Stories We Tell

National Juried Exhibition
Presented by the
Women’s Caucus for Art

Juror
Jessica Porter
Owner/Director
Porter Contemporary

at
Phoenix Gallery
210 Eleventh Avenue at 25th Street
New York, New York

September 4—September 28, 2013
FROM THE PRESIDENT

STORIES WE TELL

Congratulations to the artists in *Stories We Tell*, a WCA national juried exhibition. This catalog is filled with astonishing works and stories by women artists throughout the United States. I was struck by the common thread of activism running through many of the selections in this catalog. On these pages are works and stories bearing testimony to significant historical events such as the Holocaust or 9/11 and documenting social issues that range from environmental destruction, struggles for women’s equality, and homelessness. Here too, are personal, deeply-felt stories about family, diaspora, self-perception and perception of others. Every work is important, every story is worth the telling.

*Stories We Tell* is a National Exhibitions Initiative. Chaired by VP Karen Gutfreund, this initiative provides year-round exhibition opportunities for members and women artists. The National Exhibitions Initiative includes a wide range of exhibition and curatorial opportunities including juried exhibitions in the US and abroad, online members’ exhibition, Featured Artist contest, WCA calendar contest, curatorial grant, and juried calls for essay.

I would like to thank juror Jessica Porter for her time in jurying the many submissions, Exhibitions Director, Karen Gutfreund for her passion and tireless commitment to exhibiting activist women’s art, Exhibitions Committee members Trudi Chamoff Hauptman and Mollie Dezern for their admission and catalog work, and Linda Handler of the Phoenix Gallery in Chelsea for providing the venue for Stories We Tell.

Priscilla Otani, WCA President
ABOUT THE WOMEN’S CAUCUS FOR ART

The Women’s Caucus for Art was founded in 1972 in connection with the College Art Association (CAA). WCA is a national member organization unique in its multidisciplinary, multicultural membership of artists, art historians, students, educators, and museum professionals.

The mission of the Women’s Caucus for Art is to create community through art, education, and social activism. WCA is committed to recognizing the contribution of women in the arts; providing women with leadership opportunities and professional development; expanding networking and exhibition opportunities for women; supporting local, national and global art activism; and advocating for equity in the arts for all.

As an NGO (non-governmental organization) of the United Nations, the Women’s Caucus for Art actively supports the UN Millennium Goals. WCA utilizes art as the universal language to engage artists, NGOS, and civil society on a broad range of issues such as gender equity and environmental sustainability.

As a founding member of the Feminist Art Project, WCA is part of a collaborative national initiative celebrating the Feminist Art Movement and the aesthetic, intellectual and political impact of women on the visual arts, art history, and art practice, past and present.

OUR MISSION
The mission of the Women’s Caucus for Art is to create community through art, education, and social activism.

We are committed to:
- recognizing the contributions of women in the arts
- providing women with leadership opportunities and professional development
- expanding networking and exhibition opportunities for women
- supporting local, national, and global art activism
- advocating for equity in the arts for all

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twitter.com/#!/artWCA
FROM THE EXHIBITION DIRECTOR

Art can be a powerful, productive force and instrumental in sparking change or critical thinking. The Women’s Caucus for Art is committed to supporting local, national, and global art activism. Art can produce a visceral response and can provoke, inspire, or disturb, and opens your eyes to worlds other than your own. While the artist may not consider themselves to be a revolutionary, by bringing to light issues and concerns, art can effect change. We need artistic expression that help us to understand what is happening in our society, who we are, where we come from and where we’re going.

For Stories We Tell, we asked for the artists to tell personal stories manifesting in their work. These works portray the rich tradition of visual storytelling through women’s voices. What stories do we tell ourselves, make up about ourselves, tell others, or share with our families, friends and the larger world and what needs to be heard? The works selected ranged from activist to abstract, and addressed the individual aesthetic, political, or philosophical perspectives with contemporary interpretation with visual story telling, sometimes with an ancient myth, or simply based on personal or family stories. Storytelling is central to human existence, common to every known culture and women are usually the record-keepers and the storytellers of the family. We use spoken and visual narratives to make sense of our world and to share that understanding with others. This is a beautiful collection of stories. In viewing the works and reading the statements, it alternatively made me laugh and made me cry.

Jessica Porter, Owner/Director, Porter Contemporary chose 306 artists for Stories We Tell with 45 works in the Phoenix Gallery and an additional 261 featured in the catalog. This show is in collaboration with the Phoenix Gallery. We are honored to work with these artists and to showcase their work. We believe in the power of artists to create, connect, and change the world. It is the mission of WCA to document the artwork of women artists and we are pleased with this large collection of powerful works.

Thank you to Linda Handler at the Phoenix Gallery for partnering with us to put on this exhibition and Jessica Porter for compiling an incredible body of work on this theme from over 800 artist submissions.

A big thank you to Trudi Chamoff Hauptman, the co-director for this exhibition for her logistical and planning assistance, and to Mollie Dezern, our Exhibitions Editor and Administrative Assistant. Their help is invaluable and greatly appreciated. As always, thank you to Rozanne Hermelyn for the fabulous catalog cover design. And most of all, a heartfelt thanks to the Board and members of Women’s Caucus for Art for their ongoing work to create greater exposure for women in the arts and art as activism.

Karen Gutfreund
Vice President
National Exhibitions Director
Women’s Caucus for Art
ABOUT THE GALLERY

From its origins as a prestigious artist co-operative in New York, celebrating its 50th Anniversary in 2008, the Phoenix Gallery has evolved into a community-oriented center for all the arts. Founded in 1958, during the “Tenth Street” days, the gallery now has artist-members from around the world, all dedicated to the highest level of professionalism. Each brings his/her own unique style and vision to the diverse group that makes up the Phoenix Gallery. These artists, all carefully chosen for membership by Phoenix artist peers, work in all media and create art that encompasses and reflects wide cultural and ethnic interests.

In addition to providing artist-members elegant space to exhibit, the gallery reaches out to the members of the community, scheduling juried competitions, dance programs, poetry readings, book signings, plays and lectures. A special exhibition space, The Project Room, has been established for guest-artist exhibits. The Phoenix Gallery is a non-profit 501-(c) (3) organization.

The Phoenix Gallery has a full time director who runs the gallery and promotes and develops contacts with private individuals, art consultants and corporations. The director also promotes sales and encourages visibility of artist members.

PHOENIX GALLERY MISSION STATEMENT

In continuous operation since 1958, the Phoenix Gallery represents a committed artist community that runs a non-profit public exhibition space for fellow professional and emerging artists. In addition, it awards fellowships, hosts juried exhibitions, and promotes the work of all its members.
**Juror’s Statement**

The theme *Stories We Tell* for the Women’s Caucus for Art encompasses not only one of woman’s most important roles but an important and unique role for women artists. Women are the communicators of society and women artists have the additional challenge of translating these stories visually and broadly.

Each artwork reflects a reason for storytelling—entertainment, education, cultural preservation or the installation of moral values—balanced with each artist’s skill and visual ability to communicate. Many artworks communicate very sad stories regardless of the topic but the overwhelming diversity in work and experience is what is most poignant. These artworks and the stories they tell show strength, passion, kindness, thoughtfulness, love, commitment, power, creativity, solemnity and contemplation among many other things. They tell secrets, some tell lies and some make statements while others are emotional reflections of stories. Whatever the story, or artwork, this collection of works tells us where we are today as women, where we once were and our strength and passion toward our future. I thank and applaud all the women who not only showed us their artworks but gave us an insight into themselves through their stories and I know you will enjoy reading and viewing them as much as I have.

Jessica L. Porter
Owner/Director
Porter Contemporary

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**About the Juror**

Jessica L. Porter’s career came full circle five years ago when she launched Porter Contemporary, a gallery dedicated to showcasing emerging and established artists from around the world whose work embodies both skill and risk taking. The mission of Porter Contemporary continues to be based on founder Jessica L. Porter’s vision of opening contemporary art collecting to a broader audience.

Porter began her career with a dual degree in Art History and Foreign Languages (French and Japanese), quickly finding herself in the curatorial department of the Smithsonian’s American Art Museum. From there, Porter broadened her career by taking an opportunity to use her language background through sales and marketing in the art shipping industry. Porter’s interests only continued to broaden and soon became consumed with the research and investigation of issues surrounding stolen art, primarily during World War II. She soon entered law school focusing on art law and intellectual property issues while founding the Entertainment Art and Sports Law organization at the University of Maryland School of Law. After obtaining her Juris Doctor, she moved to New York and began practicing law. During the five years of practicing law, Porter realized that her passion still remained in the art industry and continued to be involved in the art market by working in galleries on weekends, assisting friends and colleagues purchase art and volunteering in museums. The seeds for opening an art gallery were soon planted and officially launched in 2006. Currently, in addition to running Porter Contemporary, she runs a consulting business utilizing her art and law background that focuses on assisting foreign galleries navigate the U.S. art market, she teaches courses on the basics of art collecting and is launching a new online art business in October 2011.

Porter has a resounding commitment to being a leader and resource to other women and is the founder and president of Raandesk Women, a collaborative women’s networking group, a member of the Leadership Advisory Board for the Girls Scouts of Greater New York and is an active member and committee leader of ArtTable.
Milestones over the Four Decades of the Women’s Caucus for Art

In the forty years since the Women’s Caucus for Art (WCA) was conceived in 1972, opportunities for women in the arts, and knowledge about the accomplishments of women artists throughout history, have expanded dramatically, this is due to the activism and the dedicated efforts of feminist organizations, such as WCA, as well as of individuals, including the WCA founders, leaders, and Lifetime Achievement Award honorees. For four decades WCA members have worked to recognize the contributions of women in the arts and to educate the public about them, as well as to expand networking, exhibition, and leadership opportunities for women.

By 1972, in the second wave of feminism, the feminist art movement has been launched. When the WCA was conceived during the January 1972 College Art Association meeting in an overflowing room in San Francisco, only a few women had ever served on the CAA board of directors and most tenured college professors were male, even though at least half of the studio art and art history majors in colleges and graduate programs were female. Not even one female artist was included in the major art history survey textbooks.

WCA’s founders were artists and art historians, with art historians taking the initial leadership roles. The first chair, art historian Ann Sutherland Harris, created a structure for the organization, started collecting dues, and launched a newsletter. Norma Broude was the Affirmative Action Officer. The next president, Mary Garrard, assisted by Secretary Ellouise Schoettler, established the Women’s Caucus for Art as an incorporated non-profit with a national advisory board, and convinced CAA to accept WCA as an affiliated society. Since the late 1970’s CAA has provided meeting times and spaces for WCA during its winter conference, and a number of WCA leaders have served as CAA presidents.

One of them was the third WCA president, Judith K. Brodsky, who co-founded the Coalition of Women’s Arts Organizations (CWAO), first chaired by Ellouise Schoettler, which allowed WCA to join with 75 other organizations to lobby Congress to organize political actions. WCA first published course syllabi in Women's Studies in the Arts compiled by Athena Tacha, while Eleanor Dickinson began an ongoing effort to gather and publish statistics documenting discrimination in the art world.

In 1977 WCA held its first national conference and first national exhibition in Los Angeles in conjunction with the CAA conference. That year, attendees saw Linda Nochlin and Ann Sutherland Harris’ groundbreaking museum exhibition Women Artists: 1550-1950.

In 1979, through the efforts of president Lee Anne Miller and conference chair Charlotte Robinson, with the help of Joan Mondale, the first Honor Awards for Lifetime Achievement in the Visual Arts were presented by President and Mrs. Jimmy Carter at the White House to Georgia O’Keeffe (in absentia), Louise Nevelson, Alice Neel, Selma Burke, and Isabel Bishop, followed by a repeat ceremony for WCA members at the conference.

The women artists honored at the first ceremony were the first in a distinguished roster of outstanding artists, art historians, curators, educators, critics, and other visionaries who have been honored each year. Their life stories and accomplishments are documented each year in an awards catalogue and they receive lifetime WCA memberships. Also, during the 1979 CAA and WCA conferences, WCA members encouraged dozens of galleries, colleges, and universities to mount exhibitions of women’s art in the D.C. Area. In addition, a gallery exhibited the work of the awardees.
In 1980, when the CAA conference was held in New Orleans, a state that had not yet ratified the Equal Rights Amendment (ERA), WCA members who attended the WCA conference endeavored to spend no money in the state, and to support ERA, conceived the whole conference as a performance under the guidance of Suzanne Lacy. Concurrently, an alternate WCA/CWAO awards program honoring feminist activists was held in Washington, D.C.

By 1982, the end of its first decade, WCA had grown. Over the years, the number of WCA chapters spread across the country had averaged about 30. In 1984, under the sixth president, Muriel Magenta, a permanent office and national administrator was set up at the Moore College of Art in Philadelphia. The office would serve as a clearing house for information, house the archives, and allow to build a comprehensive slide library of women’s art. Annie Shaver-Crandall oversaw the establishment of the WCA archives at Rutgers University.

In the mid-80s, more attention was paid to diversity and inclusion and recognition of women of color. The first President’s Awards to mid-career women were presented to Ann Sutherland Harris and Linda Nochlin. During the 1987 conference in Boston, over sixty academic and commercial galleries showed work by women artists. The Boston chapter membership doubled in size to over two hundred, with artists, curators, and art historians working closely together. In 1992, at its twentieth anniversary, WCA was energized by the vision and goals of the twelfth president, Jean Towgood, who established a Vice President of Women of Color. The curated Women of Color in the Arts Slide Series was made available to provide resources for teachers and slide collections, and a Women of Color caucus was formed. The Jewish Women Artists Network (JWAN) caucus followed in 1991. WCA also became a United Nations NGO, and one hundred WCA members participated in the 1995 International Conference on Women, and NGO Forum of the UN, and traveled to China. WCA has retained its NGO status throughout the years with members attending the conferences in 2008, 2009 and 2011. At the 2009 UN conference, WCA proposed a workshop, one of the only twelve selected. Today several chapters, especially the Oregon chapter, participate in international exchanges on a regular basis.

In the late 90s, WCA survived a period of crisis caused by a series of financial and operational losses that put the survival of the organization in doubt. The organization, primarily funded by dues, was not sufficiently focused on fiscal matters, budgeting an accounting. Losses were incurred when WCA tried having a conference in Philadelphia separate from CAA in New York in 1997. At the same time the decision was made to increase the visibility of WCA by moving the national office to New York City where CAA conferences were held every other year. The theft of valuables and loss of records left the organization close to bankruptcy. However, a few members remained strongly committed to the WCA mission. With the help of volunteer lawyers, the cooperation of creditors, and a fundraising auction of donated art the continuation of WCA was ensured. A transitional leadership committee (Magi Amma, Catherine Carilli, Margaret Lutze, Gail Tremblay) managed to pay off all debts, and Gail Tremblay was elected as interim president.

In 1999, the Los Angeles chapter let by Jean Towgood organized a successful national conference and an awards ceremony during the CAA conference. During the presidency of Magi Amma, also based in California, work was undertaken to rebuild the member database, revive the newsletter, and establish a website.

In 2002, President Noreen Dean Dresser moved the national office from California bac to New York and hired Karin Luner as the national administrator. Luner worked on streamlining the organization, getting the membership records back in sync with chapter records, redesigned the website, established an online member directory, and designed the publications. Soon thereafter membership rebounded, and Dresser continued Amma’s efforts to strengthen connections with chapters. Dresser’s successor, Dena Muller (2004-2006), arranged for a small national office at Rutgers University, returning the office to a university setting. In 2005, she collaborated with the CAA Committee on Women in the Arts on a joint awards ceremony in New York. During her tenure, WCA became a founding partner of The Feminist Art Project (TFAP), which documents and celebrates the feminist art movement. In recent years TFAP has provided a full day of panels about women’s aesthetic and intellectual impact on the cultural record during the CAA conference.
During Dena Mueller’s and Jennifer Colby’s (2006-08) terms, the full-fledged conference organized by the Boston chapter in 2006 demonstrated how meaningful WCA had become. The conference consisted of sixteen panels and seventy presenters and was captured on video. It included a festival of video shorts, as well as five exhibitions. Karen Frostig and Kathy Halamka edited and oversaw the publication of the session papers and other essays in BLAZE: Discourse on Art, Women and Feminism, Eleanor Dickinson’s “Report on the History of the Women’s Caucus for Art” was the first comprehensive written history of the organization. Besides overseeing two successful conferences, Colby focused on board leadership development and the concept of legacy. In the past decade, the organization has maintained and increased financial stability, with revenue doubling in the past two years under Janice Nesser-Chu (2010-2012). Fund-raising for the award ceremony and chapter programs has received increasing focus from the president and the board since the presidency of Marilyn Hayes (2009-2010). Under Hayes and Nesser-Chu, the mission statement was revised.

Under Janice Nesser-Chu’s leadership the WCA’s focus has been on activism, outreach, and engagement with chapters. Two summer regional conferences were held to coincide with the summer board meetings, Eco-Art in 2010 and Art & Social Justice in 2011. The newly established Eco-Arts caucus grew out of the 2010 Pacific Regional Eco-Art Conference “Elements”. The Young Women’s Caucus (YWC) was formed by a group of college art students to provide networking resources to women under 39 years of age, and to mentor new leaders. The International Committee was converted to a caucus at the recent summer board meeting in 2011. New chapters were formed in New York and Texas, and a chapter leadership fund was implemented.

Also under Nesser-Chu’s tenure, the financial foundation of the organization was strengthened, providing momentum for future growth, Nesser-Chu launched a legacy campaign with a generous bequest from the Estates of Sylvia S. Alloway. Sylvia Sleigh was selected to receive a Lifetime Achievement Award in 2011, but she sadly passed away before the awards ceremony. Since then, the Estate has donated several of Sylvia’s works to WCA and has worked with WCA to place several of her pieces in museums and institutions. Going forward, WCA will provide fiscal receivership for her estate, administering charitable contributions.

