

SHE

An Expression of Womanhood

FEBRUARY 14 - SEPTEMBER 27, 2020

KAY DAUGHERTY GALLERY • ANNMARIE SCULPTURE GARDEN & ARTS CENTER

For a full artist list, visit annmariegarden.org





Aurora Abzug

Upper Saddle River, NJ

Ritual

oil on canvas

"Ritual" inserts my body into an art historical narrative by posing myself, as female nude, to be consumed by the viewer's gaze. I subvert this vulnerability by making it the focal point of a commentary on my difficult relationship with food and self image. My work is motivated by a desire to navigate the relationships we forge with ourselves and with other people, in a culture driven and maintained by social media and the social and mental disorders it fuels. I'm interested in the ways we feel compelled to present ourselves and the anxieties inherent to curation and performance of the self.

\$10,000

Gloria Adams

New York, NY

Journey

oil on canvas

This is about the memories and the parts of us that we carry with us throughout our lives and into the unknown chapters.

\$5,000





Esperanza Alzona

Frederick, MD

Nevertheless She Persisted

cast aluminum

Nevertheless She Persisted — A pair of bare feet plunging through the wall, representing the naked strength and determination of the female spirit penetrating the barriers placed upon us by society. My work in sculpture focuses on representations of concepts and qualities of humanness, the characterization of human emotions, sensations, thought processes, the embodiment of self-identity and manifestations of spirituality. Having a background as a professional dancer, choreographer and competitive athlete, I am used to the language of the human body as a means of creative expression. In sculpture, I employ aspects and parts of the human anatomy to convey my ideas in physical form.

\$1,100



Maremi Andreozzi

Alexandria, VA

Grace O'Malley

History Adorned Series

acrylic on panel

In the “History Adorned” series, I am highlighting women that have been forgotten or misunderstood through the passage of time. Taking inspiration from official portraits, the work focuses on their intentions to be commemorated and the gap between intention and historical reflection. Each work has a label that summarizes the sitter’s history. Grace O’Malley (1530 – 1603) was a legendary Irish pirate and warrior. Stories of her seafaring skill, warfare tactics and wit have been passed down through folklore. She is also famous for her meeting with Elizabeth I in which she pled her case against an enemy clan’s injustices and offers her allegiance. There are wildly fantastic stories of this meeting that assert her feminist place in history.

\$600



Jocelyn Braxton Armstrong

Bridgeport, CT

Lost and Found

red clay, engobe, underglaze, linen string

Several years ago a family member decided to research my paternal family ancestry, which revealed that my family was descended from enslaved Africans who resided in Orange, VA on James Madison's plantation, Montpelier. Until this time I identified as white. In 1850, 80% of American exports were products of slave labor. At Montpelier, tobacco was cultivated. Slavery itself grew into a lucrative billion-dollar industry. The sexual interaction of white masters with female slaves was a component of the economy of slavery and the brutality that existed within the system.

not for sale

Brandin Baron

San Francisco, CA



The Chinese Bride II

digital illustration on silver paper

My compositions are “staged” through the process of layering my photographic and hand-rendered imagery with stock photography and digital textures. I utilize experimental printmaking techniques, especially in the play between different surface qualities of ink/paint/pigment.

\$500



Carol Blum

Cincinnati, OH

Joy

pastel, charcoal

Women dance to feel free and express their joy.

\$350

Barbara Boward

Lusby, MD

For the Grandmothers: A Tribute to Dru

mixed media

This piece is the first in a series of artworks honoring my grandmothers' grandmothers. They were all hard-working farm women who lived in Catoctin and the Middletown Valley of Maryland. They are Drusilla (1838-1880), Lavinia (1833-1865), Susan (1834-1858), and Susanna (1815-1858). None lived past the age of 42. Simply learning their names, discovering something about their lives, has been a powerful experience. Only recently could I begin to get some answers to questions I'd had for years. This work is a tribute to Dru, and to all of our mothers, grandmothers, and grandmothers' grandmothers, a remembrance as we uncover their names and their stories.

\$300





Denise Breitburg

Port Republic, MD

Ancient Woman

clay, glaze, driftwood

Ancient woman is a clay sculpture bridging the space from the earth to the trees above, through the manifestation of an aging woman. The sculpture is made from clay and driftwood. Note on construction and handling: pieces are separate for ease in moving.

\$375



Julie Byrne

Washington, DC

Tommorrow

digital photograph

‘Tomorrow’ was taken this past September at the Global Climate Strike in Washington DC. Organized by the young, it was fierce in its energy. Hope is still evident.

\$100



Julie Byrne

Washington, DC

January 21, 2017

digital photograph

This photo was taken at the Womens March January 21, 2017. I had no idea when I took this photo the magnitude of the March. At that moment I was in awe of the fact that somehow I had ended up at almost the same spot that I had stood years earlier at the inauguration of President Obama.

\$100



Erika Cleveland

Washington, DC

Medusa and The Octopus: Freedom

soft sculpture and mixed media

This two sided doll, in showing another side to the iconic Medusa figure, utilises her and the octopus as symbols of the source of women's creativity. On one side "Medusa" swims free with the octopus in the bottom of the ocean. On the other, they sit drinking tea together. As women, we are boundless and free, yet at times we do like to sit and drink tea with an octopus.

