

***Occupy the Moment,  
Intersect History with Impact***  
Exhibition Catalogue





***Occupy the Moment,  
Intersect History with Impact***

Bridgeport Art Center. 4th floor Gallery  
1200 W. 35th St. Chicago, IL

**January 21 to February 25, 2022**

# *Occupy the Moment, Intersect History with Impact*

Maura Reilly, PhD

*This exhibition commemorates the 50th Anniversary of the Women's Caucus for Art (WCA),* which was founded in 1972 as an affiliate society of the College Art Association (CAA). Its unwavering mission has been to recognize the contribution of women in the arts. The WCA has, through the years, been the single most important advocacy group for women across the arts and multiple disciplines – as artists, art historians, students, educators, and museum professionals – and is recognized as an NGO (non-governmental organization) of the United Nations. Their Honor Awards for Lifetime Achievement in the Visual Arts, granted to hundreds of women since the 1970s, is the highest award one can receive in the arts. I had the privilege of being offered the President's Award in 2006, and it is my proudest achievement to-date. Each year since the late 1970s, beginning with a showing at the iconic Women's Building in Los Angeles in 1977, the WCA has organized an exhibition coinciding with the annual CAA conference, all of which have featured some of the most talented women artists in American history. This exhibition is no different.

The premise of this exhibition, "Occupy the Moment, Intersect History with Impact," is our current moment in history – a moment defined by fragmentation, right-wing extremism, political polarity, systemic racism and sexism, totalitarianism, a climate emergency, the ongoing colonialist legacy, toxic masculinity, and the continued misogynistic control of women's bodies. As I write this essay, women's reproductive rights are once again being stripped away in several US states – and the revocation of *Roe v. Wade* is almost inevitable under the current US Supreme Court, which is comprised of religious zealots. Women's rights in this country have not been this precarious in decades. These





are indeed frightening times and, indeed, if women do not come together, no matter their ethnicity or race, I fear we are doomed to a future resembling that of Margaret Atwood's *The Handmaid's Tale*. Continued feminist activism is clearly needed.

The women artists in this exhibition are exploring all of these urgent issues, and more. There are Afro-futurist portraits, as well as images of Black Lives Matter protests, sinking houses in hurricane-ravaged Puerto Rico, fleeing refugees, a portrait of musical genius Nina Simone, and of Native American children. A red yarn sculpture evokes the centuries of trauma women have endured; a Black woman declares her independence; an artist grapples with Bipolar Disorder, another with her aging female body, and others with what constitutes feminine beauty. Alongside these potent works are quiet, meditative objects that offer a conceptual and visual respite.

As women artists continue to produce stellar work – like what is on view in this exhibition – we will continue to see what Carolee Schneemann once termed the “consequential reshaping of traditional art history.” We will continue to witness the redefining of the art historical canon to include rather than exclude women. But for women to achieve equality in the art world, as in society, we must be doggedly determined and socially active. Perhaps now more than ever.

<sup>1</sup>Carolee Schneemann, Artist Statement, Women's Caucus for Art: 40th Anniversary Celebration (2012), p. 30.



LAURA MORRISON

## ***Founded in 1972,***

WCA occupied a moment at the 61st College Art Association's (CAA) conference in San Francisco. According to Eleanor Dickinson's account in *Blaze: Discourse on Art, Women and Feminism*, over 300 angry women artists, historians, writers and curators crowded into an overflowing meeting

organized by Ann Sutherland Harris. There, they shared their stories of gender discrimination against women in the arts. From that meeting, the Women's Caucus of CAA was formed. In 1974, they separated from CAA and legally incorporated into the Women's Caucus for Art (WCA).

Fifty years have passed since that meeting at CAA. The national exhibition, **Occupy the Moment, Intersect History with Impact**, marks the 50th Anniversary of the Women's Caucus for Art held in conjunction with the 2022 WCA Conference, *Occupy the Moment: Embracing Our History, Enhancing Our Impact*.

While much has changed for the better for women, more work needs to be done. In 2022, we find ourselves two years into a global pandemic that has disproportionately made life more difficult for women across the globe. Now more than ever, the personal is deeply political to women artists. The artwork submitted covered a vast range of social and political topics including; racism, reproductive rights, global warming, the environment, police brutality, economic disparity, misogyny, women's work, the pandemic, politics and political figures, sexual harassment and abuse, mental health, labor, voting rights, gun violence, nuclear disarmament, world peace, refugees and immigration, gender and wage disparity, domestic violence, the patriarchy, gender and power, women leaders and activists, feminism and feminist history.

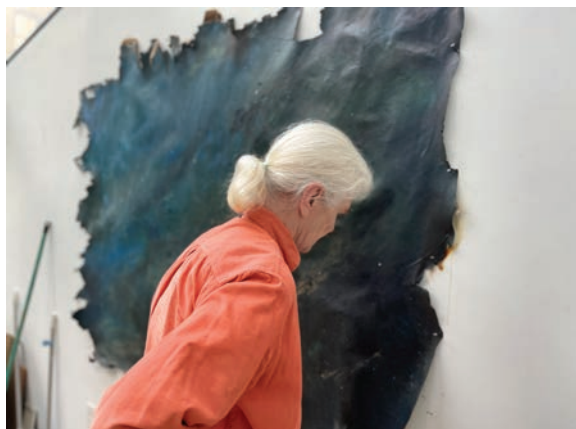
*Occupy the Moment, Intersect History with Impact*, illustrates our current moment in history where women are facing overwhelming challenges on multiple fronts. This exhibition showcases women artists who are boldly making work that reflects their deepest fears, their outrage and their passion for creating change in this world.

Social activism is a key part of WCA's mission. Art has impact because it can serve as a catalyst for positive change. Art encourages self-reflection, invites deep conversations, raises awareness and inspires. Activism is sparked by inspiration along with a desire for change. This WCA national exhibition provides the opportunity for women artists to occupy their own moment where their art is seen and their voices heard.

WCA would like to thank Dr. Maura Reilly, the founding curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum. While there, she developed and launched the first exhibition and public programming space in the USA devoted entirely to feminist art. We are deeply honored to have her curate this historic exhibition marking the 50th Anniversary of the Women's Caucus for Art. Thank you also to WCA Exhibitions Chair Noreen Dean Dresser and her committee for their dedication to mounting excellent exhibitions for WCA. Finally, we appreciate the Bridgeport Art Center for once again being our partner and hosting the exhibit.

WCA looks forward to the next 50 years supporting women art professionals and continuing our work to build community through art, education, and social activism while promoting equity in the arts for all.

***Laura Morrison,***  
***WCA President***



NOREEN DEAN DRESSER

## *From the first WCA exhibition in 1973,*

"Women Choose Women", the WCA has set out to create change in the status of women, for women and by women.

Eradicating barriers for women at art schools and university programs for both students and professors, the WCA has moved the markers of the art historical canon. The National WCA exhibitions ensure opportunity through engagement with pertinent aesthetic, intellectual, and political issues. These exhibitions create a network for local perspectives that become a ground swell of national cultural participation. The WCA policy of inclusion will expand the visual conversation in the coming years as the International Caucus, regional conferences, and our virtual platforms come on board.

Our roster of outstanding jurors has brought women's visions of change to the public. Some recent examples are *Collectively Shifting* (2020) Cecilia L Vargas curator, *Intersectional History* (2020) curated by Donna Meeks; *Art Speaks* (2018) curator Jill Moniz; and *Wage On! Women, Art, Money* (2017) juried by Helga Christoffersen.

As Vice President of Special Events, I am honored to work with Dr. Maura Reilly, in this very special 50th Anniversary year, to bring her vision to Bridgeport Art Center in 2022. Dr. Reilly has recently authored *Curatorial Activism: Towards an Ethics of Curating* (Thames & Hudson, 2018) and has a forthcoming book **The Ethical Museum** (Thames & Hudson, 2022). Her oeuvre is extensive, and she is known for her landmark work in exhibitions and ethics. We are very thankful for her insightful curation of "**Occupy the Moment, Impact History with Art**" which includes historic stands and innovative approaches as women artists continue to expand the dialogue and extend the boundaries.