Today, the over 1600 members value the organization for creating connections with other women in the arts, stimulating new ideas and initiatives, providing exhibition and curatorial opportunities, developing leadership skills and experience, and serving as an avenue to reach out to their communities. The website, the online directory, calendar, blog, twitter, Facebook pages enable members to easily connect with each other across the country.*

*Sources for essay are published at www.nationalwca.org/aboutwca/history.php

by Barbara A. Wolanin

Barbara Wolanin is an art historian and curator. She has been a member of WCA since 1978. She has been active in the D.C. Chapter since 1990 and has served on the national board since 2002.
**STORIES WE TELL** Exhibition Committee

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**Staff**

**Director of Operations** - Karin Luner, Artist, Gallery Director, Dietzspace, NYC
The Feminist Art Project (TFAP) is an international, collaborative initiative recognizing the aesthetic, intellectual and political impact of women on the visual arts, art history and art practice, past and present. TFAP promotes diverse feminist art events, education, resources and publications through its website and online calendar, and facilitates networking and regional program development worldwide.

The Feminist Art Project brings together artists, curators, scholars, authors, teachers and other art and museum professionals across cultural backgrounds, generations and widespread locations to refocus public attention on the significant achievements of women artists and the contemporary Feminist Art Movement.

**TFAP National Committee:** Judith K. Brodsky, Judy Chicago, Kat Griefen, Leslie King-Hammond, Catherine Morris, Dena Muller, Ferris Olin, Arlene Raven (1944-2006), Maura Reilly, Susan Fisher Sterling, Anne Swartz

**TFAP Honorary Committee:** Norma Broude, E. John Bullard, Connie Butler, Mary D. Garrard, Chrissie Iles, Arnold Lehman, Lucy R. Lippard, Margo Machida, Cindy Nemser, Linda Nochlin, Faith Ringgold, Lowery Stokes Sims, Gloria Steinem

**TFAP Founding Program Partners:** A.I.R. Gallery, ArtTable, Brodsky Center for Innovative Editions, College Art Association, Elizabeth A. Sackler Center, Brooklyn Museum, Institute for Women and Art - Rutgers University, Maryland Institute College of Art, National Museum of Women in the Arts, Rutgers University Libraries, Through the Flower, Women's Caucus for Art

**TFAP Programs Include:**

**TFAP On-line Calendar and Archives** aims to effect permanent change by promoting and archiving exhibitions, performance, lectures, films, and other events and publications that recognize the work of women artists, feminist content in art, feminist art practice, the impact of feminism on the art world and feminist analysis in art and art history and other cultural arenas. Artists, scholars, groups and presenters may post their national and international exhibitions, publications and programs that serve this mission on the TFAP calendar. It is free of charge to post and search the calendar. TFAP preserves all calendar listings in the TFAP virtual archives and requests physical documentation from calendar participants to add to The Feminist Art Project Archives to be held in the Miriam Schapiro Archives at Rutgers University for future scholarship on feminist art and feminist art organizations.

**Feminist Art Resources in Education (FARE),** an online resource portal providing unlimited free public access to educational materials that utilize feminist art, theory and history to empower students, youth and adults to think critically about the social issues that shape their lives. Visitors to FARE can access curricula and teachers’ guides from proven programs that can be downloaded and adapted for use in classrooms, after-school programs, community projects, home school projects and more. FARE links to websites and multi-media resources that complement the curricula available on FARE and can be used in creating distinctive hands-on class projects. FARE also connects to a comprehensive network of art programs on women and gender being implemented across the country, and provides reading resources on feminist art, current trends, significant accomplishments of women artists and topics of gender and art.
gender being implemented across the country, and provides reading resources on feminist art, current trends, significant accomplishments of women artists and topics of gender and art.

TFAP Regional Coordinators - TFAP supports regional networking and program development by linking from the website to over 40 national and international coordinators. Coordinators act as conduits for those needing general information or interested in being involved with a local TFAP group, and initiate programs in their areas.

TFAP@CAA - TFAP presents a diverse set of panels, performances, gallery talks and tours that attract anyone interested in contemporary art and ideas. These events offered under the umbrella title of TFAP@CAA, coincide with the annual College Art Association conferences taking place in various U.S. cities. Through these programs, the general public, art community, and emerging art professionals gain access to cutting edge work and ideas of artists, curators, performers and scholars, up close and through a feminist lens and participate in ongoing forums for feminist issues and discussions of global art and art history. All events are free and open to the public.

The Feminist Art Project is a program of the Institute for Women and Art (IWA), Rutgers University. The IWA is a unit of Rutgers, the State University of New Jersey, and a center of the Office of the Associate Vice President for Academic & Public Partnerships in the Arts & Humanities.

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STORIES WE TELL

Artists

*artists pages 16-60 exhibited at the Phoenix Gallery*
Incest is not only perpetrated by the pedophile, but often by the entire family in its complicity. As children, we see our mothers (more likely than not) ignore it. Our extended family members may praise the pedophile while we must live with him, eat with him, and often clean up after him. If we try to speak about it, we encounter hostility. From our other siblings who do not defend us, we face disloyalty every day. Ultimately, we must decide to keep quiet or cut off all contact with the family.
Today, in many parts of the world, modern advances in technology and communication collide with traditional religions, cultures and customs in patriarchal societies. By examining these incongruities, I address issues of love, family, conflict, and gender inequality. Some of my sculptures and installations are confrontational and that is my intent: to inspire curiosity, thought and dialogue, to raise awareness, and incite positive action.
When Harold learned that he’d be deaf before the year was out, the 62-year old water resource engineer started collecting the sounds of his life in bottles, passing them through the air, labeling them and storing them up for later use.
You Think You’re Drinking Water, But You’re Really Drinking Oil

Donna Catanzaro
Windham, New Hampshire
www.donnacat.com

You Think You’re Drinking Water, But You’re Really Drinking Oil
Digital collage, 18 x 24 inches, 2011

I am a collector, but instead of objects, I collect images. I see the world as potential parts of a collage. I also collect data: information, historical facts, news and current events. I’m a news junkie, and while some of the news makes me enraged, some news makes me see the absurdity of it all. By juxtaposing images with information I create amusing, yet sobering digital collages with Adobe Photoshop. I entice the viewer into the piece through amusement, and then, subtly, challenge them with an underlying sober comment.
Sherri Cornett
Billings, Montana
www.sherricornett.com

*Skin Muscle Sinew*
Video, 5:40 minutes, 2012

*Skin Muscle Sinew* portrays body as living, aesthetic sculpture—one more firm, more fit, archetypically more vital than the older wisened one, yet both evoke curiosity and reflection of life’s phases and choices.
Leaving Soon
Archival inkjet print, 20 x 14 inches, 2012

When I take a photo I try to preserve the intrinsic truth of the image. I influence you with the title or transformation of the image. I tell you a story about the people I photograph. I am keeping a record of the people of our lifetime. Some are ready to leave this world. I don't want them to go. We don't know their story. In our throwaway culture, we even remove images of our family from our lives—to be recycled. Who would put their family photos in a recycling bin? That is another story.
Themes embodied in my series on roadkill include the Wild, the Domestic, and the areas in which they intersect. My process involves finding the remains of animals hit on the road and creating compositions that satirize 17th century Hunting Still Lifes. The allegories expressed in my paintings are intended to create dialogue on the topic of wildlife in an increasingly industrialized culture, and continue the long story that began when humans first started to domesticate, setting out from the wild.
Joan Clair Di Stefano
Alameda, California
www.distefanoruisztudio.com

The Dear Hunter
Oil on canvas
34 x 34 inches
2012

This work is about the conquest of the vulnerable.
Self As Hillary With Hoodie And Skittles is from The White House Collection, self-portraits as First Ladies, and evokes the story of the Trayvon Martin shooting. By embracing First Lady imagery, I create contemporary and personal self-portraits that are inherently historical and political. The work addresses social and cultural issues, including current events, while maintaining the everywoman quality of the self-portrait. Painted from life, I donned a hoodie while holding Skittles and handgun for this piece.
Maryann Ficker
Bound Brook, New Jersey
www.maryannficker.com

**Bob (Superman)**
Oil on linen
48 x 30 inches
2000

These paintings are an exploration of the realm of personal identity as defined by the narrative—the tales we tell ourselves, the tales we tell each other, the tales we live, tales past, or the history that has brought us to this moment. Humans, uniquely and innately, are story telling beings. We define reality and ourselves, and are defined by, our incessant stories. In these works a conversation between the artist and her subject takes place in the studio, and on the canvas, and the story begins.
In this piece I will reach a new physical and spiritual intimacy than I have before with thirty of the most important women in my life. The work is based on a specific memory from my childhood in which I used to gather the freshly cut hair off the salon floor and make tiny nests out of it. In this performance I will stand-in as the hair-dresser and myself, reaching a level of physical closeness during the cutting of the hair, and then spiritual closeness by creating tactile art objects out of it.
Suvan Geer
Santa Ana, California
www.suvangeer.net

STONES (**other)
Digital inkjet photo, 8 x 10 inches, 2007

My parents died within two years of each other. Walking through different graveyards I found markers purposely made without names. I thought about what we choose to remember and try to preserve. It seems to me, memorials carved in stone tell stories about what is deemed to be important, but often also speak about what is most elusive. Grave markers without names are especially haunting. Into the gap around who this person was we can read our own meaning and lives.
Ruth Geneslaw
Haverstraw, New York
www.ruthgeneslaw.com

Glass Ceiling
Carved basswood and acrylic, 10 x 16 x 4.5 inches, 2008

My carved wood vignettes serve as vehicles for social commentary. The Glass Ceiling comments on the discrepancy between men and women in the workplace. The work may amuse you, but it resonates with psychological implications.
Karen Gutfreund
San Jose, California
www.karengutfreund.com

No God But God
Mixed media on canvas
40 x 40 inches
2008

My work is art as activism in reaction to the ongoing wars over the control of oil and natural resources. I examine the juxtaposition of religious mantras and the resulting consequences of war and perceptions of freedom. The layers of images are meant to provoke the viewer’s visceral senses to evoke change and to reveal the layers and inner complexity of my dreams, nightmares and emotions and to confront who we are in a culture of exile and alienation between race, religion and political dogma in our turbulent society.
My family’s history, and my own, has been one of constant change. The countries in which my family has lived during the past seventy years include throughout the USSR, Israel, Romania and both coasts of the United States. I was raised by Holocaust survivors. The objects that my family carried with them from place to place have become physical embodiments of our stories and myths, as well as silent witnesses to our lives.
Maki Hajikano
Nacogdoches, Texas
mhajikano@gmail.com

Untitled
Cast glass, cast bronze
6 x 5 x 4 inches
2010

Throughout time, most women have constantly been subjugated culturally and politically, and it has only been over the past sixty years or so that Western and some Asian women have been able to oppose the stereotypical images and roles laid upon them. The work presented here is an attempt to subvert the continuing formulaic views of women. Through placing familiar objects and images in a slightly unusual context I am thereby asking viewers to contemplate the disjuncture between stereotype and actuality.
I am a storyteller. Each fabric collage is a different shared truth and story. My work tells a story of life’s experiences, loss, joy, redemption and an endless searching for the “truth.” This series tells the story of my father’s murder, a story of race and loss, mine and my families’, that continues to shape me and my art to this day. By using open stitching and the layering of transparent untethered fabrics I create an unfinished quality that reflects and supports the fragility and transitory nature of life itself.
You Will Be Loved
Oil on canvas
18 x 24 inches
2013

The life is too busy and hard to do something for others. We live as if we are mannequins in our interactions with one another. We lack in communication with others. The world we live in differs significantly from that of mannequins, but the reality of humans is very similar to that of mannequins. Moreover, mannequins seem to be becoming like humans and the humans seem to be becoming like mannequins. This irony is manifested in the world that we live in. Fact is concealed within fiction and fiction is but a shadow of fact.
These are images from communal as well as personal stories, distilled and frozen out of their narratives. For me, they embody the whole, even though they are essentially residue tucked into a pocket of memory. They are resonant not only because of shared cultural narratives, but because extracted and apart they carry an energy in their awkwardness.
Amy Larsen
Waterville, Washington
www.sagegale.com

Mother Elder
Acrylic on paper, 16 x 20 inches, 2012

The ancient English and Scandinavian folklore surrounding the aged female spirit of the elder tree are ties to our past, where a connection between nature and humans was part of daily survival. Through retelling these stories we are reminded of this partnership and the wisdom offered to present and future generations from the natural world around us.
I became aware of the hardships that military families endure when my daughter began her marriage as a military spouse. These paintings embody the sacrifices that are being made by this resilient group of women. Navigating day to day problems while separated from their loved ones, spouses then deal with transitions after homecoming. Moving often, they find new homes, schools, and jobs. Handling these adversities, they thrive with grace and strength. Just as our brave women in uniform, they are soldiers in their own right.
My mother’s Holocaust experience was like a forbidding presence in our lives—often unspoken yet very much a part of my formative psyche. When I came across the term “Second Generation Holocaust Survivor” later in life, I grasped the impact that the Holocaust cast over future generations. I have projected the ominous concentration camp prisoner number tattooed on my mother’s forearm onto myself, reflecting the impact of her experience on my life. It is etched onto my soul as surely as it is tattooed onto my mother’s arm.
Kelly Nelson
Farmville, Virginia
nelsonkm@longwood.edu

Black Not Boiled
Pamphlet stitch book with handmade paper, 4 x 5 inches, 2006

*Black Not Boiled* is a book of tea. I asked my mother, a British war baby, to write about her memories of tea. The first and last page is text inspired by the book of Genesis since tea always existed and will always exist for my mother. One page includes my Mother’s aunt who had been emptying her “American” tea bags into hot water instead of submerging the tea bag into hot water. My Mother and Grandmother found this hilarious. Clarification followed. The best tea is made by submerging a tea bag into almost boiling water; *Black Not Boiled*. 
Jeanie Neyer
New City, New York
www.jeanieneneyer.com

Burdens
Charcoal & pastel on paper
26.75 x 19 inches
1989

New York City, late 1970’s. Bags of garbage piled against buildings. One day, the garbage moved; I realized it’s a bag lady surrounded by her belongings. I became aware of the homeless, about whose plight little is said at the time. I am transfixed. I began to draw and paint what I saw, what remained in my visual memory, and what I imagined from what I read and heard about over the years. This subject continues to weave itself throughout my work, resulting in an ongoing series.
Miwako Nishizawa
Berkeley, California
www.miwakonishizawa.com

_Vesey Street_
Mixed media, 32 x 46 inches, 2011

In trying to comprehend the tragic event that I experienced as a New Yorker, I went early every Sunday for a year to print the ground around the World Trade Center. Printing the ground offered a direct relationship to the location. Often I felt dirt, cigarette buts, or tiny sands through the thin Japanese paper. It is a literal and direct dialogue between the landscape and me. As a compilation, the prints form a chain of fleeting moments and experiences that creates its own intimate narrative.
There was a man who rode his bicycle everywhere, wore a black ski mask so that the other street people would think twice about knocking him down. He made his money washing cars, painting walls and scrubbing floors of businesses on gritty Folsom St. When he was clean, he worked very very hard. He was spirited and he loved classical music. Eventually the street claimed him, he disappeared without a trace. No funeral. No obituary. I want you to remember his story. His name was David, *The Mayor of Folsom Street*. 

**Priscilla Otani**  
San Francisco, California  
www.mrpotani.com

*The Mayor of Folsom Street*  
Acrylic paint, paper, snake shedding on canvas  
24 x 30 inches  
2013
Margee Bright Ragland
Clarkston, Georgia,
www.margee.squarespace.com

Travel By Hare
Mixed media collage, 8 x 10 inches, 2013

My works are dreamlike narratives that evolve as I make them. The images should evoke a sense of mystery, magic, and humor. The stories these works tell may be interpreted on many levels depending on the viewer.
We all have stories. The stories in my pieces are communal stories based on common experiences. *Childhood* is about the difficulty of forgetting or overcoming experiences of childhood.
Women in contemporary society are pressured to conform to unattainable standards of beauty and youth. Through her paintings, Polina Reisman tells stories of women’s inner strength as well as their insecurities, celebrating the female form in various life stages. Recognizing that it is our imperfections that make us unique and beautiful, her work shows women asserting their femininity and comfortable in their own skin.
This work demonstrates my experience as a young woman within an unlikely setting: the hunt. In our culture it is uncommon for a woman to hunt, especially if she is not raised in a family that integrates hunting into their lifestyle. This was an encounter that I did not want to pass up. This new intriguing curiosity to know what it is to hunt and kill led me to document what I was experiencing. By creating an installation of images from my adventure, I invite the viewer to be a part of my experience.
The pursuit of perfection has always felt like a colossal waste of time and energy. What is it that we fear about process, about aging, about reality? Through photography I strive to convey the beauty in these truths. It is more satisfying for me to photograph a wilted flower, or a wrinkled face. I’ve learned that imperfections make for a more intriguing world, and in my passionate pursuit of art and truth, I have learned abundant, rewarding lessons.
Trix Rosen
Jersey City, New Jersey
www.trixrosenArtphotography.com

*Changed Landscapes*
Silver gelatin print
7.5 x 10 inches
1998

Here is a woman who bravely explores the physical and emotional contours of her new form after a double mastectomy. These portraits can be viewed as a narrative about her life and as a defining moment of transfiguring change. Bald, breast-less and scarred, she is fearless and beautiful, essentially and eternally female. I see both her scars and her beauty. I dared to look deeper because she wasn’t afraid to show me. How courageous and optimistic to look inward, to accept loss, and become stronger through the experience.
Cecilia Rossey
Wellfleet, Massachusetts
www.cisrossey.com

**Mothers Searching For Food (Inside Box)**
Mixed Media Box, 8 x 20 x 4 inches, 2010

As an artist and printmaker, I lean towards storytelling. Once an idea peculates I choose the medium that best conveys the concept, whether it be linocut, solarplate etching or mixed media. As I begin a project I stay open to possibilities and allow the mystery of design to proceed. The final work is a journey through process as lines and color reveal form. While men march off to battle, women are left to maintain family survival. *Mothers Searching For Food*, contemplates the lack of nourishment in war-torn areas.
Rachel Rotenberg
Baltimore, Maryland
www.rachelrotenberg.com