\$980



Shelby Teddi Corso

Baltimore, MD

Beyond Eden

acrylic on canvas

Beyond Eden is an acrylic painting part of a larger body of work about the absurd ways people attempt to connect with each other in public. In this piece I have painted Eve, the original woman, after she has been cast out of the Garden of Eden. When a woman is a child, she is considered innocent and worthy of protection- she is in Eden. Once she matures, and violates the sanctity of her place- once she eats the apple- she is thrust out into the outside world. In the world beyond the Garden of Eden, there is both good and evil, and a woman is the champion of both. I seek to depict in this work a vision of Eve existing in the place outside of the boundaries laid out for her as a child. What does it mean for a girl when she becomes a woman?

not for sale

Linda Rae Coughlin

Warren, NJ

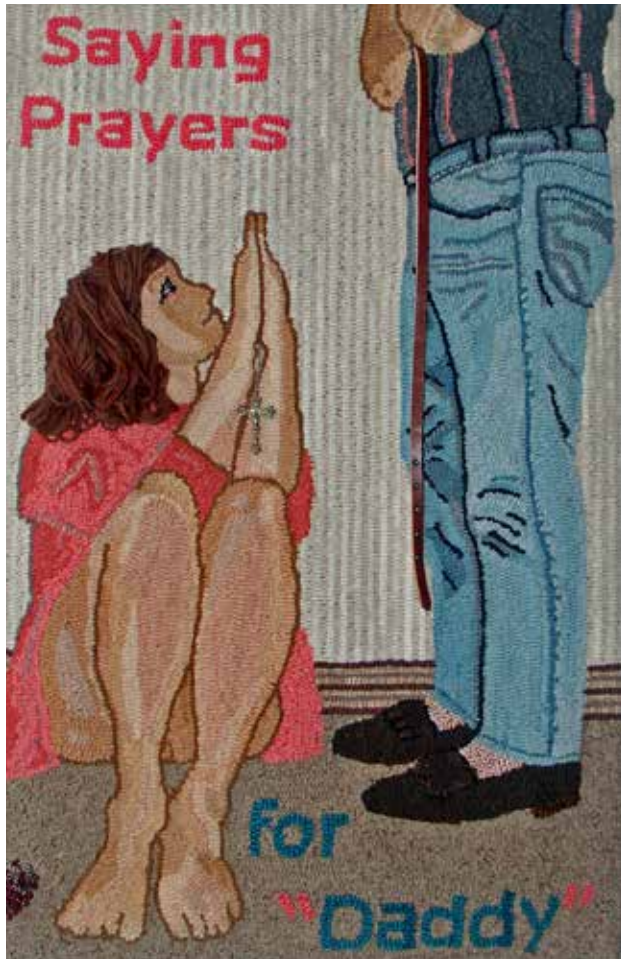
Couldn't

mixed media

Couldn't explores the topic of infertility, and the awkward and sometimes painful answer "barren" women grapple with, when asked the inevitable question; "Do you have children?" Semi-autobiographical, my art tends to be private diary pages, influenced by contemporary social issues, that look at women and the topics that challenge their lives. Rooted in feminism, in my art you will usually find woman, and/or a word, phrase, or symbol that expresses a feeling about a particular experience; symbolic of my desire for a woman to always have her own voice.

not for sale





Linda Rae Coughlin

Warren, NJ

Saying Prayers for Daddy

mixed media

This piece looks at the unspoken misconducts that go on in many families. With many women and children subjected daily to verbal, physical and sexual abuse it is the prayer of this piece that this abuse may finally stop. The strange irony of this crime is that it often goes on while others family members are oblivious, making this truly a silent crime.

not for sale

Donna Feldman Davis

Owings Mills, MD

Maya

digital photograph



I like to think of my images as sculpture. Light and shadow are my tools and the magnificent women I am privileged to collaborate with are my medium.

Photography is my full time job and I feel incredibly lucky to have found my life's passion and to have the luxury of dedicating myself to my art. Almost all of the models I work with spend time with my family and are welcomed into the pack. I feel much gratitude to my tribe for allowing me the freedom to find myself and then to dedicate myself to my work.

\$250

Edie Dillon

Prescott, AZ

My Favorite Dress (I Never Wore it Again)

forged and welded metal

I created this life-sized steel sculpture from a 1971 dress pattern. The pattern was for a dress I was wearing at 16 when sexually assaulted. The general outlines of the assault and its aftermath are carved onto the folds of the dress. The dress is associated for me with the Portuguese concept of saudade – nostalgia for something absent that can never be regained. I loved the dress, I loved my girlhood self in it. That self can never be regained – the dress form stands empty without her. And I never did wear the dress again.