Deep appreciation is extended to Laurie Talbot Hall who, as Regional Midwest Chair and the Conference Committee Chair 2022, has contributed long hours to working with the Exhibitions Committee in the production and installation of this exhibit. Appreciation is also extended to President Laura Morrison, Exhibition Committee members Susan Ossman, Dellis Frank and Sandra Davis and a special thanks to Karen Gutfreund and Sahiti Bonam for their contributions and tireless support for the promotion of the exhibition, and to Allicette Torres for her creative graphic design of the catalogue.

The National WCA would like to extend its gratitude to the Bridgeport Art Center and specifically commend Alberto Villegas, Michelle Paluch and Llo Sophia who were attentive and truly helpful in making this exhibition.

***Noreen Dean Dresser***

***Vice President, Special Events***



## ***Prudence Bonds***

TITLE: Clarity MEDIUM: acrylic on canvas SIZE: 20" x 20" X 1.5" YEAR: 2020

### **BIOGRAPHY**

Prudence is a self-taught artist living and working in Washington, DC. As a teenager, she took courses at the Corcoran School of Art for figure drawing and began painting consistently in 2001. After participating in several group exhibitions, Prudence went on a creative hiatus in early 2010. After a decade-long pause from painting, she is now reconnecting with her work.

### **ARTIST STATEMENT**

Mainly creating portraits with acrylics, my work consists of expressing concepts of beauty, solitude, and our connection to nature. My subjects center around people throughout the African diaspora, particularly my own friends, family, and ancestors, in order to reimagine those concepts through a different lens.



## ***Belinda Chlouber***

TITLE: Resistance MEDIUM: mixed media stitching on canvas SIZE: 32" x 32" YEAR: 2018

### **BIOGRAPHY**

Belinda Chlouber explores human potential and positive transformation through her artwork. A recipient of numerous scholarships, awards and honors, she exhibits her work nationally and internationally. Belinda received her BFA from Kansas City Art Institute in Missouri, and then continued her studies at Parsons School of Design in New York. She now lives and works in San Mateo, California.

### **ARTIST STATEMENT**

My artwork strives to shift our collective values to protect our only home, Earth. I have gone from despair to most recently hope as I see people take up the challenge and begin to reconnect with the natural world. In 2018 I saw women, particularly young women, stand up and resist oppression and destruction, that is what inspired Resistance.





SCAN ME

SEE VIDEO

## *Jessa Ciel*

TITLE: A Black Woman's Declaration of Independence MEDIUM: video RUNNING TIME: 14 mins:16 secs YEAR: 2021

### BIOGRAPHY

Jessa Ciel is as strange as most artists. She believes that an artist's job is showing society how to feel, and she takes her job seriously. Her latest work, "A Black Woman's Declaration of Independence" is a short film on how to shed the trauma of white supremacy even in the state of its most oppressed body (a Black woman.)

### ARTIST STATEMENT

I always wanted to be American  
Daisy Dukes splashed across my ass  
and star spangled banner crop tops tits  
You wanna be the girl with summer wind in her hair  
the girl who believes in everything  
the girl who screams at the top of her lungs  
the girl in the convertible  
the girl who is along for the ride





## *Carol Cole*

TITLE: Extraverted Nipple with Curls (for Ruby Lerner) and Breast Books MEDIUM: doll hair, embroidery thread (french knots), buttons, books  
 SIZE: 37" x 36" x 13" YEAR: 2016

### **BIOGRAPHY**

Carol Cole's artistic career spans over forty years. Her surreal drawings from the 1970's and her later mixed media breast sculptures are charged with a feminist critique. Carol was born in 1943 in Philadelphia, MS. She now lives and works in Greensboro, NC, surrounded by her collection. This art nurtures her soul and spirit, and all those who visit.

### **ARTIST STATEMENT**

I use any material, medium, or technique to visually communicate my ideas. Dark southern humor and D.W. Winnicott inform my work. The lack of hierarchy in materials, the use of narrative content, conceptualizing emotions, the body as metaphor, the personal as universal, all are drawn from the feminist movement of the 1970's and shape my perspective.



*Carol Cole*

TITLE: Target with Nipples (after Jasper Johns)

MEDIUM: Cuisinart box, cardboard, styrofoam,  
plaster nipples, Hershey Kisses wrappers, rug,  
Target bags SIZE: 22.75" x 18.25" x 4" YEAR: 2010





## Barbara Joann Combs

TITLE: Breaking Chains MEDIUM: acrylic on gallery wrap canvas SIZE: 36" x 24" x 1.5" YEAR: 2021

### BIOGRAPHY

Barbara Joann Combs, artist, educator, community arts collaborator born in Los Angeles, California, has worked within the discipline of visual arts since childhood. Barbara engages with the community through art workshops and teaches elementary art education while creating art in her home studio.

### ARTIST STATEMENT

It's been a slow, steady road to break our chains of bondage. We've achieved so much by law. Women from all cultures can agree that in the scheme of males, we have always been second! As women of color, we have always come in last. We will all obtain equality as our hearts change and we work together.



## *Constance Culpepper*

TITLE: Willie Dell Goldsmith MEDIUM: oil and pencil  
on canvas SIZE: 48" x 36" YEAR: 2019

### **BIOGRAPHY**

Philadelphia artist Constance Culpepper received a B.A. from Southern Methodist University and M.A. from Bryn Mawr College. Her paintings are narratives on personal space and perspective, informed from her background in psychology and itinerant childhood in Texas and Louisiana. Her work was featured at Select Fair Art Basel Miami 2013-2014, and the 2016 Democratic National Convention Headquarters.

### **ARTIST STATEMENT**

My process is informed by logic and experience, from a childhood with internal conflict and conventional ideology. I aim to express femininity, freedom, and social commentary with paintings filled with furniture, figures, and color. My compositions intend to question personal space, perspective and our place in the world. Why are we attached to Home and the objects, ideas within it?





## ***Kiran K. Dhaliwal***

TITLE: Coming Home MEDIUM: oil on linen

SIZE: 26" x 18" x 7/8" YEAR: 2021

### **BIOGRAPHY**

Kiran Dhaliwal, born to India & raised in the USA, currently residing in NJ. Art has always been intertwined in her life & she began her journey with oil paints in 2016 & continues learning at The Visual Art Center of NJ. Her life of connection to different cultures has given her a global outlook that reflects into her art.

### **ARTIST STATEMENT**

I am painting differently these days, jumping around a bit. My attraction to the now is showing up more. My deep, steady awareness of the strength + radiance women possess & their intertwining connection to our earth is a constant in my work. I continue to strive to make my story relatable & invite the viewer to see their story reflected.



## ***Pam Douglas***

TITLE: I Want to Go Home MEDIUM: charcoal on raw linen on coffee bean bag SIZE: 38" x 28"

YEAR 2020

### **BIOGRAPHY**

I am a mixed media artist whose exhibits include the California African American Museum, the Los Angeles County Museum of Art, the LA Art Show, and the USC Fisher Museum of Art. My path led through drawing, painting, writing and sculpture to my multi-year "Sanctuary" installation that responds to refugees forced from their homes because of violence and climate change.

### **ARTIST STATEMENT**

In "I Want to Go Home" a crying child doesn't understand why her mother has to escape. This panel is from my "Sanctuary" installation that uses drawing, painting and sculpture to respond to refugees fleeing violence and climate change. It is motivated partly by my family, both those who were immigrants and those brought unwillingly, who have stories of survival.









## *Sally Edelstein*

TITLE: Womens Lib A Storms Approaching MEDIUM: mixed media collage hand cut appropriated images, pencil, paint

SIZE: 20" x 24" YEAR 2015





## *Valerie Ghoussaini*

TITLE: So She Can Soar MEDIUM: oil on canvas SIZE: 30" x 40" x 2" YEAR: 2020

### **BIOGRAPHY**

Valerie Ghoussaini is a visual artist who specializes in the fine art of painting. Her work is collected throughout Europe, the Middle East, Africa, Japan and South America as well as the USA. She has exhibited at the 2015 and 2017 Venice Biennale. An updated gallery list is available on her website. All proceeds from sales benefit charitable organizations.

### **ARTIST STATEMENT**

A young woman, captain of her destiny, sees what lies before her. The open vista, the mountains, the meadows and the mix of colors fill her heart with tranquility and a sense of unlimited possibilities. Her surroundings give her wings to soar and be free. The answers are all around for her to choose from.



