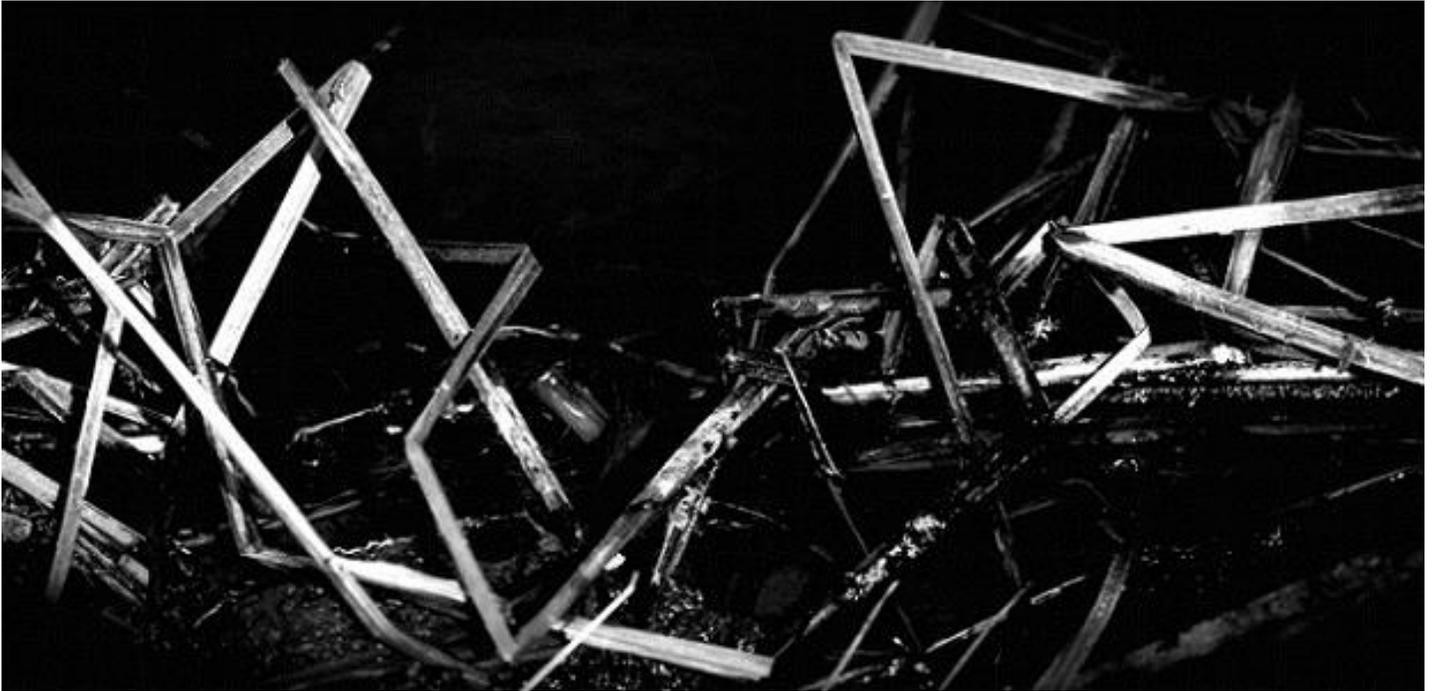
*Carol Stanley*

*Los Angeles, California*

*Photography – 30" x 50" x 0"*

In rural Pennsylvania, a ten-year-old kid receives an award for “best drawing” for a school book contest. A rabbit looking in two directions at butterflies wins! She receives an award of “art lessons” offered in one of the concert halls in the city. Living in the country many miles from the city, introduction to the urban landscape is a fascination. Although a shy child, she allows herself to become engrossed in the art classes, held each Saturday for a month. Traveling to and from the class she absorbs a small bit about the city that she hardly knew existed prior to this experience. During that month her life changed; the need to create could not be ignored. Life and passion for her work both academic and artistic propelled her to keep a constant practice going in a variety of medium. It was the camera that held the final means of desired expression and became her passion. Her work is influenced by Imogene Cunningham.