She
Oil paint on cedar
28 x 23 x 14 inches
2013

I tell stories through the manipulation of form. I focus on the underlying feelings and impulses that have brought me to this specific moment. Each piece is an amalgam of relationships. The pieces I have submitted tell a story through reference points of coming together, pulling apart, hanging or wrapping. I play with the eye and intrigue the mind as I converse with the audience. That my work is many things at once is what gives it life. I aim to pull you in and offer an experience that is wholly your own.
Sondra Schwetman
Arcata, California
www.sondra-schwetman.com

Five Little Dresses
Velvet, 48 x 36 x 3 inches, 2010

The work is about the medical reality of the human body and necessitated intrusion.
Samantha Senack
Los Angeles, California
www.samsenack.com

Goldie
High fire ceramic, vintage toy truck, 5.5 x 2 x 3.25 inches, 2011

My works involve the psychological experience of recognizing freedom. I use unconventional scale and proportion to extract the viewer from a known reality, to explore the stages of inhibition. The cracks, imperfections, rusting and use of archaic objects within my sculptures are essential details to my work. They reflect the flaws that have been remedied with time and embraced as an empowering part of their history. Currently living in Los Angeles, I am a sculptor and enchanted new mother.
An official in charge of stoning a young rape victim ruminated on the "perfect stone" to carry out the task. What would this stone look like? Stones are natural and varied, they are often quite beautiful. They have no malice on their own. It takes human force to make a weapon of them. These drawings of stones begin to appear as fragile and helpless as the Somalian girl whose death by stoning is described by an eyewitness account below each image. The official concluded that the perfect stone is "about the size of a man's fist."
**Erika Swinson**  
Ballwin, Missouri  
www.erikaswinson.com

*Troublemaker 2*  
Embroidery floss, 14 pt aida cloth, scrapbook paper  
10.89 x 10.89 inches  
2013

As the official troublemaker in my family, my antics inspired a lot of funny stories. *Troublemaker 2* draws from those family stories. Each piece is a cross-stitched joke as inspired by subversivecrossstitch.com and other similarly rebellious uses of that medium. While that work tends to be a sarcastic cultural commentary, mine employs personal jokes and contains the kernel of a much longer and sometimes painful story. These are the stories I choose to share and tell.
Patricia Terrell-O’Neal
Santa Monica, California
www.pterrelloneal.com

*Women Artists Waiting*
Charcoal and ink on prepared newsprint, 34 x 40 inches, 2012

We find our own selection of stories. This selection—combed from what we hear, what we read, what we view—combines to form a unique worldview. As a narrative painter and mixed media artist I use images of myself or my daughters to tell my stories. These vignettes involve female characters who are present as subject or narrative guide to the action in my paintings. This action is not so much activity as an ‘eye-tracing’ path of creative influences whether cultural, literal, historical, nature or science.
Nette Forné Thomas
Maplewood, New Jersey
www.nettefornethomas.com

Run Away Brides
Watercolor painting on clay board inset in cabinet interior (interior view)
39 x 36 x 9 inches
2010

My artwork is a reflection of the way I see humankind, its complexities and situations. The relationship between the reality of the physical world and the reality of the mind is what moves me to create. Part of this motivation comes from life’s emotions and experiences, resulting in a metaphorical imagery that exemplifies an opposites’ interaction between human nature and geometry. This connection figure-geometry is primordial in my work.
Plunge is about courage, trust, and commitment. Holding hands and looking down, these girls are 100% present in their shared moment. They are neither distracted by nor concerned with the presence nor opinion of those watching. They are “jumping in”, both literally and figuratively. Their commitment is to themselves, one another, and the moment. The experience is theirs and they are owning it. In a broader sense, Plunge is about empowerment and becoming the person we were each meant to be.
A life is an infinite digest of stories. Places and days and people and edges and houses and colors and trees are collected over time. Sometimes the mind will play back cohesively in flashes, a filmstrip of slides, a strange character. Sometimes things are measured together or compared to each other. Lean in, squint, look closer at what you have seen, experienced, lived. Put yourself inside those places, days, people, edges, houses, colors, trees. Do you remember? This is how I find the stories of my life.
Many of my paintings are stories that were intended for me, but never shared. They are interpretations of memories that, due to the identity-altering effects of Alzheimer’s, were never passed on. This occurrence has caused me to focus on a narrative of self-perception as experience and how with the loss of an autobiographical memory, one’s identity can become abstracted. I use the motifs of the mask and the veil to symbolize the power of the unknown—a reference to the biological and social struggles for identity.
Dacey Villarreal
Bakersfield, California
www.daceydia.com

Figure #3: Florets And Ovaries
Mixed media
24 x 6 inches each
2011

The purpose of my art is to create an abstract body of work that concentrates on fertility by utilizing imagery from biology—specifically the female anatomy—and botany. I use mixed media to morph art and science together in a complimentary composition. The work is a hybrid between old botanical illustrations and biological diagrams of anatomy, with new interpretations of form, line, and color. I use imagery from books, the internet, and personal experience.
Marie Winn  
Islip, New York  
mtornabene@yahoo.com

The Organists Funeral Journal  
Wood stand, black tooling, sketch book  
42 x 12 x 12 inches  
2012

I am the church organist. During the funerals, while the priest is talking, I sit behind the organ and sketch some aspect of the funeral, and then I write something about it. I do these sketches on the back of the funeral program, or the envelope that my stipend came in, or the back of a sheet of music. I’ve put the last two years’ worth of funeral sketches into this book, so you can read the end story of all these people’s lives. Please also read between the lines, that’s where my story is.
Aaron Aleta
Atlanta, Georgia
aleta2@mindspring.com

Voices
Bronze, 10 x 7 x 5 inches, 2006

Voices. Her voice and stories matter.

Annie F Adams
Chicago, Illinois
www.builttofail.com

Every Hotel I Slept In, Radisson Plaza Hotel, Mpls, Minnesota, Nov. 4, 2012.
Archival inkjet print and pencil on board, 11 x 14 inches, 1992-present

Every Hotel I Slept In, Radisson Plaza Hotel, Mpls, Minnesota, Nov. 4, 2012.
Annie F Adams is a memory collector. The works in photography series Every Hotel I Slept In are trail markers within her compelling sequential personal narrative, Thank You For Listening. Each print in the series is also catalogued in Adams’ journals, which she began in 1992. By editing her collection of still and moving images, writings and ephemera, Adams explores the dynamic and constantly shifting experience we call memory.
Elizabeth Addison
Berkeley, California
www.elizabethaddison.com

Radical Acceptance. The Crater Project, a series of prints, mixed and multi-media works, sprang from a dream experience about an impact crater that invoked a stunning liminal environment where destruction and creation, absence and presence overlap. The dream propelled me into an examination of concrete and metaphorical possibilities. Coinciding with my father’s death, the Crater led me on a personal journey resulting in humbling realizations, scientific explorations, fresh creative visions, and to its real-life counterpart in the Arizona desert.

Elif Akcali
Gainesville, Florida
www.elifakcali.30art.com

Thirty Three: Execution. My work focuses on writing and depicting narratives. I explore the narratives that we construct to tell ourselves and others, as well as the narratives that others construct to tell us and themselves. I intend to invite the viewer to see a snapshot of my narrative and encourage the viewer to relate what they see to their own narrative. With the simplicity of the form and richness of interpretation, I attempt to bring the two narratives to complement or to challenge one another.
Generation Series #4. In these encaustic pieces, called The Generation Series, my deceased mother’s drawings of the female figure (produced in the 1940s and 1950s) are paired with my contemporary drawings of the female figure. This combination doesn’t just represent a process of throwing off the corset; it also shows a liberated body and mind that puts the contemporary female figure in control as she dances around her female ancestors.

Conception Alpha. My most vivid memories as a child were of gazing up at works of Renaissance art and wondering what it was all about. To compensate for my lack of knowledge in art history and mythological symbols, I imagined a scenario in my head: from obscure expressions I envisioned angry puttos and cherubs with hurt feelings. The barely clothed woman was conflicted but was ready to resolve the issue at hand. It is my great love of narrative art and the work of the great masters that inspires me to tell my own ambiguous stories.
Innocent. Innocent is inspired by my experiences of angst, growing up in late 20th century. Struggling with expectations bound by a social etiquette that I could not comprehend and my own quirky manner, I considered myself an outsider, alienated and withdrawn. These personal conflicts, meshed with anxieties stirred up by the Cold War and a society obsessed with criminal depravity, were often overwhelming. Each day a bit of my innocence vanished—chipped away piece by piece—and was replaced with apprehension and despair.

Image Of The Artist As A Young Girl.
Incest is not only perpetrated by the pedophile, but often by the entire family in its complicity. As children, we see our mothers (more likely than not) ignore it. Our extended family members may praise the pedophile while we must live with him, eat with him, and often clean up after him. If we try to speak about it, we encounter hostility. From our other siblings who do not defend us, we face disloyalty every day. Ultimately, we must decide to keep quiet or cut off all contact with the family.
Elaine Alibrandi
Concord, Massachusetts
www.artslant.comwebsite/elaine-alibrandi

**Groomed For Marriage.** Girls are still conditioned to fulfill three functions in marriage: sex, cooking, and cleaning; just look at advertising. Married, full-time working women do three times more housework and childcare than their husbands do.

**Despite the Rapist’s Touch.** Despite the brutality, humiliation, and perversion to which I was subjected in my family, I retained my compassion and humanity: the unprimed, pristine canvas behind the bruised and bloody one.
Hard Work Never Killed Anyone. Suzanne Anan is an American artist who creates figurative compositions with women as her primary subject. She works in all mediums, but prefers the unpredictability of painting and the humility and vulnerability required in every stroke of oil onto canvas. Her inspiration comes from the stresses of real life and are deeply felt in her portrayal of each narrative. Growing up, “Hard Work Never Killed,” was a famous saying of her Mother’s, who raised four daughters.

Sarasvati. My choice of Sarasvati is to remember her as the original divine creatrix. I imagine her dreaming the world into existence instead of Vishnu, who traditionally lies asleep on the cosmic waters. Sarasvati is wrapped in a quilt that symbolizes the soothing characteristics and movements of water and sky. Made by a dear friend, Pamela J, the quilt was fashioned when we were experiencing the eminent loss of another dear friend. Sarasvati fights demons just as all human beings, artists, or especially creative people do.
**Linda Andrei**  
Ithaca, New York  
www.lindaandrei@twcny.rr.com

*Survivor*. Oil on linen, 24 x 16 inches, 2011

*Survivor*. Survivor is a depiction of what one must do in our current economic condition, and harkens back to the hunter-gatherer activity of ancient times.

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**Salma Arastu**  
Berkeley, California  
www.salmaarastu.com

*Particle-1*. Acrylics, paper and rope on the board, 32 x 26 inches, 2012

*Particle-1*. I spent last year studying and painting the poems of Rumi, a 13th century poet who speaks of love and universality of human souls. The poem “The Dance of Creation” is about how particles started dancing and coming together in the sunlight to create this beautiful universe. I divided the poem in four parts and created four paintings illustrating the poet’s thought visually. *Particle-1* O Particle, It’s Time To Dance! Don’t you know You are the very source Of abundance, and whatever You are seeking, You are its very essence. This particular painting is first in the series and illustrates the first stanza of the poem.
Bonnie Askowitz
Miami, Florida
www.bonnieaskowitz.com

_Ain’t No Way to Hide._ Cotton, organza, computer generated fabric, beads, 20.5 x 23.5 inches, 2006

_Ain’t No Way to Hide._ _Ain’t No Way to Hide_ is second in a series of quilted wall hangings that includes images of the “fundus” (from photos of inside the eye). The works tell the story of the end of my marriage and my subsequent emotional recovery. The “fundus” as metaphor relates to my ex husband’s career as an optometrist; I lived with “eyes” for many years. Each piece is named using a popular song that has “eyes” or “seeing” in the lyrics, and represents where I was when I made the quilt.

Robin Atlas
Seattle, Washington
www.robinatlasart.com

_Mending._ Mixed media on fabric, 8.63 x 6.37 inches, 2011

_Mending._ Words have always been both a catalyst for destruction and a currency for salvation. However, words are increasingly being used to incite hate and recrimination purposed toward the annihilation of discreet ethnicities. The prohibitions of Lashon Hara (evil speech) are among the most fundamental and oft-overlooked tenets of Halacic law. The twenty pieces of this narrative explores the progeny of the seeds of Lashon Hara and their impact on the spiritual realm and the physical universe. While this narrative is steeped in Jewish teachings, it extolls a simple, universal concept: We should not speak ill of one another except to advance constructive purpose, and then only within the embrace of a compassionate humanity.
Michelle Bablitz
Rochester, New York
www.MichelleBablitz.com

*I Spoke With Seven Nurses Before Sunrise.* This body of work examines my relationship with two individuals and the blurred boundaries of both memory and storytelling. The text and imagery encompass youth, tragedy, loss, and romantic love. The photographs obscure the possibilities of the future with a permanent state of loss in the past. I am both nurturing the future and indulging in the past to create these visual short stories.

Blood Of The Pomegranates. An ancient land and civilization, Armenia’s spirit lies at Mount Ararat, where Noah’s ark landed, marking it as the origin of the human race. The first Christian land, it was invaded by a succession of empires, Ottoman Turks committing the first Genocide in 1915. Millions were persecuted and forced to a death march in the Syrian Desert. Some fled and our race, language, and culture survived through faith. We honor them and will never forget. The pomegranate, with its blood-red seeds, represent our scattered people and the shed blood.

Seda Bagdasarian
La Canada, California
www.studiosedafineart.com

**Blood Of The Pomegranates.** Oil and mixed media on Canvas, 12 x 12 inches, 2013
Seda Bagdasarian  
La Canada, California  
www.studiosedafineart.com

**Time Synapse In Violet.** Searching for a connection between the inner and outer human experience on a micro and macro level, I started to look at time and space, reality of imagery as processed by the synapses of our brain. From the “Big Bang” light years away at our creation to the micro imagery in our neural networks as we process life, I am recording a glimpse of our visual experience. This is the infinite story of our creation. In the presence of infinity we are able to experience what we were before we were born and who we will be after we die.

**Memories I.** I am interested in the stories of indigenous cultures such as the Inca with their coded textiles. The Shamans, carrying their “mesa” bundles with energy stones, tell the story of our healing. They dream the world into being by envisioning a kinder, gentler human with love and respect for one another. They dream of peace and harmonious co-existence, healing the past and selecting an alternative future.
Woman In Question. A Woman in Question is a personal story and begins by asking, "Who am I?" I am a mother and daughter, giver, taker, lover, nurturer and creator. I am "fennel, rosemary, slip and clay." I question and consider relationships with others, as well as connections to nature and the cosmos. My woman in question reflects a personal belief that we are linked to a common past, each of us a light—a link in the chain of creation.

Unplugged, Disentangled. My work utilizes recycled and repurposed materials incorporated with 2-dimensional paintings. I am gratified by the woven, multi-layered narratives this work has opened up. Going beyond saving our assorted stuff from the junk heap, the work evokes stories of discard, salvage, reclamation and transformation, particularly within the context of race and gender. I seek out materials that seem to have something to say to me. They become props in these visual stories of epiphany and transformation.
Dashdot, As A Dialogue. Social media and electronic communication are convenient and ubiquitous, but also gaining momentum over physical human interaction. This is my commentary on how we connect, a dialogue presented as an audio-visual story. Digitized images are shown alongside Dashdot, a typeface I designed based on Morse code. The audio is a performance between my voice and a digital text-to-speech recording. It can be accessed by scanning the QR code with a mobile device or by visiting https://soundcloud.com/dashing-dots/dashdot-as-a-dialogue.

Art #2. Art #2 expresses my disappointment with Art History. I found this T-shirt at a Bookstore in an Art Museum! Should Nine Male Artists represent the History of Art? It's time to recognize women artists!
Grace Bartlett
Bangor, Maine
gbart711@gmail.com

Boston Marathon - Napalm Girl. Acrylic paint on canvas, 24 x 34 inches, 2013

I was moved by the Boston Marathon bombing. In the days that followed, this image came to me. In the smoke of Boylston Street another image emerged, that of the Vietnamese girl who had made international news when her village had napalm dropped on it. Both stories seemed to be woven together in the chaos and pain, joining each other and all such horrific experiences across time. Perhaps, in the pain and horror, we can find a way to moved back from the edge of violence as an answer to our human relations problems.

Joy Becker
Tenafly, New Jersey
www.joybeckerart.com

Beholder. Oil, 20 x 16 inches, 2013

Beholder. I want to show the public/private face of my own feelings of aging (how we often don’t recognize ourselves as we look in the mirror) to show past expectations and present conditions. How much to reveal in a painting so personal? Kate is the perfect future/past. The garden she sat in already gone as you view her.
**Diana Behl**
Brookings, South Dakota
www.dianabehl.com

*Holiday.* Marker and graphite on paper, 11 x 13 inches, 2012

*Holiday.* Drawing and collage are a means to visually narrate findings of our shared nature. These mediums are a way to create a dialogue about what was, what is, and what could be. I often document personal memory—a recollection of a place once visited, the luminous and emotive history embedded within layers of graphite and paper, or a story prompted by a single mark repeated over again. An emphasis on process allows for a gestated articulation of forms, composition, and color. Images transform into a new, imagined fiction.

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**Andrea Beizer**
Philadelphia, Pennsylvania
www.andreabeizer.com

*I Just Want To Scream.* Graphite on paper, 12 x 15 inches, 2013

*I Just Want To Scream.* My latest body of work involves drawing and writing, and bridges my interests in storytelling through symbols and messages. My characters are asking questions about themselves and about the world around them. I have removed all miscellaneous detail in the drawings in order to focus on the image and message. The drawings are done quickly, sometimes re-worked or done over until I get it “right.” I like the immediacy of the method, as it allows for greater study without inhibition.
Diagnosis. In October of 2007 I was diagnosed with multiple sclerosis. Once the stages of grief passed by me, I realized that I could continue to let my artistic self float along directionless or I could make my uncertain future amazing. If I could create more than I would lose over the years, how wonderful that would be. I believe that would be more than a fair trade. I think Diagnosis is the beginning of my painting more than pretty pictures. I'm painting feelings inside of me. I've made it through the fear, and I'm never looking back.

