

# 29<sup>th</sup> ANNUAL *Women's Works* 2016

Celebrating Women's Creativity



*Presented by*

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

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

***Present:***

## 29<sup>TH</sup> Annual Women's Works

International Art Show

*March 10, 2016 through April 30, 2016*

JUDGE:

Mary Telfer

JURORS:

Joeann Argue  
Ruth Dudley Carr  
Andrea Taylor

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

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

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## ***Love Blooms***

Carol Alleman

Tucson, AZ

bronze, limited edition –

8.5" x 4.75" x 4.75"

The ancient, organic vessel form has become my signature canvas. I welcome other forms, dimensions and presentations as they arise in their season and enrich my ground of creative exploration. Intricately developed, multi-colored patinas continue to both challenge and entice me as I explore and expand the limits of traditional patina in my major body of bronze sculpture.

Forms, creatures and numeric elements take on a sometimes cloaked and sometimes visible presence in my work weaving a mystical, symbolic thread. I am continuously inspired by the incessant, mystical voice of nature and the human spirit in all its colors. Coupled with the profoundly feminine qualities of the vessel form, nature enkindles me to give voice to the darker corners of the heart while igniting a glowing ray of hope and solidarity. Unceasingly, I hope to be an ever growing gardener of the soul through my intertwining visual and written expressions, and a growing advocate for nature conservation.

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



## ***Unbroken***

Linda Anderson

La Mesa, CA

art quilt - 26" x 50" x 0"

I have always drawn and sewed. After earning a BFA and MFA, I taught art for a handful of years, and then morphed into a few other careers over the next 30 years. At one point, my husband, 10-year old daughter and I sold everything and went sailing for 3 years, ending up in Trinidad and Tobago in the Caribbean. We lived and worked there almost 10 years. It was upon our return I saw my first art quilt and learned I could combine the two skills into one medium. I immediately knew this was what I would do with the rest of my life.

I like to tell stories of peoples and places, a snapshot in time in an event within a culture. Everyone has a story, and I like to find the essence of that moment and tell it visually.

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





## ***Tuesdays Omelete***

Debbie Baer

Hunlock Creek, PA

acrylic - 9" x 12" x 0"

I am a Pennsylvania artist and my work is exclusively acrylic. I am a member of the Catharine Lorillard Wolfe Art Club, NYC; The Salmagundi Art Club, NYC; The National Society of Painters in Casein and Acrylic; American Women Artists; The National Oil and Acrylic Painters Society and others.

My work has been featured in numerous national exhibitions. I enjoy time spent creating in my home studio and meeting new artists and collectors.

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



## ***The Violet Ring: "Syria...Told Through Rings" Story***

Heba Barazi

Abu Dhabi,

sterling silver and polymer clay - 1.2" x 1.4" x 1.5"

Recognizing the strong bond we form with objects, especially jewelry, I make wearable creations that are emotionally captivating and intellectually stimulating. In doing so I hope that my creations resonate with audiences more intimately than art and more lasting than a thought.

I created the "Syria...told through rings" story as a reaction to the disturbing conflicts that brought Syria to the forefront of our daily news, erasing its glorious legacy and imprinting it with images of war and destruction. Inspired by the poem verse "I am a ring jeweled by Damascus...", each ring design is also inspired by Syrian poetry. I am trying to remind people that Syria is not just war, it is a rich land of natural beauty and a people with a long history of literature and culture.

Making art is a journey to another place; a beautiful, harmonious and settled place. With my work, I am trying to take my audience with me to my beautiful altered reality, a reality of what has been and what could be.

**\$570<sup>00</sup>**



## ***Ancient Warrior #6***

Sharon Bartel Clements

Tesuque, NM

plaster wrap, acrylic paint, sewing patterns, collage - 20.5" x 15.5" x 10"

About three years ago I conceived of the idea for my Ancient Warrior Torso Project, an installation of about 30 cast female torsos that captures their lives, their strengths and struggles, and how they have survived.

The word "ancient" naturally brings historical references to mind. The visual quality of being ancient, to me, can also mean something lost and then found. Lessons that were learned...something buried or destroyed and then rebuilt.

Women who are the warriors in the world, having many different types of relationships and various experiences, and they have conquered any tragedy that has affected their lives...all this, gives them a voice. Plaster is applied to individual women's torsos. Each has their own voice behind the torso sculpture.

**\$4300<sup>00</sup>**





## ***Memories of the River***

Carrie Baxter

Freeport, IL

encaustic - 10" x 10" x 0"

I received my BFA from Northern Illinois University. My art often reflects influences from the environment and I have developed a fondness for incorporating texture into my work because the presence of a tactile element causes a psychological reaction for the viewer. Society has taught us that it is inappropriate to touch artworks on display. However, when texture is introduced, the viewer gains an overwhelming desire to reach out and actually feel it. This interaction becomes an experience where the viewer struggles with the desire to give into their curiosity instincts, as opposed to maintaining self-discipline by refraining from touching what is off limits. I utilize encaustic because it lends itself well to creating texture by building layers and incorporating foreign materials into the composition.

**\$120<sup>00</sup>**



## ***Rhapsody***

Margaret Bayalis

St. Petersburg, FL

oil - 36" x 24" x 2.5"

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.

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



## ***Greenhouse Effect***

Lisa Beard

Woodstock, IL

photography - 18" x 24" x 0"

I love both photography and art, and I focus on fine art. Much of my inspiration has come from the people I have met and situations I have found myself in working as a high school English teacher. Photography is my passion and I make time for it each day.

*\$200<sup>00</sup>*





## ***Studio Chaos***

Victoria Bein

Edgerton, WI

pastel and carbon pencil - 16" x 31" x 0"

My work explores and uncovers my unconscious world. Ideas develop in stages beginning with automatic line drawings. Lines intersect and reveal hidden content, patterns and possibilities for negative and positive space. Although each drawing goes through a series of transformations, I seek to maintain the impulse of the initial sketch by retaining much of its foundational primitive line—the unconscious source.

The choice of using pastel and carbon pencil on paper allows me to emphasize linear marks ranging from bold to barely visible and to build a rich surface of intricate texture and shading. Key to my vision and compositions are layering and the creation of transparency within forms. Each final piece reflects my journey; blending representational elements with abstraction, finding unity and harmony in the chaos of fragments.

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





## ***Botanical Systems VI***

Denise Bellezzo

Naperville, IL

ink, pastels, carbon paper - 26" x 20" x 0"

I am interested in the formal elements present in nature, trying to exploit shape, texture and cadences found in organic matter.

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



## ***Wedding Party***

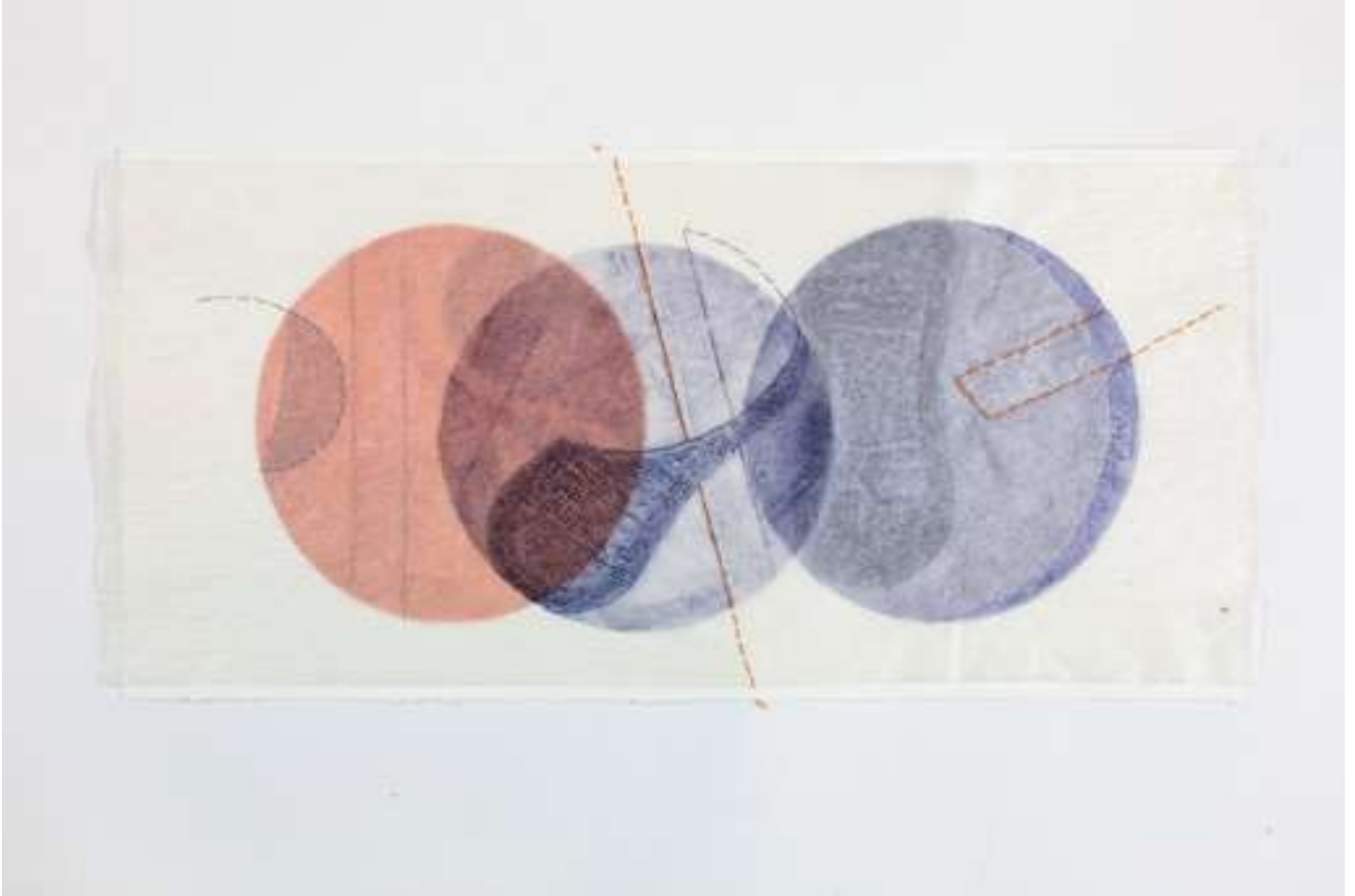
Dare Boles

Glen Allen, VA

collage - 18" x 24" x 0"

Primarily, I am a patternist working in mixed-media and collage. I use color, texture, and paper to interpret my theme. I am interested in exploring a woman's role in society both past and present and promoting the empowerment of women in all stages of life.