## *Mary Gordon*

TITLE: Ensemble MEDIUM: digital image, archival pigment print, fine art paper SIZE: 14" x 18" framed YEAR: 2020

### **BIOGRAPHY**

Working with photography for nearly 40 years, I have never run out of challenges. From the beginning I have had the support and friendship of wonderful mentors and peers in my hometown, Madison WI. Animals, seasons, plants, rocks, water, weather . . . some of my favorite things. But the greatest and most rewarding challenge is photographing people.

### **ARTIST STATEMENT**

Rehearsing for an opera is being present in the moment. Acting, singing, moving on stage. I have been privileged to listen, watch, learn, and try to communicate with photographs the work of UW Opera at the University of Wisconsin. Heartfelt thanks to these performers: Angela, Maria, Lauren, and Miranda.





## *Ghia Haddad*

TITLE: Your Weight In Gold MEDIUM: acrylic paint and fabric, beads and sequins on canvas

SIZE: 39" x 27.5" YEAR: 2021

### **BIOGRAPHY**

After working in corporate graphic design, I became interested in community and public art and spent 12 years leading public art projects and building community. Lately, though, I shifted my art activities inward to create a body of individual art pieces that examines what it means to be a woman- an Arab woman particularly - in our turbulent world today.

### **ARTIST STATEMENT**

This painting depicts the struggle that weighs down Arab women who spend a lifetime trying to live up to a western beauty standard that doesn't match our esthetic, skin color, body shape, hair, or cultural norms. These shackles are the same ones that were placed on us under colonial rule and continue to hold us hostage in a postcolonial reality.





## *Laurie Talbot Hall*

TITLE: Exultation MEDIUM: relief print on Kinwashi  
SIZE: 64" x 36" YEAR: 2021

### **BIOGRAPHY**

Artist and psychologist Laurie Talbot Hall creates work that visualizes internal experience. Glimpses into preconscious processes are examined through a wide range of media, finding coherence in the subject matter: the dynamic and symbolic life of the individual. Because the intrapsychic coexists with the mundane, it will at times veer menacingly askew and at others blossom into the marvelous.

### **ARTIST STATEMENT**

A group of larks is called an exaltation or a happiness of larks. This is an exaltation of larks in the driftless area of Wisconsin symbolizing the unanticipated positive impact of the pandemic: rejoicing in each day as never before. It is always true that each day is a gift. But the pandemic brought this into sharp and immediate focus: "Exultation".



## *Joan Hanley*

TITLE: Airport MEDIUM: oil on canvas SIZE: 14" x 11"

YEAR: 2021

### **BIOGRAPHY**

Joan Hanley was born in Queens, NY in 1955. She holds a BFA Hartford Art School and MFA Vermont College. She paints her family, friends and details of daily life in a 200 year old mill building in rural New Hampshire. She has shown her paintings at the Brattleboro Museum, VT, Museum of Contemporary Art, MA HanleyStudio.com @hanleystudio

### **ARTIST STATEMENT**

Joan Hanley was born an artist, and her entire life has been dedicated to that calling. Art school, years of painting, studies in Chinese calligraphy, psychotherapy and meditation have inspired her to make profound images from her daily life. When she paints the mundane, her images transform into a mythic realm, where spirit and matter are inseparable and indistinguishable.



## *Anne Kantor Kellett*

TITLE: "Gloibn" (Believe) MEDIUM: sculpture, hydrocal, pewter patina SIZE: 22" x 10" x 12" YEAR: 2015

### **BIOGRAPHY**

Anne Kantor Kellett, attended the HS of Music and Art, NY and is a graduate of Fordham University and the National Academy School of Design. In addition, she studied at the Art Students League and the International Center for Photography. Anne was the recipient of the Newington Cropsey Foundation Sculpture Fellowship and has had a solo exhibition at the National Academy Museum, NY.

### **ARTIST STATEMENT**

My current body of work entitled "Surviving Surviving" is concerned with the burden of all survivors, bearing unbearable memories and at times transcending them. As the daughter of Holocaust survivors, the underlying themes of vulnerability and surviving recur in my art. Additionally, I was influenced by the Rwandan Genocide, which moved me to lead missions to Rwanda to help survivors.





## *Louise LeBourgeois*

TITLE: Tumble Crash #646 MEDIUM: oil on panel SIZE: 18" X 36" YEAR: 2021

### **BIOGRAPHY**

Louise LeBourgeois is a painter, writer, and open water swimmer. Her painting is intimately linked to her relationship to Lake Michigan. During the pandemic, for the first time, she swam in the lake through the entire winter. She earned her MFA in Painting at Northwestern University and her MFA in Creative Writing-Nonfiction at Columbia College Chicago.

### **ARTIST STATEMENT**

In my painting, I attempt to embrace the flux of the natural world. When I swim in open water, I expand my visual perception while rooting myself in my own vulnerable body. My physical safety requires that I perceive changing conditions. I make my paintings as a record of my relationship to swimming in Lake Michigan, and therefore to survival.



## *Gabrielle Lundy*

TITLE: Changing Hands, Stitching Stories  
(Black & White) MEDIUM: mixed media fiber art  
SIZE: 60" x 30" x 2" YEAR: 2020

### **BIOGRAPHY**

Gabrielle is a self-taught contemporary Artist/ Maker whose work intersects craft and design. Living throughout the US, Okinawa, South Africa and Puerto Rico, she was inspired by people who crafted art from every day materials. She up-cycles textiles, papers, and found objects as a retort to the throw away culture of 21st Century consumerism.

### **ARTIST STATEMENT**

With this original piece, Gabrielle is exploring the concept of bringing BLACK + WHITE people together through collage. The found fence mount symbolizes what divides us. Using old black and white textiles she stitched a series of mini collages to tell stories on each strip—weaving together the many hands that touched them.





## *Gayatri Malhotra*

TITLE: I Want To Live! MEDIUM: archival print on Hahnemuhle Photo Rag SIZE: 24" x 16"