not for sale





Evee Erb

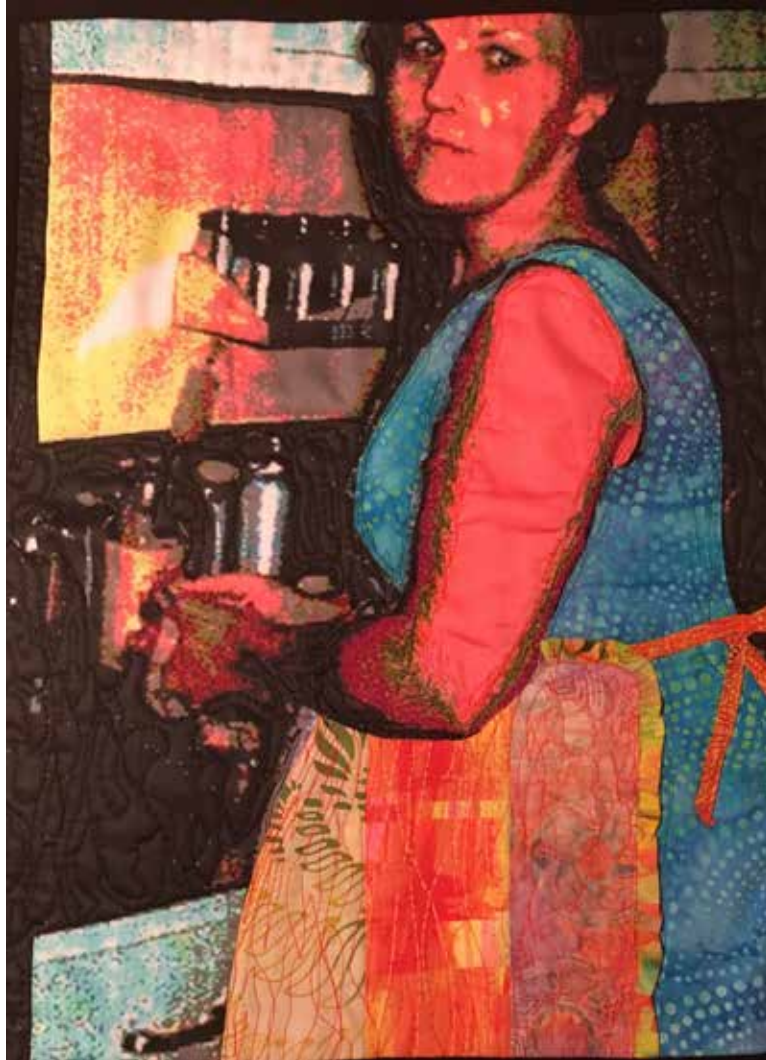
Durham, NC

Repossession

ceramic, pins, linen, recycled fiber

Ceramic is delicately embedded with fiber and sewing pins, as this sculpture refers to the reclamation of female identity from gender inequality and injustice. Sewing pins puncture the shoulders whereupon the arms are cut. This handleless silhouette is a reflection of the oppression of women in patriarchal society. The ceramic figure is meticulously sculpted in accord with the unrealistically proportioned Western standard of feminine beauty, with the hollow form rupturing from the chest. This rupture is a harrowing nod to the strength of female spirit, as if erupting from the figure. Linen and gold thread fringe punctuate the form, recalling the silhouette of a halo and wings.

\$4,500



Alyson Annette Eshelman

Springfield, OH

Kitchen Duty

art quilt

I have explored the value of family through various sculptures and art quilts which highlight the women who were so important in the life of my family. I address the value of traditionalism through the fiber media, taking skills I learned as a child and implementing them into the art medium. Skills such as sewing, quilting, and embroidery work are prevalent throughout the body of work.

not for sale



Elise Fechtmann

Princeton, NJ

Hard to Get

oil on canvas

I was inspired by the drama of Klimt's Judith I painting. It depicts the fierce emotional strength and determination of a woman to save her city and her people from destruction. She used her beauty to her advantage. My modern version of this painting captures how she is a woman of her time and timeless. A dreamy impressionistic brushstroke combined with the attention to detail of realism and a burst of colors that shimmer together is what gives me the desire and impulse to create.

not for sale

Diane Fenster

Pacifica, CA

Memory of an Extinct Anatomy

archival pigment print

HY•ST•ER•IA: Body as Battleground

I was diagnosed with Stage 1 endometrial cancer and had to undergo a complete hysterectomy. This series attempts to artistically represent the emotional and physical changes that my body is going through. The dress is the center stage upon which my drama unfolds and speaks to my sense of a lost femininity due to the loss of my womb. Symbols from a tarot card reading done prior to the procedure refer to my surgery and psychological response. I use a variation on the antiquarian lumen printing process to obtain the images of the dresses. I place baby dresses onto black and white photo paper and place this outdoors for the sun to expose so I can obtain the numinous haint-blue ghostlike images.

\$500





Julie Fisher

New York, NY

Stronger Together

aqua resin

This Piece, “Stronger Together” was inspired by the current Women’s Movement combining the Suffragette generation, represented by the older female on the left with the colors of the Suffragettes purple, white and green linking arms with the Pink Generation represented by the younger women on the right in pink. The piece is imprinted with the ink from actual international newspapers of multiple languages symbolizing women of the world coming together for equality. It’s was no surprise that during my time creating this piece that the New York Times had “Me Too” in a headline as you can see on the Pink wrist.

\$7,000



Amy Fix

Abingdon, MD

Black: Let's Play the Game

acrylic on canvas

This work is part of a collection of paintings that explores individual women's responses to their perceived body image, which was obtained through interviews with models in the series. The size of the canvas reflects the mental space consumed by this model's dissatisfaction with her body. Her illness emerged in late adolescence causing weight gain and infertility. Her placement as "Venus of Willendorf" highlights her struggle with infertility with a nod toward a historically shifting ideal body type.

\$2,400



Carmen Lee Nance Gambrill

Solomons, MD

Striking a Pose

acrylic on canvas

This painting was done from a live model. I prefer loose interpretations of what I see rather than painting with a lot of detail because it allows for the viewer to add to the story. I chose to paint only the model's torso because a facial expression can change the entire meaning of the painting. I love figurative work. It's so interesting to me to listen to how each viewer interprets the art. Is SHE angry or happy? Is SHE carefree? Is SHE having fun? Is SHE a he? If I had used a palette of grey, black, white and ochre would the interpretation be the same? I feel movement in this work, but of course the model was dead still. Don't you just love art?!

\$650

Xia Gao

Okemos, MI

Daily Life-Breath

mask, pins

Revealing people's hidden faces covered by various masks, this work addresses people's everyday living conditions under the air pollution threat.

\$680



Jayne Bentey Gaskins

Reston, VA

No More!

mixed media

This is my response to comments that I, along with many other women, endured while climbing the corporate ladder and breaking through glass ceilings. Today, we can utter these words without, in some cases, fear of reprisal. Have we achieved true equality and respect? No. But we have come a very long way.

\$1000





Lynsey Georgen

Fort Collins, CO

The Activist

digital photograph on canvas

Photograph of Brit Hoagland, founder of the Free The Nipple Movement in Fort Collins, Colorado, which received international attention when they (preferred pronoun) sued the City of Fort Collins where it was illegal for a female to be topless in public but it was not for a male. This started a chain reaction of events for other lawsuits and arrests, and of course started a larger conversation about equal rights and what that looks like when we are talking about something as basic as clothing, and even breastfeeding. This was concept was spontaneously created, as we met for something else entirely.

\$500



Lynsey Georgen

Fort Collins, CO

Housing: It's Good for Your Skin

digital photograph on canvas

Two women born in the same year, only a few months apart. Dawn (left), lived most of her life homeless and on the streets, met Bray (right) when she became her first client when Bray founded a homeless outreach program. Their relationship would be a complicated one, not successful by outsider standards, but Dawn would tell anyone who would listen that Bray saved her life. When Dawn died a few years ago from exposure, Bray was in Washington DC, continuing her fight for basic human rights.