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



## ***There's Something Celestial In Her Womb 1***

Chandler Brutscher

Salem, OR

ink and embroidery floss - 9" x 16" x 0"

As a printmaker interested in language, I have found myself developing a visual vocabulary that reflects my natural and man-made surroundings. My studies have taken me to extremities of the world like Norway, the Philippines, and Spain, and despite the lingual possibilities of these regions, my deepest dialogues occur in warm-toned inks on Gampi silk tissue paper.

My prints recall the unnoticed subtleties of the day-to-day, and speak of their intricacies. They inform me as much as they inform my audience; they speak of the mysteries not found in textbooks or PowerPoint presentations. Of all visual languages available, I find printmaking to be one steeped in processes, orders, systems, and protocols that reflect grammatical formulas, verb conjugations, and sentence structures. This dialogue helps me order what is order-less in life and rest upon something concrete, be it small and often cast aside.

**\$55<sup>00</sup>**





### ***Cross Stitch Goblet***

Anna Burger-Martindale

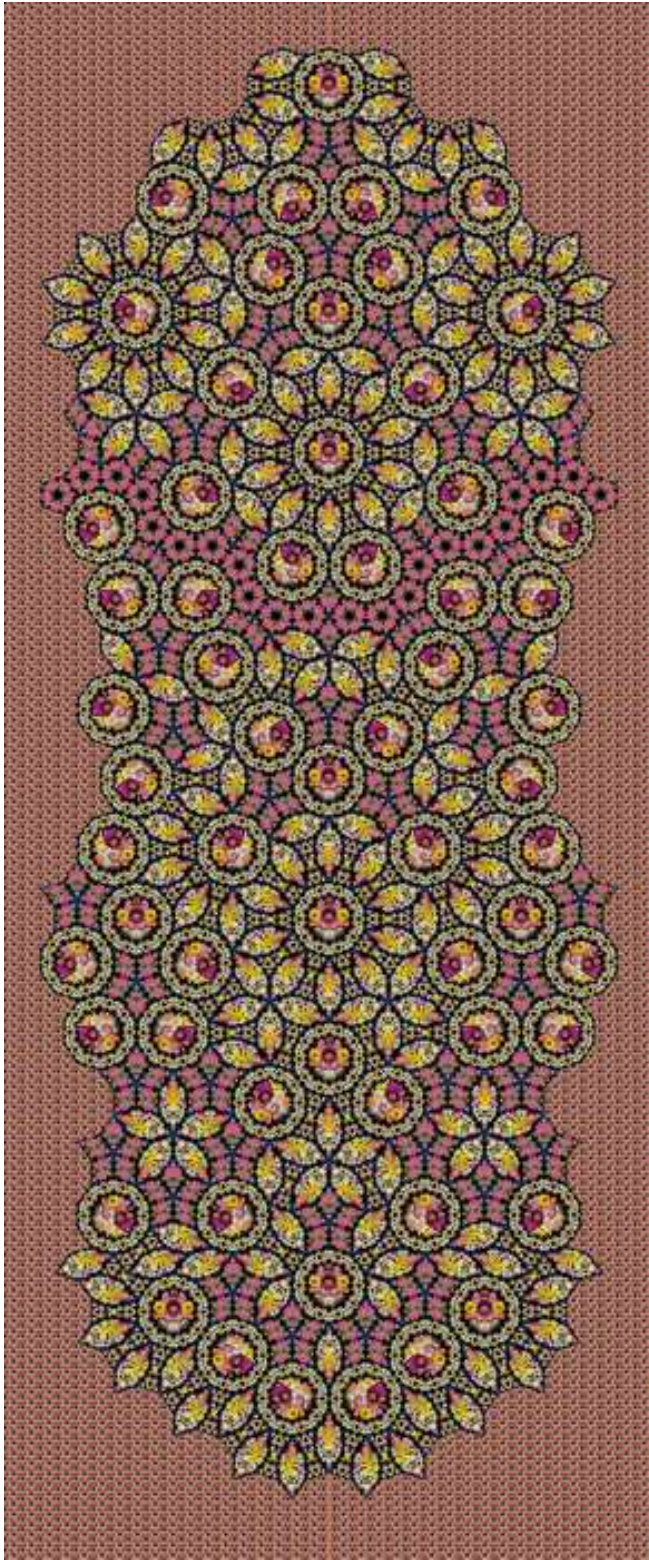
Calgary, Canada

gold plating on britannia silver - 4.7" x 2" x 2"

Anna Burger-Martindale was born and raised in Calgary, Canada and graduated from The Alberta College of Art + Design in 2014 from the Jewellery + Metals department. Soon after graduating she moved to England where she attended Bishopsland Educational Trust and completed a postgraduate diploma in silversmithing. She has recently moved back to Calgary to setup her studio. Anna uses traditional textile patterns and techniques that are translated onto metal to create functional silverware and jewelry.

\$2300<sup>00</sup>





## ***Arizona Wildflowers***

Anna Chupa

Allentown, PA

acid dye on silk - 130" x 50" x 0"

Anna Chupa is an Associate Professor in the department of Art, Architecture and Design at Lehigh University and teaches Digital Photography, and Video. Her digital photography, textile designs, quilts and mixed media installations have been exhibited in China, England, France, Germany, Italy, the Netherlands, Spain, 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.

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



## ***Howdy Partner***

Keri Joy Colestock

Pingree Grove, IL

recycled found objects - 43" x 36" x 15"

My wish is to continue to create beautiful and fun works of art fueled by passion and imagination. I am using found objects and having a blast! One man's trash becomes a "Keri treasure!" Flea markets provide me with the items needed for my work. I also incorporate polymer clay in many of my pieces mostly on musical instruments. Most are whimsical, unique and on the "FuNkY" side... like me!

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





## ***Woman's Work***

Cynthia Cooper

Farmington, CT

mixed - 14" x 11" x 2.375"

My work is a constant exploration of "how things look from the inside," which I find is often quite different than how they look from the outside. Specifically, I am fascinated by light, grids, happen-chance and juxtaposing movement and stasis. My aim is to blur the line between figural and abstract subject matter; the paintings show something real but they can also be read as complete abstractions. The luminous colors and shimmering surfaces reflect the constantly changing light; the paintings themselves change, thereby changing the viewers' perception as well.

**\$395<sup>00</sup>**



## ***Blue Bloch***

Pamela Crockett

Towson, MD

oil on panel - 16" x 13" x 2"

During a visit to the newly constructed Bloch wing of the Nelson-Atkins Museum in Kansas City, I was intrigued by the non-traditional use of space and light. The combined use of natural, artificial, and filtered lighting, coupled with the space, became the compositional start to this panel. I wished to play with angles and tricks of space that defied natural perspective.

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





## ***Blue Sky Painted Pot***

Rene Culler

Mobile, AL

blown glass with applied color trailings, engraved, sandblasted - 17" x 15" x 15"

I work primarily with glass, often blowing or kiln working. I am concerned with color in conjunction of form. I became interested in the vessels for as a study in color that related to the landscape and also the figure. As a Senior Fulbright Research Fellow who travelled to Korea in 2012, with an interest in ceramic form, I became intrigued with how the landscape there in Korea, is often viewed to have "personality" in a rock or boulder formation. The mist in the mountains suggested silhouettes and the colors of the atmosphere and clouds near the horizon.

I make my work at the University of South Alabama, where I am the Glass Program Coordinator and founded the program in 2010.

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



## ***Rusted Garden Pot***

Jolene Dames

Pittsburgh, PA

water based paints - 24" x 18" x 0"

My career as a scenic artist for movies, television and theater has the biggest influence on my work. My choice of process and materials all mirror what I use in a set painting environment. Painting backdrops as large as sixty feet wide and forty feet tall, I do prefer larger surfaces. I use a 2-3' bamboo extension brush, which gives me the distance to observe the piece as a whole. I intuitively analyze and dissect what process I feel will tell the visual story best for each of my paintings.

I paint from the photography by my husband, James Dames. The subjects vary from images captured while working on a film set to our travel as The Globe Squatters: Two artists on a little adventure house sitting our way around the world. When choosing a photograph to paint, the common theme is usually based on composition, texture or sometimes both.

I am drawn to images with interesting texture and composition because they reveal how something lived. For example, when it's rusted, I think about how it was sitting when the water fell upon it, the elements it took to create the pattern and how time affected all of those things. An unusual perspective of an everyday thing inspires me and painting these types of images on a large scale only enhances their dramatic effect.

I think of myself not just as a painter but an explorer. In each piece, I am telling the visual story of a subject, where it came from, what it endured and had to overcome to give it the personality it has today.

I feel an internal urge to create and share with others what they cannot see for themselves, which led me to develop a method called Shui Areté (pronounced shway ahr-i-tey). I combine my experience as a Feng Shui consultant, life coach, and my creative background to help others gain access to the artist within thereby creating the most significant work of all, designing your life.

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



## ***There Upon I Linger***

Lisa Davids

Crystal Lake, IL

encaustics - 12" x 12" x 1.5"

The process of making my art is both a visual and an emotional journey. I feel I need to share tiny bits of my life and experiences. Just like in life, my work is foggy, chaotic, distorted and ever-changing.

**\$125<sup>00</sup>**





## ***Blue Table***

Peggy Dee

Schaumburg, IL

acrylic on paper - 40" x 30" x 0"

My figurative paintings express the small moments that fill the greater part of any day. The body suggests through metaphor and narrative the universal struggles and concerns of women everywhere.

**\$1700<sup>00</sup>**





## ***Modern Approach To Everyday Cooking***

Georgann DeMille

Germantown, TN

woven book pages - 48" x 30" x 5"

Random contact with consumable objects can call to mind the most unexpected images. Books and magazines have a way of accumulating sometimes without us even being aware of it. Instead of fretting over the stockpile around me, I use these resources to become the basis for my woven artwork. The enterprise of using materials that are customarily used and thrown away has become an important component of what I create. Another element of my work uses the image that the material itself brings to mind. In the use of magazines and book, my dilemma was how to make the pages work as fabric. My solution was to cut them into strips and weave them into a sort of textile that could be manipulated as cloth. As I wove these together I became aware of how our lives are woven together by events and reactions of these events and we all become a part of the history that evolves. My sculptures become a type of memoir that incorporates these stories.

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



## ***Sentinel: Yokol Valley***

Susan DeVan

Romney, WV

oils on canvas - 16" x 20" x 0"

Oil painting has been my passion since childhood. I am mostly self-taught, with the exception of an art instructor in high school. Although I majored in International Affairs in college, worked as a Geographer after graduation, and raised a large family, I always took time to paint, show and sell my works. Now I paint almost daily, and exhibit in juried shows all over the country. My style is representational, and includes landscapes, people, still life, animals, flowers and seascapes. I do not concentrate on any one theme, but paint only scenes or subjects that I feel passionate about depicting on canvas. There is no better experience than setting up the easel, turning on music, and letting the creative juices flow!

