

# Where Are We Now?: *Activism of the Everyday*

October 19 - November 20, 2020

An International Juried Virtual Exhibition of Art by Women | Koehnline Museum of Art



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Presented by Women's and Gender Studies at Oakton Community College  
in cooperation with the Koehnline Museum of Art.

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# Where Are We Now?: *Activism of the Everyday*

**T**he only thing constant is change. Evolution can feel like an aspiration or like a myth. As a society and as individuals, we've made tremendous and sometimes painful strides full of triumphs, discoveries and promise. And just as swiftly and interchangeably, we can devolve—facing our ugliest selves and bitter realities. This life is a dance and a struggle. At times we are weak, ready to give up, and in other moments or situations we are empowered and strong—fighting for a new day. We are a complex mixture of awe, confusion, harmony, despair, irony, conflict, epiphanies, and love because we are exquisitely human, beautifully flawed. How did we get here? How have we pushed back, fought each other, taken up space, loved each other, or given in to something bigger than us—for better or worse? Who are we now—as global citizens, as women, as providers, as Americans, as voters entering an election year, as lovers, as activists, and as individuals? Where are we going? And why does it even matter?

For this year's annual juried women's exhibition—which will be our first virtual art exhibition—Oakton Community College invited professional artists of all media who self-identify as women to submit a single work that provides social commentary on who we are, where we are going and what that means.

Submissions could focus on women in the United States or globally, have either a contemporary or historical context, and could focus on women in either the public or private sphere. As usual, we were not disappointed in the quality of the digital submissions that we received. In all, 62 artists were selected and represented here. We received works from artists in the Chicago area and the Midwest, as well as several national and international submissions. Even in these incredibly uncertain and unsettling times, many of the works engender hope, change, and progress. We are very grateful to the artists for their willingness to share their visions and their considerable talents with the Oakton community. It is with great pride and pleasure that the Women's and Gender Studies Program and the Koehline Museum present their work.

We would like to thank Koehline Museum of Art Manager and Curator, Nathan Harpaz, for his untiring efforts on behalf of women artists and his invaluable assistance in organizing the show. We truly could not do this without him. Thanks also go to the members of the WGS Steering Committee and the Koehline Museum of Art Advisory Board, as well as Dean Linda Korbel and President Joianne Smith, for their support of this event. Finally, and most significantly, we wish to acknowledge the Oakton Educational Foundation for their generous support of this exhibit and other Women's and Gender Studies programming at Oakton. Since the inception of this exhibit, the Foundation has been our most stalwart supporter, and it is thanks to them that we can present this premier arts event to our students and our community.

Kristin Haas  
Exhibit Curator

Lindsey Hewitt  
Coordinator of the Women's and Gender Studies Program



## SARA ALTIERI

### Flower Halo

As women, we've worked hard to feel comfortable unmasking who we truly are, physically and at the core, but social media has created a delusive lens by which some gauge value. Filters, frames, and apps allow us to adorn ourselves with flower halos and caricature-ish, over-sized eyes. Tools of illusion that remove our physical flaws are applied. We present what is not reality—counting “likes” and “followers.” But in doing so, aren't we creating that which we have been working to dissolve? Is what's being created really considered attractive? Is this progress? Are we moving forward as women by using these tools? This painting represents how we fictitiously adorn, resulting in painful, internal conflicts caused by these self-inflicted erroneous lenses.

Altieri, originally from Chicago and currently residing in Phoenix, Arizona, paints female figures with distortions, highlighting asymmetry, imbalance, and exaggerating features to create a kind of beauty that may not necessarily be defined as such.

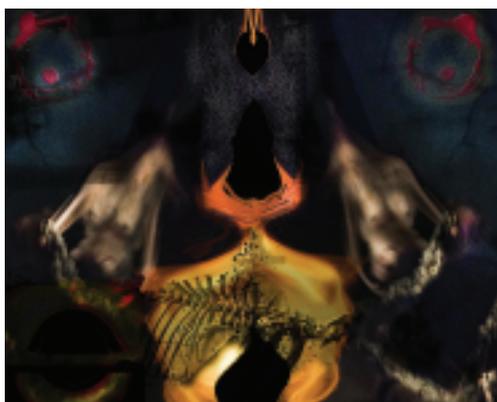


## MARCIA BABLER

### Bruised

An everyday apple historically has symbolized temptation and paradise. It demonstrates appreciation as children present an “apple to a teacher.” Yet, we know the meaning of one bad apple spoiling the bushel. *Bruised* focuses on a luscious apple encased in a tattered mask. Reflecting our containment environment, we feel bruised with uncertainty, isolation and fear. Yet there are choices—anger and despair spoiling the spirit of others or activism in the form of empathy, responsibility and a willingness to help others.

Babler is a Ragdale Foundation Residency Fellow and has received awards in numerous one-woman and juried exhibits. Current juried exhibits include winning an award at the 109th National exhibit of the Connecticut Academy of Fine Arts and the exhibit at the Alexandria Museum of Art, Louisiana. From the artist: I have been a juror of art competitions, technical fine art consultant/advisor for Grumbacher/Prismacolor and developed a training program for Blick Art Supplies. Her artwork is in corporate, university and private art collections in North America and Europe.



## NANCY BECHTOL

### Activate the Power Within

Our lives are at the crossroads. This is a crisis. Pandemic 2020. The whole world is splitting into millions of pieces, but also setting the stage for a convergence. The duality in this image is a woman who dreams. In Ancient wisdom: there are two entities within, one good and one evil—they battle. The one that wins is the one we feed. Heralding the 100th anniversary of the passage of the 19th amendment - Woman's right to vote. Democracy. Equal rights dominate the streets, in a multi-racial stand. In these unprecedented times. Women lead the way to heal the world.

Nancy Bechtol is an artist, photographer, filmmaker, educator, Photojournalist, Member Chicago Society of Artists, ARC Gallery & Educational Foundation/Affiliate Member. Studied painting with the legendary Don Baum, Chicago Imagists/Hairy Who. Mentored by Phil Morton, founder of Video Dept MFA/SAIC.