\$500 (donation to HOPE Homeless Outreach)



Suzanne Gibbs

Langlois, OR

Double Bind Bubble Up

flashe paint, mixed media collage

My work is a visual interpretation of conflicted feelings, via abstract portraits, about the hard work of saying nothing. By consent implied women have been expected to say nothing, for a lifetime and for centuries... about work that happens for families—work that inadvertently supports societal and social norms—but does not necessarily uplift and advance the life of the women doing the work. The scaffolding of society as we know it depends on silence and happens in part due to real and difficult social and financial pressures. By painting labor intensive works with grids hidden in plain sight, and patterns galore, I spark viewers to think about the daily production and repetitive work of women that has been unnoticed and/or dismissed.

\$7,200



Sullivan Giles

Brooklyn, NY

Shield

oil on canvas

Mark-making is constant in my life; on skin, on paper, on canvas. Marks on flesh (scars, tattoos, wrinkles) often reflect an individual's psychology (confident, defiant, unsure, shielded) and mirror the language of visual art (delicate, violent, corrective, transparent).

I am fascinated by the ways we represent and express bodily autonomy, and how our experiences can inform our visual and emotional identity. Through unapologetic self-portraiture, my body is an altar where I tally the events of my life and pay homage to my experiences. These recurring themes of flesh and decorative pattern refer to psychic armor, self-ornamentation, and protective talismans. Painting is how I explore the ways life marks, mars, builds, and breaks us.

\$4,200

Marcia Haffmans

Minneapolis, MN

Property of the State

Script from Within

polymer, thread



Before immigrating to the US, I practiced as a public defender in the Netherlands, a country with few incarcerated people, in stark contrast to my adopted legal system that has the highest rate of incarcerated humans of the world. My project SCRIPT FROM WITHIN integrates artistic collaboration with women experiencing incarceration. During art workshops that I offer in jails where I am able to gain access, we engage in a creative dialogue. It has allowed me to trace by hand-stitching 1,900 unfiltered handwritten expressions of close to 300 collaborating women. The work archives our collective and individual memory, with varied levels of legibility. I question injustice, repression and erasure by archiving unseen voices in a new dimension.

not for sale



Sylvia Hill

Huntingtown, MD

Kindred Spirits

pastel on ampersand pastel board

In these troubled times it's important to remember that women all around the world want to have lives that mean something. Lives that encourage altruism, empathy and humanity. These beautiful young women encompass the future.

\$700



Sylvia Hill

Huntingtown, MD

Warm Energy

pastel on ampersand pastel board

On a cold winter day I chose to do this painting of a glorious, vibrant and beautiful young woman. She embodies the strength and joy of a strong female.

\$490



Laura Douglas Howell

Ellicott City, MD

Strength

acrylic on paper

“Strength” is the first in a series of three paintings that are intended to capture the complexities of womanhood. The abstract figure in this painting illustrates intense emotion – the woman is drawing strength from within – and the painting captures a deeply private moment. Inherent in the experience of being female is the process of privately finding the internal strength to face the external world. The figure is wearing white, a symbol of femininity, but she is disheveled, symbolizing the inner turmoil that she is experiencing. “Strength” is intended to illustrate the notion that what is perceived as feminine weakness is actually the source of her strength.

\$200

Laura Douglas Howell

Ellicott City, MD



Joy

acrylic on paper

“Joy” is the second in a series of three paintings that are intended to capture the complexities of womanhood. The abstract figure in this painting is cradling a pregnant belly. “Joy” captures the private moment of a woman contemplating the life within her. While the figure appears pregnant, the symbolism refers to the precious nature of the gifts that women have internally to give the world. Whether giving birth to another life, or giving of oneself, women change the world. This figure also wears white, a theme in the series that represents femininity.

\$200



Laura Douglas Howell

Ellicott City, MD

Power

acrylic on paper

“Power” is the third in a series of three paintings that are intended to capture the complexities of womanhood. In this painting, the figure is basking in her own power. She is relaxed, and in a private moment, relishing all that she has accomplished. In “Power”, the figure has progressed, and her femininity is captured symbolically in her white hair – from wearing a white cloak, to the intrinsic embodiment of female power.

\$200

Helen Hunter

Portland, OR

Three Parts of Many

oil on canvas



This painting is an exploration of my anger at the patriarchy and my experiences with sexual abuse; it is a record of my thoughts, psychological states, and fantasies as I've investigated my own anger and the culture that has punished me for being a victim of sexual assault. I have incorporated self-portraits as well as symbols and expressive, abstract marks to create a psychologically intense painting. I've used this project as an opportunity to process and reclaim my trauma narrative and find catharsis through the artistic expression of anger. I hope this painting will inspire reconsideration of womanhood and the roles and identities attributed to women in our contemporary culture, especially as they relate to anger and oppression.

\$3,000



Takeisha Jefferson

Romulus, MI

End of Silence

print

Veiled Series : Expressed in an indirect way

Veil's can be in obvious covering, however in this series I decided to use the veil very indirectly. I want the viewer to decide where the veil is for them. Is it literal or is it figuratively. As the artist I see multiple veil's in each image some placed by the artist, the subjects and others by the viewer.

\$1325



Carson Kapp

New Smyrna Beach, FL

Architect Me

acrylic, acrylic inks, crayon

Fun, funky and heartfelt, the images that I create live only in my heart and not the external world.

Expressive and abstracted, cities and figures coexist as in real life, but in my constructed alternate reality the expression is amplified, urging the viewer towards an emotional or spiritual experience. Each has its own unique personality and message. Strongly influenced by art history and a past career as an architect, subconsciously I set an intension and move those ideas into the studio, into a process of discovery, freedom and allowing the materials to work their magic.

\$150



Elizabeth Kendall

Deale, MD

Passing Through

ceramic, monofilament, wood

Passing Through is an archway of 1,000 hand-made porcelain spindles, button and bobbin shapes derived from my memories of time spent in my grandmother's sewing room where I played with her box of buttons. This undulating arch represents my past and present at the same moment. I am made up of every woman who came before me. My work derives from the processes and tools of the kitchen the sewing room and the belief that what I do can be beautiful and useful even in an abstract way. Walking underneath and through this arch I am embraced and supported by my family, my heritage, and the work of my hand. I hope that others who experience the embrace will feel their own heritage and be reminded of their own power.