French Connection. My artwork springs from an intense childhood. Most pieces reconstruct stories of people who played major roles in my life. The best flow from "Clara," coursing through a line of telephones she used. Phone conversations electrified "Mommy's" smile and provided a lifeline to the friendships she needed to overcome day-to-day trials. In her honor I created a portrait and seven telephone sculptures, tracking the models she used for storytelling over 100 years of life and caring for 72 foster children, one of whom I am.
**Women’s Torah Detail Freedom In Flight.** Mixed media, opens on display to 24 x 36 inches, 2013

A Torah is the written version of the oral history and philosophy of the Jewish people, and has been written exclusively by men for almost six millennia. It was HIStory. The Women’s Torah Project gives women the opportunity to explore and create their personal narratives in a traditional Torah format using an almost unlimited variety of materials, words and visuals to produce their personal view to share with the public. It encourages HERstory. Alli Berman began The Women’s Torah Project with her scroll.

**Bound 13.** Ceramic relief sculpture, 19 x 20 x 5 inches, 2012

My art is a direct response to my personal experiences with domestic violence. While creating this work, I wanted to convey the feelings of confinement, helplessness, and suppression. This work describes my story of survival and the difficulties of escaping abuse.
**Suzanne Beutler**
Ann Arbor, Michigan
www.suzannebeutler.com

*My Defining Years.* Oil on canvas, 36 x 48 inches, 2012

*My Defining Years.* In *My Defining Years,* I painted a pastoral scene of cherry blossoms and crabapple trees, with a path lined with posters I remember from the Depression and World War II.

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**Linda Bigness**
Syracuse, New York
www.lindabigness.com

*Seeking The Numinous.* Oil on canvas, 36 x 36 inches, 2013

*Seeking The Numinous.* In creating these works I sought to reveal cultural awareness and meaning as interpreted through the experience of seeing. The abstractness of the paintings invites the viewer to seek meaning within the surface. These abstract works embody the richness and tapestry of displaced cultures crossing borders and intertwining their lives into other lands. Abstraction of color and line embodies the whole rather than singling out one culture from another.
Damn Everything But The Circus. Damn Everything But The Circus are small wearable sculptures that are created from people that I know or have met, who have left an impression in my heart in one way or another. They all have very different stories—happy and sad. I think we are all very unique characters in the book of life, and I really enjoy finding out these differences and creating them.

Chapter Two. This work is a visual narrative of an emotional journey through a woman’s life.
Christie Blizard
Lubbock, Texas
www.christieblizard.com

The Desperate Kingdom Of Love. This is documentation from a recent billboard installation on I-84 between Lubbock and Slaton, Texas. This is an on-going project in which I create guerrilla performance installations. I am using the billboard as a public forum to take private stories and situations that are important to my life and make them public, a strategy similar to social media. This particular verse is the last line from Jaroslav Seifert’s poem, “Wet Picture”.

Katie Borcz
Auburn, California
www.katieborcz.com

Prescription For A Lost Childhood. The stories that we tell ourselves come from a variety of places. In this case, abusive statements we hear as children weave the way through the undercurrent of our lives as distortions we carry well into adulthood. Every story we create and tell has the stamp of our past, whether revealed or not. Prescription For A Lost Childhood is part of my story, and I hope it compels people to not repeat the cycle of verbal abuse.
**Estela Boudreau**  
St Clair Shores, Michigan  
www.galeriamariposa.net

*Spirit Soaring.* Epoxy resin cast, 12 x 24 x 18 inches, 2011

_A garden piece, cold cast, bronze patina. Through experience I realized the integration of our body, mind and spirit. The mind/ego is an essential part of our nature however it is better that the ego is our partner in life and not our master. This piece depicts an empty mind and a soaring spirit._

**Revital Brandes**  
New York, New York  
www.revitalbrandes.com

*Untitled 4.* Digital photography, 20.5 x 20.5 inches, 2013

_Untitled 4._ Construction sites represent new beginnings, the future, growth and regeneration but in many big cities, old buildings and memories have to be destroyed in order to make room for larger modern structures. In other cases, it is a game of moving forward while preserving the past. Four cities, two countries, different communities—the neutral background emphasizes the shapes and isolates each building from its origin._
Diana Bresson  
East Boston, Massachusetts  
dsb8551@alum.uncw.edu

Fitzsimons No. 7. Acrylic on canvas, 40 x 30 inches, 2012

Fitzsimons No. 7. With each stroke and scratch of the palette knife, the stern faces emerge into life again. Thomas Fitzsimons, signer of the Constitution. Awakened from days forgotten, the color of flesh revives his purpose—the original fight for freedom.

Allison Brown  
Mooresville, Indiana  
www.aebrown.net

The Kids Can’t Know The Planes Went Down (Or Else They’ll Never Forget). Acrylic, pastel, and ink on paper and panel, 24 x 24 inches, 2011

The Kids Can’t Know The Planes Went Down (Or Else They’ll Never Forget). In the hours after 11 September 2001, many proclaimed the World Trade Center attacks and the related occurrences as “the Pearl Harbor of our time.” Ten years later, what were the impressions made on the youngest witnesses? How did the leaders at that time choose to open dialogue—or not? "The Kids Can’t Know The Planes Went Down (Or Else They’ll Never Forget)" reflects on these questions and reviews the artist’s personal experience within the macrocosm of an internationally shared experience.
Andrea Broyles
Santa Fe, New Mexico
www.andreabroyles.com

Two Horses
Oil on vintage wood panel, 11 x 11 inches, 2013

Two Horses. Many stories and myths originate from three basic stages: birth, life and death. My recent paintings and drawings are narratives inspired by my hikes in New Mexico, and depict stories based on these three stages of life. I use local color, sky blues to earth browns and paint on panels made from old wooden crates and ammunition boxes. The cracks and knot holes give the paintings a lot of character and history. They show my journey to discover and translate the beauty and the sacred which are literally right under my feet.

Belinda Bryce
Rochester, New York
www.bbrycefineart.com

My Mother, Her Sister, Their Mother
Mixed media on canvas, 26 x 41 inches, 2013

My Mother, Her Sister, Their Mother. My work focuses on the experience of memory and the whispers of the unconscious. It attempts to capture fleeting moments such as the recollection of a girlhood memory or a relative long since passed, or the ego’s struggle with desire and loss—especially the female ego’s desire to be admired for her beauty, only to lose that beauty and slowly turn invisible. Through awareness, we can depersonalize the ego’s struggle, allowing us to step aside and receive a deeper understanding of our human experience.
Jane Caminos  
Watchung, New Jersey  
www.janecaminos.com

**Little Do They Know.** Oil on linen, 32 x 42 inches, 2010

I am a Narrative Painter of Women. There is a story to tell behind each subject. The scenes into which the women are placed relate to their actual lives and so support each story, creating a scenario for those viewers who have not known them but may wish to.

Gaby Berglund Cardenas  
gabycardenasb@gmail.com

**Migrating.** Oil painting monotype on paper, 12 x 16 inches, 2012

Making art is like a visual diary for me. I tell stories about issues that awake my profound empathy for others but also that provoke me because of my own struggles. **Migrating,** from a series which was born after a trip to Vietnam and Cambodia, “Tree of Life”, reflects my concern about the destruction of trees and cultural genocide that still affects many people today. The female figure is always central to my work, the woman is the activator. I am trying to celebrate the strength and power of women to influence the world.
**Oblivescence (The Gradual Obliteration Of A Memory).** In the painting Oblivescence: (The Gradual Obliteration Of a Memory) my intention was to create a mood that reflects on an emotional and psychological paradox: As the title suggests, memories may be lost over time, particularly if we are isolated. On the other hand, that very withdrawal—to rest, to heal, to let go—may allow us to tell ourselves the story that is ourselves; and ultimately re-engage with the world as well, sharing this creative process made visible as art.

**Body at Sea II.** In art history one speaks of the male gaze, the victimized female subject, and the empowered woman. With my work, I am exploring what it means for a woman to look at her own identifying gender, and the stories we tell about and with our own bodies. I want to discuss the strange fascination vs. self-criticalness, body image struggle vs. beauty and attraction, and how complex that boundary is for all of us, as females facing the female body.
The Uniform Project. How do your clothes define you? In an April sweatshop collapse in Bangladesh 1,127 people died—mostly women—in the garment industry’s largest tragedy. As consumers we must weigh basic human rights against our demand for cheap clothing, and acknowledge the imperative role we play when we purchase these goods. Do we value this season’s fashion over the very lives of workers in far away places? My uniform project’s goal is to opt-out of the industrialized garment industry, imagine an alternative, and create a new storyline.

Untitled. Untitled is a portrait of my daughter as a newborn, painted on a curtain that my mother sent from China, to decorate my then-new home in Providence, RI.
Mary Coss
Seattle, Washington
www.marycoss.com

For Margaret Sanger’s Faith. Cast bronze, 11 x 13 x 6 inches, 2012

For Margaret Sanger’s Faith. My sculpture explores narratives that are personal, yet globally informed. Combining images from nature with everyday objects puts the familiar in a new context and stories emerge. As issues of gender and race continue to be a struggle in the 21st century, this current body of work is my contribution to the dialogue.

Melody Croft
Athens, Georgia
www.melodycroft.com

Oil on canvas with newsprint and acrylic medium, 24 x 30 inches, 2012

There’s Wisdom in Women (poetry excerpt: “There's Wisdom in Women” by Rupert Brooke). Have you ever met a stranger who eventually became a close friend? Your relationship developed from conversations filled with stories. How many times have you looked at a portrait and wanted to know more about the stranger on the canvas? My portraits are illuminations: as I paint, or reproduce the image, the words paint, or tell a story about the individual. The brief story provides the means for a connection between the viewer and the portrait; the viewer and the artist; the viewer and humanity.
Queen Pittard (poetry excerpt: "Still I Rise" by Maya Angelou). Have you ever met a stranger who eventually became a close friend? Your relationship developed from conversations filled with stories. How many times have you looked at a portrait and wanted to know more about the stranger on the canvas? My portraits are illuminations: as I paint, or reproduce the image, the words paint, or tell a story about the individual. The brief story provides the means for a connection between the viewer and the portrait; the viewer and the artist; the viewer and humanity.

L’Dor Vador 12: In Seeking Wisdom, the Second Step Is Listening. This work, part of my series From Generation to Generation, evokes the traditions and stories that Jewish women have transmitted to their children for thousands of years. Whether the mothers were educated or not, the stories they told their children were crucial to their identity as Jews and their ability to function in their world. In my work, images of ancient Jewish manuscripts visually allude to the mythical, instructional and religious stories Jewish women passed on to their children.
Diagrammed Myths. The stories society tells us about ourselves are deeply ingrained in tradition—represented by the pink and blue flag, this piece depicts the myths we learn about our intelligence and role in society.

Diagrammed Myths. Acrylic on canvas, 48 X 36 inches, 2013

Squirt. Mixed media on wood panel, 15 x 36 x 6 inches, 2011

Squirt. My work explores personal identity as expressed through the stories I tell myself. Squirt is the story of a mother’s clairvoyance. We mothers know that trouble often starts out as fun.
Here I Am. The painted visual is my way to tell a story. *Here I Am* is from my *Faces Series*, that I have been painting since 2011. The face in this instance could very well show clear evidence of women oppressed—or it can stand for a strength in belief. Some women, if their circumstances permit, can make the time to tell their children and grandchildren stories of the importance for social justice, integrity and courage even in the face of repression and abuse.

**Product of America.** My art reflects a quest to find meaning and connection in our shared, female story. The materials I use vary and are chosen for their ability to communicate my perspective on women’s reproductive issues and gender equality. These works make use of repetition to evoke a sense of movement and progression. The title of my work provides access to the conclusions I have drawn. Though I invite viewers to reject my perspective and derive their own meaning from these works and ultimately connect with them personally.
**Tap.** Pencil on Elmo book page, 10 x 10 inches, 2012

**Bridge To Memories.** Video still, 15 x 26.5 inches, 2013

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**Tap.** My self-portrait figurative drawings are made with my kids on children’s book pages. With these, I tell my story of coming to terms with my role as mother, artist, and woman; actively exploring each role in relation with the others. With comfortable imagery, they willfully encourage my children (and, as such, viewers) to be at ease with peaceful perspectives of art and body, and a respected connection. Too, they provoke a sense of humor, further breaking down layers of discomfort and conflict.

**Bridge To Memories.** This story is a glimpse into my mother’s life. Orphaned at 12, she lived in the shadow of mental illness. She tried to break the chain of the beast that trailed her from her first nervous breakdown at 16. Then shock treatments and state mental institutions were accepted patterns. None of today’s drugs came on the market until 20 years after she died. Yet, she felt she lived an ordinary life. I hope mental illness will not deter others today from reaching their goals, but that’s not a prediction, and nowhere near a fact.
A *Long Story*, The Memory Stories represent the core myths and stories that are passed orally through generations, by both men and women, across cultures and continents. These stories exist in our collective memory, extant in our time and space. Today, these core myths have been subsumed by religions and subjugated by our romance with Science. As these myths and stories disappear, what will replace them?

*Becoming A Woman Growing Up And Liking It*: We are an America whose identities have been forged by stories that no longer hold true. Weaving fairy tales along with the Grimm Brothers, Uncle Sam & Madison Avenue spun a yarn or two themselves. Of all the fairy tales I grew up with the one about truth, justice and the American Way would turn out to be the best fairy tale of all. Piecing together fragments of mid-century myths, the collages composed of appropriated images are the sharpest illustrations—not of reality, but of societal stories we tell that reinforce stereotypes.
Elizabeth Ehrlichman
Huntington, New York
www.lizehrlichman.com

Winter Sunbath. Oil on paper, 20.5 X 28.5 inches, 2004

Winter Sunbath. When I painted these pieces I was fascinated with golem tales—from the Bible, through the Golem of Prague, to Pinocchio and Star Trek's Data. The paintings were an exercise that began with the thought “what if...?” What if the mannequin in my studio, my “little lady,” were to come to life? What would the life of my Pinochietta be like? I had fun painting the still lifes in this series and with imagining the world of my wooden creation.

Dreamer. Mixed water-based media on paper, 32 x 24.25 inches, 2004

Dreamer. The works in this series were developed from studio drawing sessions with professional models. I tried to rethink each of these large scale figure drawings in terms of the emotional expression that I perceived in pose and model. In essence, I told myself a “story” about each of them and I further enforced that perceived meaning with excerpts from poems that I had written. So the stories, as it turns out, are as much about the artist as the model.
Sugar Time. Sugar Time is a metaphor for the kind of giving that women do. Being the mother, the wife, the home maker and sugar baker. A good hostess, ageing gracefully and serving the husband with "sugar" at any time.

Because I said So. Because I said So reflects my childhood until I was 12 years old, which was when my parents got divorced. I was the youngest of 3 children, and we were living in a state of silence. Nobody ever wanted to hear how we felt or what we were thinking. The child in this piece is my daughter at 5 years old. She is expressing feelings in a way we were never allowed to.
Chloe Feldman Emison
Lee, New Hampshire
www.chloefeldmanemison.com

Glasgow, XLV. Watercolor and inks, 16 x 13 inches, 2012

Glasgow, XLV. I draw the interior organs of the body, sometimes extruding, because I find this imagery basis—even primal—though strange to our eyes and even uncomfortable to look at. The images test how much the viewer can be expected to extrapolate from watercolors unexpectedly intimating themes of entrapment, blindness, threat, isolation, and vulnerability, how much uncertainty the viewer can be coaxed into accepting. The basic project is to explore the sometimes disturbing, universally recognizable contingencies of corporeality.

Paula Estey
Newburyport, Massachusetts
www.paulaestey.com

Trophy Girls. Canvas on wood with acrylic and oil and resin, 45 x 45 x 3 inches, 2012

Trophy Girls. This work is a nostalgic reclamation of family and identity through the honoring of moments in the past, hidden in boxes and attics, now come to a new life and new legacy.
**Family Album Hieroglyphics: Man Full With Memories.** When my children were young, we visited petroglyphs and cliff dwellings in the southwest. While I was photographing the rock art, my children were drawing “stick figures.” The symbiosis of those two art forms became the impetus for my *Family Album Hieroglyphic* intaglio print series. The intense emotions evoked in the figures validated personal, family, and cultural issues that are commonplace. Fear, friendship, loneliness, strife, ethnic, feminist and gender issues were themes that were portrayed in the series.

**Just Dance: When the Body Can’t, The Mind Still Can.** My digital collage work is an attempt to shape a sense of reality. The process involves cobbling together little bits of the external world: photographs, references from pop culture, spilled paint, religious icons and furnishings—in the same way that we all fashion our narratives of truth out of the ephemera that floats our way. I often feel that if I could just fit my accumulation of artifacts together seamlessly enough, the piecemeal nature of reality would become reunited into one coherent whole.
**Woman & Snow Blanket.** I still believe in painting having the capacity to tell stories through formal choices and traditional genres. Recently, I’ve employed various combinations of landscapes and figures as a means to explore the interdependence of identity and place.

**Movie Memories.** Photographs have become the starting point for stories we tell and the memories we create, both as individuals and as a society. In my work I try to raise questions about how our stories and memories change over time—as we age, images age and new forms of visual media enter our lives.
StarLight Star Bright. As an artist, my artwork always tells a story. The story is rarely literal nor may it be directly accessible to the viewer. In fact, the story that the viewer perceives may be completely different from the one that I, the artist, conceptualized. My stories are not necessarily fully formed as a narrative with beginning and end. They are not illustrations. They are a snapshot, a moment in time. Depictions of mystery, they frame a scenario, leaving questions of how it will unfold.

Pumped. My work demonstrates how footwear and body art outwardly reveal one’s innermost feelings, aspirations and more.
Unwound. *Unwound* tells the story of a painful and totally missed communication. I was the recipient of her tirade. Painting this humorous image diffused my anger.