***\$2200<sup>00</sup>***



***Disconnected Geometry***

*Elinor Stark*

*DeKalb, Illinois*

*Photography – 30" x 50" x 0"*

Photography has become for me a journey of discovery and rediscovery – reflections of how once I saw the world, how I see it now with hints of what it might become later.

***\$150<sup>00</sup>***



***Blue Winter***

*Fran Stilwagner*

*Geneva, Illinois*

*Oil Pastel on Acid Free Board – 27" x 26" x 0"*

I enjoy both oil and oil pastel painting. My paintings are about color and emotion and influenced by nature; over the years my art has evolved to express these qualities. My current works are primarily in oil pastel. I enjoy this medium because of its tactile quality and the layer ability achieved. Enjoy!

***\$850<sup>00</sup>***



## ***Awaken***

*Anh Ta*

*Sioux Falls, Ohio*

*Mezzotint and chine-collé – 18" x 12" x 0"*

My search through printmaking is to find and connect memories and experiences, not only of my own, but of others as well. Navigating different cultures on a daily basis, traveling and meeting new people have only made this search become even more vivid and significant. My recent works involve vulnerable images of symbolic subjects. These are inspired by memories of isolation, gender inequality, but also love. The tension between this imagery is so humbling and challenging to fully understand, yet when realized through prints, they can speak of the transcendent, the beauty, and the meaning within our normally chaotic experience. Conceptually, I want to create a dialogue between others and myself – a dialogue of why we are here and what we can be to each other.

***\$450<sup>00</sup>***



## ***People Mover***

*Jordan Taylor*

*Columbus, Ohio*

*Oil on Board – 24" x 15" x 0"*

My recent work acts as a sort of record. Sourced from the maps of the places I have lived, worked, and explored, my paintings develop as a meditation on the experiences that have had a lasting effect on me and how they relate to the locations where they occur. As I work through these experiences I attempt to organize them and the complex emotions tied to the paths and lines that people take as they travel through the world. My own lines become hidden among the bustle of the city and stand in solitude against the quiet of my home. Every different location offers a unique view into the construction of the human world. In approaching each new location, I am fascinated with, not only my experiences there, but those of society as a whole. How does this society, with its differences and similarities, passion and hatred, carve out a space for all to live (or not live)?

**\$270<sup>00</sup>**



## ***Morning Glory Re-enactment***

*Rhonda Thomas-Urdang  
Flagstaff, Arizona*

*Mixed Media Assemblage and Collage – 73" x 34" x 3"*

I was born in Wahoo and grew up along the banks of Clear Creek on a farm near the Platter River in Nebraska. After hiking the Paint Pots Trail at Yellowstone Natl. Park and jumping into the mineral hot springs at Thermopolis, WY, I've never caught my breath. I've spent Hay moons with Yuwipi medicine men on the Pine Ridge Reservation, S.D. Native American influences often emerge in my eclectic and complex art works most likely because I'm a descendent of Capt. Meriwether Lewis, American Pathfinder and artist of the Expedition of 1804 – 1806. The Welsh origin for Rhonda is "good spear" while the Greek meaning is "powerful river". The significance of intently listening to my subconscious continues to be a great source of inspiration as I let it guide me from one theme to the next. I make beautiful art in a variety of media. I earned a BFA in painting from the University of Nebraska at Omaha in 1978 when I worked at Joslyn Art Museum and later became a 4-color separation journeyman.