**\$1250<sup>00</sup>**



***Ideally***

Gabriela Domville

La Jolla, CA

monoprint, transfer, paper and thread - 19.5" x 24" x 0"

Gabriela Domville Dondisch is a mixed-media artist using paint, paper, fabric and sewing machine stitching as a mean to draw. Integrating recycled materials and using several panels to dissect her work, she explores balance in a non-symmetrical form. Colors are often bright and soothing to express ideas and convey a message.

Gabriela was born 1969 in Mexico City, Mexico and currently lives in San Diego, CA. She has a passion to learn so her background in Fashion Design, Ceramics, Art and Photography has given her a unique vision reflected in her work.

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





## ***Layered Dishes***

Nancy Edelstein

Seattle, WA

archival digital print - 28" x 20" x 0"

I have been engaged in photo making well before the digital age, and have embraced each stage along the way. Large format film cameras, darkroom processes, color analog printing, and now digital capture and ink jet printing have all become part of my photographic language. Whatever the medium or format, the camera is my instrument, and I am drawn to creating personal images that interpret the past with my own unique and modern voice.

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



## ***Ever Since The Birds Flew Away From My Words***

Angelika Ejtél

Sachse, TX

photograph - 18" x 18" x 0"

I am a Polish self-portrait artist based in the United States. Passionate about the beauty of words, I fell in love with the poetry of a famous Polish poet- Halina Poswiatowska, who inspired most of my self-portraiture. In October 2013, I published my first portfolio in "Arte Fotográfica" (issue 61).

I consider my photographic creation as a poetic experience in which I drown and infuse myself and, as a result, it gives me the feeling that I am reborn with each portrait into a new being. Although, all of my photographs are self-portraits, they shouldn't be necessarily read as self-presentations, rather they should be revealed as the multiplicity of "selves" available to one individual. To put it succinctly, my attitude towards the self is more of an exploratory journey between an awareness of self and an unawareness of some aspects of oneself.

All of my pursuits in photography so far, are self-taught, purely intuitive and deeply-rooted in linguistic theories of cohesion in text.

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



## ***Peace Network***

Bronwyn Elkuss

Chicago, IL

hand stitched embroidery & applique w. acrylic paint - 24" x 24" x 0"

I have an MFA in sculpture, but I became increasingly intrigued with the potential of hand-stitching as a Fine Art medium. The historic, intimate, narrative and aesthetic possibilities of stitching engaged me. I am not a Minimalist. My imagery is both produced by and portrays a tangled web of influences and experiences from which my ideas germinate and take root. My artwork is embroidered and appliqued by hand with the occasional addition of beads, baubles and paint.

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





## ***Where Pale Sea Incised Yellow Sand***

Lorna Filippini-Mulliken

Chicago, IL

powdered graphite, watercolor and graphite on arches watercolor paper - 20" x 30" x 0"

Earth is a wonder. Often we pass our stressful days without noticing the amazing gift our world is. I document my walks. The images rest and percolate until a few rise to the surface asking to be painted. My subjects choose me. Usually, they are environmentally driven. I paint without choice, a devout and willing convert. My influences are many and varied. Each subject calls for its own mentors.

In my past career as a textile conservator, my struggle was against time and nature to preserve materials. As a gardener, I attempt to make order out of the chaos of vegetative growth. In my painting I try to understand, order and stabilize life's constant struggles. I unify through color, stabilize through composition crystallizing these little battles. Through my paintings I can acknowledge the demands we place on our environment and find hope that the resilience of earth, with our efforts, will be as tenacious as the smallest weed that can crack and eventually bring down a mightiest wall.

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



## ***Bath***

Alexandra Frangos

Wilmette, IL

c-print - 20" x 32" x 0"

As a mother currently at home with my children, I am curious whether access to online communities means a new kind of public access, even a freedom, for women in domestic spaces. Or, does it simply create a different kind of confinement, an imprisonment in digital culture? In these photographs I have recreated scenes from my own domestic life, exploring my use of technology as an escape from the mundane of the domestic. I have used miniature dolls as emblems of the traditional mid-20th-century family, yet placed alongside modern technologies. My interest is in the emotional landscape—dreamlike, while both distracted and intent—created by the new technological private sphere.

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



## ***Rural Summer Clouds***

Claudia Frost

St. Charles, IL

digital photography - 9" x 16" x 0"

My 2015 organic landscape image collection is meant to share my fascination and reverence for the colors, shapes and flowing forms of nature's most breathtaking creations—rural landscapes seen both from the air and the land itself. I am compelled to capture the seasonal splendors offered within a brief window of photographic opportunity. Using a digital camera, along with painterly layered processing techniques, it is my intention to take viewers on a brief walk and flight through the rural and countryside pathways to not only see the “country beauties,” but to emotionally feel them.

**\$390<sup>00</sup>**





## ***Breaths***

Xia Gao

Okemos, MI

canvas, pin, embroidery - 12" x 12" x 1.5"

As a transplanted artist, my creative work addresses cultural adaptation, geographic relocation, and social/environmental changes from a transnational perspective. The transformations in my own life and in Chinese culture/society are constant inspirations for my creative expression. My observation, reflection, and contemplation are interpreted into the visual languages of material, surface/structure, and space. An exploratory making process, which integrates traditional techniques with new innovations, comes naturally to my work; it fits my oriental aesthetic and artistic agenda. My work evolves from my travels and artist residency experiences; they present opportunities to examine and elevate my solutions to my concept-based artistic inquiries.

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



## ***Stream Collage***

Sandy Giordano

Crystal Lake, IL

watercolor collage - 26" x 22" x 0"

I have always been both calmed and invigorated by nature and art. Creating a painting is a discovery process because I often don't know what direction any piece will take. When people look at my work I'd like them to be inspired to look at the world and notice things they hadn't noticed before because art is everywhere.

**\$375<sup>00</sup>**



## ***Light Year Diptych***

AnneKarin Glass

San Francisco, CA

oil/canvas - 24" x 48" x 0"

Visual Thinking.

Thinking visually exercises my senses, my body, my emotions, my intellect, and my intuition. The process unifies my being; it roots me in my soul. It places me in a position where I must struggle to make order out of chaos, to invent and test possible solutions, to select, assemble, combine, and discard from various and numerous emergent ideas. Through this process I find resolution, a feeling of completion and aesthetic satisfaction.

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





## ***Still Life With Pitcher And Glass Bottle***

Yana Golikova

Baldwin, NY

oil - 16" x 12" x 0"

My name is Yana Golikova and I am an artist. I was born in Siberia, Russia. Growing up there, surrounded by endless forests, great rivers, the clearest of lakes and majestic mountains encouraged me to really appreciate nature, feel it and truly love it. I could never get used to this beauty. As a young kid, every time I would see something inspiring, I was trying to imprint it in my memory but it would fade with time. I think that's when a spark for art lit up in my heart. Painting and drawing was the best way for me to capture the moment, keep it and share it. It was the best feeling and from that time it remains this way.

Moving to America brought me many opportunities, that weren't available to me before, to express myself as an artist. I was finally able to show my work. To be able to express my emotions through my art and share it with others is the best gift I could ask for.

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



## ***Pan De Polvo***

Brandy González

San Antonio, TX

woodcut, serigraph - 46" x 28" x 0"

This body of work is entitled "My America: Brownd to Perfection" which encompasses all the works that I am currently producing. My art represents an aspect of or an America that will be. In the next 40 years, there will be a dynamic shift in this country that will make minorities, Hispanics, the new majority as our population continues to diversify. The Hispanic population growing faster than expected and accounting for more than half of the nation's growth over the past decade. I believe that this demographic shift will be a progression towards a more tolerant society as our ethnicities continue to blend. A society in which prejudices are left by the way side as we will have more common experiences that will bring us together instead of differences that push us apart. My pieces represent the growth of this new America through the use of culturally significant foods, ideas, conveying love of family through food. "They tried to bury us. They didn't know we were seeds." Mexican Proverb

\$800<sup>00</sup>





## ***Fragile Treasure***

Cassandra Gordon-Harris

Edgewood, NM

oil on canvas - 36" x 48" x 2"

My work has always been a personal exploration of human emotions. Using the female figure as a vehicle, I attempt to capture a moment in time. I do not paint portraits of women; I paint the concept of a woman's emotions, using movement and design to strengthen the feelings generated within. In the high-tech world we live in, I feel my work offers a high touch quality, giving the viewer the opportunity to be an active participant in the emotionality of the painting. Incorporating emotion into a non-sentient form is both a challenge and rewarding as structure and colors combine to create an alternate reality.

My recent work is a re-invention of myself, taking from the past, incorporating new elements and blending them to create a dream state of human emotions. One thing I always try to convey in my work, no matter if the feeling of the painting is light or dark, is a sense of hope and an innate strength of character to overcome and go forward with life.

**\$4000<sup>00</sup>**





## ***Dancing Brassia Orchid***

Martha Greiner

Delaware, OH

oil - 36" x 24" x 1"

Raised on a Pennsylvania, USA farm, Martha began doing art work at a young age. As a teenager she obtained a scholarship to the Erie Art Museum, Erie, PA. and trained as an oil painter. She studied fine art at Ottawa University, Kansas and Mercyhurst College in Erie, PA.

Martha exhibits and sells her work internationally. From April 3-November 4, 2016 she was accepted into the Royal ROA Gallery exhibit called "Sounds of Color" exhibit in London, England. In July, 2016 her work will be exhibited at the Studio 26 Gallery in NYC as a feature artist. Previously, 2014 the "Cutting Edge" exhibit, received the "Master Artist" award and the Florence Art and Design Week exhibits both in Florence, Italy. Other exhibits: the 2013 "Power of Perception" exhibit in SOHO, N.Y.C; 2013 Toronto, Canada; 2013 Florence, Italy Art and Design exhibit; 2012 International Contemporary Masters -Southern Museum of Fine art. In addition, Martha's work has been selected by juried exhibitions.

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



## ***Pandora's Boox***

Meg Guttman

Chicago, IL

ink-jet printer fabric, wood, felt, wire, found object - 12" x 12" x 12"

I have collected paper ephemera all my life but only started transferring the images I collect onto fabric about 15 years ago. At first, I made small purses and pillows featuring one or two images, but over time my collages have gotten more complex and I have started an ongoing series of art books as well as continuing to make functional pieces. Besides my vintage images from books, magazines, postcards, album covers, sheet music and the like, I now incorporate into my work my own photographs and three-dimensional objects placed directly on the scanner.

I have no formal art training except in art history (and history in general). I try to use everything I know about fine and decorative art, and everything I can see around me, to make objects of wit and beauty.