An-American-In-Paris. *An-American-In-Paris.* Done from memory of an encounter which impressed me greatly with the care I thought she had taken with her chic look. She even carried a little dog and I see it still in my mind’s eye. I also see her life story or what I know of it whenever I look at the painting.
**Dona Geib**  
Reseda, California  
www.donajgeib.com

*Book Of Turkish Dreams.* Archival pigment ink on canvas, 16 x 20 inches.

*Book Of Turkish Dreams.* Women are storytellers genetically. I tell stories of my life by making art while my life is happening. I make books (real ones) or paintings of books. Of course, I don't always get around to painting those journal entries immediately. This is the case with my trip to Turkey in 2006 to see a beautiful, awe-inspiring, total solar eclipse in the Antalya region on the coast of the Mediterranean. Turkish rugs, gold, ancient ruins, antique books and naturally, the sun were all part of that trip and are my Turkish story.

**Judy Gelles**  
Philadelphia, Pennsylvania  
www.judygelles.com

*Mother Father.* Archival inkjet prints, 21 x 17 each, 2008

*Mother Father.* The images of my parents on their wedding day in 1941 are contrasted with text describing their relationship at the end of his life in 1991.
**Holi Hai Painting Ritual.** This is a digital color print. *Holi Hai* captures one of the rituals from the Indian festival, which celebrates the welcoming of spring, where people put colored chalk on each other. In this image, the group puts chalk on a friend. It is a fun celebration and the joy is contagious. This kind of celebration is not something you often experience or see in NYC.

**Silences XII.** Stories we tell about feminine beauty in our culture often blur the lines between reality and illusion. As a feminist, I work with mannequins. As feminine ideals, they are mysterious and seductive, passive and distorted, sexualized and mute, all at once. Frequently, I am asked who the model in my work is, suggesting how compelling the illusion can be. For me, these portraits somehow hold fragments of memory deeply veiled by shadow and darkness. What is hidden becomes a metaphor for what is unspoken or silenced.
This Is Not A Book. This autobiographical work explores the story of my Kindergarten experience, punctuated by a power struggle with my teacher. For the whole time, my confusion about the need to be “good” and my puzzlement over letters and numbers infuriated her enough to constantly corporally punished me. It was finally realized that I was dyslexic. My only escape was my fantasy world and nature, which provided me with outlets and endurance. The concentric rings of the branch echo its source and are a metaphor for childhood resilience.

Entrada & Escapar. The concepts in my work deal with “the female experience” and the contradictions often found in “femininity.” Each piece touches on elements of voyeurism, struggle, search, or discovery. I’m interested in how much of our own desires and struggles come from within, and how much of our internal person is a result of social conditioning. The carousel horse is a metaphor I use to describe women—an object used for amusement. Through this work I am able to alter a reality I have no control over, and express my alter ego as an agent of change.
Gone By 2050. Known for her detailed and boldly colored landscapes and wildlife studies, Janet Glatz has carried her unique style forward in a new series, Man and Sea, a group of twelve paintings resounding with the message: Be mindful of our wonderful world with all its challenges and gifts, and take action. Taking this message further, her series of eco art works, including Gone by 2050, which depicts a South Seas Island diminished by rising sea levels, serves as a compelling wake-up call.

Amaya - Curious By Nature. In my paintings, I have explored the ancient idea of snakes as wisdom and the divine. I have depicted women's relationship to our roots, and to life itself, through symbolisms reinterpreting legends as they have commonly been told. I am interested in stories that encourage a positive relationship between humanity and the earth—nature, snakes, and all of life.
**Suzanne Gonzalez-Smith**
Grand Forks, North Dakota
s.gonzalezsmith@gmail.com

*Lost Childhood: Bomber Baby.* Archival, pigmented inkjet print, 23 x 17 inches, 2013

*Lost Childhood: Bomber Baby.* This series is reminiscent of the idea of loss associated with losing a child. The bright colors are meant to represent the vibrancy and wonderment of children. Using found photographs, illustrations and broken dolls as my subjects, I try to find peace with the events of today’s violence aimed at children. Death, violence and pain are linked to the use of broken or damaged dolls and toys while the use of bones is a direct reference to the fact that we are all temporal and that life is fleeting.

**Laurie Goodhart**
Cambridge, New York
www.LaurieGoodhart.com

*Cuisine Cards: Suit of Tomatoes.* Ink and watercolor on paper, 27 x 20 inches, 2008

*Cuisine Cards: Suit of Tomatoes.* The *Cuisine Cards* are conceived as a typical set of 52 playing cards, but which reflect some of the universal sweetness of human life in any time or place. The suits are common nourishing foods and flavors. The court cards are non-hierarchical and globally representative. Each is set in a part of the world that is historically associated with some aspect of the particular food-suit. Instead of King, Queen and Jack, there are Shaper (Cook), Mover (of food to table) and Taster. Two suits feature all women, two all men.
**Greatest Hits.** *Greatest Hits* is a unique artist book that compiles different stories that people have submitted regarding their “greatest hit” relationships. Some are funny, some poignant, all claim to be true. The stories are matched with hit records which are photocopied but look like vinyl.

**Twain.** These paintings reflect my desire to re-connect man with the natural world. I try to impress the viewer with respect and admiration for our troubled environment and planet.
CTRL ALT DEL. With my CTRL ALT DEL series I’m examining the concept of creating “do-overs”, reinventing and defining oneself, juxtapositioning the principals of the digital realm but manifesting in the personal. Just one swift keystroke—wipe everything out to reinvent oneself. But starting over in this new place, with a new story, digitally it’s clean, a pristine series of zeros and ones; the real world doesn’t operate like that. Wiping everything out over and over, the layers of life and memory get thin, unsubstantial, and disintegrate.

Women Bowed. A bed, a chair, a pair of shoes. The currency of survival gathered by women in denominations that tell their stories. Coins sewn in the hem of the skirt for the refugee’s escape.
**Pleasure Helps.** What do we tell? What do we leave out? The truth of our private experience is sometimes kept in the background of shame or fear. Not telling the whole story keeps women isolated from one another. The *Faux Wallpaper Domestic Interiors Series* uses wallpaper as a metaphor, revealing the untold details of our lives. Women carry the culture in the stories we tell. To shape the future toward a culture of our full potential—less violent, less inequitable, less reactive, more cooperative—women need to speak the whole story.

**Sycamore & Coyote.** *Sycamore & Coyote* tells the love story between anthropomorphic distillations exploring identity through sense of place. The book emulates and combines motifs from traditional American, Christian, and Apache folk tales. The book pushes the traditional book format. The piece stands as a house, and when the roof is removed collapses into a four-panel book.
More Pawns. In Medieval European chess each pawn was unique and represented a common man of a particular occupations, such as blacksmith or doctor. This work proposes an expansion of the set of possible pawns to include the under-represented half of the populace who were female. Behind black threads suggesting the squares of a chessboard are Medieval images of women weaving, harvesting, milking, cooking, selling, teaching, dancing, worshipping, and nursing.

Whispers, Secrets, Arise. Underneath the stories we tell about how to be feminine, pretty and apply our makeup just right are the deeper stories from courageous women who struggled, organized, demonstrated and sacrificed for our rights. It is those deeper stories we need to reach for to guide us now. The words under the screen curtain tell us to see oppression, to awaken, activate, communicate, educate, expose and warn us not to relax with victory. The triumphs of the past will slip away if we bask in the sunlight of success. Activism is constant.
Self Portrait: Both Sides Now. As an American, my story echoes my heritage of a "Walking United Nations." Now that my family has matured and expanded through marriage, I am proud to have also expanded the diversity that makes our country so unique. We are Russian, English, French, Italian, Austrian, German, Swedish, Filipino, Irish, Puerto Rican and African American. Most importantly, we are American.

Breakthrough. I extract from personal and communal stories to depict the large universal themes that interest me (e.g., reality/illusion, life/death, inner journeys). I often use body parts, particularly hands or eyes, to express an idea or emotion. The ambiguous nature of most of my pieces is my invitation to viewers to become actively engaged in interpreting the work. My work combines collage and assemblage with painting, this blending of materials enhances the visual mystery that I strive to express.
Learning Is Sweet. In Eastern European Jewish tradition, boys receive their first book dipped in honey and they get honey on their hands, lick their fingers and discover that “learning is sweet.” Since females were not taught to read, they were not given the opportunity to discover this lesson.

Sidewalk Chunk. The urban landscape is often visually taken for granted as brick buildings, bright signs, and concrete sidewalks fulfill utilitarian needs. I am interested in using materials and imagery from this setting to zoom in and out of the material and cultural constructions of the urban environment. Drawing on minimalism and abstract expressionism as well a bricolage of found objects that reflect sentiment and consumerism, I attempt to make work that emphasizes the layering of histories in urban infrastructure.
**Sara Higger**
Allston, Massachusetts
tehcamera@gmail.com

*Sacrifice*. Styrofoam, 30 x 49 x 32 inches, 2013

*Sacrifice*. I aim to explore the human condition through the externalization of emotion and use the figure as a vessel to show the turmoil carried within. This piece tells the story of the largest sacrifice any person can make. The act of childbearing is entirely about sacrificing one’s body, spirit, and dreams to create and sustain life. This figure is empty on the inside, showing the space where personal hopes used to lie. Like many women around the world, this figure has given everything for the life of her child.

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**Catherine Higgins**
Philadelphia, Pennsylvania
www.catherinelenorestudio.com

*She Always Did The Crossword In Pen*. Acrylic and graphite on cotton rag paper, 22 x 22 inches, 2012

*She Always Did The Crossword In Pen*. Visual interpretations are often more flexible than linguistic ones. Flexible, in that the image can transcend its literal meaning allowing particulars to become diffuse. As a result, my art gives me the ability to work through emotionally heightened experiences that I am not comfortable exploring in any other way. The ambiguity derived from abstract forms allows me to protect my emotional reality against the limitations of written language.
Susan and Tefilah 2. The large, symbolic paintings on vintage fabrics and clothing by Olga Hiiva command attention with their bold, direct, representational imagery. The artist has stated, “My work is rooted in personal, cultural, and collective memories, and in nature.” Olga’s work raises many questions about our relationship to ourselves, to her work, and to the world in which we live. There is no one straightforward answer to any of these inquiries. Each person will bring to her images their own stories, thoughts, and feelings.
An Old Story: Access Denied. An Old Story: Access Denied references the continuing struggle for equal access in this country. Doors are closed, stop signs erected, and fences constructed. It’s a colorful but nonetheless frighteningly repetitive history.

Galaxy. I consider my works visual memoirs. When I use a Godbox, I write down things that I entrust to the workings of the universe. In this triptych, I investigate the three views of that practice. In galaxy I interpret the way that ordinary objects, in this case a bowl of lights on a string can seem to speak of the cosmos. In my work I layer digital media and photography with painted layers, such as the work four rows of three. Alchemy both sublime and ordinary combine in diaphanous layers of paint and digital matter.
Woman Emerging. I created this portrait series to show not only the faces, but also the character and mood of the women. Whether it is strength and resilience of a woman facing obstacles or the obstinate composure of a woman past her prime, each carries the story of her life in her face.

The Weight Of Her Words. The Weight of Her Words includes a conscious narrative of composed text that sheaths the female figure. Her story encases her and is worn as her own skin, while her vulnerable insides, the gears that make her turn and tick, are exposed like an open wound. She looks forward through the trees carrying her burden—a heavy and weathered chain of events. She holds strong, proudly gripping it firmly in hand, as it too plays part in her story.
Roxane Hollosi  
Atlanta, Georgia  
www.roxanehollosi.com

*Shattered By The Indifference To Honesty*. Colored pencil drawing, 24 x 18 inches, 2009

*Shattered By The Indifference To Honesty*. Through visual journaling I explore my inner world. I endeavor to create work that is a conversation rather than a mere presentation. My inspiration comes from a core demand to validate my experiences, existence and responses to the external world through pictorial mark-making and storytelling. This exploration, intertwined with a fundamental spiritual journey, reveals my story and female consciousness using personal icons, shapes and colors.

Martha Markline Hopkins  
Tuscaloosa, Alabama  
www.mahopkins.blogspot.com

*Small Steps (Triptych)*. Acrylic on shaped canvas, 10 x 10 inches, 2013

*Small Steps (Triptych)*. The feet represent small steps taken by many women in the universal struggle for autonomy.
Expectant. *Expectant* is symbolic of the size, form, shape, emotion, and self-contained introspection of pregnancy. It is subtle in form and details hinting that all things important are within.

The Rescue. After sixteen years of Catholic School, I dared to get my M.F.A. After two years in Savannah, the road led me to Chicago to live with two bed-peeding cats and their master in a studio on Huron street. After 25 duds, one date off the internet goes well and I was suddenly glowing in this dress surrounded by deep blue hydrangeas. One half-renovated farmhouse, two dogs and two baby boys later, I am kissed more than I ever expected. This is what I dreamt of. The dress I picked, this life is a gift.
Sandra Hunter
Woodland Hills, California
tinyhuntress@roadrunner.com

*Tearing Up.* Digital photograph overlaid with clear acrylic sheets, 11 x 17 inches, 2013

_Tearing Up._ *Surface Scratch* is a series focused on the subsuming of female identity at social and political intersections where choices are often forced on women. Our lives are often interleaved with others, whose choices preempt ours. Years may pass, even decades, before we can pursue our own paths, or even identify them. Some of us never have the chance to choose. Without choice, identity is reduced and becomes like unused language.

Birgit Huttemann-Holz
Grosse Pointe Park, Michigan
www.brightstroke.com

*Aeon (Once Upon a Time).* Encaustic on birchpanel, 18 x 18 inches, 2013

_Aeon (Once Upon a Time)._ I address the unspeakable and the unthinkable. The ruthless violence in Syria, threats of a nuclear war, or my constant struggle to grasp the horrors of the Holocaust. The dialog with the devil leaves me speechless, but initiates the urge to paint. Art becomes a translator, a vehicle for the impossible that points beyond limitations, revealing repetitions, patterns in history and in our cultural and spiritual evolution.
**Stacy Isenbarger**
Moscow, Idaho
www.stacyisenbarger.com

*Her (Visitation).* Stitched drawings on found imagery, 17 x 26 inches, 2012

*Her (Visitation).* Detached from expected presentations, this work is empowered by cultural associations to iconography. Visual intersections at play create a dialectical narrative for viewers to navigate as they consider collisions of spirituality. Just as the strange notion of believing in an apparition, what connective value could be gained from considering that these unheard conversations could have taken place? And with only detached visual expressions of dialogue, can we have faith in a story?

**Patricia Izzo**
Wyandotte, Michigan
www.izzophotography.com

*The Comfort Of My Bed.* Metal, 20 x 24 inches, 2011

*The Comfort Of My Bed.* Stories we tell to others or to ourselves seep in, and leave history behind for when we are not here any longer. My work is deeply empathetic and human. I tell the feminine story. Something we have all felt, will feel or have a right to shout out and be heard. My images are not always for polite society but rather for the raw and mysterious, the curious and the brave, the children of mothers who had much to say. These images beg to be seen, and they say “DON’T BE AFRAID TO FEEL.” There is power within that these images touch.
**Deer.** Deer or Deer Nature is a construction made by burning wood and adding layers of etched acrylic. In this work, I imagined the main female figure hovering weightlessly and growing deer eats to get closer to her nature self. Empowering her with the ability to fly like birds and the ability to sense delicately like a deer.

**Circle Venus.** My artwork is a reflection of the way I see humankind, its complexities and situations. The relationship between the reality of the physical world and the reality of the mind is what moves me to create. Part of this motivation comes from life’s emotions and experiences, resulting in a metaphorical imagery that exemplifies an opposites’ interaction between human nature and geometry. This connection figure-geometry is primordial in my work.
December Afternoon, Santa Fe. I paint series exploring specific places, and the marks people leave upon them as we use, recreate, and imprint upon the world in which we dwell. This history is true whether the location be landscape or cityscape: our presence and interaction as people through time affects our environment in ways that leave traces and memories behind. These residual traces offer hints as viewers bring their own experiences and sense-memories to a painting, and guide the stories viewers create.

Written on the Skin. Written on the Skin: The Story of Jocelyn Sierad examines storytelling through the art of tattoos. More and more women today are using tattoos to tell their stories. They serve as a gateway into a person’s inner being. Women also want a permanent pictographic representation or account of something that was meaningful to them.
**Captivation.** Every life is a story waiting to be told. In the past, women's stories were sometimes misinterpreted or ignored. In my work, I often focus on women and the everyday activities that contribute to our collective well-being. Our mothers are our first teachers, but we also learn creative problem solving from the women in our lives. Most important, by their example and stories, these women often show us that we must never lose hope. They teach us that as we reach out to help others, we grow and our lives are enriched.

**Gun Free School Zone.** In my woodcuts, I endeavor to redefine personal vulnerability, not as a constraint but as a link to our humanity. The figures in my artwork are individuals that have fallen victim to the physical and emotional constraints placed upon them. In a society built upon the precepts of aggression, their vulnerability leaves them isolated and forgotten. Ultimately, my artwork not only tells a story about these individuals but also provides a haven that protects and insulates them.
**Shaque Kalaj**  
Beacon, New York  
www.imshacha.com

**Isabelle.** Isabelle is the grandmother of Margaret, who is 98 years old. Margaret and Isabelle are part of the Children’s Project, which portrays children between the ages of three to age seven. It is the age that children are more based in their imaginations and can easily share their expression on their face. In the portrait of Isabelle we notice that she is in black and white, but her background is in color. We see that her expression is stoic even at age three. Her clothing easily places her back into the mid 1800’s.