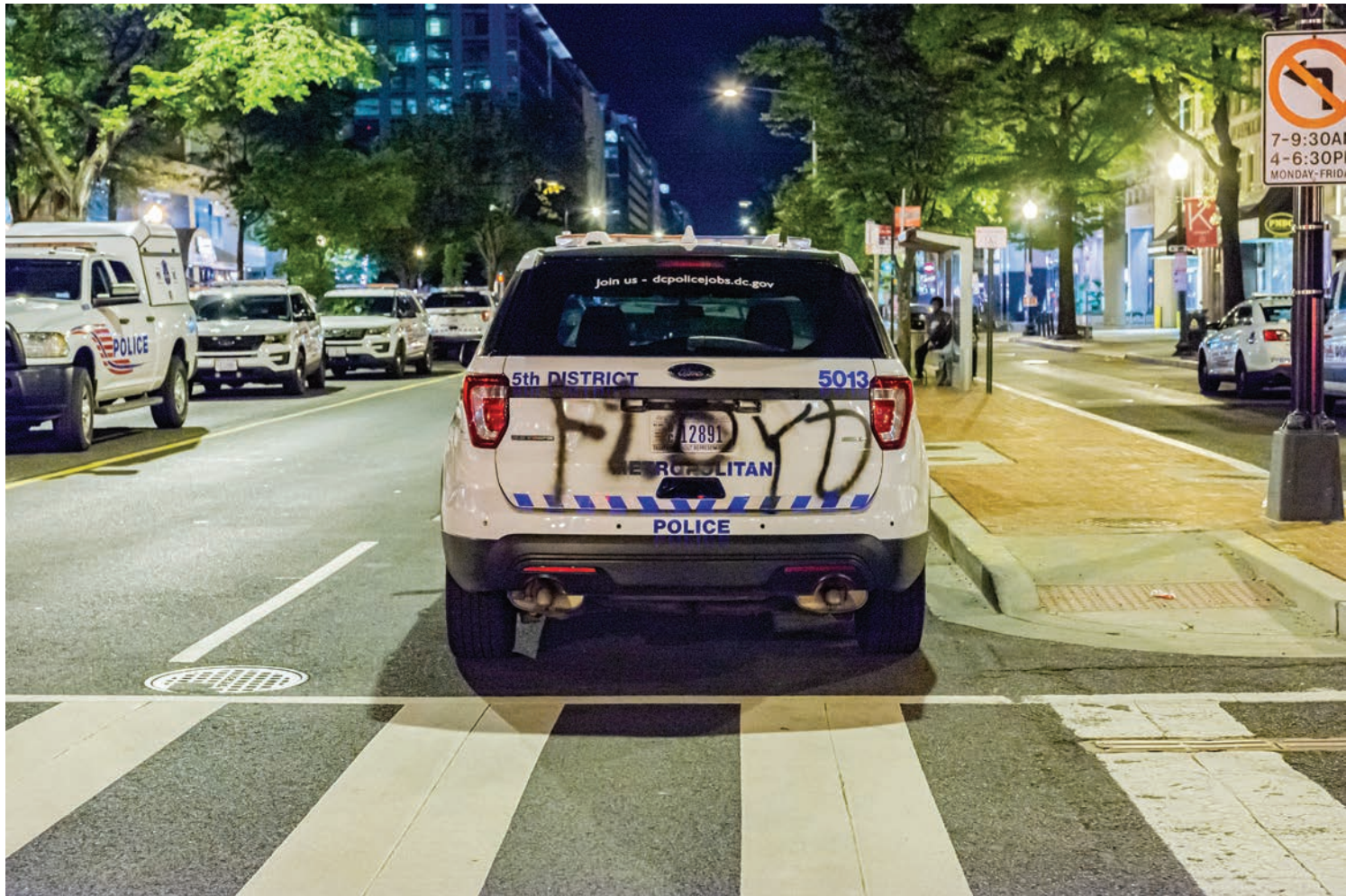
YEAR: 2020

### **BIOGRAPHY**

Gayatri is a street photographer and advocates for gender equity and racial justice. In 2020, the Black Lives Matter movement reignited her passion for social justice in the US and she shifted her focus to activism and protest photography. She currently specializes in street portrait photography and is known for her acute precision, tenacious attention to detail, and impactful shots.

### **ARTIST STATEMENT**

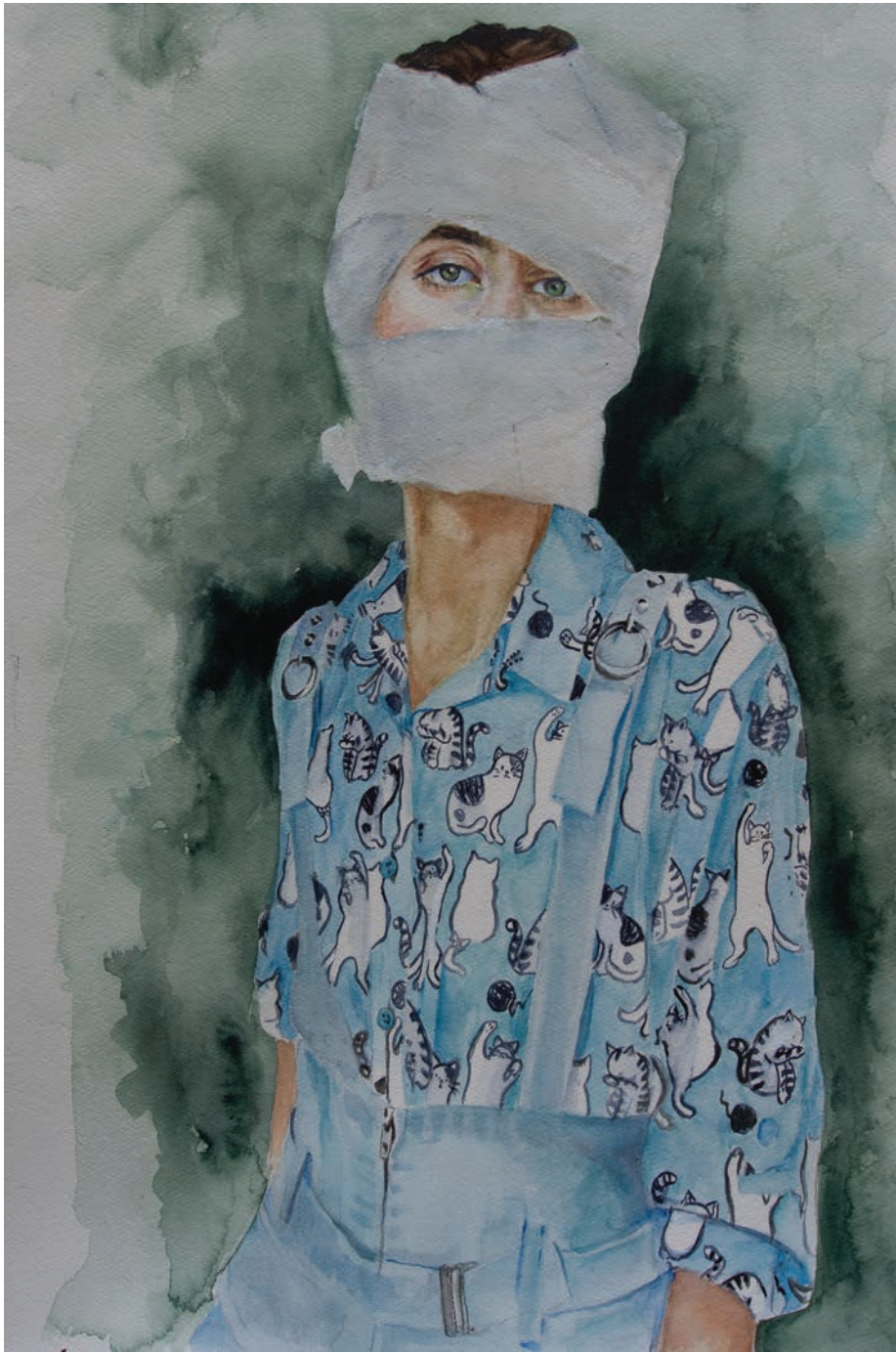
Gayatri's photographs are intended to be an advocacy tool to inspire action, spark conversation, and empower communities of color with high-quality photographs that represent them, their voices, and their lived experiences in the fight for social justice, gender equity, and human rights. Gayatri's passionate about capturing moments of strength and resilience of women of color because representation matters.



*Gayatri Malhotra*

TITLE: When Will Police Brutality End? MEDIUM: archival print SIZE: 16" x 20" YEAR: 2020





## *Gwen Manfrin*

TITLE: 'see me, I am wearing a mask'

MEDIUM: watercolor on paper

SIZE: 24" x 21" YEAR: 2021

### **BIOGRAPHY**

With a Bachelor of Arts from UCLA, Manfrin has shown her work extensively, including numerous solo exhibitions. At the Andrea Schwartz Gallery in San Francisco: "Threshold", 2021, "Smoke and Mirrors", 2018, "Down the Rabbit Hole", 2015, "Over the Rainbow" 2012. Museum exhibitions include: "Bay Area Open", De Young Museum, "Her Story", Napa Valley Museum, and Sonoma and Crocker Kingsley Museums.

### **ARTIST STATEMENT**

I most strongly identify with the human being as subject, and in the expressive possibilities of the figure on both sensory and metaphoric levels. What is on their mind as they move through time and space? How much is hidden at first glance, then revealed in an instant, only to be gone in a flash. See me as I am.





## ***Kelly Mathews***

TITLE: Dear Texas and Supreme Court MEDIUM: encaustic, pigment, carbon on cradle board SIZE: 2 panels 72" x 32" x 3" each YEAR: 2021

### **BIOGRAPHY**

Kelly Mathews is an Artist from Chicago, IL. Her history with addiction, rehab, recovery and Bipolar disorder lend her a unique perspective on the world around her. Primarily using encaustic and photography, her work deals with social and political issues and her life experiences with Bipolar disorder.

### **ARTIST STATEMENT**

The medication I take to control my Bipolar disorder is NOT something you can be on while pregnant. By the time I'd know I was pregnant, irreparable brain damage would've occurred. Under this law I can stay on my medication so that I can function, knowing the child I'd bear will be unfathomably disabled, or crash off my meds and deal with the consequences.



## *Alyce McQueen*

TITLE: Claire (Jamaica) MEDIUM: pigment print SIZE: 16" x 20" YEAR: 2018

### **BIOGRAPHY**

Alyce Haliday McQueen is an artist and educator in Chicago, IL. Her work has been exhibited internationally in both solo and group exhibitions. In addition to other achievements, she was named an "Artist to Look Out For" by Starry Night Publications, is a two-time recipient of the Puffin Foundation Artist Grant, and was most recently featured in the feminist publication Ginger Magazine.