\$10,000



Katherine Knight

Washington, DC

Momface

pencil, gouache on paper, oil on duralar

My studio has always been a place where I retreat to process and dissect the particulars of my various relationships. Becoming a mom resulted in stronger feelings, and less time – my studio practice has taken on a new urgency. I use elements of place as a stand-in for the human relationships I'm analyzing. Each element holds a personal meaning, but also has a folkloric, cultural, literary, or medicinal meaning. Using this imagery allows me to address relationships in a way that veils the specifics to all but those in my closest circle (and sometimes even them), while still suggesting an evocative emotional climate.

\$450



Katherine Knight

Washington, DC

Roots

pencil, embroidery, gouache on paper, oil on duralar

My studio has always been a place where I retreat to process and dissect the particulars of my various relationships. Becoming a mom resulted in stronger feelings, and less time – my studio practice has taken on a new urgency. I use elements of place as a stand-in for the human relationships I'm analyzing. Each element holds a personal meaning, but also has a folkloric, cultural, literary, or medicinal meaning. Using this imagery allows me to address relationships in a way that veils the specifics to all but those in my closest circle (and sometimes even them), while still suggesting an evocative emotional climate.

\$2,500



Megan Koeppel

Baltimore, MD

Awning

painted fabric, cut felt, beads, soft sculpture

Over the past few years I have expanded my painting background by working with papier-mache, soft sculpture and installation. This change began when I started working with female fiber artists in Baltimore. My most recent body of work, “Childhood Love Lessons” (a title borrowed from a book by Bell Hooks), reflects on this new found community and identity. My newest series of tapestries focuses on this narrative of discovery and healing, I find especially relevant to women at this time. Much of the work references the body and the queer object, alluding to queer love - but also the process of recovery and piecing oneself back together.

\$2,000



Shana Kohnstamm

Bethesda, MD

Impostrophe

hand-dyed wool, wire

“Impostrophe” is the second piece in my Imposter Series, which touches on the feelings associated with being as a fraud. Imposter syndrome is something few people outgrow. Instead, it grows to your level of professionalism, maturity, or understanding. Oversized, with her neck exposed, she is vulnerable and compromised ...and yet otherworldly in her upside down state. Without ears, she cannot hear the criticism of other, but neither can she receive compliments.

\$6,750



Elisabeth Ladwig

West Milford, NJ

I Was a Different Person Then

photographic collage

About this work: We grow up and decide we don't always agree with society's rules. This woman sparks growth and creativity, her heart lighting the way as she strays from the game to brave her own path ~ and the Universe responds in kind. "It's no use going back to yesterday," Lewis Carroll writes, "because I was a different person then." Shortened artist statement: I was eleven when I decided adults were wrong: magic does exist. As I lay in the grass watching pre-tornado skies, I realized it was all around me, hidden behind the sciences of meteorology, botany, astronomy... [...] So with a nod to Mother Nature and her fairytale existence, I work to seek out equal beauty in the storm as in the sunrise.

\$800



Susan Lane

Vallejo, CA

Ophelia's Madness

fiber

"Ophelia's Madness" is based on the character in Shakespeare's Hamlet. She is torn between her love for Hamlet, who turns against her, and her father Polonius who demands obedience. They tell her she is vile and dirty because she is female. When Hamlet rejects her, her world collapses, yet her "madness" allows her to speak the truth about what she sees. Women still endure this kind of treatment. When we speak the truth we are discounted as liars or crazy women.

\$525



Mary-Ellen Latino

Nipomo, CA

Last Memories? 2

mixed media, silk charmeuse

This piece is part of a series interpreting Andy Warhol's pop culture repetitive style while pondering the worldwide epidemic of dementia. Are we all pieces of what we remember? As time passes nostalgic memories living in one's heart fade. What might last memories look like as one struggles with this devastating disease? I manipulated vintage photos to produce iconic subjects of Mother and Grandma to ponder the progression of memory loss. "She has only a ghostplay on some frayed screen of memory, which she takes to be the present". Julian Barnes. I merged surface design with digital technology to portray such distorted memories. I celebrate those final memories belonging to 2 generations of SHE who lovingly nurtured from the beginning...

not for sale



Rachel Linnemann

New Richmond, OH

Untitled Self Portrait

aluminum

Through my artwork, I'm sharing a story of trauma that I've repressed for 10 years. The drive to create this body of work came about as a need to cope with the "Me Too" movement taking over every social media platform; bringing with it a dialog about personal trauma. Individually, this movement opened locked doors to my past. My work tells the story of where I'm at today, not focusing on the trauma, but the strength of the current individual. This work is about the process of dealing with trauma in relation to today's society as well as navigating this topic within personal relationships.

\$1,000



Addison Newton Likins

La Plata, MD

The Purple Chapeau

photography

I am always amazed by how we appear oblivious to or distracted from the full extent of the beautiful and astounding aspects of the universe right before our eyes as we go about our hectic lives. My passion is creating or capturing, usually through photography, these moments and sharing these missed opportunities through my art... and reliving the thrill of that captivating moment each time the work is viewed.”

\$220



Leah Macdonald

Philadelphia, PA

Beaumont

encaustic photograph

My work is a dialogue between my imagination, my curiosity, my imperfections and my desires. I express the tales of womanhood, sharing stories through form, color and texture. I am a portrait artist. I primarily photograph women and embellish the photographs with layers of beeswax, colored wax, painting and drawing. Adding wax for texture and color for mood changes the black and white photographs. Wax embellishes and veils my subjects and I draw to decorate and control the image. The ability to layer mediums and constantly change appearance and texture allows me to stray from reality and reach the playground of imagination. I am interested in images from nature and designs that have floral and intricate forms.

\$500



Bernard Mangiaracina

Honesdale, PA

Fertility Totem

fiberglass, wood

This work intends to be a modern interpretation of the most fundamental sculptural theme found in all cultures, The Feminine Principle.