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**Ruth Kalla Ungerer**  
Westport, Connecticut  
ungererkalla@aol.com

**Feminine Wiles.** Work is focused on the role of women, defined as well as perceived, in our society and the complexities in understanding the sentiments involved. It seeks to elevate the familiar to the unexpected.
Sue Katz
Ventura, California
www.susankatzstudios.com

Italian Beauty. Mixed media on paper, 23 x 17.5 inches, 2011

Italian Beauty. “Newspaper clippings, candy wrappers, labels, magazine tear-outs—all of these scraps hold images, text and meaning. What happens when a family portrait is juxtaposed between swatches of vibrant purples and fried chicken? What does it mean to the viewer to see a blonde beauty sandwiched between shades of pink and teal? Layers of materials create textures and depth that entice viewers in for a closer look. Upon completion, her work captures both a sense nostalgia and the transient nature of current events.” —Nancy Pham

Carole Richard Kaufmann
New York, New York
www.carolerichardkaufmann.com

Family Stories. Pencil drawing, 38 x 50 inches, 2010

Family Stories. Pencil drawing of a happy family at a 1952 beach house. Adult me showing defiant girl who has one foot out, ready to leave, with back view of Mother pinching daughter to make her smile. Free from childhood but still smiling, smiling, smiling—“notes from my family album”.
Reflections 1. Born in Moscow, Russia, Keating was first exposed to art and the process of art-making by her grandfather. Although her work flows between abstraction and representational imagery, Keating is strongly influenced by the aesthetics of Georgia O'Keefe and the repetitious patterns of Gustav Klimt. Her earlier pieces are heavily grounded by nature and floral motifs. As contours and line graduate to a more prominent role in her paintings, color and balance remain the primary standbys in her compositions.

Untitled Babies. My work has been influenced by the minimalist and conceptual art movements, often referencing artists such as Donald Judd, John McCraken, Mike Kelley, and Jeff Koons. I draw from my past experiences and perspective as a woman, educator and activist to tell a story by infusing form with emotion through my work. While many minimalist artists strove for purity and its inherent divinity leading them to create the perfect rational form, my work attempts instead to create a story through the perfect irrational form.
Ludmila Ketslakh  
Ann Arbor, Michigan  
www.ludaketslakh.com

Blends of Charcoal People. In 2012, I was on assignment in the Philippines to produce the reportage about the country. The most challenging part of the trip was visiting Damayan community in Tondo, who rely on the charcoal making for their livelihood. Despite the poor living condition, and the environment of hopelessness that surround these laborers, it is such admirable feat how they survive and persist through difficulties. Perhaps the true value of what they do is not meager change they received for hard work, but rather, it lies in their knowing that what they do is an honest living, one that demonstrate true courage and strength in the face of poverty. I believe that the public should hear about the harsh life of Damayan people, and motivate the society to rally around this community.

Rachel Kim  
Lexington, South Carolina  
www.facebook.com/RachelKimsArtStudio

The Boy At The Afghanistan War. This painting is of the Afghanistan War and the time of my deployment.

Untitled. Many art pieces have a form of visual communication. Adding text next to an art piece changes drastically how the viewers perceive the message from its visual narration. My untitled collaborative work with Jay Flynne, who took the photograph of me holding my two-year-old son, Andrew, includes a biographic narrative next to it. The narrative is based on true events and experiences of my life with a subjective and emotional response. The story I tell is clarified by the text; at the same time, the image becomes more ambiguous and mysterious.

My name is Masami Koshikawa. I am currently pursuing Master in Fine Arts degree at University of Central Florida, while raising my two and a half year old son. I was born in China, but was raised in Japan and later moved to the United States in 2004.

My family moved to Japan when I was six years old due to the one-child policy in China’s government. I still respect my grandmother who lived in Japan and provided a place to stay. She was a Japanese orphan who was left in China during the aftermath of World War II. I wondered what it is like to be raised by a strange Chinese family, growing up to be “different”. I think I know what that means a little, because I am not pure Japanese, Chinese, or American. I am not even sure how I feel being a female, because the only reason my mother kept me was because she thought that I was going to be a boy.

Although I know that I was not supposed to have a life, I still search for the deeper meaning of life, especially since the birth of my son. Whether, I am sorry that your daughter and your grandson live far away from you, but I hope you are proud of me of being a woman now.
**Aim High.** Our life could be seen through windows, different planes framing the continuous changes in our soul and relationships between each other and our surroundings; in viewing ourselves, either from the inside or the outside, we go through them and they through us. We feel, we dream, we lose, we conquer, we grow—all the while juxtaposing our experiences, giving them a different dimension with varying points of view, willingly or unwillingly. As we tell a story, we go through it.

**Then She Came Home.** *Then She Came Home* is a story of loss. It describes the memory of my mother coming home after having had shock treatment for bipolar disorder. She was disoriented, frightened and weak. Her hands were bruised and swollen. With vigorous mark making, I indicate what it felt like to see my mother that way. The swollen hands are depicted, as is a metal bad around the head. The latter was a feeling my mother described to me, at a time I felt too young to hear it.
Nothing In the Voice of...4. Nothing In the Voice of the Cicada Intimates How Soon It Will Die tells the story of my late husband’s three year struggle with cancer at a young age. The images describe the way in which a person, despite a battle well fought, seems to diminish and almost fade. After his death, I remember feeling that I wanted to yell at the ocean, though clearly the ocean was not to blame. The kindness of others, along with doing art about the experience, replaced that need. Art has been a good and constant friend, and a “holding place.”

When A Hole Is Punched In An Ordinary Day 1. When A Hole Is Punched In An Ordinary Day tells the story of loss. It describes the day my husband received an unexpected and devastating diagnosis. It had been an ordinary summer day, in which we were thrust into a state of fear and confusion. In contrast to my series, Nothing In the Voice of the Cicada Intimates How Soon It Will Die, When A Hole is Punched In An Ordinary Day tells the story of my experience in the face of caring for and losing a loved one.
**Beth Lakamp**
Fenton, Missouri
www.bettsvando.com

*The Man In The Middle*. Oil on canvas, 40 x 16 inches, 2013

*The Man In The Middle*. Figures stitched into the odd geometry of personal space explore how it defines behaviors.

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**Casey Lard**
Mishawaka, Indiana
www.caseylard.com

*Tassel*. Oil on canvas, 48x48 inches, 2010

*Tassel*. I create distinctly feminine environments whose foci oscillate between the figure’s exterior appearance and its interior psychological state. I think of my lines and marks working as threads that stitch these thoughts together. Characteristically feminine curves appear either in the figure, or independent of it, revealing a motif of femininity in both the works construction and conception.
**Anxiety.** An attempted rape some years ago has left me with paranoia, so that I continue to have anxiety, fears, and dreams that imply impending violence. My works are an attempt to deal with my new interior reality.

**Mother.** These paintings came about by revisiting my childhood. In following the inner promptings of what needed to come into existence, and in my search for truth and beauty an amazing alchemy and healing occurred. There has been a coalescing of past and present, and a new person has come into being. This was best illustrated by my four year old granddaughter who drew two circles one on top of the other, and when asked, replied it was me as a child and an adult.
Gift of Dreams. I paint with thread and fabric. Instead of using a brush, I stitch using a sewing machine—an instrument historically linked to sweatshops is now transformed into a tool to create contemporary art. I am influenced by the pioneering spirit of my grandmother and mother, who defied the conventional notion of a woman’s place in society by becoming doctors in the early 1900s and 1940s. Building upon the past, I infuse my work with a contemporary perspective on the changing roles of women. My art seeks to tell their story.

Lintheads - Cottonmill In Which My Great Grandmother Worked From The Age Of 8. Grandmothers play an important role in Stories We Tell. The cottonmill where my great grandmother worked from the age of eight is paired with words written from my grandmother in letters that describes life in a South Carolina mill village. We are reminded of the value of regulations that protect children from factory labor. The burnt out state reflects the shift of production to places like Guatemala or China who don’t have strict regulations. We can consider the kind of labor conditions our textile purchases support.
**Virginia Lee**  
Alexandria, Virginia  
vnostrandlee@gmail.com

*Painted Face 4.* Digital photography, acrylic, vellum paper, 10 x 8 inches, 2003

*Painted Face 4.* These photographs are self-portraits. For each, I painted an image on transparent vellum and held it like a mask in front of my face. The photographs have not been altered in any way. Rather, each is a record of a moment in time and an identity so easily assumed. The stories we tell are ever-changing; interpretations vary depending on the perspective of the audience.

**Sharon Leong**  
San Francisco, California  
www.SharonLeong.com

*Separation From Love 1.* Photo printed on metal, 8 x 10 inches, 2001

*Separation From Love 1.* Separation from love is hell. It dissolves the structure of one’s being. From this formless state, one seeks to recreate an identity. The construction of self is an alchemical process, akin to the realization of art. The seven steps of alchemy, applied metaphorically to self-discovery are: 1. Calcinatio, 2. Sublimatio, 3. Solutio, 4. Putrefactio, 5. Destillatio, 6. Coagulatio, and 7. Conjunctio. In this series of alchemical images, my focus is on Sublimatio (separation), which results in Solutio (dissolution of self).
Journey. Watercolor and pastel, 29.5 x 22.5 inches, 2000

Journey. We spend our life on a journey. For many of us that includes a spiritual journey. We may have numerous steps along the way, including setbacks and doubts. We go through many stages of growth as we reach toward the peace of enlightenment.

Beautiful Detroit. Tinted gesso on paper, 36 x 48 inches, 2012

Beautiful Detroit. Beautiful Detroit is a contemporary re-imagining of the “Spirit of Detroit”—a gilded, triumphal art deco allegory sculpture that represented the city in its heyday—updated to reflect conditions in the city now.
Alice Levinson
Hillsborough, North Carolina
www.alicelevinson.com

PIERCED PANEL. The carved wooden screens which enclose the inner sanctum of the women’s quarters in traditional homes in the Middle East were visual inspiration for this work. Shadows play through the open spaces as multiple panels interact, suggesting the rich inner life of this culture of women. Though sequestered from public life, the women sustain a vibrant social and cultural life of their own. This “shadow” world often governs the daily life of the family and determines its fortunes.

Helen Lowery
Williamsburg, Virginia
loweryhelen@gmail.com

Crowned. Oil on canvas, 42 x 32 inches, 2012

Crowned. Children are rapid learners and have endless energy for engaging with the world around them. Their world is a stage in which they assume the lead role. Making these paintings reminds me of those feelings while at the same time reflecting on what is lost as we mature. At what point do we stop making up the stories and start playing the prescribed roles? What is the connection between play and intelligence?
The Reverse Side Also Has A Reverse Side. I explore the contemporary visual possibilities of traditional, universal, and often humorous proverbs. My developed method of using the computer as an art tool enlists some of the qualities that are characteristic of proverbs: succinctness, interrupted expectations, and dense layering of information. I re-present ancient and folk wisdom for a turbulent time in need of communal understanding, common sense, and a smile.

East Meets West. Born to a Romanian family in Geneva, Switzerland, and having spent most of my life in the United States, I have always had the perspective of an outsider. These circumstances gave me an acute awareness of how places make people. Traveling in the Middle East, I watched women go by their day, working hard weaving rugs as men were drinking their tea and smoking cigarettes on the patio. I couldn’t help but wonder whether these women would allow their daughters to play with Barbie dolls, or what they would think of Snow White.
Karen Mason
Berkeley, California
www.karenmason-artist.com

Yarn To Spin. Oil painting and ink transfer on cradled board, 10 x 10 inches, 2013

Yarn To Spin. Karen Mason’s latest is Storytelling Birds, a collection of Asian line oil paintings which invite the viewer to think like a bird newly released into the world and not quite fully understanding the ramifications of life. In these paintings Mason uses the “Bird” archetype to represent women moving into the wiser moments of adulthood and learning the sometimes hard lessons of storytelling, such as the vantage of a different point of view, having a good (and true) story to tell, and realizing that not everyone is a good storyteller.

Times Up. Acrylic and mixed media collage on canvas, 24 x 36 inches, 2011

Marthann Masterson
Houston, Texas
www.marthannmasterson.com

Times Up. I have always struggled with feelings of being different from others, rejected, and on the outside. For years my art reflected these feelings. I used chairs in my paintings as characters in a story that conveyed these emotions. As I looked at them, I realized the enslavement in which I was living. I sought help and with hard work in therapy and hours of painting, I begin to heal. And as I went through this process my paintings of chairs continued to reflect human behavior, only now they convey other feelings—like joy. My painting Times Up reflects recovery one hour at a time.
Barbara Mathis
Stamford, Connecticut
www.bmathisarts.com

Cimabue Inspired/Blue Madonna. This work is one in a series of twelve paintings. I was inspired by Early Renaissance works and this women I met at church. I used her and my own family imagery to emulate a time that had past.

Gabriel in June 2012 / Isabel and Gabriel in September 2012.
Photo-collage, 32 x 46 inches, 2012

Sandra Matthews
Northampton, Massachusetts
www.sandra-matthews.com

Gabriel in June 2012 / Isabel and Gabriel in September 2012. If a photograph represents a particular moment, two photographs side by side can signal the passage of time. In the Timelines series, I join early portraits with “updates” made months, years or decades later. These composite images explore the individual experiences of women in my own circle of acquaintances; I am moved by their unspoken stories as well as by the play of time itself.
Emptiness (Series: Dependent Arising). Within the ordinary mind, we perceive our stream of thoughts as continuous stories, but actually there is a gap between each thought. When the past thought-story has passed and the future thought-story has not yet arisen, a space occurs where the vast, clear, original unborn nature of mind is revealed. These images are about Dependent Arising, the multiple causes and conditions that create our stories or suggest the emotional affect of these stories that obscure the intrinsic nature of mind shared by all sentient beings.

If You Knew You’d Be The Last One To Touch Someone (Series: Dependent Arising). If you knew you’d be the last one to touch someone would you act differently, see them in a different light perhaps. Would a warmth and gentleness arise? Fear or self consciousness? Something to consider as we meet and greet people, love and argue because a moment like this, a story like this is inevitable. We all die, and if we’re fortunate enough someone will be there at that moment.

Hildy Maze
East Hampton, New York
www.hildymaze.com
Hemos Perdido Aun Este Crepusculo (We Have Lost Even This Twilight). Visual images always spark a fire of recognition in my heart. This flash of personal understanding resonates like a shared memory. Usually small, unexpected elements evoke this reaction—a slight crack at the edge of a sculpted wrist, patched and cracked again; a look of longing caught in peripheral vision; a color peeking from beneath its complement. These intimate moments provide an abiding goal for my work: to tell the stories that exist under the surface, to share a secret from the place where sense and nonsense meet.

Daydream: Molting. Creating symbolic and narrative images always interested me. My paintings deal with the pear, the cone flower and the female figure. I paint their beauty without controversy, focusing on form and organic qualities. In my narrative paintings I use these images to relate events that have affected me.
**Monika Meler**
Stockton, California
www.monikameler.net

*Baba Jaga #1.* Relief print, 37 x 64 inches, 2011

I was born and raised in Poland, and at the age of 10, my parents and I immigrated to the United States. The Polish folktale of the Baba Jaga is examined in this work.

**Susan Melly**
Los Angeles, California
www.susanmelly.com

*Tension Adjustment.* Charcoal and acrylic on canvas, 36 x 36 inches, 2013

I am interested in industrial history of women in the workplace. As a seamstress in the domestic industry during the Great Depression, my Mother used tissue paper dress patterns to produce clothing. By the 1970s, the Industrial Age was dying. In lofts that were once industrial spaces, artists began incorporating industrial elements into works of art. Consequently, lines between art and industry blurred. I have repurposed my Mother’s tissue patterns into an element of artistic expression infused with symbolic meaning.
The Other One Flew Away. As a form of lyrical expression, The Other One Flew Away serves as an emotionally laden diary in which various hand-held tools became the writing implements. Through the physical act of making, aesthetic design decisions were made based on my emotional state at that given moment. The Other One Flew Away depicts a woman recovering from a lost. With scars so deep she withdraws from the imminent world, as she peels away her scabs the world around her attempts to peek in.

Heracles and Hylas. For a few years, I have been working on a contemporary interpretation of Greek myths. The narrative mechanism of story telling draws to a strong subconscious process of identification and allows us from an early age to learn empathy with characters and stimulates imagination. My paintings illustrate various myths, emphasize archetypal personifications as Pagan Icons in which we might recognize the slightest feature from the quotidian life to the worldwide calamities.
Not All Witches Have Red Hair. This piece is meant to reveal, visually, the strength and depth of character that is usually revealed only through storytelling. Our lives are worn inside ourselves, and externally may not always be shared. The stories of generations are within, and contribute to what we are and will become and what we will share, creating a tide of change that is both manipulative and controlled. The story of ourselves will be what becomes of this experience.

Black Hands. This work comes out of my reaction to not only oppressed women from all over the world but my own struggle to stand up and be counted—to feel I matter, that I am important, I have a place and a voice.
Teddy Milder  
Berkeley, California  
www.tmilder.com

**iCan.** Archival pigment ink print on recycled aluminum cans; silk thread, wood, 27 x 18 x 3 inches, 2013

**iCan.**  _iCan_ tells women’s stories and is my story. Breaking through barbed wire and hard and soft layered surfaces, the text, _I Can_, emerges. Each phrase can be interpreted in two ways, depending on where you view it: “I can have a child”; “I cannot have a child.” Each phrase reflects a struggle or boundary I faced and chose to “break through” or, to “accept” and move on. I had abortions. I was a single parent. It reflects my struggle as an independent woman working through, political, personal and non-traditional challenges. I can.

Jennifer Moore  
Lockport, Illinois  
www.jmooreart.com

**Extermination.** Digital archival print, 30 x 40 inches, 2013

**Extermination.** I feel a portion of my artistic strength lies in what I know inside and out—my children, my family, and my experiences juggling motherhood, a career and my art. I am interested in emotions and experiences that influence our behavior. Birth, death, sexuality, culture, gender roles and religion play a pivotal role in shaping our lives. It is my intent to explore these commonalities through my photography to better understand humanity, motherhood, womanhood and myself.
**Isiris.** This painting is an interpretation of the Myth of Osiris and Isis and their love. Isis was the most powerful goddess of ancient Egypt and the sister and wife of Osiris. Isis is a Moon Goddess and the Mother of Life. She taught women to grind corn, bake bread, spin flax, weave cloth. Osiris is the Sun God and his death and resurrection symbolize the annual death and re-growth of the crops and the daily re-birth and death of the sun.