## NAVAL BENZINA

### The life's travel

The painting is taking you to a simple life when humans used animals to travel, but deeply it explains how the life is hard. The orange color means hot weather, the far mountains mean distance ahead of oneself to reach a goal in life.

Benzina is originally from Morocco, with a passion for painting, designing, and creating. She has been involved with painting and different kinds of art since the age of four and can use a simple piece from nature to turn into art. In 2010, at the age of 25, she immigrated to USA. With no relatives here, she has since found her own family and friends in the country. She feels free and finds it easy to create, design and paint because all the necessary materials are readily available.



## ALI BEYER

### Non-binary Pride

Ali Beyer uses her own body as the subject in a pose reminiscent of a superhero with the Pride flag wrapped around her cape style, wearing only boxer shorts with her breasts barely covered and a determined, even defiant, expression. As a gender non-conforming woman, Ali's everyday activism lies largely with being her authentic self and outwardly presenting a non-binary and Queer perspective in what is oftentimes a hostile world.

Beyer is a visual artist and adjunct instructor in the Cinema & Television Arts Department at Columbia College Chicago, where she received her MFA in Interdisciplinary Arts & Media in 2008 after first attending Minneapolis College of Art & Design as well as Edgewood College in Madison, WI.

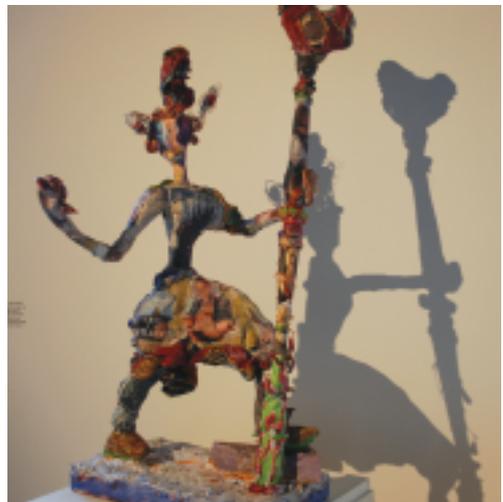


## DONNA BLISS

### Marching for Peace

Donna Bliss' artwork reflects current events in the artist's life at different stages, exploring the journey of her life, the process of grief, and finding hope. Using the current events of social unrest and the global health crisis, Marching for Peace represents a warrior woman in a powerful presence as a sculptural form. She is manifested as a Mother, who feels her love as deeply as her wish to protect the vulnerable and fight the injustice. She represents women of every color, size and age. She is a warrior for us all.

Bliss was born outside of Chicago. She received her BFA from the School of the Art Institute of Chicago and has an honorable mention in the Senior Fellowship project. Since graduating from SAIC, her life has been evenly split between building a career as an event planner and continuing to create art. As part of the Zhou B team, she found inspiration in being surrounded by artists—especially the world-famous Zhou Brothers, and was in several shows at the Zhou B Art Center, including a solo show at ACS Gallery on the 3rd floor.





## GABRIELLA BOROS

### Three Women

These three woodblock prints represent women who have changed the history of Kentucky with their activism and their tenacity. **Dr. Florence Brandeis (1861-1941)**, represented by the Hepatica plant, studied medicine and was one of the first women gynecologists and pediatricians. **Alice Allison Dunnigan (1906-1983)**, represented by the Crane fly orchid, was an African American daughter of a tenant farmer who rose to a full-time position in Lyndon Johnson's administration, becoming the first Black woman to gain a Congressional Press Pass. **Suzu Post (1933-2019)**, represented by the Jacob's Ladder leaves, was an award-winning civil rights activist in the struggle against discrimination and social injustice. In 1969, she became the president of the Kentucky Civil Liberties Union, a title she held all her life.

Boros' work focuses on woodblock prints. She has shown nationally and internationally, including a solo show at NSS Beth El and inclusion in the Print Show in Porto in 2020. She had solo shows in Riverwoods, Evanston and Stockholm in 2019.



## DAWN BRENNAN

### How Do I Make Her?

This piece is part of an ongoing series called "Noir," which deals either directly or tangentially with moments of confusion, delusion and emotional pain in human relationships. Each image is based on some kind of real experience but is accompanied by text that throws it into ambiguity. A cold, graphic, black-and-white treatment gives the image a sense of mediation and unreality. "How do I make her?" documents the many ways in which mothers and daughters fail to communicate.

Brennan received her art education at the Kansas City Art Institute and the University of Chicago's Midway Studios. She has been exhibiting and teaching art in and around Chicago since 1999.



## GABY BERGLUND CÁRDENAS

### Resist, Gothenburg, Sweden

"Resist" is about this pivotal historical moment. This global challenge is the consequence of decades and centuries of attempting to eliminate racism and the consequences of slavery and colonialism from our societies. The long history of police violence against blacks also involves women. People are offered a possibility of recreating the future, and that has a political dimension. Whatever actions we take make a difference. Engaging in debate, documenting injustice, protesting or acts of civil disobedience are small actions that make every powerful social movement possible.

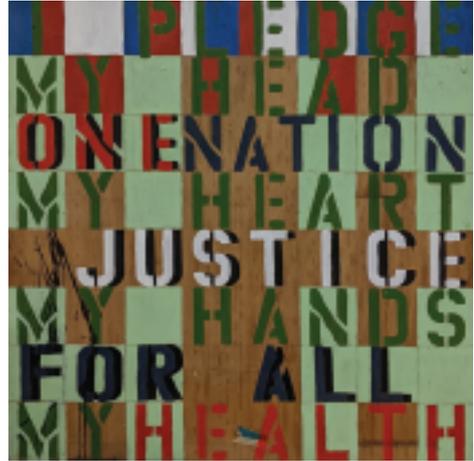
Berglund Cárdenas is a multidisciplinary international artist. She returned to Sweden in 2019 after 10 years working in Asia and the USA, earning a Master's in Fine Arts and studying meditation and tai chi. After taking a Global Gender studies course at Gothenburg University last year, her artistic practice straddles between a printing collective in Gothenburg and her studio in the countryside.