\$5,500



Lex Marie

District Heights, MD

Water Birth

oil and acrylic on canvas

I don't paint things exactly as it happened, instead I paint how I want to remember it. Whether the memory was positive or negative, I want to express my true emotions looking back on that event. Using soft colors and brushstrokes I paint the beauty that was found while enduring the pain of childbirth.

\$1,400



Lex Marie

District Heights, MD

Acceptance

oil on canvas

I paint how I feel, and sometimes there is no end goal in mind. Rather, I use painting as a act of therapy allowing my subconscious to create as a form of healing by bringing out things I may not be able to vocalize out loud. Deep blues, a somber facial expression, an unknown setting allows the viewers to interpret as they please however the emotion portrayed remains.

\$450



Marla McLean

Silver Spring, MD

You Are Loved, Eres Amado

mixed media, milagros, vigil candles, acrylic

These times are filled with viscous xenophobia, misogyny, white supremacy, and destruction of the earth. I began creating art in response to the hatred and racism being perpetuated by the commander in chief immediately after the election. Subconsciously I created small altars, places to go to pray for others or symbolic visual reminders to not give up the strength to resist. The Mother and Child, she exists in every culture. The heinous and heartless practice of separating children from their families at the US border and within our country is a crime against humanity. Babies taken from the arms of mothers is done in our name as Americans. I created “You are loved/Eres amado- a message sent” as an action, when I was feeling helpless.

\$380



Lilianne Milgrom

Fairfax, VA

Cinderella Revisited

handbuilt stoneware, underglaze

This work is one of a ceramic series entitled Disneyland Revisited. It is a statement about the 'Disney-fication' of women. What strikes me about Disney's culture is its deliberate naivete that manages to be both endearing and disturbing. In this series, I have hand built geometric non-functional forms upon which I have illustrated Disney's well known heroines in their virginal state, and on the flip side, what I imagine to be their Doppelganger 'real' life equivalents. The forms have been embellished with vintage crystal decanter tops that evoke a more innocent era.

\$420



Lavely Miller-Kershman

Baltimore, MD

Holly Rose #3

acrylic on paper on wood

I paint in acrylics with my fingers on paper adhered to canvas or wood. The paper creates the textural “crinkling” effect observable on the surface. The paint is applied in glazing layers - tiny amounts of color mixed with gel medium applied one layer at a time producing the smooth blending and optical glow of the images. Contextually speaking, these paintings contain a thematic “aboutness” that revolves around trauma. Specifically, they narrate a series of events in my life I did not expect to recover from, and in that way, they are deeply personal. Great difficulty, loss and salvation, however, are universal themes for those who will recognize them. And this work seeks to connect and honor those who have survived.

\$5,500

Gina Novendstern

New York, NY

Tribunal II

aquaresin, patinaed bronze coating

History has shown us that violence against women is normalized during large scale conflicts and war. Yet, even today, most victims still have no meaningful legal recourse. This work speaks to the enormous number of those victims and the possibility that justice might be accomplished when victims join with others and come forward.

\$7,500





Valerie Patterson

Saranac Lake, NY

Leaving the Fairytale

watercolor

Leaving The Fairy Tale” was born of my mind’s wanderings re: why might someone want to leave a fairy tale world or existence? Perhaps because they don’t really exist in the first place! So often, we believe in a fairy tale existence because, as children, we are encouraged to think that when X happens, all will be well. The reality is life just doesn’t work that way. I think that women, especially, become more militant and angry with age and often strike out on their own, to experience the life that they missed by raising children and being care takers. So, off goes the old woman in my painting....leaving behind the beautiful, dreamlike tree house, so longed for in her youth, but so tarnished in reality.

not for sale



Valerie Patterson

Saranac Lake, NY

Women's March

watercolor

The Women's March was a worldwide protest on January 21, 2017, the day after the inauguration of President Donald Trump. It was the largest single-day protest in U.S. history. According to organizers, the goal was to “send a bold message to our new administration on their first day in office, and to the world that women's rights are human rights”.

I attended the March that took place in Lewis, NY, on that day. This painting was created from a photo that I took while there. I was heartened by the large number of people (men and boys as well as women and girls) in attendance, the positive sentiments and goals put forth and the feeling that together we could be better going forward.

\$3,000



Denise Shamoun Phalan

Fairfax, VA

Nora's Red Boots

oil

When Nora, one of my young teenaged art students came into the studio wearing her red boots and looking as if she were in her twenties, I laughed to myself because just the day before, Nora had been dressed in overalls and pigtails. I painted her in her red boots and she became the inspiration of one of my solo shows, “Red Boots With Attitude.”

\$2,000



Alina Poroshina

Germantown, MD

Lotus (Rebirth)

oil on canvas

The Painting Lotus is a part of the series called Venus in Exile. The figure is suspended between two surfaces and two worlds - a reference to my previous body of work that explores my immigration experience - a subject that is personal and constant to an artist that has experience a jarring change of cultures. As a woman artist I frequently feel adrift, suspended in uncertainty. A sense of displacement is a common thread in my paintings. The emerging figure in the painting conveys both feelings of weariness and apprehension, but also of hope. With her eyes she scans her new surroundings, acclimating herself to the new life ahead of her on solid ground. The painting represents conscience rebirth.

\$900



Susan Pyszow

New York, NY

Our Lady of Perpetual Laundry

digital painting

While staring into space at the laundromat waiting for the cycle to end, the dark circular window of the dryer ironically evoked the halos of religious art most specifically, that of mass cards. As a child, I'd fixate on them as a distraction from protracted kneeling during the mass. Recollecting the drama of that particular iconography within the context of the laundromat made me laugh. That made the drudgery of the task less so, not unlike the kneeling scenario.

\$250



Roz Racanello

Chesapeake Beach, MD

21st c. Girl w/a Pearl

mixed media

That classic image of female beauty, Vermeer's Girl with a Pearl Earring, seemed ripe for an update. I spotted this woman at a bus stop in Nashville and she was as self possessed as she was beautiful. Welcome to the 21st century!