### **ARTIST STATEMENT**

McQueen's work delves into the concepts surrounding feminine identity and female stereotypes. For this photographic body of work, *Temporary Companions*, she creates portraits of women in Prague, Jamaica, Tel Aviv, Greece, Panama, Guatemala, Spain, and Mexico. These portraits focus on both individuality and collectivity, documenting aspects of contemporary international feminine representation.





*Alyce McQueen*

TITLE: Charlene (Jamaica) MEDIUM: pigment print SIZE: 20" x 16" YEAR: 2018





## *Sandra Mueller*

TITLE: Gazing MEDIUM: archival photograph on metal SIZE: 16" x 20" YEAR: 2021

### **BIOGRAPHY**

Sandra Mueller is an interdisciplinary artist, curator and conversation facilitator. She spent much of the 1990s working on the cutting edge of interactive media before returning to visual art. Her curatorial practice is largely focused on the environment and her artwork has been shown throughout the Pacific Rim region.

### **ARTIST STATEMENT**

My creative intent is to witness and express the incredible energies that connect us to one another and sustain our very lives. These archival prints of daily acts offer portals that bring to the surface what is interior and often invisible.



*Sandra Mueller*

TITLE: Washing MEDIUM: archival photograph on metal SIZE: 16" x 20" YEAR: 2021





## ***Indrani Nayar-Gall***

TITLE: Pouring Red MEDIUM: PVC plumbing fixture, red yarn SIZE: 60.4" x 31" x 3" YEAR: 2019

### **BIOGRAPHY**

Indrani Nayar-Gall is a multi/interdisciplinary artist working at the intersection of personal studio practice, social activism, and film. She holds an MFA in experimental printmaking, VBU, and a Graduate Certificate in contemporary non-toxic printmaking, RIT. She has exhibited extensively within the U.S. and Barbados. Indrani is a 2021 recipient of Creative Renewal Fellowship Award, Arts & Science Council Charlotte, NC.

### **ARTIST STATEMENT**

Pouring Red, an assemblage constructed with white plumbing fixture and red yarn, explores a direct, forceful movement of fluid with the natural property of yarn. The gushing of red yarn evokes both the centuries of trauma of abused women, their determination and resilience. Particularly the women of religious servitude I have been working with in the past years.





## ***Lisa Noble***

TITLE: *Magnificent Creatures* MEDIUM: oil on canvas SIZE: 30" x 30" x 2" YEAR: 2018

### **BIOGRAPHY**

Lisa Armstrong Noble (American, b.1973, Winnipeg, Canada) earned her BFA at the Corcoran College of Art in Washington, D.C. Noble paints to establish connections between the autobiographical and relatable. The structures punctuating the landscape of Noble's youth and the objects and inhabitants of their interiors, serve as markers along the path of exploring her personal history and identity.

### **ARTIST STATEMENT**

I describe the family cabin as an eclectic collection of owned, found, and inherited objects. Each room is a point of contemplation within the larger space. By revisiting my past and present and thinking about the future, I can reconnect with those who are no longer with me. Storytelling grounds us in this life and connects us across time.



## *Edie Ottestad*

TITLE: White Privilege MEDIUM: film SIZE: 20"x24" RUNNING TIME: 2 mins and 16 secs YEAR: 2021

YOUTUBE LINK [HTTPS://WWW.YOUTUBE.COM/WATCH?V=JKmBSlBJoAE](https://www.youtube.com/watch?v=JKmBSlBJoAE) VIDEOGRAPHER AND EDITOR: HARRY OTTESTAD MUSIC: VINYL SKY



SCAN ME

SEE VIDEO

### BIOGRAPHY

My graffiti has turned into a version of performance art that challenges expectations around gender, race, age and class. As a white, middle aged, middle-upper class woman, my public acts of vandalism are overlooked by civilians and authorities alike. Living in Nashville has influenced my work, which has become increasingly more political through exploration of implicit bias, stereotyping and white privilege.

### ARTIST STATEMENT

Ottestad is an emerging artist whose work is in private collections in multiple major cities in Europe and across America. She has had shows in Norway in 2018, Nashville in 2019 and 2020, as well as an upcoming show in 2022. Ottestad has appeared in Architectural Digest Pro and Aftenbladet, one of Norway's largest newspapers.



## ***Marcia Polenberg***

TITLE: I Remember It All MEDIUM: colored slips, glazes on terracotta SIZE: 17" x 12" x 10" YEAR: 2019

### **BIOGRAPHY**

Marcia Polenberg holds a BA cum laude from CUNY Brooklyn College and a MFA from the University of Michigan-Ann Arbor. Her works in clay, mixed media, drawings and paintings are widely exhibited including Marshall Fredericks Sculpture Museum, Muskegon Art Museum, Grand Valley State University, Scarab Club, Jesse Besser Museum, Saginaw Art Museum, Birmingham-Bloomfield Art Association, WSG Gallery, Clay Gallery.

### **ARTIST STATEMENT**

In creating this sculpture I was mindful of the powerful role women have played in African American families, within the church and in society. But one cannot turn away from the terrible racism, discrimination and centuries long history of slavery that people of color have painfully endured. I Remember It All pays tribute to the struggles and many contributions made by these strong women.





## *Cherie Redlinger*

TITLE: Fading MEDIUM: charcoal water acrylic on canvas SIZE: 30" X 24"

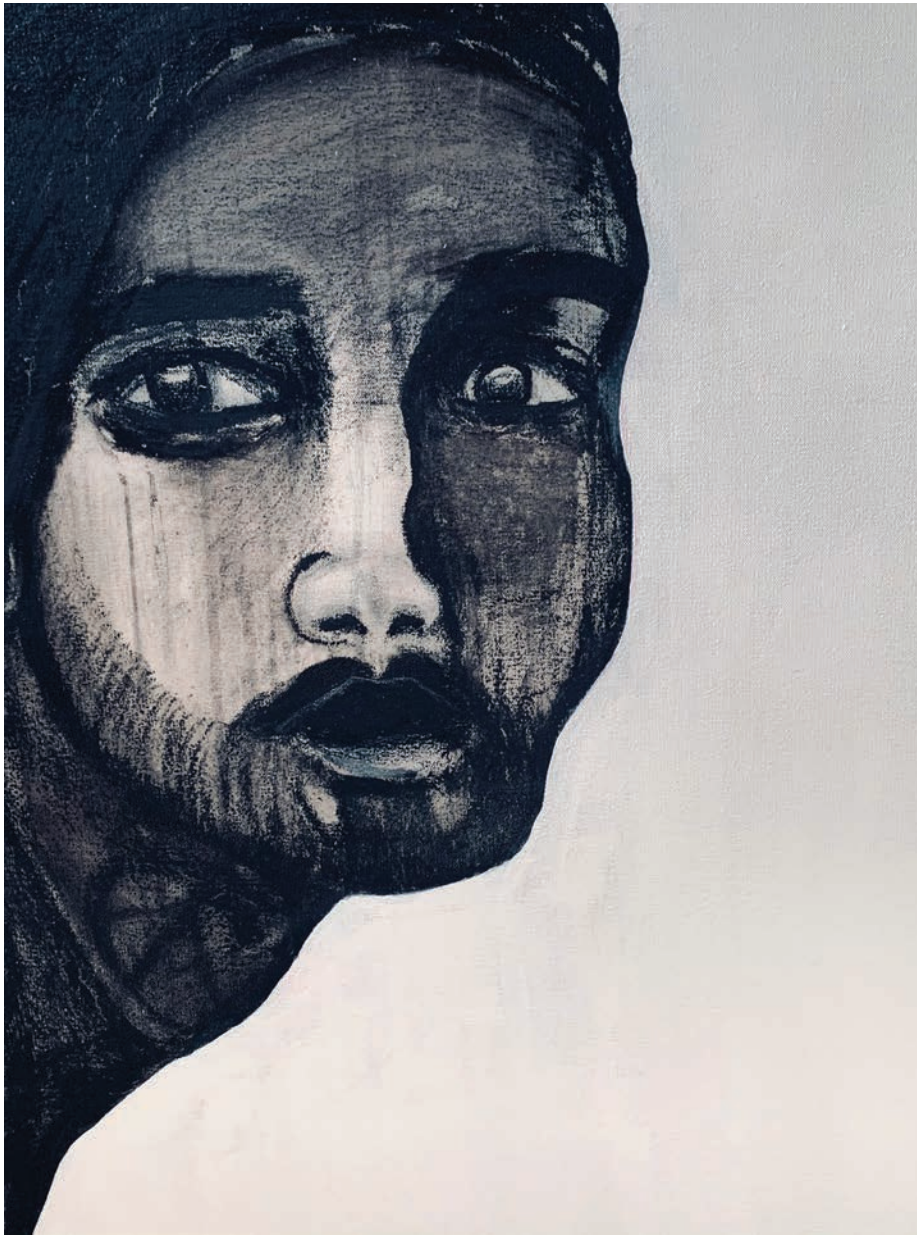
### **BIOGRAPHY**

Cherie Redlinger has exhibited in the United States, Europe and New Zealand and is included in permanent collections: Holocaust Museum, Florida; Latino Art Museum, CA; AFOSI Headquarters, VA; ArtColle Museum, France; and International Museo de Collage, Mexico.