**And Then There Was Eve.** This collage depicts an imprisoned seductress with an apple on her bare knee. Oppressive quotes from the book of Genesis and gold leaf border the work. The butterfly behind her head signifies hope for transformation.
Janet Morrow
Bedford, Texas
www.defcakelady.com

Of Silk Purses And Sow’s Ears. Digital photograph on metal, 12 x 24 inches, 2013

Of Silk Purses And Sow’s Ears. I use my art as a form of visual journaling, expressing either literally or metaphorically the experiences and observations of my life. Although for me this process is always intensely personal, it is my desire that the work will have multiple associative meanings, enabling viewers to find their own relevance and sense the connections between my stories and their own life narratives.

Betsy Mortenson
Newark, Delaware
www.betsymodesign.com

Drink The Moon. Giclee archival inks on paper, 9 x 9 inches, 2012

Drink The Moon. My work deals with stories from the Feminine Divine, or “Imago Dae,” as I term it. Drink the Moon was inspired by a friend who toasts the full moon each month as she drinks the moon’s reflection in a cup. The immortal connection with the feminine and the moon is blessed. The divine that lives in ourselves, is sanctified. Drink the Moon is about accepting our own personal feminine divinity, by celebrating a strength and purpose that is uniquely female.
Bluette. Ethereal, mystical, spiritual—these are just some of the words I use to describe my work. All three represent the primal connections we have with Mother Earth and her female qualities. I am deeply moved by the powerful, yet often unseen worlds that surround and link us to life’s profound mysteries. This is my creative challenge when making photographs, which lead me to focus my camera on the feminine form, quiet waters and natural landscapes.

Conversation IV. My work reflects the progression of my thoughts on migration, identity, loss, memory and displacement. The works in my Conversation series often purposefully create a disjointed narrative by stitching together contrasting forms, materials, texts and personalized motifs of past and present, real and metaphoric. They are the results of seeking to express my response to the landscape of present and past colliding within and around me, and, more specifically to begin a conversation between the acculturated selves.
The Queen. When considering the middle ground, where the known and unknown meet, bizarre imagery is formed. Catastrophe and abnormality are difficult to comprehend. In the heat of the moment, not everything is understood, but as time passes, it can come full circle. In fortunate cases, we are able to step back and digest. I have documented the gray area, knowing something so well without being able to give it a name. Retelling the journey fosters release.

A Is For Alligator. A is For Alligator is an artist’s book of Dr. Chapman Hood Frazier’s first alphabet poem, A is for Alligator. The structure is an alligator purse complete with handle and clasp. The text is digitally printed on handmade abaca paper with accompanying drawing and cutout. As you read the poem, each stanza moves and rises toward the drawn water line as if an alligator. The text meets the water’s surface at the end of the poem with an alligator head profile waiting for prey along the shore. Please, come closer for a better look.
The Dream, Part VII, #15. The series *The Dream, Part VIII* uses the constructed reality of the photographic space to create a narrative that examines gender, cultural taboos and identity. When my aunt went into the nursing home, I inherited the family photo albums. I found myself haunted by imitations of family life found in those small musty volumes. Moments and times seemed so perfect on the surface, but were not. It was then that I recognized the relationship of the thread and the photograph, the two diverse mediums that are the foundation of my work, the intersection of those two objects had formed my identity and held my memories together.

Petrea Noyes
Brooks, Maine
www.petreanoyes.com

Au Pair. Mixed media on gessoed newsprint laid on canvas, 30 x 30 inches, 2013

Au Pair. Critic Carl Little has called my work “ghostly,” which is a concise description of what I do. My work appears incomplete, unfocused and unclear, which requires the viewer to create their own narrative of what is going on in the piece they are looking at. I use antique found, appropriated, and family photographic images to make works meaningful to myself and grounded in the context of my own life.

Beth Olds
Marshfield, Wisconsin
vigee@live.com

Indigenous Jackalope. Silk screen on wallpaper, 10 x 8 inches, 2013

Indigenous Jackalope. This silk screen is made from a photograph taken inside my home, and then printed on wallpaper that I have peeled off of my walls. My home is not only where I live, but also where I work as a full-time artist. My home is my story; a constant change of vignettes to inspire, play and restore my mind. I choose to print this silk screen on the wallpaper I am removing during some renovation. I felt using my past surrounding, the wall paper, works well with demonstrating my present state of mind.
Dale Osterle  
Dekalb, Illinois  
daleosterle@yahoo.com

Nixon. Hand painted etching, 36 x 26 inches, 2009

Nixon. This work is from a series of famous people who have had stories to tell with international impact.

Pat Owoc  
St Louis, Missouri  
www.patowoc.com


Inquiring Minds. I grew up hearing stories of the depression and the dust bowl as my parents reminisced. While Dad talked of his childhood, Mom related few stories as hers had been difficult. In 2005 both my parents died. Mom had always been a strong, independent woman. Aging was difficult for her to accept. She seldom welcomed help. After her death a family friend asked, “Did she die of something or did she just give out?”
Unnatural Causes. I paint about being a woman to honor diversity as beauty, and as a witness for the defense of earth. I mix media toward unusual unions that celebrate what I see as a metaphor for coexistence. I follow what I call "The Women," symbolizing the ancestors, the muses—a fierce, ancient and contemporary feminine energy, daring me to say "Divine," yet caring not to seem anti-male or anti-feminist. The experience of Art, mine and others', empowers me in spite of my default of resistance and fear. Vulnerability is Power's sister.

The Mother Board. Once upon a new moon, I noticed my new canvas had been turned around backwards—with the moon in Gemini! I wondered: my alter ego? Telling me to reverse, return, remember? Reclaim, rescue? Invited behind the scenes, I found myself compelled to represent the hidden, the banished and abandoned. I made art on the back of the stretched canvas, and lo and behold I discovered a shelf for memorabilia. This series became "The Big Dive, the Underbelly, Below the Beautiful," and my easel became an altar to authenticity.
Greetings From New York! Paper collage on binders board, 6 x 4 inches, 2012

Greetings From New York! I am from a family of storytellers, of narrators who religiously favor that which makes a better story over authenticity. Truth dwindles as a memory inevitably changes, has a life, a history of its own. Through appropriation and collage I explore this habit of understanding on a larger, less familiar scale. The people in my collection of photographs belong with others. They jump to join each other even if they must travel through time and tradition to do so, creating a new narrative nudged by the artist/storyteller’s hand.

Would You Tell Me, Please, Which Way I Ought To Go From Here? Watercolor, ink and acrylic on cotton paper, 31 x 25 x 3 inches, 2013

Would You Tell Me, Please, Which Way I Ought To Go From Here? This work is about Lewis Carroll’s world—the countless stories that exist on the other side of the mirror in which Alice lives, the exploration of color and tangled words, the poetic process that I find in watercolor and ink, and the characters that emerge from it.
Suh Park
New York, New York
park4art@gmail.com

*Run Away Mare.* Oil, encaustic on clay board, 12 x 12 inches, 2012

*Tender feelings towards things that are at the point of departure, people who leave us, fleeting moments of beauty, impressions that fade without a trace. The intensity of my emotions permeates what I create. Marks are made, forms and colors are found and lost, order and chaos interact. All of these abstract elements are processed and repeated until I reach that place in which it no longer matters what lives or dies, for the process is all.*

Camille Pendleton
Houston, Texas
www.camillependleton.com

*Mystery.* Acrylic on canvas, 40 x 40 inches, 2013

*Mystery.* My *Word* series of abstract paintings are a breakout for me, as I have mostly told my stories through paintings with known objects or icons. In this series I begin with a saying from someone famous and use my non-objective painting to tell my story. Fyodor Dostoyevski said, "Taking a new step, uttering a new word is what people fear most." This was, as a new way, a somewhat fearful way of speaking.
**Mourning Stitches - View Of Book Closed.** This artist book is a document of a daily practice of knitting, embroidery and mourning. Like many women, I lose myself in the meditative nature of craft during times of emotional strife as a means of healing. Each knitted page is created from a different stitch pattern and faces a page embroidered with knitting instructions as well as thoughts and feelings about the loss of my mother. The fabrics used for the box and book cover as well as for the substrate for the embroidery are fragments of my mother’s clothes.

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**Don’t Tell.** My art chronicles my adventures in the wilderness and through life. I use embroidery to communicate provocative environmental and social issues. I present quantitative information in an unusual combination of stitched text and graphics. The work provides a novel opportunity to consider the scientific and historic context inherent in current events and social questions.
**Witness.** I scour thrift stores and antique shops for old candid black and white photographs. These unposed photographs provide an intimate glimpse into that unguarded moment where life is lived, and “Oh, the stories they tell.” I am most interested in women’s point of view in a time when they were not always in control of their own story. The paintings I create from these photos observe the story, embellish it, bringing my own judgments and interpretation, infusing redemption and grace for the moment that has long passed.

**Drive 1.** My son, driving cars. It is frightening to see him behind the wheel, to be in the car with him, wondering if he inherited the “bad driver gene.” I taught him to drive, as much as he was willing to learn from me and his dad. He totals cars, drives them into ditches and snowbanks. He has a black Mustang now. You must have seen him go by.
From Alice Miller. After reading the work of Alice Miller, I wanted to pay tribute to her with a painting. My intent was to create an image for her words, and so I placed my young self on a stage. With my winning smile, white gloves and flowered purse, I am adorable in an antiseptic, wholesome way. My audience throws streamers in appreciation. Yet this little girl is stiff and a bit too good to be true. As intended, something in this image seems unreal and feels false.

The Voyage. My works are dreamlike narratives that evolve as I make them. The images should evoke a sense of mystery, magic, and humor. The stories these works tell may be interpreted on many levels depending on the viewer.
Cut Off. The essence of my art practice addresses the journey of both living in United States and the childhood experience of living in improvised paradise in Puerto Rico. I touch upon the typical rag doll made by scarce rags, which served as form of escapism from an illness I suffered in silence. I presently use this motif of the rag dolls; the rags are a metaphor and means to recollect childhood experience.

Wild 4. An angry debate in my local newspaper over the proposal of a legal deer hunt led me to begin a series of photographs that examines the differing attitudes toward the wild animals that live in the suburban areas of Westchester County, New York. The prints are processed to evoke a reminiscence of illustrations found in children’s literature.
**Amusements Are Very Important.** In my little girl head there were a lot of rules. Rebelling was shamed; excelling was lauded. A classic overachiever, I found my primary pleasure in production. Relaxation was not natural, and what was the point? To this day, sleep is still primarily an intrusion in a busy life. This piece incorporates text from a vintage medical encyclopedia, Vitalogy. The 1913 prescriptive for hysterical melancholy included a remedy that took me decades to embrace as truth: “Amusements are very important.”

**Discrete.** There is a book within me from which a page or even a chapter is revealed each time I paint a painting. I abstract stones—quartz crystals—to embody an essence of the human condition, relationships and symbolize my own, deeply personal stories. Nourishment is about getting what we need: touch, intimacy, love. *Discrete* is about being alone.
Bob Borsodi. Bob was my friend and the owner of Bob Borsodi’s Coffee House or Breeze’s Place. He had poetry readings, plays, loved word games and words. He was a third generation Hippie. He was always creating. This painting was produced for the memorial they had for him when he died. In this painting he is flying up to heaven with the birds. This painting reflects one of the stories of my life. They are the sum of my experience.

Colr Blind/Homeless. Color blind people cannot discriminate between certain red/green colors. My Colr Blind abstracted images depict people who are marginalized, or invisible in society. This psychologically-acquired color blindness is an insidious form of self deception, a filter whereby we choose not to see what we want to ignore—a homeless person, a refugee, a prisoner. The subjects in Colr Blind series have become objects.
**TRANSMIGARTIONS: Holy/Gangsta.** The images in *TRANSMIGARTIONS* represent the many different cultures, aesthetic ideals and myths across time & space. The ideas play with the notion of controlling or being controlled by our destinies, DNA, or the myths we tell ourselves.

**Snoozing At The Pier.** I use representational imagery in my oil and watercolor paintings. Parental bonding and people with character are some of the subjects that fascinate me. “Where is the moon?” my inquisitive son once asked when reading a book. Dusk at the beach was never an end to family fun. There was more to come. A petite Asian woman, at age 60, emerges confidently from the canvas to greet the viewer. A lonely old man snoozing at the pier is painted against a background of distant fun and frolic. For me, these are stories worth telling.
Kristin Richards  
New Haven, Connecticut  
www.kristinrichards.com

*Untitled (Black & Red Ink).* Shredded paper on canvas on panel, 12 x 12 inches, 2013

For the past several years I’ve been collecting other peoples’ writings, statements, journals and art works in a project that deals with fragmented language, secrets and codes. I find language to be a fascinating subject and it’s contexts and meanings consistently fluid. I gather the documents and shred them one by one through an office shredder then gently and meticulously re-paste them onto canvas or panel.

Maria Rodriguez  
Grosse Pointe Farms, Michigan  
maria.rod333@comcast.net

*The Key.* Acrylic on canvas, 48 x 46 inches, 1992

Throughout history and the world, women have been disparaged and treated as objects and servants. They have been denigrated and judged merely by their outer shell and the services they can provide. Women must become empowered to overcome the oppression. They must believe in their own unique value and free themselves. They hold the key to their own liberation. They must make a shift in perception and a move to action. They must break old cultural and familial thought patterns and demand reverence!
Launa D. Romoff
Los Angeles, California
www.launadromoff.com

#458 Saturday. Mixed media collage on canvas, 12 x 12 inches, 2012

#458 Saturday. I feel that my work has a story in it, and as I am creating it the story is revealed to me. My intention is to have the viewer to find their own story in what they see in my work.

Flora Rosefsky
Atlanta, Georgia
www.florarosefsky.com

L’DOR V’DOR: From Generation To Generation.
Using paper cutouts and mixed media collage, I have made a record of family events as visual stories, revealing personal memories and family relationships. Whether manifesting early childhood years as part of an autobiographical “Life Chapter” series—such as spending weekends with a doting grandma, or using ephemera—found papers and recycled fabrics—memories find pathways into my work, echoing spoken words of storytelling with a ubiquitous visual language.

L’DOR V’DOR: From Generation To Generation.
Nicole Rubio
El Cerrito, California
www.blog.nicolerubio.com

**Bustle #22.** My grandmother made wedding gowns. As a young girl I played with her scrap bag and loved the way the satin poufed. The wild shapes bustles make remind me of the volumes of squiggles she created. Our family was dysfunctional. Drawing was my safe place to express myself and find beauty in discomfort. I hid my social stress and real thoughts beneath the folds in dress drawings. As an adult, human relationships are still uncomfortable; they cause my emotions to take erratic dips when a word jars, and rise with fury when I don’t feel heard.

Joanne Beaule Ruggles
San Luis Obispo, California
www.beaulerugglesgraphics.com

**No Simple Choice.** The study of the human form is spiritual experience—a collaborative act of trust where model disrobes so artist may know. What the artist learns is not simply the anatomical structure of that specific human body, but more important: what it is to be human. Artists like myself gain permission to observe with intimacy not granted to outsiders. Our eyes become empathetic, our hearts open. As a result of such study, we gain the ability to share our own stories through art. In doing so, we learn that our personal stories are universal.
Kristi Ryba  
Johns Island, South Carolina  
www.kristiryba.com

*Boyish Hunter Exults In The Kill Of A Horned White-Tail Beast.* Egg tempera & 22k gold leaf on vellum, 15 x 12 inches, 2011

My work deals with the socially accepted roles and activities of women, family and home. Primarily concerned with the messages and myths surrounding gender, I use egg tempera, wood panels, vellum (skin) and 22 karat gold leaf and images from vintage family photographs placed within the iconography of Medieval and Renaissance altarpieces and illuminated manuscripts. The stories that I tell reconstruct family history and illuminate the meaning and significance of the quotidian.

Dixie Salazar  
Fresno, California  
www.dixiesalazar.com

*No Stopping Anytime.* Painted collage on board, 26 X 20 inches, 2012

Homelessness affects everyone. A woman on the streets is especially vulnerable, since the homeless really have no rights and women are in an already-disenfranchised position. The globalization of poverty is becoming epidemic, with women and girls comprising 70% of the 1.3 billion impoverished worldwide. I try to bring awareness of the homeless into my artwork, and also through activism. I also explore these same issues in my poetry, and many of my paintings are coupled with a companion poem.
Purgatory. Whispered words resound within decaying caged walls. Suppressed emotions reside within his tormented mind. Archived news articles and personal stories remain dormant, captive in a hidden past. A secretive life unfolds with the evolution of time.

Eve. I search for meaningful ways of expressing oppositional partnerships — joy and loss, fragility and strength, time and memory — finding meaning through the silvery-rich graphite greys, the charcoal and colored pastel depths, and the patterned papers of garden and flight. Lines converge and are erased, to be resuscitated and lifted as a relief edge in front of others, as I build solid form in close space. Sourced and merged from biblical, family, and fairy tales, the narrative remains the same: connected histories in an ongoing love story.
Cow Codification. In my drawings I have conversations with storytellers. In *Cow Codification* I chronicle recollections of driving through farm landscapes as a child, learning to identify cow species with my father.

Love's True Reflection. *Love's True Reflection* is from a series of women’s torsos, “Her Infinite Variety.” What does a woman want? Wrong question, Dr. Freud! There is no single or simple answer; we are, want deserve and are capable of ANYTHING. Each of the torsos in this series began as identical paper mash casts, and I made each unique (as is each woman) by the addition of other materials in an attempt to capture a sense of this diversity. Each represents a different aspect of Woman: social, political, religious, humorous, wicked, venal, and pure.
**Plucked.** The work is about the medical reality of the human body and necessitated intrusion.

**Love and Pain.** The stories I tell in my art are rooted in my experience. In 2003, I had breast cancer. *Love and Pain* was painted while I was undergoing radiation treatment. A woman wrapped in barbered wire is leaning on a man. The painting is about love and pain. The background is filled with hearts. The hearts represent everyone who prayed for me, the medical personal who took care of me and the out pouring of love from family and friends. Love surrounds me! Under the right breast, a band aid, a joke about the position of my surgery. Painting while in pain, I inadvertently put the scar on the wrong side. The pain was on my left so I painted the band aid as a mirror image.
Ruth Segaloff
Watertown, Massachusetts
www.ruthsegaloff.com

"LOST BOYS". Stories have been central to my forty-year career in social work, and to my life. Three generations of women in my family were artist-storytellers, and this legacy was passed down to me. My coffee table book, “Art of the Story: Stories in Collage & Mixed Media,” marries my art works with the stories they tell.