***\$2000<sup>00</sup>***



## ***Soulmates***

*Jennifer Thoreson (Hudson)*

*Albuquerque, New Mexico*

*Pigment Ink Print on Fiber Rag – 16" x 20" x 0"*

I am curious about how relationships survive and dissolve, how people love one another, and how such love is expressed. In this work, I am investigating heavy burdens and how we carry them. I am interested in the spiritual labor of bearing weight, submission, futility, and persistence. To create the work, I rented an empty house for a year and transformed it into a makeshift sanctuary. Each room is styled with sentimental textiles, trinkets, and colors that I remember from my 1980's childhood home. I fabricated sculptural objects for each image, using materials such as wool, linen, clay, human hair, and beeswax. The materials borrow symbolic language from the Bible, and create alter-like, fleshy masses. I imagine the house as a gateway, the silent space just before crossing over. The people in the photographs are in the final phase of bearing weight, moments away from finally laying it down. I am seeking the moment of relief, and relishing in the moments just before it occurs.

***\$900<sup>00</sup>***



***House on the Hillside***

*Claudia Trepanier*

*Lakeville, Montana*

*Watercolor on Paper – 23.5" x 12.5" x 0"*

I am passionate about painting Korea's rural landscapes, old houses and alleys. They are disappearing to new development. I am inspired to recreate them with my artwork from the memory of Korea. I love using natural clay color with my artwork. I paint only with watercolor. To me watercolor painting clears my spirit. This is one of my paintings, the "WAITING" Series.

***\$1600<sup>00</sup>***



## ***Natural Balance***

*Emilia Van Nest Markovich*

*Centennial, Colorado*

*Pastel Collage on Paper with Gold Leaf – 27" x 26" x 0"*

My work draws inspiration from nature and the environment. The exploration of color, line and form in my work are important elements that elicit an emotional response to the work. The pastel and print collage work I create uses these elements to reinterpret what I see and to create a vocabulary of marks that I use as metaphors in my drawings. By making work that is cut up and then reconstructed back together, I am able to create a different personal narrative about time and place that I hope will ultimately engage the viewer to find their connection to my work. Emilia Van Nest Markovich grew up in New York. She studied at Alfred University and the University of New Mexico where she received her BFA in painting. She earned her MA from the University of Northern Colorado. Her work has been exhibited in numerous exhibitions throughout the United States and is included in many public, corporate and private collections. She currently lives and works in Centennial, Colorado.