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



## ***Portal***

Carol Hamilton

Harvard, IL

encaustic - 20" x 20" x 0"

My paintings can be described as full of complex layering and motion yet they exude an aura of calm and timelessness. I prefer a primarily (but not exclusively) neutral palette reflecting my concern with balance and contemplation. Processes and the physical act of creating intrigue me: the manipulation of the paint with fire; responding to the surface intuitively; then finding the delicate balance between intuition and editing to bring the composition to fulfillment. The inspiration for my work is how the mind recalls location and time which is inherently indistinct and altered.

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





## ***Wandering Through Provence***

Danielle Hansen

Tucson, AZ

oil on canvas - 21" x 26.5" x 0"

I am inspired by the vast array of landscapes from my travels and enjoy capturing the scenery through paint.

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



## ***Laying Down My Cross***

Bronwen Hazlett

Smyrna, DE

blue van dyke and inkjet transfer - 12" x 18" x 0"

Frequently a reassessment of the present condition of one's life occurs at midlife. Effected by damaging events in my life, I visualize my personal transformation following the theories of Philosophical Alchemy, the transformation to perfect the soul. The Nigredo phase, dealing with my dark matter and negative aspects, is illustrated by wearing black. In the Albedo phase I wear white, I am self-aware and my soul has been perfected. In the final phase, Rubedo, I wear red, I am stable, and I know the secret to living my life harmoniously.

In my process of facing negativity and purging my shadow archetype, I have found peace in photographing rural landscapes. I print them with a combination of two historical printing processes, Cyanotype and Van Dyke Brown. The blue Cyanotype visualizes my dreams and aspirations while reality is shown in Van Dyke Brown. These processes, self-portraits and landscapes, tell the story of my endeavors to perfect my soul and become a better person.

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





***Untitled***

Denise Hoover

Woodstock, IL

mixed media on paper - 72" x 60" x 0"

"fundamental is...the capacity of an artist to absorb the shocks of reality whether coming from internal or external world and to reassert himself in the face of such shocks, as when a dog shakes off water after emerging from the sea." Robert Motherwell

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





## ***Laputa***

Diane Huff

Cary, IL

acrylic - 36" x 48" x 2"

My work is a journey of visual instinct. I begin with a seed of curiosity and a surface prepared to lead me down a path of discovery. I allow materials to open avenues to develop and always give color the right of way.

**\$4000<sup>00</sup>**



## ***The Squiggle***

Kate Huffman

Newark, DE

mono-print, charcoal, hand sewn - 48" x 36" x 0"

Kate Huffman is a recent graduate of the University of Delaware with a degree in Fine Arts as well as one in Foreign Languages and Literatures. She is currently working as an illustrator and editor on a National Geographic funded project for the cultural mapping of the Ese'Eja community of Peru. She also teaches painting, drawing, as well as yoga.

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



## ***The Lines That Connect***

Ruthie Joy

Wauwatosa, WI

ink and water color on water color paper - 6.5" x 23.5" x 0"

In my practice I adopt canvas, glass, leather, metal, and a variety of other materials to serve as canvases, on which I create abstract compositions. Color and material are ingredients I alchemize into visual expressions of my life experience. This vein of work began as a response to an act of violence I confronted in my role as a social worker. For the past 15 years, I have developed my painting as a means of expression and catharsis, to process and share this traumatic event.

**\$550<sup>00</sup>**





### ***Double Grisaille I***

Tricia Kaman

Chagrin Falls, OH

oil - 20" x 16" x 0"

Tricia Kaman has been painting traditional figurative works for over 40 years. She works mainly with oil paint and pastel pigments, as she feels that these mediums allow her to embrace the depth and richness that is projected by her live models. Tricia believes that "working from life" with living models adds a sacred dimension to her paintings, allowing her to witness the beauty of the human form and the divine element of the human soul.

Currently, Tricia's studio and gallery is housed in Historic Little Italy, located in Cleveland, Ohio. Whether she is working on a new painting or hosting a workshop for aspiring artists, Tricia finds that her time at her studio is her most cherished.

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



## ***Laughing Parrot***

Jean Kaplan

Graham, NC

weaving - 33" x 34" x 0"

The stories of my weavings are the language and music of nature visually represented with shapes, colors, and textures. The rhythms of the woodlands surrounding my studio in Piedmont North Carolina orchestrate my interactions with my materials. I work primarily with natural fibers to create wearable art, wall hangings, tapestries, functional pieces, 3-dimensional hangings, and installations. I delight in tactile details and am intrigued by the magical interplay of light, shadows, and colors unique to woven textures.

**\$300<sup>0</sup>**



## ***Death March***

Marsha Karagheusian

Fort Mitchell, KY

ceramic earthenware clay with metallic stains - 13" x 17.5" x 1"

I have been immersed in the medium of clay since my first ceramics course as an undergraduate student. I began as a functional potter, working on the potter's wheel exclusively, but slowly segued into the sculptural realm of hand-building with clay. My love of the human figure has taken me in a different direction where I can combine clay with drawing, painting and sculpture. As a Connecticut native, I've traveled in a diagonal across the country in pursuit of my education, earning a BS in Art Education, a BFA in Ceramics, and the terminal MFA in Ceramics from Arizona State University. 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 and hand-building, as well as Art Education, while also chairing the department for a ten-year period. I maintain a studio in Kentucky, producing artwork juried into shows from the local to the international level, and was an AIR in France summer 2015.

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





## ***Endure: The Reign Of Sorrow***

Whitney Kimpton

Billings, MT

acrylic on canvas - 24" x 48" x 0"

When I approach a painting it is with the understanding that it is not only my hand that is creating the piece, but also the subject and its complex histories and the moment in which I work. Each entity breathes its own influence into the art. This entanglement of art and life is the nature of my work. It is with great respect that I step into each encounter, and with great excitement and appreciation that I inhabit each painting.

I am reminded that there is a rhythm to all that surrounds us. A connectivity. Wide expanses of the land afford me the opportunity to study the lines that I see—the wind-swept edges of snow, the eroded surfaces of sandstone and great ridges of mountains. I am intrigued by the meeting of the planes in a crisp, sure edge. I seek that harmonious flow—the bending grass, the lines of color and texture in an animal and the inherent nature of a place and being. The integral small parts of the surroundings combine to form a greater piece.

***\$1250<sup>00</sup>***



## ***John With Side View***

Judith Kornett

Greenbelt, MD

ceramic, beads, pearls, glass - 16" x 19" x 12"

My sculptures represent words that pertain directly to me, as a woman, aging with other women. In this increasingly difficult and violent world, some of the words are about sexuality, both consensual and not. These words speak to the strength of a woman against physical, psychological and sociological challenges, of relationships accepted as the norm, and those that are not. My work, both in process and intent, is dedicated to exploring and revealing these issues.

***\$1300<sup>00</sup>***



### ***Interpretation***

Melissa Kucia

Downers Grove, IL

acrylic - 48" x 36" x 2"

My work is about color, light, movement, texture and emotion. I attack my surfaces using brushes, palette knives, my fingers, hands, paper towels, and any other tool that will do the job at the moment, working and re-working the surface until I obtain the desired effect.

**\$695<sup>00</sup>**





## ***Chicago Reflections***

Joan Ladendorf

Hanover Park, IL

digital photography composite - 23" x 23" x 0"

Photography is the current stop on my creative journey. It is a pleasure to return to image capturing pursuits, as it allows one a finer appreciation for the beauty of our planet and the many visual opportunities it offers. A collector at heart, I traipse around adding details, landscapes, patterns, textures and colors to my toolbox, for use as straight images, as layers, or as ingredients in my composite work. I particularly enjoy ephemeral subjects—ice, water, fire—and deteriorating wood and metal surfaces. After a wonderful trip abroad, I have added travel photography with my own style modifications to my body of work.

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



## ***A Bump In The Road***

Cathe Ladner

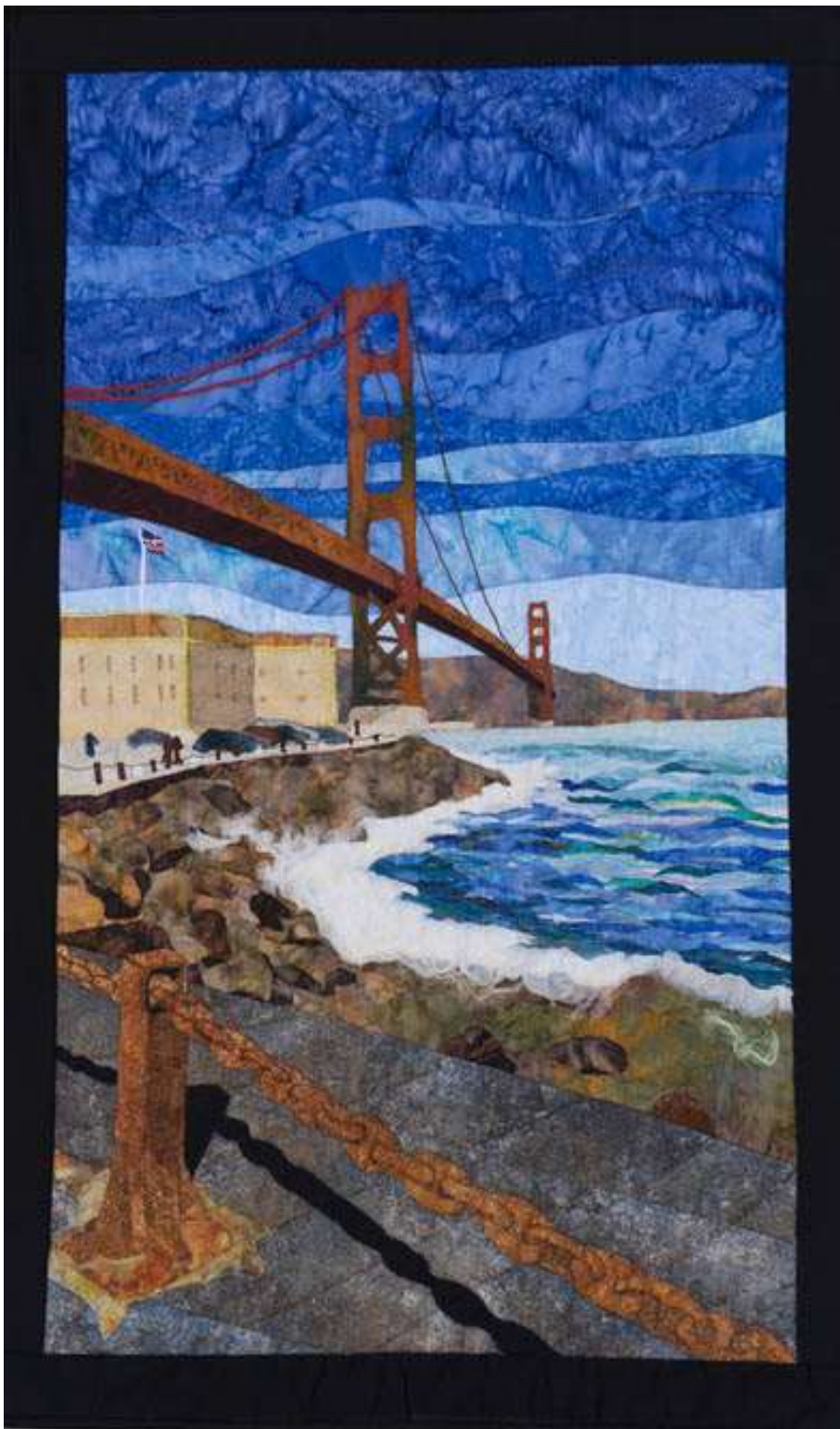
Ingleside, IL

oil on panel - 11" x 14" x 1"

My art journey started with my grandmother who taught me to love my creator and the ability to bring beauty into a sometimes daunting world. My work evokes a sense of nostalgic security with a touch of modern whimsy. The goal is warm the heart of all who view it.