## SARA PEAK CONVERY

### I Pledge

*I Pledge* was inspired in part by the artist's participation in the 4H Club. Several months before the pandemic, she noticed billboards for 4H and was surprised as she had always associated it with agricultural communities like where she grew up. The words of the 4H pledge took on a more sinister note to her in the context of COVID and our divisive political climate. Her edited version of the pledge reflects where she came from and points hopefully to where we might go in the future.

Peak Convery is an Iowa-born artist, living and practicing art in the Chicago area since 1990. Since the 2016 election, her work has become more overtly political, often cutting up and recreating flags. She studied art at the University of Iowa (BFA with Honors, 1989), Rhode Island School of Design, and the University of Illinois at Chicago (MFA 1995).



## JULIE COWAN

### Sorrow for all I Have Known

Julie Cowan begins her work with close-up photographic imagery. The photographs, as well as the printmaking technique, paper lithography, reveal imperfection. The delicate nature of the paper printing plates helps to create images that reflect and capture the individual person. This portrait of a woman explores sorrow and strength, which the artists hopes honors women of color whose voices have not always been heard.

Cowan is a printmaking and drawing artist in Evanston and has been printing for over 15 years. She studied literature at University of Pennsylvania with hopes of being an architect but chose to make fine art instead. She has exhibited in the US and Europe and is currently represented by Vivid Gallery in Winnetka. Her work focuses on portraiture, architecture, and natural subjects, starting with photography and abstracting from the photograph through the printmaking process and hand coloring of the prints.



## NICOLE DAVIS

### If These Walls Could Talk

The Art of Protest photographic series was shot on January 21, 2016, during the Women's March on Chicago. The photograph *If These Walls Could Talk* is taken from this series. The artist felt it important to document the times in which we live, which is especially important to her as a Black woman witnessing the invisibility, misrepresentation, and erasure of Black women throughout American history. She endeavors to leave a record of existence as seen through the eyes of a Black woman navigating the patriarchal, white supremacist, capitalist societal structures we currently reside within.

Davis is a visual artist based in Iowa. She works primarily in textiles, photography, painting, and installation. Her work evokes personal, ancestral, and cultural memory as a form of sustenance and resistance within societal structures that choose to elevate whiteness, maleness, and greed. Drawing attention to the marginalized and challenging harmful power structures allows her to tell a story that is different than the one larger society declares as truth. Nicole received an MFA degree from the University of Iowa in 2020.





## SOPHIA DAY

### Madonna Without Child

This piece was completed as the center panel of a modern altarpiece touching upon feminism and women's rights within the modern Catholic church. The Virgin Mary is depicted as childless with the text "Our Wombs Are Not Our Worth." Reproductive justice has become a focal point of political discussions over the past few years, along with new debates over the definition of "womanhood." This piece is meant to provoke thought on what it would mean to be childless when the preeminent female figure in Catholicism is revered for her motherhood. What does this mean for women who cannot have children? Or simply don't want to? Are they lesser in the church's eyes?

Sophia Day is an emerging artist working in a realistic oil painting tradition. Her work focusses on the intersections of feminism and spirituality, using well-known artistic forms to express contemporary ideas.



## MELANIE DEAL

### Vanity

Melanie Deal recreates the memory of childhood work by cutting and pasting to create art as an adult, creating pieces as fun and satisfying as it was when she was in kindergarten. In "Vanity," she explored what women see when they look in the mirror (It's not always pretty.) Despite our strides toward greater freedom and autonomy, we're still prisoners of our own self-lacerating doubts.

Melanie Deal's paper collages and mixed-media works incorporate both predictable patterns and unexpected elements. Recent exhibitions include TOUCH, A Virtual Exhibition at Woman Made Gallery in Chicago and the Evanston Made Group Show Online. She lives and works in Evanston, Illinois.



## STACEY FOISY

### See Me

The Black Lives Matter Movement has taken the world by storm. It has empowered the younger generation to speak up and call out on systemic racism in this country. But what does the future hold for young girls of color? The artist Stacey Foisy feels it is important for women of today to mentor the next generation and help give young girls both hope and a better future of endless possibilities.

Foisy studied art education at Roger Williams University, and earned a B.A. in Film and Theatre and later earned her Master's degree in Speech and Theatre from Northeastern Illinois University. Foisy is an Abstract Figurative Artist whose works have been exhibited throughout the Chicago land area.

## ANITRA FRAZIER

### I Think It's Going to Rain Today

The narratives of “strong, independent black woman” and “superwoman” have always disheartened me. These stereotypes only fuel the tale that we are either subhuman or superhuman. In this biographical image, the artist Anitra Frazier just wants to be seen as a human being.

Frazier, is a Cleveland, OH native and an artist specializing in realistic acrylic and oil portraits. She brings a warm expression and nostalgic appeal to all of her subjects. Her artwork is in many collections, and she has had numerous exhibitions in such venues as the Koehnline Art Museum, Illinois and the Whitney Modern Gallery in California. Her art was featured in a documentary and has been shown on the Artsy Shark website and the Art Business Institute, among other publications. The award-winning artist earned a B.A., Interdisciplinary Studies, Governors State University and a Certification, Photographic Studies, Prairie State College.



## RONIT GALAZAN

### Dyslexic Path to Freedom

Finding freedom of the mind and soul never comes via a path that is straight or easy. We need to constantly evolve. We are here to learn, not to be perfect. Ronit Galazan recognizes that her path with not be the same as yours and that it is not supposed to be. The artist encourages viewers to look at their pitfalls not with shame, but with compassion to spark empathy and growth towards others.

Galazan is a self-taught artist who has been honing her study of word-art, graffiti and portrait work for the past 25 years. Her work mostly centers on empowering women and reminding them of their worth.



## PEGGY GOLDMAN

### Life is a Puzzle

Women today, more than ever, are faced with trying to make sense of our chaotic world. We're faced with many challenges and emotions. Robbed of the comfort of time unlimited, time to analyze and adjust to our current and overwhelming challenges, we must solve this puzzle in record time. With the strength as women is being tested every day, artist Peggy Goldman asks “ So, where do we go from here?” Instead of confusion, we must struggle tirelessly to connect the puzzle pieces that will fit together. Through activism, patriotism, heroism, bravery, courage and sacrifice, we can create a unified picture of a world with love and compassion for all.