***\$950<sup>00</sup>***



## ***Twilight Mill***

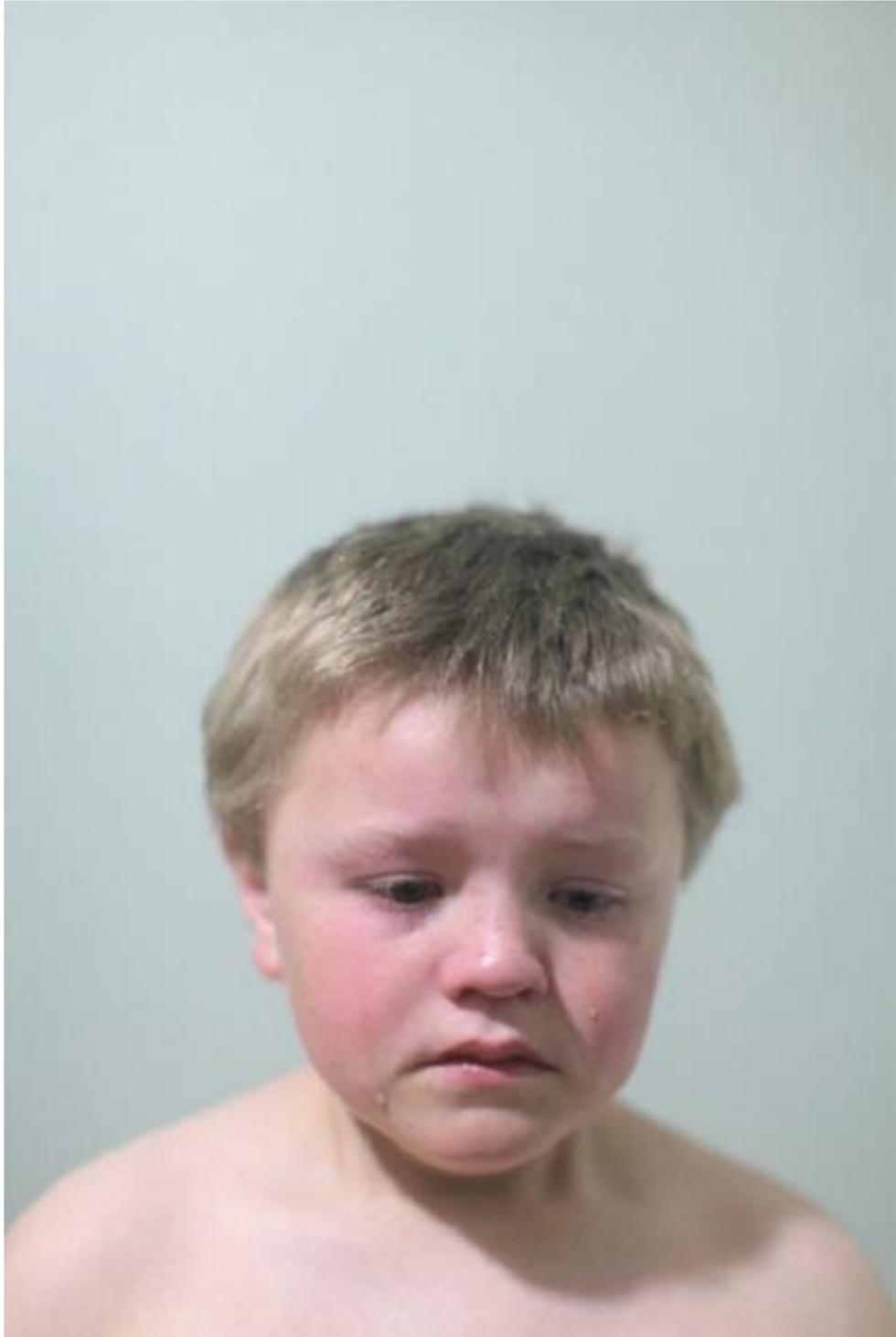
*Cindy Vondran*

*Rockton, Illinois*

*Digital Photograph – 18" x 14" x 1.5"*

I enjoy fine art digital photography because it blends science with art. There is much more to the process than simply taking a photo. The first step happens in the camera. I strive to look beyond the obvious, always searching for something fresh and unusual to photograph in a creative way. During the post-processing stage, I construct an image using digital darkroom tools. I employ artistic principles along with my creative vision to produce digitally enhanced images, resulting in works of art that merge the natural world with advanced technology.

***\$350<sup>00</sup>***



***Theo, 2014***

*Judy Walgren*

*San Francisco, California*

*Digital Image – 30" x 20" x 0"*

The area of interest I focus on as an artist is the intersection between motherhood, privilege, race and home all intersect. I am especially interested in interrogating how the Mother can either create the concept of home for her children and family or obliterate it.

***\$350<sup>00</sup>***



## ***Verdant Dreams***

*Elizabeth Weber*

*Little Rock, Arkansas*

*Acrylic on Canvas – 15" x 60" x 0"*

I start from a black canvas, acknowledging one must experience darkness in order to truly see light. Searching for a sliver of illumination even in the darkest of moments, I paint how my heart experiences the world. Sometimes there may be only embers, threatening to fully ignite. Other times, the spark catches and flares, burning across the canvas. Through it all, I strive to create a vibrancy through my use of color, and a connection to the life force within myself and those around me. I paint from my heart hoping to touch the soul of the viewer. Colors, bright and kinetic, urge the viewer to interact with the work, beckoning them to soak in the vibrant pools of colors and bask in the rays of light. Painting echoes of my life, I give the viewer a glimpse of my mind and soul; a window to look within themselves. Intersecting the work and the viewer's perception transforms each work into a living mirror that grows and changes, reflecting the dynamic movement of our own inner landscapes.