\$1,400



Sharon Robinson

Mt. Rainier, MD

Timeless Beauty I

assemblage

The strange and wonderful things that present themselves as we move about our environment often demand that we do more than observe and appreciate them as brief, passing events. Our attachment to them speaks to the intangible thread of connectivity that pulsates in our lives, and in using them in my work I have sought to preserve the “soul” of both material objects and the experience of discovering them. How often have we seen images and possessions of individuals and wondered who they were and how their lives unfolded? The pairing of objects, materials and images allows me to create the basis for a narrative of lives unknown, and pose the question of what of our own lives will survive.

\$450



Dusty Rose

Silver Spring, MD

On the Verge of Self-Love

oil on canvas

\$7,000



Carolyn Schlam

Camarillo, CA

Portrait of a Young Woman

oil on canvas

Oversize very dramatic portrait of a young woman.

\$8,500



Carolyn Schlam

Camarillo, CA

Wistful Girl

oil on canvas

A decorative rendering of an imaginary woman.

\$7,000



Leslie Singer

New York, NY

Natalie Knows

oil on board

The painting is a tribute to strong, independent women. The subject is a New York based life coach who follows the artist on Instagram. The palette of lush pinks and reds and painterly style convey femininity and a sense of movement while Natalie's pose evokes her easy confidence.

\$1,000



Leslie Singer

New York, NY

Kamika in Cuba

oil on board

People – faces and figures – have always been the most interesting and challenging subjects for me to paint. That being said, I consider myself a figurative artist vs. a portrait painter. Getting a likeness is one thing, but it's more important to me to evoke emotion, without necessarily defining it. I like to leave things a bit ambiguous so that the viewer can create the story using his or her imagination. I paint from life and photos, frequently from Instagram. Social media is how we tell stories today, making it a treasure trove of inspiration. While many of us scroll through hundreds or thousands of images online every day, I like the idea of capturing and preserving some of those fleeting moments in my work.

\$1,000



Amy Smith

Studio City, CA

Game Changers

mixed media

I love finding beautiful messages and relevant imagery in the recycled magazines I'm given. I use the magazines because it gives the opportunity to deconstruct the narrative of excessive consumption for fulfillment to creating a visual representation of what wholeness looks like. I want to give women a chance to feel empowered, loved, and feel valued. We are enough. We always have been, we just got lost for a little while. Now it's up to us to work together and reclaim our strength to create a better future.

\$3,200



Anne Spence

Milford, NJ

Minotaurette

mixed media

What does it mean to be a bull-headed woman? Is her strength and independence inspiring? Or is she even more fearsome than the mythical Minotaur? To me she is majestic, but not untouchable - and I mean that literally: the xylophone is intended to be played (hence the wooden mallet attached to her skirt). This work, along with others in my Bucrania Series, examines our cultural ambivalence toward powerful women. In 2016 I began creating totemic Bucrania – or bull's heads – fashioned from a variety of vintage household items. By rendering this ancient symbol of male potency from artifacts of traditional women's work, I'm hoping to contribute to our rapidly evolving conversation around gender, identity and personal power in contemporary life.

\$3,600



Sylvia G. Stephens

Hyattsville, MD

SHE...taught me LOVE

fiber

This "LOVE Quilt" is made as a tribute to my mother and all the loving "SHEs" in my life -- my grandmothers, aunts, sisters, cousins, daughters, granddaughters, sister-friends, and the other memorable "SHEs" I've met -- who taught me "LOVE", the meaning of "LOVE" and the expression of "LOVE".

not for sale



Samantha Stover

Bethesda, MD

Raphaela on Blue Paper

pastel, charcoal

This is a drawing from life, executed in Berlin, Germany in 2019. In my studio practice in Germany, I worked with diverse models, mostly professional or amateur dancers, who had strong connections to the LGBTQ community. I have always seen flesh tones as a complex spectrum, reflecting the color of every unique space and lighting situation. In this drawing and in many others, for symbolic reasons, I depict skin tone in rainbows. I try to see what is unique and specific to every body and, at the same time, what is universal. The figure without a portrait is monolithic in this way, like an ancient statue and the manifestation of an idea.

\$500



Francine Stowe-Sinkler

Elkridge, MD

Precious

textile dyes on canvas

How is it that the Black woman was able to find the love in her soul to nurture not only her own children but often the slave owner's children as well? How did she love something that was so easily taken from her arms and sold to the highest bidder, something that might have even been created without her consent? The more we look at the plight of the slave woman's existence, the more complicated it becomes. Yet, through it all, she held onto what was precious to her. Despite its origins and the length of time she was given to love. It is that capacity to love, that empowers her even today. Precious is the descriptor of not only the child she holds, but her own ability to love through circumstance.

\$450



Janice Sztabnik

Cold Spring Harbor, NY

Women with Skirts, UPC #2

oil, collage, graphite on canvas

When my oldest daughter graduated high school and was about to enter university, I had started painting for the first time. Working from personal experience and desiring to portray our mother daughter relationship in a broader universal language, I had begun to develop imagery depicting this concept. My painting series “Women with Skirts” was what I started with. UPC #2 developed after a number of other works within this thematic had been established. UPC codes are part of daily life: a way of identifying and coding and I wanted to further find a way to identify myself as unique and individual. UPC #2 was based on women and relationships and the diversity of what that means to each person, so anything from familial to marital or beyond.

\$7,750



Ellie Tryon

Bel Air, MD

Waiting to Serve

oil on canvas

We all have gone to events, restaurants, bars and have had people bring our food and drinks to us. But who are they, what do they do for fun, what kind of lives do they live? Is this a job to help them get through school? Or is this it - the job that pays the bills and gets them through the day? Does it pay enough or do they have a second job? We seldom think about the people who work to provide us service unless . . . we at one time worked in the service industry.

\$800



Andrea Velazquez

Salem, OR

Women's Work

oil on canvas

From the ground to the feet, up the shins, knees, thighs, hips and down the head, neck, chest, and through the sternum into the core of my work. A person's appearance, gender, skin tone, clothing, hair style, piercings, and tattoos are not indicators of a person's true nature. Through art I aim to express that we as a society need to build women up to become valued and treated equal to men and from there to expand all typically gendered roles. I strive to dismantle binary gender stereotypes and roles, occasionally flip stereotypes on their head, and in the end to show people as people.