Goldman has a BFA and M.S. in education. She has published four articles in School Arts magazine. Her sculptures have been on display at the Koehnline Museum, North Shore Senior Center as well as the Glenview, Northfield and Winnetka libraries. Currently, she is instructing ceramic classes at the North Shore Senior Center.





## BARBARA GOLDSMITH

### Virtual Armor

The world has changed swiftly and dramatically with the onset of the pandemic. There is also more racial unrest and injustice and a huge amount of unemployment! Our nation is receiving decreasing respect from our allies due to our inept leadership. In times of despair and loneliness, the artist Barbara Goldsmith wants to be a strong woman, and so she dons her virtual armor. It protects her and strengthens her.

Barbara Goldsmith's sculpture is either figurative or organic and usually the media is cast concrete or stoneware clay with steel and mixed media. She creates large scale commission work and exhibited throughout the Midwest in galleries, museums and private collections. She is also on the faculty of the Evanston Art Center and has been an art curator for over 35 years.



## DARLENE GROSSMAN

### Untitled

A woman. An American. An observer. A voter. Since January 20, 2017, artist Darlene Grossman has asked these questions repeatedly: Where are we? Who are we? What have we become? Constantly she wonders, how can this possibly get any worse? Yet each day surpasses the one before in scope and horror, in cruelty and injustice, in disrespect and now in death. We exist in a 24-7 news cycle. There is no escaping. And with the added pandemic, it feels as if we are living through a biblical time of plagues. If this predator-in-chief wins again this coming November, I won't have to ask, does it even matter anymore? Because there will be nothing left.

Grossman earned her BFA in graphic design with highest honors from the University of Illinois in Urbana-Champaign in June 1969.



## DEBORAH HIRSHFIELD

### Hands Vulvas Knees and Toes

This particular piece, "Hands Vulvas Knees and Toes," is a response to an NYTimes article in Science Times, February 8, 2020, entitled "An Unsettling Practice," which details how "many medical institutions have been performing pelvic exams on unconscious patients without their explicit consent." Further, "In most states, it is legal for a medical student to perform a pelvic exam on a woman who is under anesthesia," once again proving that in this century, a woman's body still is not her own to manage or control.

Hirshfield was born and raised in Chicago and Evanston, Illinois and graduated from the American High School in Mexico City, Mexico, after which she studied Dance Theatre in New York City, traveled throughout Europe and Israel, and began her career in the textile arts, teaching at the Instituto del Arte, San Miguel de Allende, Mexico. After encouraging Chicago Public School students Pre K through Grade 8 in the arts for twenty years, she returned to her first career in textile art. Hirshfield has most recently exhibited in the Chicago area at Stola Gallery, Womanmade Gallery, the Evanston Art Center, The Art Center Highland Park, and Oakton Community College Koehnline Museum.

## MARILYN JAMORA

### Unconditional Love in Uncertain Times

Love is universal, enduring, and crosses all barriers of race, religion, gender, social status, and prejudice. Love is just as meaningful to the undereducated and poor as to the well-educated and affluent. Love always protects, always trusts, always hopes, and always perseveres. Love never fails. In today's world, we will have to feel close to others with a "virtual hug." Our task is to show love to others by word and deed, doing unto others as we would have others do unto us—the kind of love a mother gives her child... unconditionally. Our future depends on it.

Jamora taught art in north suburban public schools of Chicago for over twenty years. After retiring, Jamora taught private art lessons and is now specializing in commissioned watercolor portraits. She studied art at Carnegie Mellon University, the University of Paris, the Art Institute of Chicago, the University of Illinois, the University of Wisconsin.



## JUDITH JOSEPH

### La Corona

La Corona is a visceral response to the pandemic. It expresses the artists feeling of horror, claustrophobia, and fear of death. She also finds a glimmer of hope: because people are staying home, nature is rebounding in many ways. The dolphins at the bottom were inspired by news stories that the canals of Venice, murky and choked with pollution for centuries, are running clear now that the boat traffic has ceased to churn up the waters. Dolphins from the ocean have been seen swimming into the newly clear canals for the first time. Similarly, while the U.S. national parks were closed, bears and wolves were spotted lounging on roads usually choked with traffic. She looks for unexpected silver linings in life's calamities.

Joseph is a Chicago based visual artist. She works chiefly woodblock prints, calligraphy and painting. In the past few years, she has made installation pieces and has had numerous solo exhibitions. Her art is in many private and public collections. She exhibits widely, including solo and group exhibitions across the U.S. and in Amsterdam, Berlin and Douro, Portugal. She is on the faculty of the Chicago Botanic Garden and the Art Center, Highland Park, Illinois.



## KAREN JOY

### Disobey/Rosa Parks

After Rosa Parks was arrested for refusing to sit in the Negro bus section, civil rights leaders organized a bus boycott, in which 95% of African American riders participated. In response, Montgomery, Alabama officials convened a Grand Jury to rule on the legality of the boycott. According to their report, the residents of Montgomery were "committed to segregation by custom and law." The boycott was ruled illegal and indictments were issued against the organizers. When the federal court ruled on *Browder v. Gayle* that segregation was unconstitutional, the Montgomery defendants remained steadfast in their commitment to maintaining segregation. Ironically, it was the city that filed the appeal and the Supreme Court upheld the previous ruling that segregation was unconstitutional. Like those who came before her and since, Rosa Parks' everyday activism proved heroic.

Joy holds a BFA from the San Francisco Art Institute. This is the artist's fourth inclusion into the WGS exhibition.