***\$1400<sup>00</sup>***



***Walking Stick Bush (+ Wee Bird)***

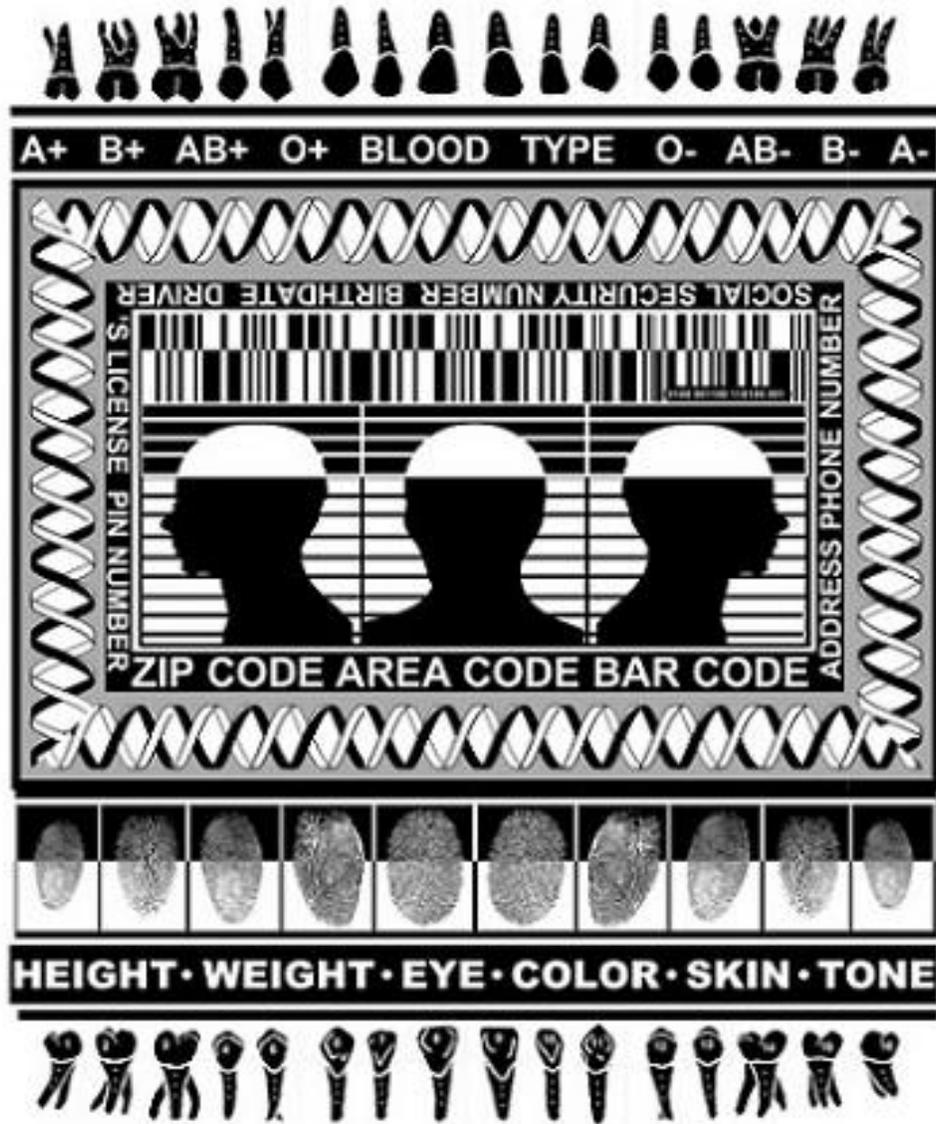
*Kathrine Weber*

*Woodstock, Illinois*

*Watercolor on Terraskin Paper – 16" x 20" x 0"*

My art journey began as a child in rural Woodstock and has evolved to a current passion for watercolor. Currently I am enthusiastic about different surfaces such as Masa, Yupo and Terraskin. My love of nature inspires my choice of subjects. Watercolor makes magic and I can't wait to help it along!