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





## ***Fort Point San Francisco***

Susan Lane

Vallejo, CA

fiber - 40.25" x 25" x 0"

I started sewing at a very young age so my hands have many years of muscle memory shaping, cutting, and sewing pieces together. One of my goals is to create a painterly look with fabric. I think it is kind of magical to take fabric and make it look like paint. Landscapes, faces, architecture and saturated colors move me to create. I often start with a photograph and then I ask questions. How can I create a reflection in that window? Can I use shadow, light and color to suggest a mood? Energy and movement are very important to me because movement gives an image life. I use diagonal lines and repetition, perspective and color to depict movement. This process opens up ideas that feed my passion.

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





## ***Meditation: Variations On A Landscape No. 1***

Caroline Lavoie

Logan, UT

print of pen and ink drawing on canvas (archival quality) - 24" x 48" x 0"

Caroline Lavoie is a landscape architect and artist. Her drawings investigate perceptions, experiences, and representations of large-scale landscapes in the American West and around the world. They traverse the vast horizons of these expansive landscapes and the horizon unfurls in an exploration of both creative processes and experiences of these large-scale landscapes. Lines represent the movement, flow, and fluidity of water and reveal the mutable forms of trees, rocks, boulders, cliffs, canyons, mountains, structures, and horizons. Drawn on site, they examine how we perceive, interpret, internalize, and interact with large-scale landscapes. Lavoie is Québécoise and holds an MLA and an MPL from USC. Lavoie's drawings and art installations have been shown in galleries and exhibitions around the globe: Berkeley, CA; Austin, TX; Baltimore, MD; New York Mills, MN; Salt Lake City, UT; Ljubljana, Slovenia; Champaign, IL; Santa Fe, Argentina; and most recently in Reno, Nevada.

\$800<sup>00</sup>



## ***Touch: Proud***

Cindy Lesperance

Lakemoor, IL

encaustic - 25" x 7" x 0"

I have been creating art for over 20 years and for the past 5 years focused primarily on encaustics. Color and texture have always fascinated me and this led to my love of encaustics. Its translucent qualities, its colors, and the limitless ways that it can be used and textured, provide endless opportunities to discover. I approach each piece intuitively using a technique that I developed, which involves the application of minute droplets of wax, one at a time, creating meticulously crafted geometric and textured works that combine pattern and color and a tactile quality that invites the viewer to touch. Sometimes this process is effortless and meditative—sometimes challenging and slow, but I'm always fascinated by it. I love when viewers interact with these pieces by touching them.

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



## ***Regeneration***

Bert Leveille

Woodstock, IL

acrylic on unstretched canvas - 84" x 48" x 0"

Who would have guessed that a passion for finding images in clouds as a child would develop into a lifelong art journey? Leveille received her BA from Elmhurst College, where she discovered that she was not meant to be an actress, but an artist. Her love of the smell of greasepaint, and stage environments were telltale signs of Leveille's journey into art and art installations.

Bert Leveille, a contemporary artist, has created several art installations exploring an alternative world. Shawn Coyle's dancers played with her 3-D creatures and danced thru her 15-foot art tunnel. Leveille's installation "Connecting" included her animated video "ellipse" with music by Cellmod. 2015 wrapped up with Leveille's installation, "the END is the beginning" acclaimed as a mesmerizing other world experience.

Leveille uses her computer skills to explore her art with digital media as well as digital painting and animating.

Leveille resides in McHenry County and has a studio at the Starline in Harvard, IL.

**\$3600<sup>00</sup>**





## ***Detail, The Lines***

Jenna Lynch

Kent, CT

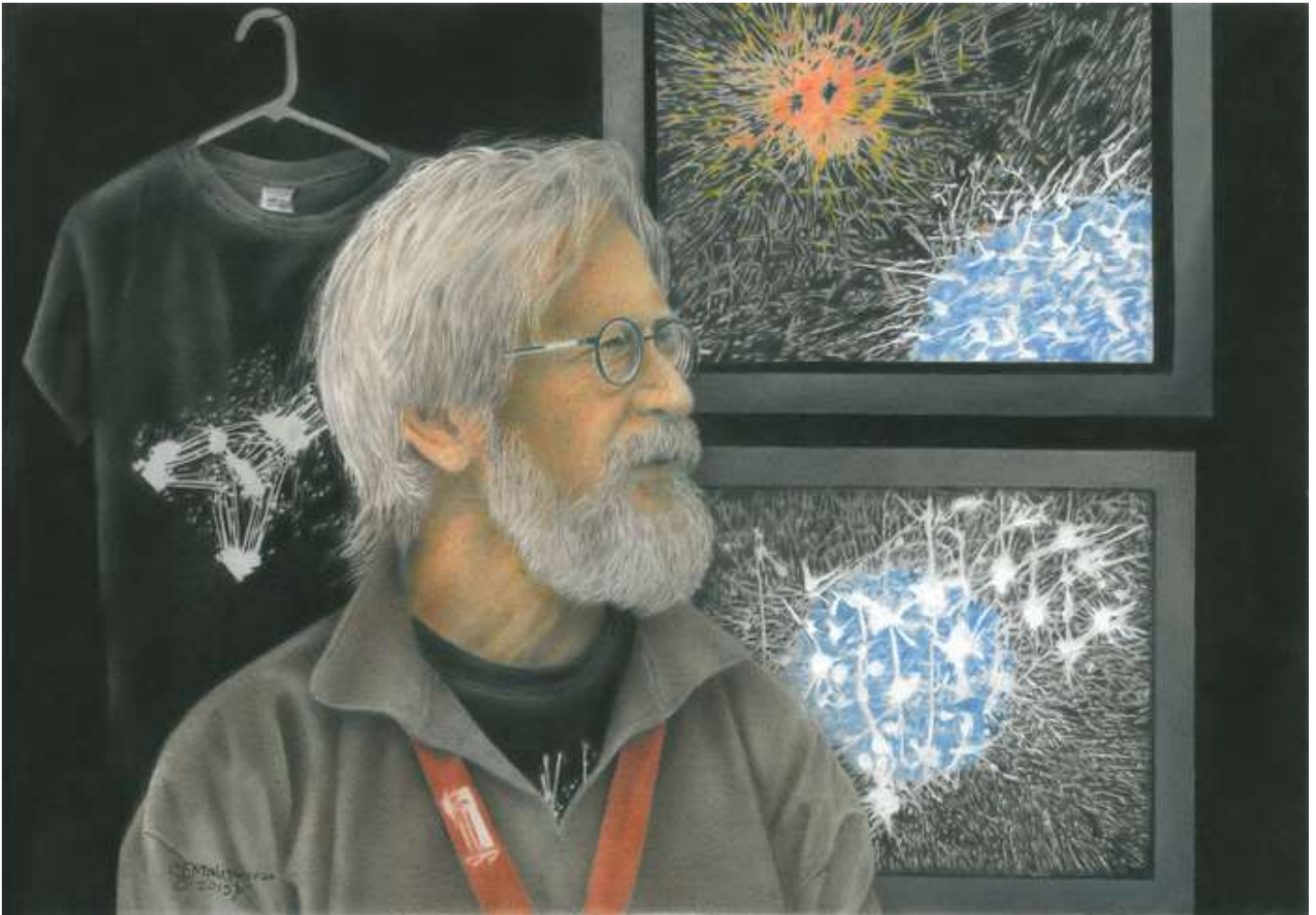
watercolor - 18" x 24" x 0"

In the drawing series, "Traveling Between, Feeling Through, Dreaming Beyond; The Lines," I have been a cartographer. I have mapped my travels with watercolor bar codes. My miniature abstractions on each paper tag identify a specific location. Having created numerous linear systems for places I visited since 1999, I began also creating new lines for countries I hope to visit and for imaginative zones and remote places I will never explore.

My work is influenced by Kathy Prendergast's "City Drawings" and Agnes Martin's minimalist paintings.

Ultimately, this collection of drawings creates a tapestry of my life over fifteen years, but it also serves as a magic carpet to transport my viewer to over fifty countries, several planets and galaxies, and into painted landscapes frozen in time.

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



## ***The Drummer Artist***

Carol Maltby ,CPSA

Hamburg, NY

colored pencil, paint stick, pan pastel - 12" x 17.25" x 0"

I've been drawing all of my life. Started out with pencil and evolved to oil painting and then to pen and ink. I am now doing pencil again, only in color. I'm self-taught and am always looking for trying new techniques.

***\$1295<sup>00</sup>***





## ***Party Girl***

Linda Marasco

McHenry, IL

acrylic & watercolor - 22" x 15" x 0"

My abstract paintings are created with mostly acrylics and watercolor on paper. I enjoy the process of applying layers, texturing and then resolving by "finding" and developing an image. I enjoy creating art and although I do it for myself, it is a great source of pride when it is appreciated by others. It is the highest compliment to be asked how I achieved certain effects in my paintings. I have studied with many nationally known artists for over 25 years.

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





### ***Three***

Kathleen Marshall

Chicago, IL

digital collage photography -

17" x 11" x 0"

By using manipulated urban settings and city dwellers, Kathleen Ellen Marshall offers a new view of life in a city setting. Her digital collages showcase the painterly feel the combination of digital manipulation and photography can offer. With a background in painting, Kathleen Ellen Marshall has used that knowledge base to create conceptual and landscape digital photography of industrial/man-made structures along with abstract movement studies of urban scenes and light. The digital and mobile art photography of Kathleen Ellen Marshall offers variations in content, theme, as well as process which have not only affected the visual result of the image but the idea passed forth to the viewer.

Kathleen Ellen Marshall was born in St. Louis, Missouri and studied fine art under Ken Worley as well as photography at Millikin University. She moved to Chicago, Illinois in 2002 and began work in digital image manipulation and mobile photography combining her background in painting, composition and photography.