\$1,000

Monica Velez

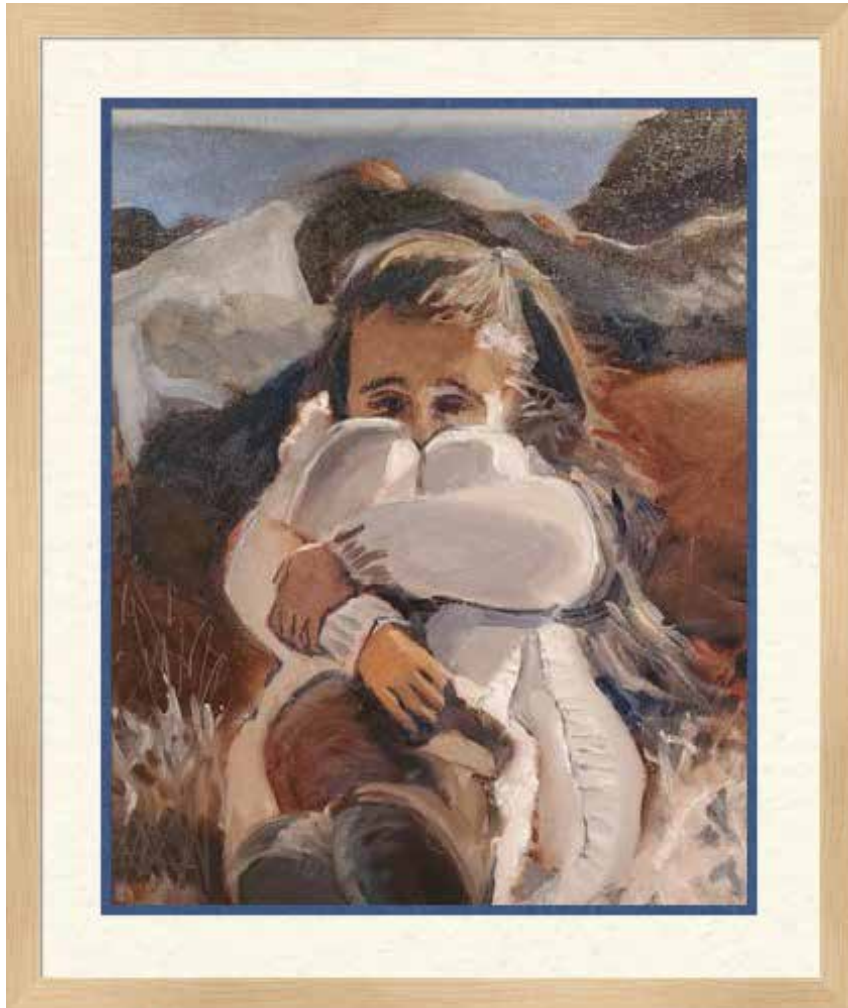
Greenport, NY

All Her Children: Spring, Summer, Fall, Winter *installation*

All Her Children: Spring, Summer, Fall, Winter is a compendium of seasons lived on the pill. These small tabs, often part of the ritual of womanhood, dissolve quickly. But they are not forgotten.

not for sale





Carol Wade

Prince Frederick, MD

My Generation

oil on canvas

This is my grand daughter, Evelyn. I worry about what this world will have to offer her when she is a grown woman. Today, there are so many uncertainties. Today, we still have to fight for women's rights, environmental and immigration issues. These things that are never permanent. We regress. Evelyn, and her generation must be bold and strong to hold on to human rights, as the generations before her.

not for sale



Anna Watson

Gainesville, VA

Carry

oil on linen

She is the hero of my novel who left her husband and found out she was pregnant.

\$3,500



Rachel Larsen Weaver

Chesapeake Beach, MD

One Year In

photography

As mothers, we spend many of our days entrenched in the boredom and the banality. Long afternoons filled with nothing except for meaning. I seek to find the hard and soft places, the beautiful truth of the everyday. This image is of my sister with her two sons, one year and one day after the sudden death of her husband. Strong and scared, held to earth by her boys.

\$450

Lisa DeLoria Weinblatt

Bayside, NY



A Man/A Woman 2

oil on canvas

The vocabulary of daily life and historical reference to informs the content of the M/W series, melding contemporary context with classical figuration. These visual arrangements include variations of the conventions of modernism's pictorial language – scale, surface and space. These images investigate interactions of interpersonal relationships within a time-frame, creating awareness of the multi-faceted roles of women. Balanced real and abstract elements coexist to create images which allude to the myths of womanhood. The paintings in this series, distinguished by evocative motifs, are activated by current issues and concerns of women, which challenge the uneasy boundaries of possession, substance, perception and hallucination.

\$15,000

Tony Weisberg

Miami, FL

Leaving Home

giclee print of watercolor



The inspiration for this painting came from a newspaper article about the devastation of the incessant war in the Middle East. The accompanying photo showed bombed out buildings and people moving away. The image of one woman caught by attention. I placed her leaving the scene against an abstract background that suggests uncertainty and chaos. So often in war, it's the women who are left alone and without a home. I feel this image captures those consequences. This is from a limited edition of five prints. The original watercolor is owned by a couple in Munich.

\$200



Pamela Wilde

Abingdon, MD

Camay

oil on linen

Camay Murphy, daughter of the legendary musician, Cab Calloway, is one of a hundred and nineteen alla-prima portraits, painted in live three-hour sessions, as part of a community portrait project, which I created in 2018-2019. Portraits from Havre de Grace was a twelve month project, in which members of the extended community were invited to participate in live sittings and have their portraiture rendered. Over the course of the next twelve months, I painted a vast and diverse cross section of our widespread, but socially close, community. It was my honor and privilege, to meet and paint Camay Murphy, a noted civic leader in education, culture and support of the arts. Camay Murphy has enriched the many lives she has touched.

\$1,000

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