***\$725<sup>00</sup>***



## ***I Codex***

*Margi Weir*

*Detroit, Michigan*

*Digital Ink Print on Rag Paper – 19" x 13" x 0"*

In my studio practice, I use a computer to repeat images that I stitch together visually in order to make an appealing pattern, often resulting in tapestry-like, spatially flattened compositions. This references pre-Renaissance and/or non-western methods of pictorial organization, for storytelling purposes, that were used in textiles, ceramics, and architectural decoration. Through decorative patterning, the work of art draws the viewer into a slowly unfurling image that invites a discussion about ecology and/or sociopolitical realities of the contemporary world around us. Meaning is implied by the juxtaposition of images not stated in narrative fashion. Conclusions are left to the viewer in the hope that a continued questioning will be inspired by the work of art.

**\$350<sup>00</sup>**



***Apertures XV***

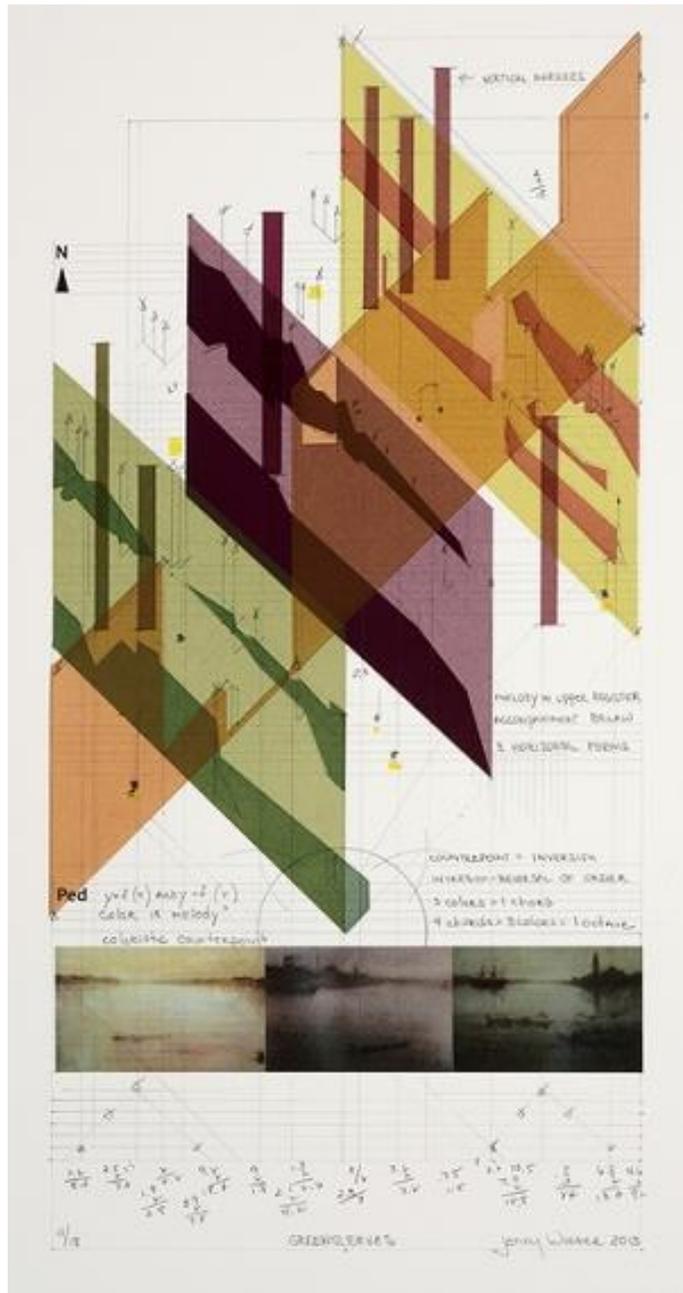
*Marti White*

*Tucson, Arizona*

*Acrylic on Canvas – 24" x 24" x 0"*

Marti White is a mixed media artist working in Tucson, AZ. She uses acrylic paints, inks and mediums as well as collage papers and various substrates. Marti usually doesn't have a planned idea – just a general idea of the colors and materials she wants to use. Most of her work is abstract in nature. Recently her work has been around the idea of apertures, openings into what might be found behind the surface. She hopes to draw the viewer into the painting so that they will find their own story there. Her work is shown nationally and locally and has won several awards. Marti believes that art is an expression of the soul.