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



## ***Opposition***

Suzanne Mauro

Plymouth, IN

ceramic - 20" x 17" x 12"

Suzanne Mauro is a ceramic sculptor and ceramic instructor residing in Plymouth, Indiana. Suzanne has been a lifelong resident of Indiana receiving her BA in Studio Art from Purdue University in 1999 and her MFA in ceramics from the University of Notre Dame in 2003. Suzanne started her teaching career right out of graduate school, taking a position in the South Bend Community School Corporation and later as an adjunct for Ivy Tech Community College and Indiana University South Bend. In 2007, Suzanne started teaching ceramics full-time at Bethel College. She was appointed Chair of the Visual Art Department at Bethel College in January 2013 to May 2014. Moving forward, Suzanne will work more fully as an artist, presently deciding to teach part-time. Her current work is an explorative excavation of an underlying "energy" source which seems to propel humanity.

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





## ***Torn Curtain***

Nancy Merklings

Woodstock, IL

photography - 12" x 12" x 0"

Observing for the purpose of creating art requires an elevated sense of presence without intruding and a willingness to pause all other thoughts. Not a natural process for most, unless they practice meditation.

I create artwork with my cameras in response to how I feel about beautiful light. I inhale or reject light by my non-thinking response to it.

My work embraces light, whether it be subtly soft and barely present or blazingly crazy and in your face.

After all, it really is all about the light.

***\$175<sup>00</sup>***







## ***Variations XXV***

Marianic Parra

Béziers, France

gouache on paper - 16.5" x 12" x 0"

I want to show

- The most intimate of the heart
- The most divine of thought
- The most beautiful of pictures

I want to show feeling, sensation, mind and materials.

I want to show a complete language that's captures man in his humanity.

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





## ***Hexagram #8, Bi, Union***

Victoria Pendragon

Paw Paw, WV

acrylic on canvas - 20" x 20" x 1.5"

It seems, that after an education in art that started even before school did, and decades of making, showing and selling art, that I have only just begun to feel myself an artist, only just begun to feel that I am now, finally doing what I've been aiming at for 60+ years because only this past year did I reach the point where I could give over my need for utter control (despite the crippled hands that taught me 25 years ago that I'd never really have it anyway!) and just paint.

Composition and color are my first considerations following the always ever-so-brief image that appears just before I fall asleep and lets me know where I should begin the next work. I am faithful to that initial image—whatever it is—and I let it lead me from that point...a dance on canvas that is as dear and compelling to me as the ecstatic dance I have been doing for as long as I can remember. My art has become, within the last year, my passion.

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





## **Got Water?**

Claire Pontet

Paris, France

acrylic on jute canvas – 24.4" x 20" x 0"

When I passed my baccalauréat (French high-school diploma), my plastic arts exam was to question the subject "flower pot." Since then, I try to look at a subject in an, if not imaginative, at least funny way, so that I am having a good time painting it.

Painting is an escape from my nine-to-five project manager job. Working day after day in an office between four walls increases my desire to cultivate curiosity and creativity as soon as I am off. It makes me enjoy any detail of ordinary life, and find poetry in everyday scenes and moments. This fills me with positive memories and helps me go back to the office next day.

Both activities are my Yin and my Yang. Therefore, as my name is Claire (bright) Pontet (phonetically pont-thé), I sign my paintings "db" for Dark Bridgetea.

**\$2871<sup>00</sup>**



## ***Protest***

Marcy Pope

Francestown, NH

acrylic on canvas - 18" x 16" x 0"

My work is an embodiment of the love, conflict, pain, beauty, work and sorrow that fill my head and heart as I live. My observations come from everyday life, everyday experiences where they become many moments in time banded together celebrating both our alienation and connectivity.

I was educated in New England, Bates College, BA and Vermont College of Fine Arts, MFA. I work with a variety of media, including, textiles, ceramics, metal, painting, drawing and printmaking.

**\$200<sup>00</sup>**





## ***Pigeon***

Gail Postal

New York, NY

graphite and oil paint - 24" x 36" x 0"

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.”

**\$9000<sup>00</sup>**





## ***Unleashed Tectonics***

Beth Reckamp

Harvard, IL

oil on canvas - 12" x 36" x 1"

I paint in order to convey and to understand my perception of the world. I seek to impart my emotions onto the canvas. My canvases have been home to the human figure, plants, and, most recently, fabric. In each of my works I strive to turn what others may consider to be a mundane object or moment into a captivating visual experience using plays of color and light.

**\$200<sup>00</sup>**



## ***Morph***

Ashley Rougeaux-Burnes

Lubbock, TX

boiled wool and wool suiting, italian cotton, faux fur - 37" x 27.5" x 37"

Ashley Rougeaux-Burnes produces garments that marry science, technology, fiber arts and design, by investigating methods that nature (i.e., plant life, animals, etc.) has developed to overcome challenges and to adapt to the environment. Her art analyzes the influences that science and nature have on clothing aesthetics and how this positively affects the life of the wearer. Rougeaux-Burnes has developed a collection of garments entitled *Insected*, using this method: the silhouettes, textures, patterns, and colors of these garments were inspired by methods of protection utilized by insects. Characteristics included in the collection range from the interpretation of the chitinous exoskeleton to the compound eye in the design of flat patterns and the garment construction.

*Morph* not only features a caterpillar's ability to protect itself with sensitive hairs covering its body, which sense the surrounding environment and can be poisonous, but also exhibits the insect's ability to change into a butterfly. The dress within this ensemble is constructed of two layers, connected by the lining, with curved style lines, which intersect to portray the change from caterpillar to butterfly.

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



## ***Tenuous Legacy***

Roberta Rousos

Roseville, CA

cast aluminum, hypertufa and fiber - 13" x 19" x 8"

I am a mixed-media sculptor. I returned to college at California State University Sacramento to discover new paths in creative expression after the passing of my husband. Earning my Bachelors and Masters degrees showed me how strong I could be and where my life's passion lies.

I work intuitively, rarely starting with more than a general vision, but then we must be willing to put in the effort. We must choose to follow the path.

I have always been a maker. Creating can, however, be an escape from thinking and feeling. Returning to college was a way to keep busy. Art was a purposeful way to keep even busier. Being busy meant not dwelling on the pain. As the healing progressed, the habit of diligent work deepened. Creating led to learning and discovering. Making followed by analysis and reflection trained my intuition by adding new experiences to my unconscious and strengthened my ability to express the unrealized and wonderful.

**\$2780<sup>00</sup>**





## ***Glow***

Judy Row

San Marcos, TX

mixed media fiber - 13.5" x 17" x .5"

The quiet repetition of daily activities, the slight changes in patterns, textures and colors mark the day, the activity, the object, as different today than it was yesterday. Small changes make the world move forward. Weaving, knitting, crocheting, coiling are all repetitive activities gradually opening a world of change and beauty.

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



## ***New Spring Melt***

Nancy Ruby

Sedona, AZ

oil on canvas - 30" x 40" x 0"

A native Texan, Nancy completed her education in San Antonio with a BA from Trinity University where she studied art with a concentration in painting. She moved to Sedona in 2008 and enjoys the landscape with its diverse expressions of cacti, scrubby mesquites, pines and riparian areas near the creek and river. The seasonal flows along the washes are her favorite. The land is her muse. She lives with her husband Michael and precocious cat, Bodhi.

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





## ***Yearning To Breathe Free***

Linda Sage

Morgantown, IN

etching - 4" x 4" x 0"

I am an 80-year old printmaker/fiber-artist living and working in my studio in the woods of Brown County Indiana. I received a MA from the University of Iowa under Mauricio Lasansky, and took further work with Sidney Chafetz at Ohio State. I studied Lithography with Stan Hess at Drake University.

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





***Merge with  
Butterfly***

Karen Schuman

Riverwoods, IL

quilted batik - 24" x 24" x 0"

I consider life to be a series of circumstances created for the next level of mastery. My artwork, which is composed of batik-dyed fabric, quilting, beadwork, and embroidery, is the documentation of my soul's journey. I have been privileged to be able to travel to remote areas of the world and learn from the medicine people of indigenous cultures. I recognize my creations as part of this learning and as an outpouring of my own being; my "giveaway." I use my artwork to reflect my experiences and my struggles with my own "woundedness," as I practice moving into alignment with sacred law and grace.

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



## ***Bound In The Shadows***

Sarah Serio

Neosho, MO

block print - 7" x 5" x 0"

Sarah Serio is a native of Neosho, Mo. Her main focus as an artist is as a printmaker, creating in the traditional method of hand carved, hand inked, and hand pulled block prints. Her work focuses on the 27 million people globally who are sold into slavery currently. No age, gender, or race is excluded. Human trafficking does not discriminate, it just exploits. It's invisible chains that these victims are bound with. They are taken, not by choice, and forced to experience various stages of degradation and physical and psychological torture often by starvation, violence, and repeated rape. Girls and young women are typically forced into the commercial sex industry of prostitution and sexual exploitation. Boys and young men are forced into labor jobs mainly but some are sold into prostitution. The sex trafficking of men and boys is often hidden, reflecting cultural taboos in many parts of the world. They are silent victims to an already hidden crime.

**\$75<sup>00</sup>**





## ***Shirl***

Sharon Settles

Johnsburg, IL

oil on canvas - 40" x 24" x 1.5"

Although the visual experience created by a particular work of art is a personal one for each viewer, the artist has the ability to convey personal thoughts, history, values, and viewpoints overtly or subliminally in created works through the thoughtful selection of content, medium, and technique.

My goal is to entice the observer with a creative collection that is visually appealing resulting from the juxtaposition of distinctly different compositional components that further emphasize each other's disparity.

My paintings, both representational and non-representational are always derived from personal experiences and impressions. Art, to me, is not just a forum in which to expound one's personal beliefs and biases, or even worse, for the representation of the mundane. It is a venue in which to ultimately showcase creative works that are visually stimulating, interesting, and provocative for the viewing audience.

**\$2400<sup>00</sup>**





**17927**

Jaime Shafer

Reno, NV

letterpress, printmaking - 6" x 18" x 1"

By creating handmade books that deal with social injustice or history, I place the spectator in the story, thereby forcing the viewer to experience the same injustice. The book form allows the viewer to react privately to each piece just as they would while reading the newspaper, but the experience is intimate and the connection may be visceral. As the viewer becomes a part of the event, their perspective changes. I encourage people to rethink or at the very least question their present belief system.

**\$550<sup>00</sup>**



## ***Costa Rican Leaf***

Judith Shepelak, CPSA

Glen Ellyn, IL

colored pencil - 18" x 24" x 0"

As an artist I am moved by beauty, good design and color, three elements which captivate and influence my mood and disposition. The outdoors lures and inspires me with an abundance of plants and lush landscapes daring me to broadcast its beauty. Thus my struggle begins, recreating a landscape or defining a plant in a unique but pleasing manner using the tools of an artist and striving to employ the basic elements of good design and color. I have worked at my fine art for the last ten years after careers in graphic and landscape design. Nothing has given me more pleasure or challenges than trying to define myself with my art.