She served on the WCA National Board, as President of WCA/DC, co-chaired the WCA DC Conference, and co-founded WCAG.

### **ARTIST STATEMENT**

Black Lives Matter is personal to me because I have a black grandson, who is 8 years old and lives in Tennessee. I am Jewish and I don't understand why people treat other people like they should not exist, and I firmly believe that Black Lives Matter.



***Cherie Redlinger***

TITLE: Young, but becoming hard MEDIUM: Charcoal  
Water Acrylic on Canvas SIZE: 30" X 24"





***Cherie Redlinger***

TITLE: Black Tears MEDIUM: Charcoal Water Acrylic  
on Canvas SIZE: 30" X 24"





## ***Gina Lee Robbins***

TITLE: Through Her Eyes (Lorraine)

MEDIUM: reclaimed wood, bark, found metal, dryer venting, horse tail hair, wire, screws

SIZE: 90" × 34" × 34" YEAR: 2020

### **BIOGRAPHY**

Gina Lee Robbins is a Chicago-based interdisciplinary and teaching artist. She's been working in clay for 30 years, and picking up artifacts along waterways, wooded paths, city alleys and thrift shops for as long as she can remember. She holds degrees in English and French literature. Info on exhibitions, awards and events can be found at <https://www.ginaleerobbins.com/>.

### **ARTIST STATEMENT**

I create organic and abstract objects using clay and found or repurposed materials. Working intuitively, I combine textures to explore points of physical, sensual and conceptual tension. Calling on a sort of adaptive resonance theory, I assemble, carve, stitch, and weave until something otherworldly yet viscerally familiar almost breathes before me.



## *Adele Sanborn*

TITLE: Have You Ever MEDIUM: mixed, foamcore, acrylics

SIZE: 23" x 10" x 5" YEAR: 2021

### **BIOGRAPHY**

Adele Sanborn lives and works Boscawen, NH, where she combines a love of lettering, paper and photographic images into framed messages celebrating life and its possibilities. Adele has been a member of the League of NH Craftsmen since 1975 and NH Art Association since 1977. She is juried in mixed media, photography and calligraphy, and exhibits throughout the New England area.

### **ARTIST STATEMENT**

Art is a dialogue between the viewer and the work. I can't always say whether the text or the design comes first, they are inextricably linked, but thinking of ideas that encompass both is the challenging part. Then I build my work with imagery, layering it with my calligraphy to create a combination of spirit and vision filled with questions.



## *Sondra Schwetman*

TITLE: Baby Love MEDIUM: fibers SIZE: 60" x 16" x 2" YEAR: 2020

### **BIOGRAPHY**

I am a fourth generation Texan transplanted to Humboldt County and have been teaching sculpture at Humboldt State University for the last 17 years. My BFA is from the University of Texas at Austin and my MFA is from the University of Houston. I have been creating work to generate dialogue about women's issues for thirty years. I exhibit nationally and internationally.

### **ARTIST STATEMENT**

Baby Love addresses many of my thoughts about women's bodies and the right to choose and love babies simultaneously. I also like the idea of paper dolls holding hands moving toward a future where women can work as a group to accomplish many things. The materials are hand dyed silk and pigment.





## ***Kate Shaffer***

TITLE: Nina Simone MEDIUM: acrylic on canvas

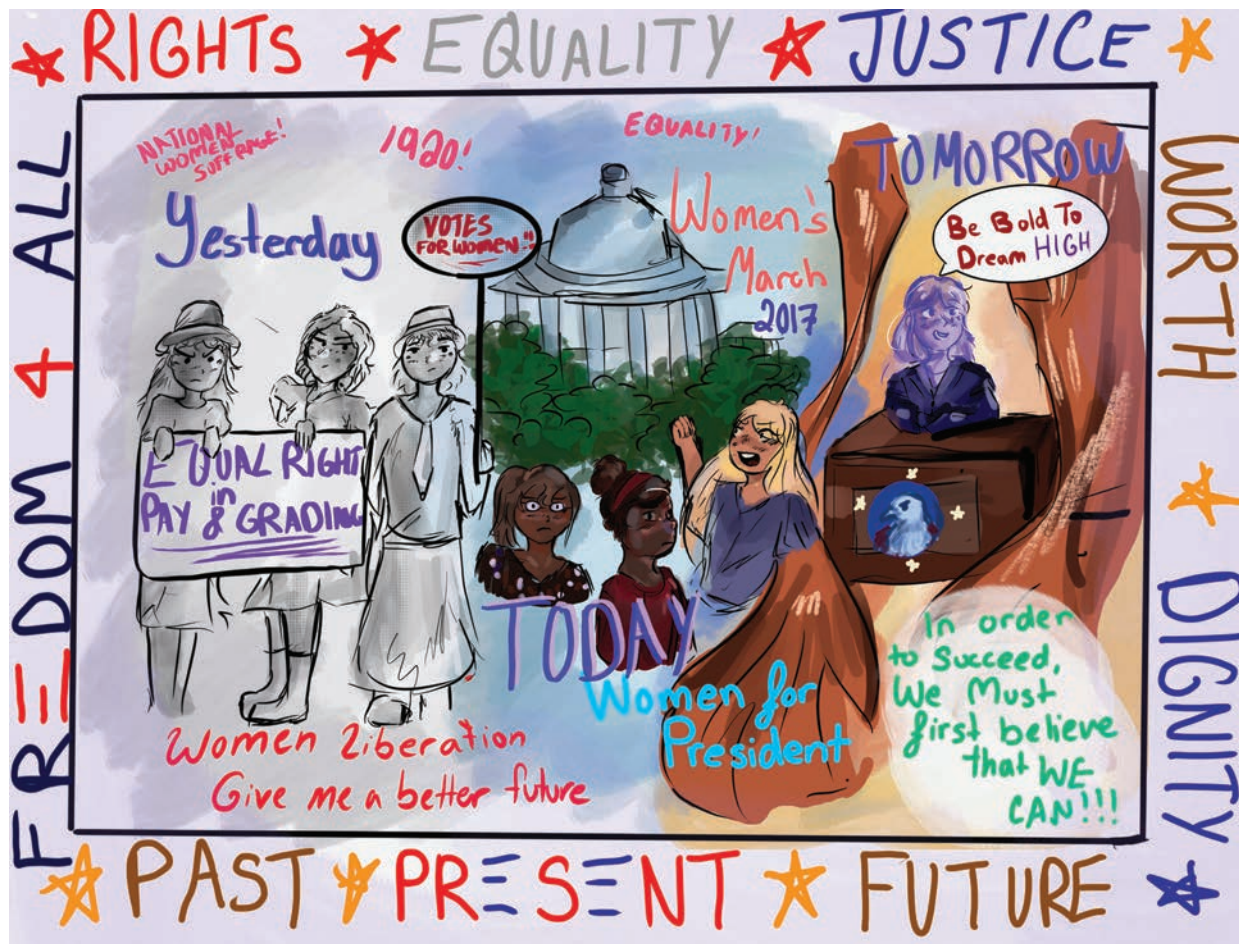
SIZE: 36" x 24" YEAR: 2019

### **BIOGRAPHY**

Born in Cortland, NY, Kate fell in love with art in high school and dreamed of being an artist. She continued to draw while she raised her three daughters. In the five years since becoming a full-time artist, Kate has shown her work in several local art shows where she won several honorable mentions. Her work is in several collections locally. She has had one woman shows at Regis College in MA, Gallery Sitka in MA and Zavo in NYC.