Tania Sen
Warren, New Jersey
www.taniasen.com

"Precious Posessions". From Linda Nochlin, “…while great achievement is rare and difficult at best, it is still rarer and more difficult if, while you work, you must at the same time wrestle with inner demons of self-doubt and guilt and outer monsters of ridicule or patronizing encouragement, neither of which have any specific connection with the quality of the art work as such.” As women artists, we can use our historical disadvantages from a vantage point. Embrace and celebrate the woman in us, knowing that she is capable of greatness!
Even Gray Feels Blue. “Even Gray Feels Blue,” translated my sculptural practice into the language of stop-motion animation. The film investigates the nature of melancholia and solitude, translating these intimate experiences of the individual body and psyche with the broader socio-emotional realities which give rise to them, thus treading the lines between social malaise and collective sorrow to internalized grief, emptiness, and vulnerability.

Vermont. This painting is a memory from my teen years, a time I chose to follow my values rather than my peers. The full story can be completed by the viewer.
**Ruth Petersen Shorer**  
Berkeley, California  
www.ruthpetersenshorer.com

*Box Series II #5.* Raku ceramic, 7 x 8 x 6.5 inches, 2010

*Box Series II #5.* Part of the *Box Series II*, the narrative within "#5" speaks of human connection.

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**Charlotte Shroyer**  
Taos, New Mexico  
www.charlotteshroyer.com

*Proud to Be.* Oil on canvas, 15.5 x 15.5 inches, 2013

*Proud to Be.* My paintings are stories of pride in spite of circumstance over the ages. They show the strength of women as they have traversed medieval castles, showing the way by night to those less fortunate, and standing proud in spite of negativity directed toward them. They are the strong nurturers of the world. They learn; they create; they are with partners, but some sit alone; they are of various ethnicities, religions, and nationalities, but each and every woman has a story to tell. These are their stories.
**Centered.** I am concerned with communicating a sense of harmony, balance, order and spirituality. We are all confronted on a daily basis with the fragmentation of our non-linear lives, trying, as in a puzzle, to make all the pieces fit together to make sense of it all. My paintings, works on paper, and sculpture depict imagery of personal events and psychological issues. They are expressed through geometric shapes, color, light, space, texture, edges and movement all interplaying with one another engaging the viewer to participate.

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**The sorrow.** *The Sorrow* is a portrait of a woman lost in time and space, and resembles of the way I (and probably most women my age) feel about the aging process, or the way we adapted to different life when things were going downhill.
Harriet Slaughter
New York, New York
harrietslaughter@gmail.com

*Nice Work.* Collage of paper, fabric & collected items, acrylic on canvas, 20 x 24 inches, 2012

*Nice Work.* The role of women is ever evolving in society, from the wearing a chastity belt to holding a seat in the executive board room. *Nice Work* echoes women’s voices and urges the viewer to think beyond the depiction of headlines—to examine iconic symbols from the pill to a hair roller, to a veiled Mona Lisa; to explore and imagine all the stories of women behind the objects depicted herein.

Bonnie J Smith
San Jose, California
www.bonniejofiberarts.com

*Swimming Upstream.* Fiber art, 40 x 30 inches, 2013

*Swimming Upstream.* Always, I am striving to learn more about women’s historical presence. While researching different segments of history I am continually surprised at what I have overlooked whether it was not documented well or it was simply me not being aware. What I do know is that we should look to the past for our inspiration, keep pushing ourselves, and know that someone is waiting for our story to guide him or her.
Kindling, Laura. How different are the concerns of mothers the world over? That children must be fed, clothed, sheltered are essential truths here, as in Darfur, where persecution has driven millions of refugees into camps where supplies to cover basic needs are as scarce as they are plentiful for my own children. Gathering firewood outside the camps often ends in violence and rape. These drawings and displays of kindling gathered by mothers, accompanied by interview quotes, reveal how universal basic needs of families are, and yet are not attainable for millions worldwide.
Gail Smuda
Concord, New Hampshire
www.gailsmuda.com

The Truth About Franklin. I have been creating artist’s books for over 20 years, but have just begun to write the stories that are a part of the books. Sometimes it’s a format that captures my interest and sometimes a photograph, but there is always the idea of an intimate object that can be held as an art object, and read—a story to be told.

Arlene Sokolow
Bergenfield, New Jersey
aszemel@gmail.com

A Rape In India-Covered And Uncovered. My stories are of voiceless women—tales of mutilation, violence, intolerance both religious and secular, written in stone about the world we live in now and in times past. The stories are my “Elegy for Voiceless Women.” I am a sculptor who works in clay, developing hand-built ceramics; incised, stained and fired. They all can be viewed in the round, including the interior, opened and closed simultaneously. The implication of physical and psychological harm is not always a pretty picture, suggesting ideas that most would look away from.
Simone Spicer
Wyndmoor, Pennsylvania
simonespicer.com

Walking Man. Mixed, 41 x 27 x 21 inches, 2008

Walking Man. Many of my works are inspired by big stories in the news. They are my attempt to locate and connect with the individuals behind stories like the banking crisis. They are 3D political cartoons of sorts.

Tamara Staser-Meltzer
San Francisco, California
www.TamaraStaserMeltzer.net

Anne. Collage on canvas panel board, 24 X 36 inches, 2012

Anne. These works investigate the individual traits of each portrait character, while taking into account broader idealization within the original historical storytelling. Subjects are modernized interpretations looking into the collective idea of the female icon, as a stereotyped image as well as a more humanized embodiment of real, quantifiable hopes and dreams of contemporary personal narratives.
Daphne. Using the human figure as a vehicle for expression has consistently fueled my drawing. Most recently, botanic and mythological references have appeared in my work. In balancing their symbolism and visual poetics, I have discovered a way to create layered narratives that confront cultural and personal conceptions of femininity.

Bridge And Truck. I see my work as a collection of short stories, overlapping one another either on the same canvas, or as a series. Each work session (most are painted over a span of 6 months) begins with emotions, interpreting the site, which is expressed using shapes and color. I change overtime as does the site, depending on external circumstances, human intervention in the landscape, weather, or just simply time passing.
**Ann Storc**
Sherman Oaks, California
www.annstorcart.com

*Puzzles With Mom.* Acrylic paint, 18 x 24 inches, 2012

*Puzzles With Mom.* My mother and I would do the crossword puzzle every Sunday. We telephoned each other if we were stuck on a word. She died of brain cancer; this painting is a tribute to her. My empty shoes are a symbol of how much I miss the Sundays with Mom.

**Gail Stouffer**
Bulverde, Texas
www.gailstouffer.com

*On The Fence.* Watercolor mixed media monoprint, 10 x 12 inches, 2012

*On The Fence.* I explore issues of women’s identity, highlighting the struggles women face in navigating the lines between our expected social roles, our external personas, and the inner identities. I am driven to produce socially-conscious works that inform, educate, and increase awareness of these contradictions. Oftentimes I present these themes out of context, coupling them with vintage icons or whimsical, vibrant images to engage the viewer to more fully examine the entirety of the piece, before discerning its true meaning.
Hedy’s Confusion. Once described as the most beautiful woman in the world, actress Hedy Lamarr was one of Hollywood’s most glamorous silver screen goddesses of the 1930’s and 40’s. But Ms. Lamarr had another talent: she was brilliant. Lamarr came up with the notion that multiple frequencies could be used to send a single radio transmission—a concept that’s now known as frequency hopping. Today, CDMA, Lamarr’s invention, and its core principles provide the backbone for wireless communications, thanks to the creative vision of one extraordinary woman, who was laughed out of the pentagon by the old boys club. “Films have a certain place in a certain time period, but technology is forever.” - Hedy Lamarr

Looking Forward. In my Wisdom Keepers series, I portray the seasons of our world. We begin with spring, as in Looking Forward, painted on wood in oils to the ideal pleasures and in summer Mc Crillis Gardens.
The Stories We Tell. We find our own selection of stories. This selection—combed from what we hear, what we read, what we view—combines to form a unique worldview. As a narrative painter and mixed media artist, I use images of myself or my daughters to tell my stories. These vignettes involve female characters who are present as subject or narrative guide to the action in my paintings. This action is not so much activity as an “eye-tracing” path of creative influences, whether cultural, literal, historical, nature or science.

Empty Vessels. I can’t conceive. I made this painting as a reaction to how I feel about being unable to conceive a child. I feel like an empty vessel, waiting each month to be filled with life. As each month passes and I get older it seems that the empty vessels are stacking up. I am looking back at each month that my body remains unused and unfilled. I am an empty vessel.
Magnolia. I live and work in Pennsylvania, but I was born and raised in Louisiana. My family has lived in Southern Louisiana for over 300 years. Living so far from where my roots are so firmly planted is painful. The culture here is alien to me. I drew this magnolia after a trip to Williamsburg, VA. Upon seeing, smelling and feeling the magnolias there in VA, I was struck with such a sense of my past that it hurt deeply. I chose to render it to remind myself that no matter where I reside, my deep heritage is in Louisiana.

House Of Infinity. The Ouroboros, or serpent eating its own tail, is the main character in my allegory, House of Infinity. The Ouroboros symbolizes the circular nature of life, the immortality of the soul, the cyclic nature of karma, or the idea that what goes around comes around. It has been seen in religious and mythological symbolism. In my print I am using the serpent to illustrate the strength of home and family, in the sense of something recreating itself. This is one of 13 in a series titled The Allegory of Conversion.
Mom. These works from *Mending the Defaced* are my visual interpretations of the emotional labor of healing broken relationships. My inspiration was a marred image of my mother that reminded me of my strained relationship with her. I collected defaced photos of people and restored their appearance, allowing for the original marks to show. I visually allude to memory and the process of healing, allowing the viewer to create new stories from the work.

_Hot - Image Script._ I used to think of lies, when I accused someone of telling stories. The idea that a “story” could be true makes no sense to me. I began drawing in my journal about 80 days ago, today. One for each day of something that caught my eye. I discovered that my private spaces are full of small wonders, lying in wait. I usually just write in my journals, and then only when I felt like it. The drawings brought me to the page easily, to tell stories that ran like ants in a farm. All of them MY lies.
**Metamorphosis.** Coming from a Latino background, my pieces are tied to the journey of my family to the United States. This includes upheaval, and the loss and sorrow of departure. I express myself through designs, symbols and the human figure, an idea that in my mind’s eye is tied to the past: memories of my family struggle, and idiosyncrasies of the Latino and American cultures.

**imagine being drunk on pearls.** For the past fourteen years, I’ve had the opportunity to divide my time between two countries, two worlds. This in itself is a long story but upon closer study, I’ve seen that my stories are connected to a greater narrative. My gouache series, *Threads*, tells the stories of how my worlds converge with others: people here and gone, places there and back, times past and present.
The Female Labyrinth. Most people consider fertility the defining characteristic of the feminine—of women. Few consider what that truly means. The cycle of fertility is an untold story, hidden from public eye. Women cannot express the pain of the body’s rejection of an unfertilized egg—a cold dismissal of something that used to be part of her. At the same time, the tale of bringing new life, the joy of holding a babe for the first time—who can express the pain of bringing that life into the world? Or even worse, knowing you cannot bear a child?

Feels Like Yesterday. Feels Like Yesterday is a part of the story of a miracle, of a little girl who walked to the edge but found her way back. Her body was so small, so frail, and she teetered on the bridge between death and life for what felt like an eternity. A web of prayers from all over the earth wrapped her up and brought her back to me, a phoenix in human form. This is the story we tell to her, to reassure her of her own strength and resilience.
Coffee Date. Every image evokes a memory; maybe it's mine, maybe it's not. The story comes in layers. The layers have their own lives. The lives are well lived.

First Love. These are my stories, which I share with you because we women share many of the same experiences and emotions. First Love recalls memories of falling in love, passionate sex, and losing one's virginity.
**Opening.** The swirling, poetic moments, when I close my eyes and allow real and invented experiences to intersect, inspire my current mixed media paintings on paper and panel. I document and observe these unfolding events, which engage the imagination and create a sense of place. My process in creating art is to erase, inscribe, trace, incise, collage and transfer the resultant marks and images onto paper and wood. Colors, shapes, movements, textures are repeated on multi-layered mixed media surfaces, becoming collages of traces.

**The Road To Happiness.** Children possess a naive creativity that gives rise to lively, wild imaginations and raw emotions, yet children often lack the vocabulary to adequately express these thoughts in words. My paintings capture the vivid imagery of a little girl as she befriends a forest. Through a visual medium, I use form, color, and movement to tell her personal story as she experiences complex emotions: enticement, solace, joy, longing, and ultimately, a very deep love for nature.
**Imagine 3.** The innocence and imagination of children is something no one can duplicate. Children find wonderful connections between reality and imagination that an adult can never construct. A rock is a throne, a leaf is a crown, a tree is a castle; could it be so simple? When I was a child, I saw the world more clearly than I do today as an adult. Everything either made sense or I made sense of it through the special power of my childish eyes. We can never truly understand what is going through children’s minds, or why.

**Homeland.** I am constantly questioning whether the human imprint can be simultaneously destructive and visually appealing, and find myself attracted to spaces that provide contradictory arguments. Each painting is its own story, describing a specific place and time I have encountered. Using the memories of each event and imposed synthetic structures, I transform the imagery into a visual account, projecting a degree of nostalgia and familiarity that I find to be universal in contemporary America.
Robo Sapien: Agent 4. Robots as teller of tales: As an artist who is concerned about the condition of society, I use the fabric collage medium and the robot persona to engage the viewer in dialogue. The robot’s setting is that of a tilted stage or shadow box and in this environment the robot is a translator of events, a teller of stories. The robot can be an observer, a soothsayer, a malcontent or a destructor. The viewer is invited into the picture plane to see the modality of the robot’s disposition as it reflects human nature.

Going Grey. Each and every one of us has our own stories to tell. As these stories develop and evolve over our lives, we come to learn the songs of our souls. These soul songs are as individual as we are - unique like thumbprints or snowflakes—and each has a different rhythm, meter, and lyrical language. While exploring identity through photography, I employ a variety of techniques and aesthetics in my art to convey how unique each of us and our soul songs truly are.
Lea Weinberg
White Plains, New York
www.leaw-sculptor.com

The Story of Clothing Sorter (Installation Side View). Wire shelving unit, wire drawers, wire mesh, grid squares, hangers, women’s cloths, found objects, 43.5 x 54 x 50 inches, 2013

The Story of Clothing Sorter (Installation Side View). My childhood fairy tales were my mother’s stories about her past before World War II. Growing up I understood that all the characters in her stories didn’t survive, even though I felt I knew them from her vivid stories that brought them to life. As a second generation Holocaust Survivor, my goal is to present a visual message preserving the stories I have personally heard. The installation is inspired by the story of my mother finding 8 family photos, hiding them inside bread while working as a victims’ clothing sorter.

Joyce Ellen Weinstein
Milford, Pennsylvania
www.joyceellenweinstein.com

Shifrah And Puah. Linoleum block print, 29 x 23 inches, 2010

Shifrah And Puah. To me, biblical stories set the precedent for later stories essential to contemporary thought. In Shifrah and Puah, two midwives resist Pharaoh’s plot, save Moses life, and become the first passive resisters.
Detour Detroit. 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. Through decorative patterning, the work of art draws the viewer into a slowly unfurling narrative that invites a discussion about ecology and/or sociopolitical realities of the contemporary world around us. Meaning is implied by the juxtaposition of images. Conclusions are left to the viewer.

The Bell Jar. My paintings tell the story of my connection to the natural world and my concern about the damage that humans have inflicted on the planet. They reflect the cyclical nature of life and the connection of events over time. I feel the world of today flowing past and world of the future rushing towards me. I look at pockets of space that reflect the lushness of nature and wonder what the world looked like 100 years ago, and what it will look like 100 years from now.
**The Story is Not Over.** Stories of the past. Stories yet to be discovered. Unspoken stories that we hold within. There are experiences that happen to us and around us every day (significant dates, meaningful words, a list of possibilities and observations). It is through these exterior experiences and inner narratives that we find our true character, each supported by symbols, texture and a visual history.

**An Egg For Every Sickness.** One's own experiences, all unique, form and influence the person one becomes. It is my memories and shared stories of my personal experiences that I come to visit through my process of creating. I'm interested in the combination of narratives that utilize oral traditions and of personal experiences that have been used to preserve my past. Stories of loss, violence, addiction, superstitions, and abnormal habits capture my curiosity. My stories recall personal memories, each presented through my process of creating a work.
**Joyce Wynes**
Davidson, North Carolina
www.joycewynes.com

*Women In Art, Where Are They*. My paintings are highly personalized, internalized images that have a deep connection to my life experiences. The images I create are symbolic to events and interests that have shaped my life. Marching for the women’s movement in the early 70’s, those experiences take shape in many of the figurative paintings I create, and tell timely stories, expressing my feelings about societal reactions and biases toward women (women’s nudity, for example) and their relationships to the world today. The painting, “Women in Art, Where Are They”, depicts the inequality women artists still face today in being represented in galleries, the media and the history books.

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**Patricia Zalisko**
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*Holodomor V-1933*. This work is from a series about Holodomor, the Ukrainian Holocaust. During 1932-33, more than 12.5 million men, women and children were killed by Stalin through starvation. He had two motives: the eradication of Ukrainian nationals, and of all traces of Ukrainian identity. My work was predicated upon research of this relatively-unknown tragedy, and titled after seminal dates during this ethno-/genocide. Figuring prominently in my research were Prof. Alex Motyl & Bohdan Klid’s “Holodomor Reader,” and Valentyna Borysenko’s “Candle In Remembrance.”
Rape Is Not A Sport. Telling stories through my paintings has given me the opportunity to record a moment in time or record something that happened in the media that affected me in a profound way. I feel a responsibility to share my work and I do excessive research on these topics for each of my paintings. I use my art as the messenger and call them narrative paintings to tell tales about the animals and the human race. I paint about the human condition, good or bad and I hope there is a possibility that I will help make a change in human behavior.