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



## ***Damaged***

Chello Sherman

Bloomsburg, PA

mixed - 38" x 24" x 0"

Chello Sherman is a mixed-media artist currently residing in Pennsylvania. Sherman is a graduate of Bloomsburg University in studio art and an MFA from Moore College of Art and Design in studio art as well.

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





## **Coterie**

Teresa Shields

Jenkintown, PA

embroidered satin stitch on felted wool - 4" x 4" x 1.5"

I work intuitively, inspired by the natural world around me with all of its crazy patterns, circles, pod shapes and patterns-on-patterns. I love color. I see color before I start any piece of art or project. A long time ago, I worked with collage, cutting images out of magazines and making small compositions. They felt to me at the time like a pianist practicing scales. I made them every day and they taught me a lot about color, mostly about what happens when one color is placed next to another. People tend to be afraid of making a mistake with color, but there are no wrong answers. You just have to see what happens when it is next to another color, and make an informed decision based on what you see or like or feel.

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



## ***First Steps***

Suzanne Sidebottom

New Albany, IN

porcelain clay and underglazes - 7" x 10" x 7"

As an art education major I was required to take a clay class. I soon found I was not interested in making functional forms. Instead I found a perfect sculpture medium to sculpt objects around me. My trompe l'oeil sculptures could be textured, modeled, and colored to my liking.

My mentor/ teacher/ friend Sylvia Hyman shared my love for trompe l'oeil. She encouraged me to create my own sculptures of combinations of old objects and to study artists producing similar work. Over the years I have studied works by Robert Arneson, Richard Shaw, Claes Oldenberg, Richard Notkin, and others.

It's now over forty years later and I am still on that path. I enjoy my time in the studio each day and am particularly pleased when I try to use things I have created, such as a pencil...fooling myself, realizing that they are not real, but made from clay.

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



## ***Landscape Triptych #4***

Karen Stahlecker

Woodstock, IL

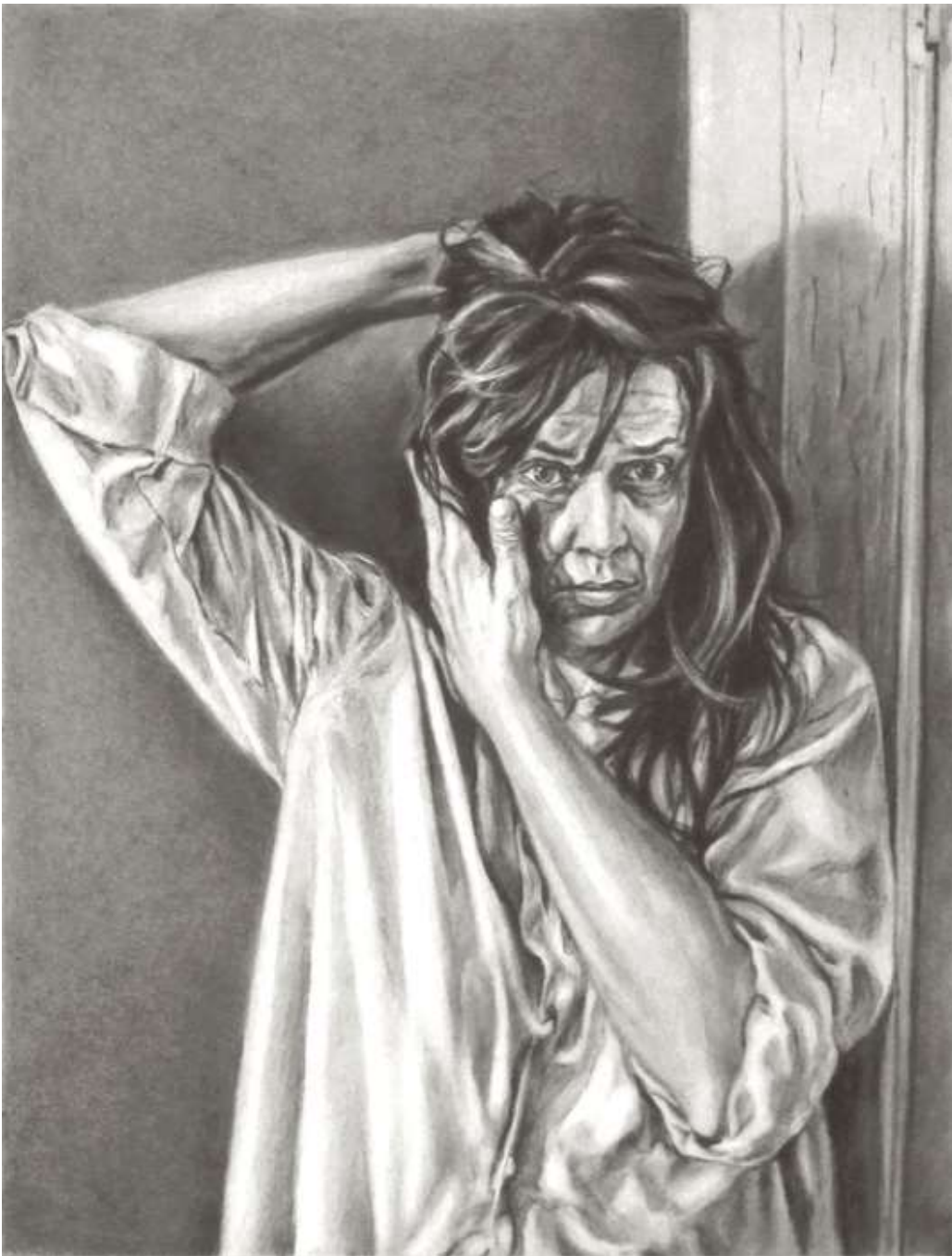
watercolor paint on watercolor cp paper - 7.25" x 16.25" x 0"

Karen Stahlecker grew up in Woodstock and considered herself to be an artist as she left to pursue her education and later, many national and international exhibitions and other arts opportunities. She returned to live in Woodstock in 2003. About 11 years ago, her work evolved from papermaking and installations to art jewelry. She maintains a shop for this work online on Etsy.

Recently, after a faculty retreat at Haystack School of Art in Maine, she began to develop a personal style in vitreous enamels, with an emphasis on natural forms and landscapes. In October, 2015 she broke her wrist in an accident and has not yet been able to resume work with metals and enamels. In mid-December, when Stahlecker was feeling well enough to resume being creative, she picked up her watercolor paints and papers. She has been using watercolors on and off since the '60's, when growing up in Woodstock, and decided that making small paintings would nicely substitute for enamels for the time being.

**\$240<sup>00</sup>**





***Performance In  
An Ordinary Shirt III***

Matina Marki Tillman

West Hartford, CT

solar-plate etching - 12" x 9" x 0"

Matina Marki Tillman was born and raised in Western Greece and currently resides in Connecticut. She has been a member of the Washington Printmakers Gallery since 2010 and a member of the Connecticut Academy of Fine Arts since 2009. Her culture combined with her university background in Greek Medieval and Modern Literature and Poetry (B.A., University of Ioannina, 1989) have helped to form her artistic aesthetic. This, along with a lifelong interest in drawing the human figure, serves as the inspirational springboard for her artwork. Matina has exhibited her work in multiple local, national, and international venues, including the "Print Matters" exhibition at the Museum of Printing History, Houston, Texas; the "Figuratively Speaking" exhibition at the Customs House Museum in Clarksville, Tennessee; and the Hudson Valley Art Association National Exhibition in New York City where her work was recently recognized with the Perry Alley memorial award for excellence in graphics.

**\$200<sup>00</sup>**



***All The Tears  
In The Sea***

Kim Vorel

Marengo, IL

carved acrylic, cubic zirconia, sterling silver - 10.5" x 7.5" x 3"

Sometimes something is so exquisitely beautiful it hurts. Sometimes something very painful reveals beauty. Sometimes the two are wrapped up in each other. The power and destruction of waves crashing against the rocks. The sparkle of the spray in the sunlight. The lonely repetition of ebb and tide. Intertwined in the sublime, reminding us that we are alive. Reminding us to cherish the beauty and the pain that are part of the dance of life.

I take pleasure in the materials used to create the art as much as in the making. My art plays with our expectations of the forms and materials we expect to see. While we see the sparkle and gleam we expect, it comes from shapes and colors that we are less accustomed to seeing. Even though our expectations are challenged, the form of the materials transcends our expectations to reveal what is beautiful, to touch what is sublime, and to say what is impossible to speak.