***\$600<sup>00</sup>***



## ***Greensleeves***

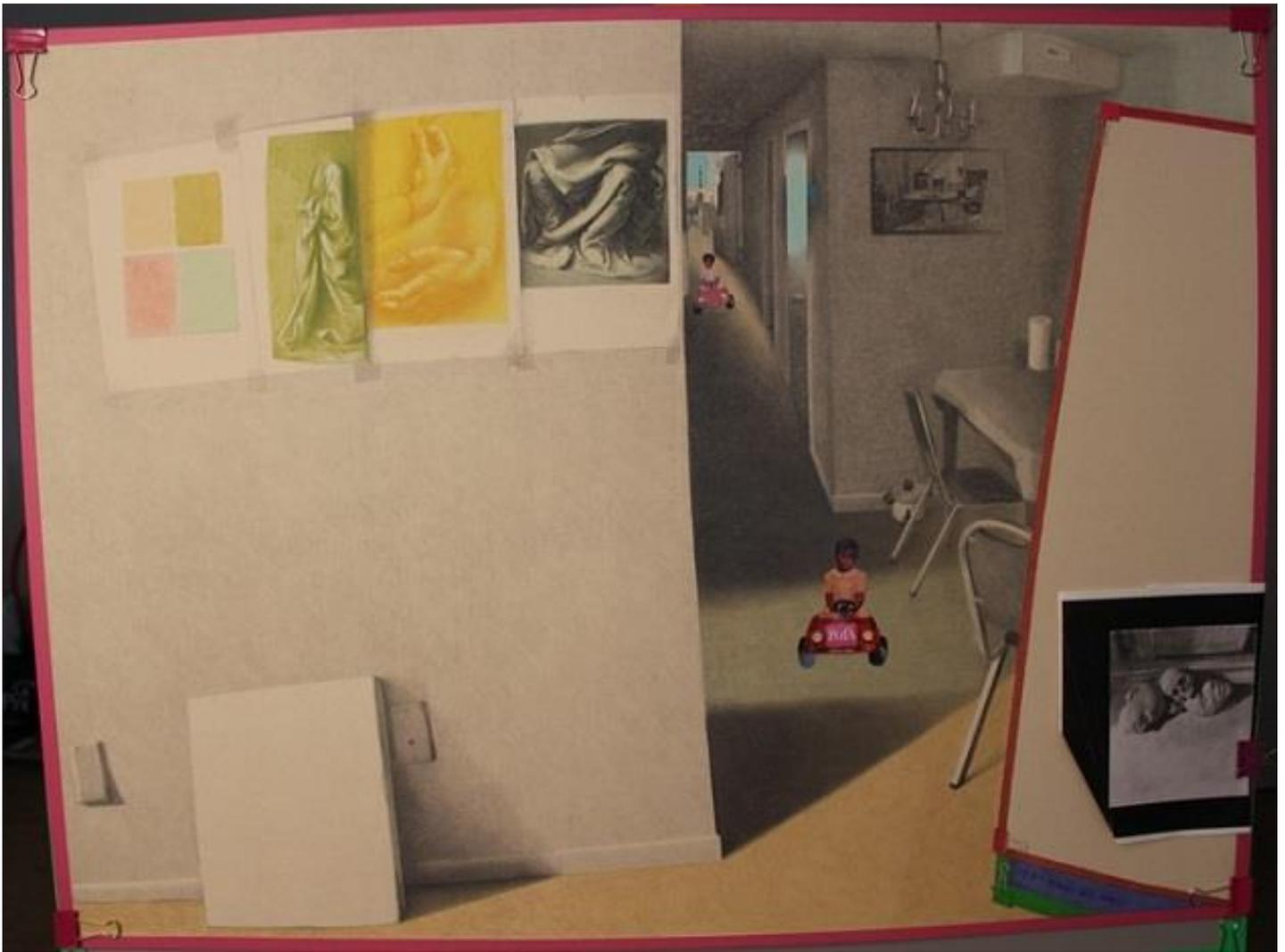
*Jenny Wiener*

*Tavares, Florida*

*Drawing with Silkscreen – 19" x 13" x 0"*

My work is about investigation, about measuring and formulating questions of how we see and act in the world, a world increasingly dominated by numbers. For me questions shape the work, they articulate the need to understand the numerical systems that we create to organize our lives. My intricate technical drawings are layered with areas of transparent flat color in geometric shapes. This analysis results in an exploding chart or graph. The process forms an analytical language of imagery, a mathematical minefield.

**\$720<sup>00</sup>**



## ***Inspiration***

*Xiong Xuan*

*State College, Pennsylvania*

*Graphite on Paper – 40" x 30" x 0"*

As a child, I had a dream to become a great artist, now I draw much better than when I was young, and I know how difficult it is to achieve this dream. I will never give up. A lot great artists did not get recognition until they were aged. Life is beautiful, the pursuit of art is a lifelong process. Of course at each stage, one needs help and care, I appreciate all of my teachers. Without their help, I would not have arrived at this level. My major inspirations are Danqing Chen and Michael Grimaldi, I appreciate them forever. Drawing is very important and meaningful for me, it is my everyday life. And no matter what happens, don't give up drawing. Of course it's very difficult.

***\$2000<sup>00</sup>***



***Sandur***

*Racheal Zollinger*

*Albuquerque, New Mexico*

*Copper, Patina, Epoxy, Wood, Acrylic – 12" x 20" x 1"*