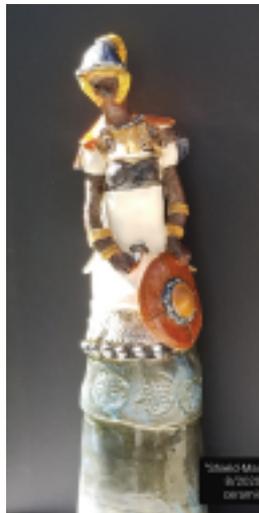


## LAURA JUNGE

### Miss America

This painting that reflects upon some of the actions Americans have been displaying. Amid the pandemic, an uglier side of the human race has reared its disgusting head. The lack of care towards others and the re-emergence of racism is a sad depiction of who we are. Maybe it is who we have been all along. Have we evolved at all? Are we still at the core of a group of people who put themselves first and neglect others? It makes me ashamed to call myself an American. I want to believe otherwise. I want to believe that we can grow and change, but no longer do I feel confident that we can. Is she Miss Ameri-can or Miss Ameri-can't?

Junge graduated from The School of the Art Institute of Chicago in 1995 with a concentration in figure painting. For the next 15 years, she worked on honing her painting skills and making a living as an artist by selling her artwork at numerous prestigious outdoor art festivals. In 2009, Junge and opened Jackson Junge Gallery in the Bucktown-Wicker Park neighborhood of Chicago.

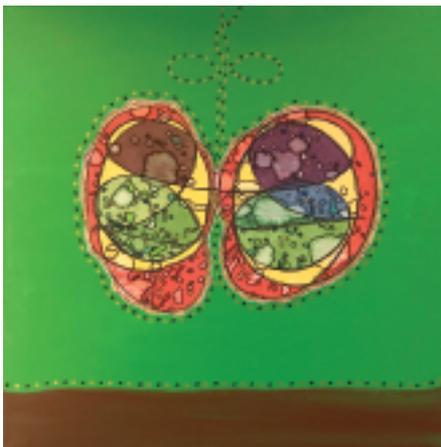


## KATHY KERNER

### Shield-Maiden

When is a shield not a shield? "Shield-Maiden" depicts a Viking saga showing the Norse admiration for strong women in battle & the duality of domesticity. Female warriors were straightforward, honorable, & tough. Mirrored in the spiritual realm is the object in her hand a cross or a dagger? In her left hand she might be holding a shield or a garden hat. Why is she both light and dark? She protects and enriches the earth. In today's society, women continue a precarious balance of dual roles. While a woman's path has become less rocky, the pressure to conform and to perform is greater.

Kerner, ceramic artist originally from Arizona has been drawn by the process of primitive firing often found in pottery made by Native Americans. While teaching art and practicing the art therapy process at a school for boys, she spent decades refining her skills. She holds an art therapy degree from Mt. Mary College and an art teaching certification from UW-Whitewater College.



## KENDRA KETT

### Mother & Son Cocoon

Artist Kendra Kett created this piece in reflection of her time during the quarantine, where she frequently discussed national and world events, politics, the pandemic, youth culture, social media, systemic racism, White fragility, voter suppression, the coming election and more with her 22-year-old son. The conversations were deep, analytical, and full of critical thinking, sharing, and moral and ethical breakthroughs. She realized her "mother & son cocoon" was accomplishing several crucial turning points for each of them: deepening knowledge and cognitive appreciation for those intense subjects, solidifying their commitment to everyday activism and, for herself, recognizing the impact of daily nurturing and mentoring of a young and growing activist as part of her own activism.

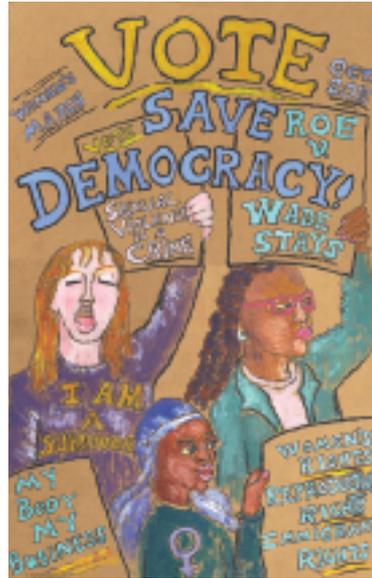
Kett is the director/curator at the Blue Moon Gallery in Grayslake Illinois. She has written and illustrated a self-help book for women. She is a single mother, activist, and businesswoman.

## MICHELLE KOGAN

### Women's March to Vote

Where we are now... As women, artists, mothers, teachers, we are still fighting for our inalienable rights—including our reproductive rights legislatively supported in *Roe v. Wade*; rights supporting sexual violence as a crime, equality in the workforce, equality in salaries, equality in education, equality for seniors, equality for our daughter's, our children, and our health. The artist's piece was created for the Women's March—focusing on our right to vote, in October 2018. Women, sisters, mothers, and grandmothers joined together, in Chicago, the U.S., and across the world to march peacefully and united for women's rights.

Kogan, a Chicago artist, poet, writer and instructor holds her Bachelor of Fine Arts from the School of the Art Institute of Chicago, and her MFA in painting from Northern Illinois University. Kogan has been exhibiting her art for thirty-five years, and it's included in museums, private collections, books, and catalogues in the Chicago area and throughout the country. She has paintings in the collection of The University of Illinois Chicago, Biological Sciences Department, and the Chicago Academy of Sciences and its Peggy Notebaert Nature Museum.



## BETH LaKAMP

### This Is the Right Line

*This is the Right Line* is about the lines that we participate in our daily lives. In 2020, there are COVID-19 testing lines, Polling lines, Unemployment lines, Retail lines. The artist is always hoping to be in the right line at the right time and the lines seem more critical than ever.

LaKamp, a self-taught artist, resides and works in St Louis Missouri. LaKamp works predominately in the medium of oil painting. She exhibits nationally and is a current member of the Women's Caucus for Art.

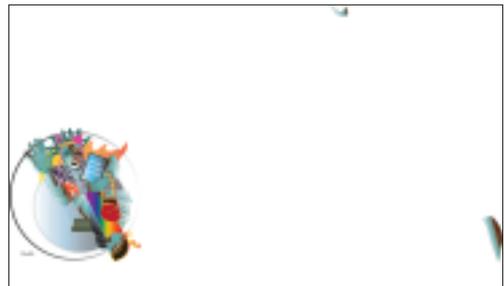


## PAULETTE S. LEVY

### CHANGE!

The Statue of Liberty is a symbol of opportunity in America. Her brown skin of copper, equivalent to 30 million pennies, or "change," has oxidized to a blue/green patina. Her right foot is raised as if she is continuously on the move, caught forever in the moment of helping others to be free. Like the suffragettes who rallied around her, before they were able to vote, we today hope that "Liberty" will empower us to fight for new ways. Whether we are marching for women's rights or our own rights, we will continue to pursue a better life to live.