***\$1695<sup>00</sup>***



## ***Seeking Refuge In The Forest Of My Heart***

Elizabeth Weber

Little Rock, AR

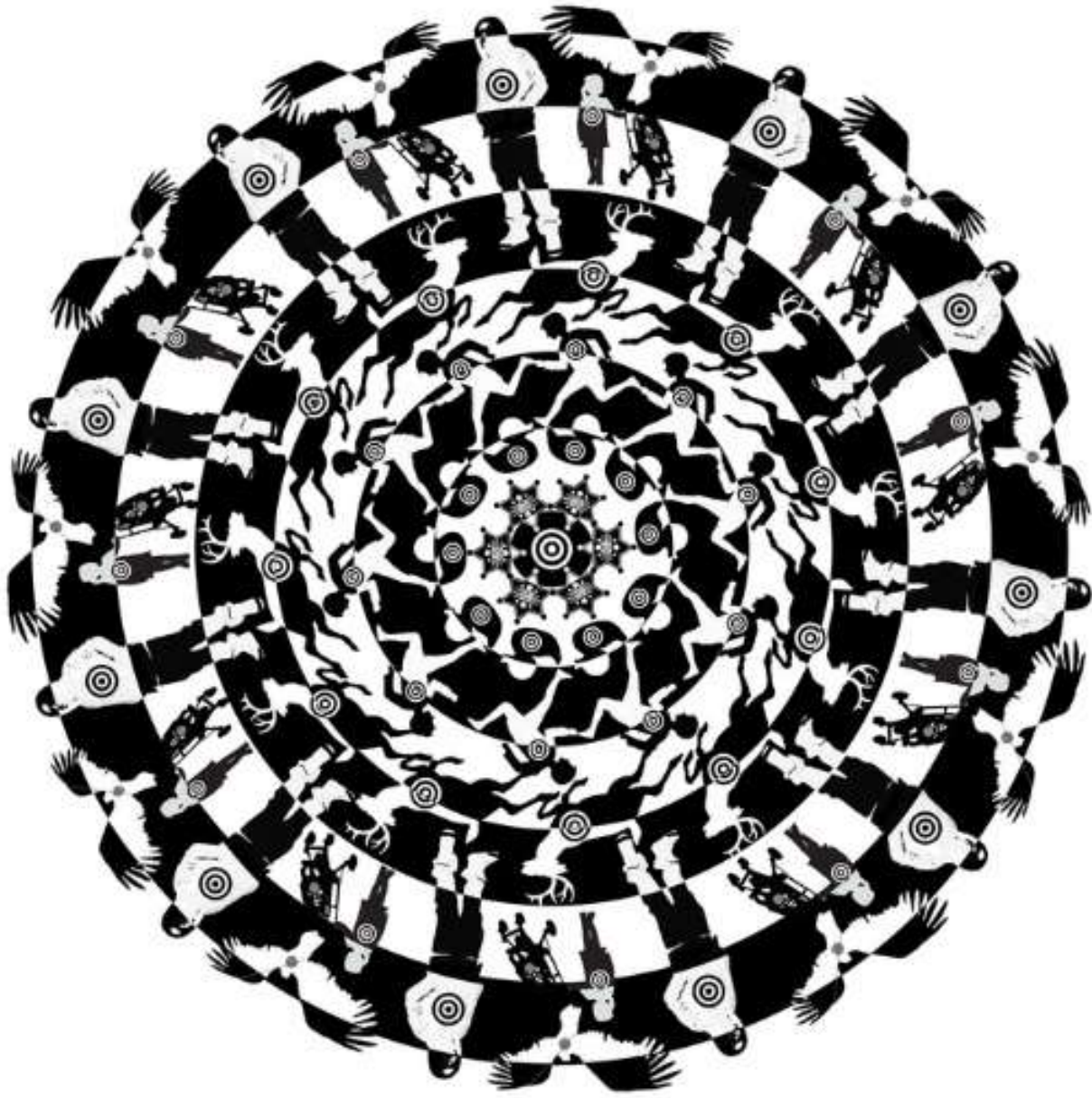
acrylic on canvas - 30" x 24" x 0"

Starting from a black canvas, I acknowledge that one must experience darkness to truly see light. I seek out the light in every aspect of my life, searching for that sliver of illumination in the midst of even the darkest moments. This longing for light drives and transforms the spark of inspiration to the fire of creation. I strive to create vibrancy, and colors, bright and kinetic, urge the viewer to interact with the work, beckoning them to soak in the rich pools of colors and bask in the rays of light.

Art is a dance through which I experience that infinite place where "I" disappear and time stops. It is the experience of life's dance, its ecstatic lights and depths of darkness, that shape and influence my work. I paint from my heart hoping to touch the soul of the viewer and fill them with lush colors, rich textures, and thought provoking imagery. I paint echoes of my life, giving the viewer a glimpse of my mind and soul, and a window to look within themselves.

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





## ***We Are All Targets***

Margi Weir

Detroit, MI

digital ink print on rag paper - 12" x 12" 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.

**\$375<sup>00</sup>**



## ***Light Passages***

Marti White

Tucson, AZ

acrylic on canvas - 24" x 24" x 0"

Marti White is a mixed-media artist working in Tucson, Arizona. She works in both abstract and representational subject matter. Marti is mostly self-taught with the help of many artist mentors and workshops. She has always been interested in creative outlets, whether in the home or the studio or the classroom. Her work is eclectic and covers a broad spectrum of media and subject matter. Marti enjoys working without a lot of preplanning, beginning with color and medium and letting her tools take her where they want to go. The result is a spontaneous expression of her inner self. Marti works in watercolor, acrylic, mixed-media, collage and assemblage. A Signature Member, Marti is the Vice President of Shows for the Southern Arizona Watercolor Guild. She is a Signature Member of the Contemporary Artists of Southern Arizona and a Signature Member of The International Society of Acrylic Painters. Her work is shown locally and nationally as well as online.

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



## ***Into The Light***

Mary Agnes Williams

Philadelphia, PA

pinhole photograph, shot with film, unmanipulated pigment print - 17" x 17" x 0"

Pinhole photography is apparently simple and direct, but can yield complex images. With no lens or viewfinder, the pinhole camera allows me to explore and create mystery and ambiguity—in many of my photographs the images appear to be emerging from, or about to enter, another time or place. I have used pinhole cameras exclusively for 20 years, traveling throughout the American South, the Chesapeake Bay watershed area, and Italy. The iconic bridge over the Schuylkill River in my Philadelphia neighborhood of Manayunk has been a constant source of inspiration and pleasure.

My pinhole photographs are shot with film, black and white and color. They have been shown in juried, group, and solo exhibitions and are in private and public collections.

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





## ***FanFare***

Peggy Wyman

Macomb, MO

pine needle sculpture - 15" x 14.5" x 12.5"

I came to art the long way around. First came a 30-year career in the computer industry, followed by a 12-year stint as an historical novelist. It was during the research phase of my second novel—one about the California missions—that I discovered basketry. I tried several types of the craft until coiling with pine needles hooked me. Experimenting with non-traditional forms led me to a third career as a fiber sculptor. I start each piece by choosing the start, colors and stitches and a vague notion of what might result. After a few coils, the materials begin to take over and I am led, sometimes willingly, often not so much, to a completed sculpture that rarely looks anything like the idea I started with. The magic must be working though. My work has been shown in dozens of exhibitions across the country and has been added to private and corporate collections from the East Coast to the West.

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



## ***Rhapsody***

Yunxin Xing

Sewanee, TN

acrylic ink and chinese ink on mylar - 36" x 21 Feet x 0"

Fascinated by the psychological battle within the landscape of mind and emotion, my work translates the ineffable yet complex experiences into the evocative while abstracted language of art. The atomized human figure suggests a sense of fragmentation into which negative emotions tears down and wears out the individual. The swirling lines and the splash of paints manifest the spirit that passionately seeks out the possibilities of resolution. With the contrast between the seemingly desperate gesture and the passionately energized paints and marks, my work reveals the vitality confined in the physical vessel under the shroud of depression. Chromatic swirling marks translate the jollity of the spirit into the space, while sharp and geometric shapes imply the sense of system and boundaries possible for breakthrough. The scale and the marks create a mythical environment, the realm of fantasy, where evocative energy and liveliness come out and celebrate the great revelry of free expression.

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



## ***Windowsill - Night***

Xiong Xuan

State College, NY

pencil on paper - 40" x 30" x 1"

I love using pencil very much, so far my most beautiful drawings are made with pencil. Because pencil can be precise enough to make fine lines, and can be gentle enough to allow me to draw shadows, layer after layer. I use 0.3 mechanical pencil, which is a very fine tool. I spend a very long time at beginning stages. I start a drawing with contour, lightly and gently. After make sure the contour is successful, it's time to fall in love with the game of light and shadow, especially when there are more than one light-sources. The way I draw is similar to etching, but much lighter, each layer is the base for the next. I love cross-hatching, because each layer the paper looks a little bit darker, it's very slow but I can control the process exactly how I want, so it's precise. But one day, I might change my approach of cross-hatching.

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





## ***Still Strange And Bitter***

Tina Ybarra

South Gate, CA

mixed media - 24" x 18" x 0"

Although I think of my art as extremely personal, I believe the themes are somewhat universal. The subject matter will likely include inequalities pertaining to gender or social status, the state of education, the failings of organized religion, or faith and spirituality versus religion, or anything that catches my eye, sparks an idea, or begs a question.

I think art should change the world, and the value of such an endeavor goes without question. Yet, the energy and liberation associated with creating spontaneous imagery is just as noble an undertaking.

I am often inspired by things I see on TV. I am delighted with the mere notion that reality TV serves as impetus for art. However, more often than not, my own reality becomes the subject of my work—expelling my darkest fears, revealing pent up frustrations, or releasing my deepest hopes.

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



## ***Live Like Cells #9***

Wei Zeng

Akron, OH

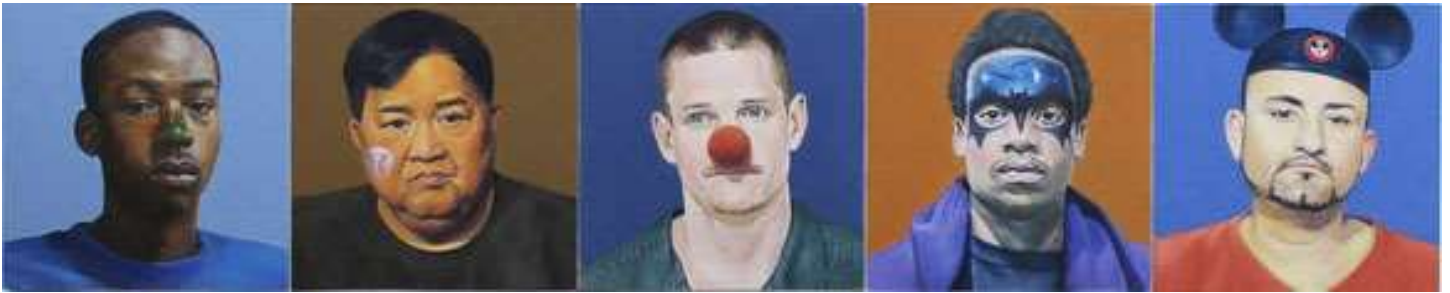
sterling silver, polymer clay, flocking - 1" x 3" x 3"

I am inspired by the life of the cell. Though lacking a brain, it strives to survive. The cell is highly adept in restructuring and reset in order to adapt to changes in its environment. There is much that we human beings, facing uncertain futures today more than ever, can learn from the cell's ability to survive.

While the function of most traditional jewelry is decoration, it is my intention to mimic the cells of our body in my jewelry so that their persistence, their ability to restructure and to reset, will always be in our consciousness. The way my pieces worn against the skin will make us more connected to our body's cells and to what they can teach us.

I have found that polymer clay is an ideal medium to realize these colorful, voluminous forms. I have also discovered that the incorporation of flocking helps to more realistically represent the texture of some cells. I've combined these materials with silver reflects the preciousness of the subject matter and its message.

***\$120<sup>00</sup>***



### ***The Guys – Five Embellished Mugshots from Juvie.15 Series***

Gene Zielnicki

Arlington Heights, IL

oil on panel - 4.75" x 19" x 1.5"

Gene Zielnicki is a painter and ceramic artist from Illinois with a BFA from the University of Illinois, Champaign-Urbana. She paints primarily in oils and is a realist with a quirky side.

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





## ***Metro Musing***

Leslie Zukor

Mercer Island, WA

digital photography - 16.9" x 20" 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, 2015, and 2016 Collective Visions Gallery juried shows. Leslie has been the top finisher in four exhibitions in the past two years.

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

29<sup>th</sup> Annual Women's Works  
Celebrating Women's Creativity