### **ARTIST STATEMENT**

I have always loved music. It was through the choir and jazz band in high school that I first heard songs sung by Billie Holiday. As an artist I wanted to find a way to honor the Women of Jazz. Infusing a sense of life and passion I incorporated the colors I see when I listen to jazz. The colors become the music on the canvas and the women become the music when they sing. They are all singing because in the song they found their voice. They rose above great adversity to become the voices of a generation.



## Shabad Singh

TITLE: Equality for All MEDIUM: film, Ipad and Apple pencil SIZE: 3864 px x 2944 px RUNNING TIME: 2 hours 18 min YEAR: 2021

### BIOGRAPHY

Shabad Singh is a 14 year old 9th grader at Eleanor Roosevelt High School in Maryland. Shabad loves to read, debate, and play tennis. She finds comfort in playing the piano and trumpet. In her free time, she loves to spread the message of peace, humanity, and equality through art.

### ARTIST STATEMENT

Since the beginning of time women have been subjected to discrimination. My art depicts that in the past, women fought for their right to vote. Even today, women still struggle for our freedom in the Land of the Free as we hope for a brighter future of equality.





## *Mimi Smith*

TITLE: *Armor Against any Eventuality* MEDIUM: scrubbers, masks, acrylic paint, strings and eyelets SIZE: 17" x 16" x 4"

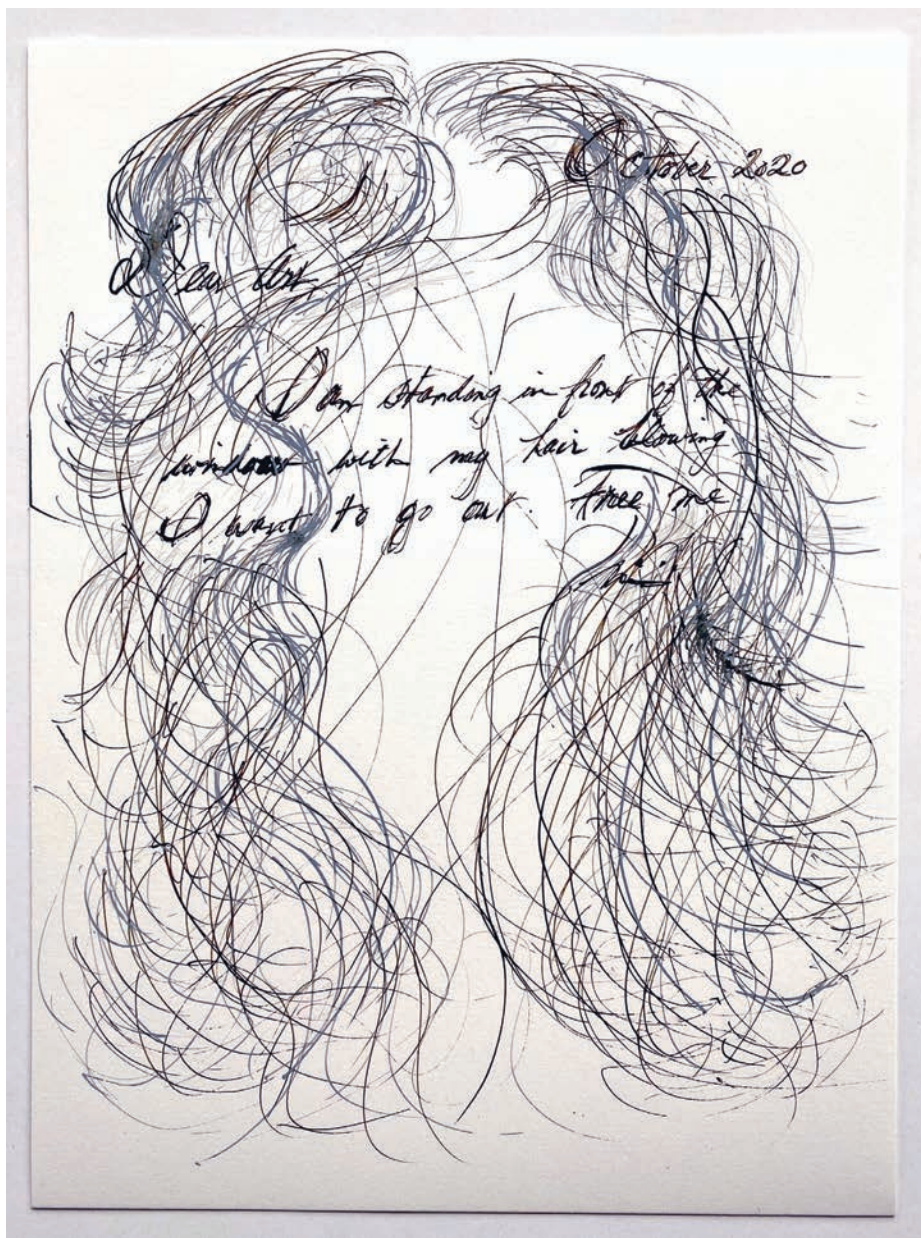
### BIOGRAPHY

Mimi Smith received a BFA from Mass Art, 1963, and an MFA from Rutgers, 1966. Her grants and awards include NEA, NYSCA, NYFA, and Joan Mitchell grants, Mass Art Distinguished Alumni Award 2016, and Estelle Lebowitz endowed artist Rutgers 2018. She has exhibited in galleries and museums internationally. Selected public collections include MoMA, the Fogg, RISD, Newark and Spencer Museums.

### ARTIST STATEMENT

The themes of my work are social issues and the lives of women. The forms are sculpture, drawings, and installations. I began making sculpture in the form of clothing in 1965 to say something about my life as a young woman. No longer young with life increasingly involved with aging and illness, recent works also deal with these issues.





***Mimi Smith***

TITLE: Dear Art Drawing MEDIUM: pen and ink on  
paper and eyelets SIZE: 12" x 9"



## ***Karen Sobin-Jonash***

TITLE: Grassroots MEDIUM: clay SIZE: 4" X 4" YEAR: 2021

### **BIOGRAPHY**

New Hampshire based ceramic artist and educator, Karen Jonash has been honing her craft in pottery and pedagogy since receiving her MFA from Syracuse University.

Blending studio work and teaching is a perfect marriage of two passions. While exploring altered shapes and textures through wheel thrown vessels, the creative journey for self-discovery and teaching has provided nourishment for a creative life.

### **ARTIST STATEMENT**

Making things with my hands and with clay is my chosen path to health, peace and community. Clay is an engaging, responsive, and demanding medium that continuously provides new pathways to connect with something deeper- nourishing my longing to shape new perspectives. I have focused on visual intersections that create tension and interest while also reflecting and expressing overlapping boundaries.



***Karen Sobin-Jonash***

TITLE: Brackish Waters MEDIUM: clay SIZE: 9" x 5" YEAR: 2021





## *Fleur Spolidor*

TITLE: Safe at Home MEDIUM: digital art on iPad,  
printed on paper LIMITED EDITION OF 12

SIZE: 19" x 13" YEAR: 2020

### BIOGRAPHY

Fleur Spolidor is a French artist from Paris who lived in Zurich, San Francisco, Amsterdam and now New York. She earned an M.F.A degree in Art History. Her work is about contemporary issues like women's rights and climate change. Spolidor's figurative work drifts between nonsense and satire to reflect on mankind's short memory and repetitive mistakes.

### ARTIST STATEMENT

"Home" is a new body of work started in March 2020. Created digitally, it depicts a series of house shaped women who seem, somehow, to be adapting to the current situation. "Safe at Home" is inspired by the news. It's a reflection on racial inequalities and the realisation that for some, even their houses are not safe during a global pandemic.



## *Elizabeth Stewart*

TITLE: Dee Dee MEDIUM: mixed media SIZE: 22" x 30" YEAR: 2021

### **BIOGRAPHY AND ARTIST STATEMENT**

My Name is Liz. I am an African American from Aurora, CO who paints in acrylics and explores Afrofuturism landscape and portraiture. I also have used aerosols to create murals in the DC area. Currently my work is drawing from the mythology of the Dogon tribe in Mali, Africa which touches on our descendance from the stars. I couple that with Christian iconography like the halo and some subjects are positioned after the subjects in Christian Byzantine artwork.





## *Allicette Torres*

TITLE: Casa en el Oceano MEDIUM: photograph on aluminum SIZE: 16" x 24" YEAR: 2020

### **BIOGRAPHY**

Allicette Torres is a Puerto Rican visual artist whose work flourishes magical realism, photojournalism, and Latino narratives that speak to women's issues and postcolonial thought. Her work is about memory. Themes of gender, identity, race, language, and postcolonial social-political thought are just a fragment of the conversations explored.