Levy studied painting at the School of the Art Institute of Chicago and weaving at Barat College. Now the computer is her medium. She creates original mandala-like drawings, using digital imaging and enjoys doing personal commissions for clients. Her work has been widely exhibited in group shows.





## PEI LING LIAO

### Fighting Dreamers

Ling Liao's work explores the inspiration between the women's power and thoughts—specifically how it manifests in individual family, society and state. As spatial forms become transformed through life and personal seeking, the woman is left with a glimpse of the edges of her future. Much of her work combines fantasy world and the experience life. What starts out as vision soon becomes a new wave under the sun, leaving only a sense of unreality and the dawn of a new synthesis.



## NORA MOORE LLOYD

### Facing Today's Challenges Armed with Tradition

The activism within Native culture is manifested through practicing and continuing ceremonies and traditions. New words are added to address contemporary issues, but the underlying structure of drum, songs, dance provide the power to move forward—just as it has for generations. The Jingle Dress dance originated with the Ojibwe at a time when healing was needed; it is considered a medicine dress. Especially important in today's world. When life becomes confusing on so many levels, we all look for the comfort of continuity. The Jingle Dress and dance are a tangible connection to what brought us here and reinforces who we are. It is those footings, for the women, their families and communities, that give power to their voices.

Lloyd creates artwork with a focus on indigenous cultures, nature, and documenting community and family history through traditional storytelling and photos. She has exhibited both nationally and internationally.



## CHRISTINE LoFASO

### Loom Weights for Sappho

Someone, I tell you,  
Will remember us.  
We are oppressed by  
Fears of oblivion

Sappho is a 6th century B.C. Greek poetess whose work embodied personal experience, which was subversive for its time and a radical departure from classical writing of her day. As such, she ushered in the modern era of poetry in 6th century B. C. For this work, the artists hand-stamped a selection of Sappho's poem fragments into clay, which was formed into loom weights that are used in weaving to make new cloth. The weights are shaped like a keystone, which bears the weight of an arch.

LoFaso earned her MFA from the School of the Art Institute of Chicago. She lives and works in Santa Fe, New Mexico and is Professor Emerita of Art at Northern Illinois University. Her awards and honors include fellowships from the National Endowment for the Arts, Illinois State Arts Council, Bemis Foundation, US/Japan Fellowship, and others. LoFaso has exhibited her work in museum and gallery venues throughout the U.S. and internationally.

## LOOSELY KNIT ALLIANCE: GAIL SMUDA AND LAURA MORRISON

### At Loose Ends

*At Loose Ends* represents the strain of working to keep up with the never-ending tasks of daily life. The aprons prepare you for the task that is about to be performed and the backs represent the constant stress of trying to keep up with all of the work.

Morrison and Smuda, have collaborated on several installations in the past and exhibit their work under the name Loosely Knit Alliance. Their work is often based on history or images that evoke the past. *At Loose Ends* is typical of their collaborative works as they share an esthetic that allows for a seamless flow of ideas. Materials come from their own collections of objects or are readily found to complete the whole. Morrison works primarily in fiber and mixed media while Smuda is best known for her one-of-a-kind artist books. Individually their works have been exhibited throughout the United States while their collaborative work has been seen in both juried as well as invitational exhibits.



## CAROL LUC

### Celebrate Your Right and VOTE

Artist Carol Luc shines a light on the importance of engaging and voting in all local and state elections, calling reference to the struggles and sacrifices that the Suffragettes (and all women) have had to make. She began to appreciate the true right this is. Her work lists the names of some of the original suffragettes and uses the symbols of the yellow rose, blue bird and a violet background. She is proud to be able to celebrate this centennial of this hard-won right and encourage everyone, especially this coming election, to get out and exercise your choice.

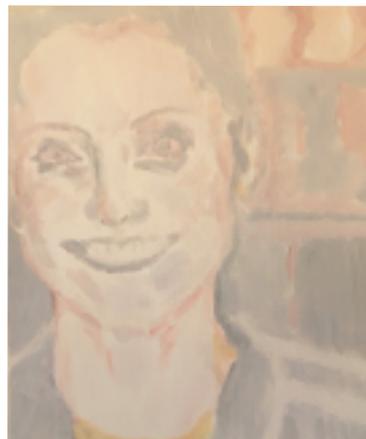
Luc has exhibited nationally, and her artwork is in several public and private collections. She has an MFA from Northern Illinois University and an M.A. from Wayne State University in Detroit.



## OLENA M. MARSHALL

### Self-portrait, *If I Died*

Olena Marshall's piece is a funeral self-portrait, conceived in the weeks leading to the onset of COVID in Chicago. Originally, the image was intended as commentary on the spirit of good-natured, practical preparedness for one's passing that Marshall's Ukrainian grandmother displayed in instructing her children on her own funeral arrangements and the traditional items she had purchased for the occasion. Marshall's self-portrait was meant to denote that same spirit of agency and unsentimental attitude, for Marshall akin to checking the weather and packing skillfully for a demanding hike. Whereas pre-COVID, *If I Died* could be viewed as exotic or self-indulgent, the pandemic changed the context for viewing the work by bringing the specter of illness and death into immediate focus and commonplace conversation.



Marshall's work has appeared in *Ubiquity*, journal of literature, literacy, and the arts (2016, 2017), the Art Center – Highland Park (2018), and Zolla/Lieberman Gallery (2020).