I think of my work as constructions of landscape – distillations of origin, formation and evolution of an environment. Through the scope of abstraction, my work maintains macro and micro levels of observation. I study the ambiguities and similarities of nature, identifying intersections of form and function. I tend to work in relief forms, finding the balance between the second and third dimensions a sculptural manifestation of drawing.

***\$500<sup>00</sup>***



## ***Shadow Play***

*Leslie Zukor*

*Mercer Island, Washington*

*Photographic Print on a Wooden Float Plaque – 17" x 21" x 0"*

Leslie Zukor is an award-winning photographer, who seeks to capture that never-before documented moment, the extraordinary in the ordinary, and the universal in the particular. Her artwork was chosen as the dust jacket photo for David Niose's 2014 book, *Fighting Back the Right*. She has also had her work on three covers for *The Humanist Magazine*. In addition, Leslie has her photography on bus shelters across the Seattle area, as part of King County Metro's City Panorama Project. As well as those honors, Zukor was a finalist and exhibitor in the National Art Museum of Sport's 4th Annual International Commitment to Excellence in Art and Sport: A Fine Art Competition and Exhibit, and has participated in the International Exhibition on Animals in Art. She was also selected to be in Washington State's most prestigious juried exhibit, the 2014 and 2015 Collective Visions Gallery juried shows. Leslie has been the top finisher in four exhibitions in the past two years.

***\$350<sup>00</sup>***