### **ARTIST STATEMENT**

This photographic, ongoing series is about the oldest colony in the world, Puerto Rico, and its abandonment caused by various factors, including poverty, 'Unitedstatesean' colonialism, and these elements colliding with climate change.





## *Linda Vallejo*

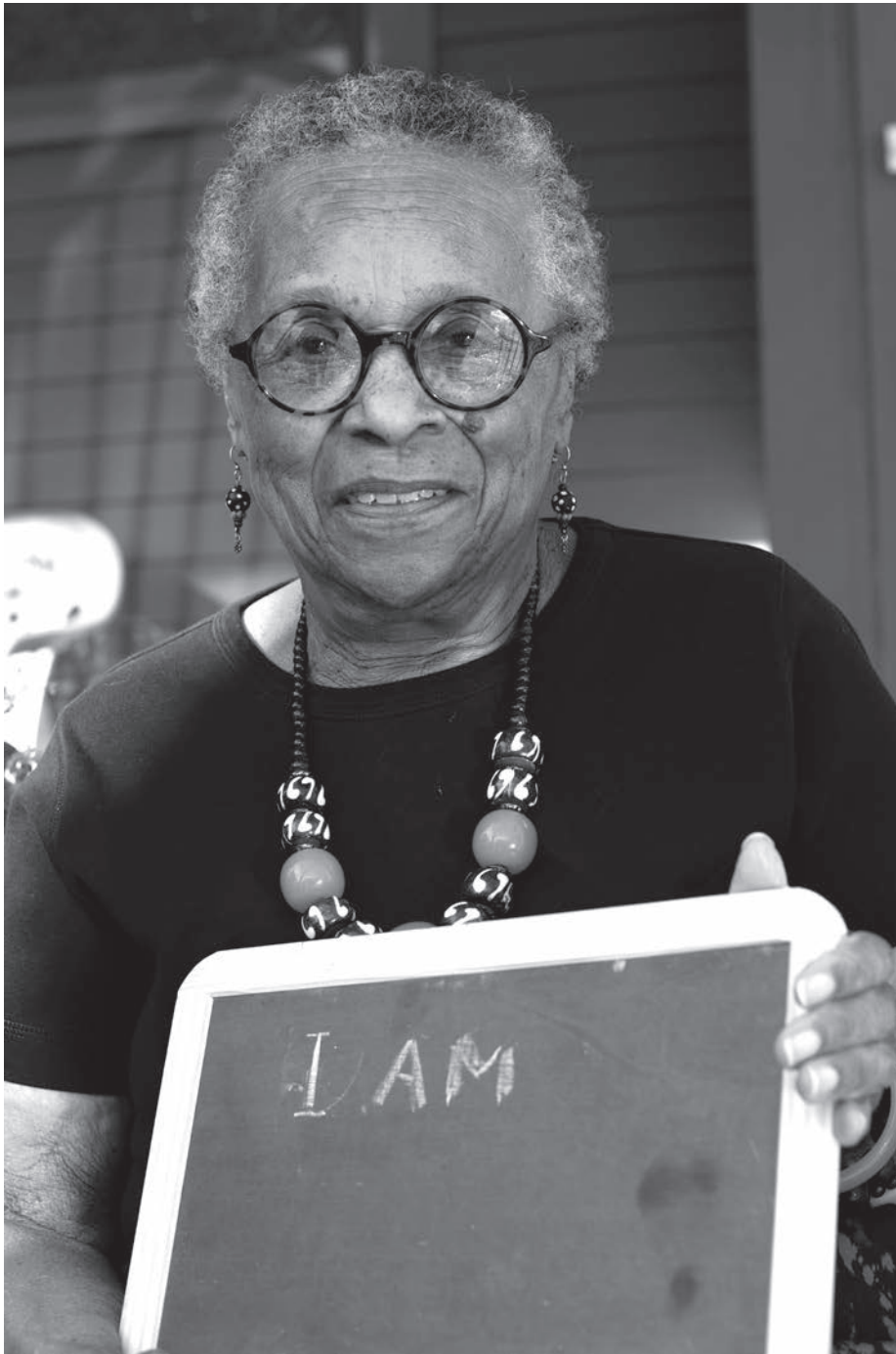
TITLE: Make 'Em All Mexican: A Woman of Means MEDIUM: repurposed oil painting, oil SIZE: 32" X 40" framed YEAR: 2018

### **BIOGRAPHY**

Solo recent exhibitions include LA Plaza de Culturay Artes (2019-2020); Kean University, Karl & Helen Burger Gallery, Union, New Jersey and Museum of Latin American Art, Long Beach, CA (2018). Permanent collections in CA include the Museum of Latin American Art (MOLAA), Museum of Sonoma County, Santa Rosa, East Los Angeles College Vincent Price Museum among others.

### **ARTIST STATEMENT**

Vallejo creates work that visualizes what it means to be a person of color in the United States. She states that these works reflect what she calls her "brown intellectual property"—the experiences, knowledge, and feelings gathered over more than four decades of study of Latino, Chicano, and American indigenous culture and communities.



## *Gina Washington*

TITLE: I Am Joan MEDIUM: archival digital print

SIZE: 20" x 16" YEAR: 2021

### **BIOGRAPHY**

Gina Washington considers herself a Child of the Universe and has traveled to many places collecting images and connecting artists. She creates art by "any means necessary." Through art, her goal is to bring clarity and solutions to the chaos in the world. She will make art accessible to all people, especially the disenfranchised and underrepresented in the global community.

### **ARTIST STATEMENT**

I AM.

When some of the women began to state, "I am...", they became emotional. Who stops and takes the time to recognize their magic? With the two most powerful words to be spoken, I merely tapped into it. I hope that process spreads like wildfire to others. I hope they, we, continue to state who they are.



## *Susan West*

TITLE: Unsuitable MEDIUM: man's suit coat and man's white dress shirt SIZE: 60" x 24" YEAR: 2020

### **BIOGRAPHY**

Susan West is an emerging artist working on her MFA in Sculpture, and is due to graduate from A&M University in 2022. Her art installations focus on the strength and resiliency of women. In 2020 her work was exhibited in public galleries in California, Chicago, and Ohio. In 2021 her work was selected for an exhibition at the Amarillo Museum of Art.

### **ARTIST STATEMENT**

My work focuses on the social and cultural restrictions placed on women and their ability to overcome them. It is important to me that each piece is constructed of materials with inherent meaning. The work is intended to wake the individual conscience of the viewer in order to produce social change that empowers and celebrates women.





## *Rosario Weston*

TITLE: undefinedHalona (name means: Happy Future) and Orenda (name means: Magical Power) MEDIUM: acrylic on canvas SIZE: 24" x 24"  
YEAR: 2021

### **BIOGRAPHY**

During the lock-down in 2020 Rosario had the next opportunity in her life to focus on painting full time. Since, Rosario has exhibited in the States of Washington, California, Illinois and Colorado. Rosario is happy to reside in Colorado Springs where she paints in her studio.

### **ARTIST STATEMENT**

Nature, people doing what comes naturally to them and contemporary culture and how all these interact with one another are all important influential subjects to me. The paintings: (1) "Holana" a name that means Happy Future and "Orenda" a name that means Magic Powers and (2) Excuse Me? are inspired by current news and civil cultural midset.



***Rosario Weston***

TITLE: Excuse me?! MEDIUM: acrylic on wood panel SIZE: 18" x 24" YEAR: 2021





## ***Teresa Greve Wolf***

TITLE: "I can't breathe" MEDIUM: acrylic SIZE: 40" x 120" YEAR: 2021

### **BIOGRAPHY**

A native of Santiago Chile and a resident of South Bend for 40 years. Studied at the: University of Chile, University of Notre Dame, Indiana University of South Bend. Exhibits work regularly and participates in Art Competitions. Recipient of National and International awards and over 20 years of instruction experience.

### **ARTIST STATEMENT**

"I can't Breathe "

The overall theme is to show how our Justice System is broken. It is the scene that shows the power and control the Police have over African Americans. The murder of George Floyd is occurring in the left and images of Police detaining protesters. Over the images I painted bloody broken letters to re-emphasize our system needs a change.









WOMEN'S CAUCUS *for* ART



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