## SUSAN MART

### The Power of Motherhood

Whether they are on the front lines or behind the scenes helping from home, mothers play an important role in conflicts and their resolutions. Mothers represent protection, and they literally have been protectors most recently in demonstrations around the U.S. Seeing women linked arm-in-arm on the front lines at protests is a profound image that demonstrates the unity we feel as women, mothers, grandmothers, and sisters, not just when called to action but every day as we sacrifice to help others in need. A mother loves, grows, teaches, cares, and protects all of those around her.

Mart is a graduate of the Art Institute of Chicago. Her many exhibitions, including one-person shows at ARC Gallery, Chicago, The Bradley Galley, Sheboygan, WI, and the Chicago Cultural Center; two and three-person shows at the David Adler Museum & Art Center, Libertyville, IL, Quad City Arts Center, Rock Island, IL, and the State of Illinois Art Museum, Chicago. She is a member of Art Makers North and exhibits frequently with them.



## JANE M. MASON

### Joan of Arc

Jane M. Mason's colorful, energetic art explores simple beauty and truth. With curiosity, she seeks to connect the dots among artists she admires, art history, truths she has lived, symbolism, and her voice. Her rug recognizes Joan of Arc (1412-1431), who, even though a peasant child of 17, led the French army to defeat the British. Jealous, powerful men honored her by burning her at the stake. She honors Joan for her courage, faith, and truthfulness. The hashtag #METOO celebrates current courageous women.

Mason specializes in watercolor, photography, textile art, and multimedia collage work. She has won awards in national art shows and has had over 20 single and two-person exhibits. She is a graduate of the University of Nebraska, with a master's degree in Museum Studies from Harvard University. She also studied at Santa Reparata, International School of Art, Florence, Italy. She is currently president of a Chicago-northern-suburb Chapter of ATHA (Association of Traditional Hooking Artists). Jane has taught art and art history for over 20 years. She lives in the Chicago area and teaches through her YouTube Channel.



## JEANE KAT McGRAIL

### Opulence: Reconstruction Spheres

In this piece Jeane Kat McGrail's projection of a rupturing future, in humans and the rest of nature. The colorful reflection of light is meant to endure a flowing, rhythmic landscape where memories, thoughts, and dreams transition into projections of a reconstructed future, where environment and people merge. Reconstruction: not a desolate, gray aftermath of raging fires, extreme weather, and catastrophic health events, or the collapse of a sensitive nature, but the tumultuous splendor of flowers, insects, birds, and all existence—from rivers, prairies, and ponds—blended and redistributed.

McGrail is a contemporary artist and educator, an avid environmentalist, and animal rights activist living near Chicago. Her work is constructed in the convergence of documentary photographs and surreal graphic twists, where she uses the digital tools of cameras, computers, and printers. As an award-earning artist, McGrail has shown her art nationally and internationally.

## AMBER L. MINTERT

### More than a box...

*More than a box ...* is a statement about recognizing that women are valuable as their own person. In remembering the phrase, “She is going to school to get her MRS. Degree,” the artist points out the limitations of this idea for women, as her identity is not simply defined by marital status. Her identity is defined by her individual triumphs, sweat, tears and work. Women are more than a box. . .

Mintert currently works at Missouri Southern State University as an associate professor of art. Her creative work includes painting, mixed media and fibers. She has been an art educator for 17 years, starting in public schools, and now mentors and advises future art educators. Mintert was the 2019 Missouri Art Educator of the Year for Higher Education. She spends her time balancing artmaking, educating others and spending time with family on her small goat farm in Missouri.



## LYNNETTE OJEDA MOHILL

### Cold Winter

Women are sitting at the edge of the waters of time, reflecting on whether to swim ahead or to allow women’s rights to sink back to what they were in the past. Women have struggled to get to this point, and now it is as if we are frozen—cradling the advancements we have made, striving to keep them alive. We look at the powers in place at this time who disregard our rights and want to turn back time. They are like the dead leaves on trees that we wait to fall and disintegrate. We must decide to push ahead in our struggle and become a cold winter that forces drastic change.

Mohill is a Chicago based artist. She has exhibited her work throughout the U.S. and Europe. She was the program coordinator for Randolph Street Gallery and a former member of Chicago’s ARC Gallery. She has a B.A. in Plastic and Graphic Arts from The University of Illinois and a master’s degree in Art Therapy from The School of the Art Institute of Chicago. She works as a registered art therapist and licensed clinical professional counselor.



## MIMI PETERSON

### Invisible Future – Homelessness

Putting the morality of homelessness aside, of the 3.5 million homeless people, 31.8% are female. Further, 15% are single women, 13.2% women with children, 4.6% other women. *Invisible Future* imagines leadership has the ability to change towards a rebalancing of the environment and halt the exploitation of differences. This is central to both the hopes and nightmares of a society on the verge of discovering the secret of Coronavirus yet is still unwilling to take decisive steps that will determine the nature and quality of its own life on this planet. The lady in the painting was homeless when the artist met her. She wanted a bed and blankets to surround her, to camouflage ancestral prejudices. The universality of assemblage—from its historical reference to contextual memories—is the artist’s medium of choice. The material’s playful response to hand and concept is liberating.

Peterson was born and raised in Chicago. Her education includes the School of the Art Institute of Chicago MAAE, and the University of Illinois BFA.





## ADRIANA POTERASH

### Portrait with Roses

This portrait is dedicated to a new generation of women—the future belongs to them! A model posing for this portrait is a former art student at the Harper College. Her name is Jennifer. Not only was she gifted as an artist, she was also a top academic student. In getting to know her, the artist felt a great inspiration to paint her portrait as of a beautiful, talented, strong, capable, determined young woman as a symbol of a new woman to lead others into tomorrow. Just like a rose being one of the oldest flowers (35 million years old), this portrait asserts the strength of survival of feminine essence.

Poterash lives in Evanston and works in her studio at the Noyes Cultural Arts Center. Her lifepath exposed her to many cultures, people and ways of thought that greatly contributed to her art. As an alumna of the School of the Art Institute of Chicago, she embraces the interdisciplinary approach, including a new media of digital technology.

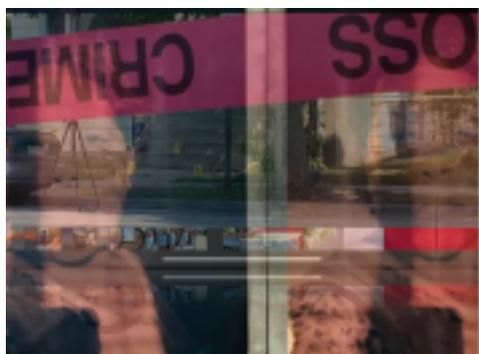


## KIM RAHAL

### Facing the change

“Time may change me, but I can’t change time.” Lyrics of a well-known song. “I can’t breathe.” Well known words of current times. George Floyd, protests, rioting, destruction in the streets, calling out the truth to our oppressors. Screaming, begging, and crying for change! It’s unfair treatment of people who shouldn’t be discriminated against just because of the color of their skin. Rahal’s piece reflects on the injustice of systemic racism—from the protesting in the 60’s and Rodney King, to the Central Park 5, to the current events of today—and the profound effects this system has on black and brown citizens. Through this piece, she exposes the double standards and hurdles of being a person of color in America.

Rahal is a Wisconsin artist, from South California, known for her color-saturated abstract oil paintings. She is attracted to color, contrast, and light. Mentored by many artists, including her mother, a classically trained artist. Her art is in both private and public collections in several states and private international collections.



## SUANNE RAYNER

### Crime Crossing

Where are we now, you say? We are at the crossroads of a new era, where we are painfully aware of life as it is, was, and how we wish it could be. During this pandemic, I have run the gamut of emotions, mostly feeling scared, stressed, and depressed. I’ve been longing for more breath. Seeing what it means to have no breath changed my thinking, making me sad and more compassionate for the victims and families of gun violence, steps away from my home. It upsets me so much that I wonder why Black Lives Don’t Matter to some Black people. How can people believe that violence, looting, and destruction could ever bring positive change? Looking out my window, I see my day, starting with the sun and arriving at the Crime Crossing, then the timeline goes red.

Rayner enjoys experimenting with photography, clay, printmaking, and working with art in a curatorial capacity. She has shown art at schools, galleries, libraries, and art centers in the Chicago area. Her education began at Columbia College, then the School of the Art Institute in Chicago, Oakton Community College, and Northwestern University, where she studied Museum Studies.

## ELAINE RICKLIN

### If you don't stand for something you stand for nothing

Holding up the sign that's on our front lawn. The artist marched in Washington DC for civil rights, rallied in NY to free Soviet Jews and protested the toxic waste in Rocky Flats, CO.

Ricklin holds a B.A. in Fine Arts from Metropolitan State University and a B.A. in Education from Brooklyn College CUNY. She was an art teacher for 35 years and for fifteen years taught art workshops for children in underserved communities. Her work has been exhibited locally, nationally and internationally, in numerous private, corporate and museum collections.



## REGINA ROLAND

### Women Arise II

From Susan B. Anthony to Gloria Steinham to those who marched in Washington and all around the globe, women's voices are emerging ever louder. Women are called to action to make this a better world. Women are rising up and joining their sisters in the struggle for freedom, for equality, for recognition. Women Arise tells the tale.

After a career in education, art became Roland's passion. While watercolor is her favored medium, she is always experimenting with new techniques and media. Her work explores what constitutes the earth and its soul. She believes in activism for both our home and its inhabitants.



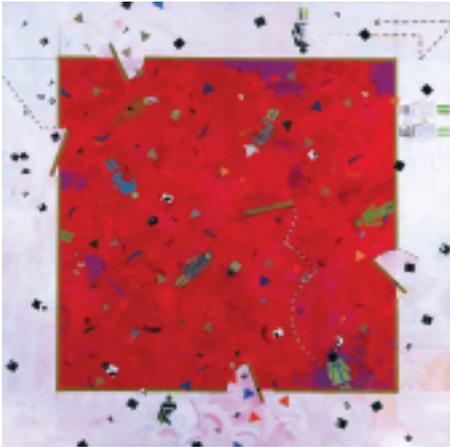
## CAREN HELENE RUDMAN

### Day 80 of Quarantine Series

Artist Caren Helene Rudman entered her studio as the official quarantine began, declaring her intention on Instagram to create and post a new piece of art every day. People began responding that her "figures" were not socially distanced— Our perceptions were already changing. Each post reflects the emotion and politics of the day, marking this unique time. As the world moved into protest-mode, she created work to honor the injustice and to honor the movements spreading across the world. Day 80 expresses how we are stronger when we support and stand up for those who are oppressed, not merely on that day, but every day.

For more than 30 years, Rudman's work has been connected to family and heredity, to body with its strengths and vulnerabilities, and to finding and expressing meaning in life.





## FRAN SAMPSON

### Exclusion/Inclusion

Systemic White supremacy and Patriarchy create endless categories of ranking, endless run-arounds and barriers to equity for all. These systems create real harm upon real bodies, utilizing real power (Whiteness) from imagined and fluid concepts (race). The recent police killings of Breonna Taylor and George Floyd are yet another horrific reminder that matters of exclusion and inclusion into power and privilege are literally a matter of life and death in the U.S.

Fran Sampson often work with symbols, word fragments and barcodes as stand-ins for humans. In this painting, their placement in a game board iconography emphasizes the dehumanization and trauma experienced by those denied human rights in our society.

Sampson has shown paintings at the Art Institute of Chicago, the Koehnline Museum of Art, ARC Gallery, Woman Made Gallery, Gallery Studio Oh and throughout the Chicago area.



## SARAH SANFORD

### WhatPower?

*WhatPower?* Is a statement on the environment and climate change. As a volunteer for a non-profit that works to promote sustainability, artist Sara Sanford knows that most people who have time to volunteer are retirees and women with flexible schedules. They are passionate about making a difference through learning, sharing, and doing good acts for reducing carbon, that mile-long uncovered coal trains run through our towns. They care that the children are breathing air polluted by the burning of fossil fuels. The long line of coal cars seems endless, but when we work together, we make a difference in our community and our future.

Sanford studied painting at Whitman College under Keiko Hara, University of Oregon, North Shore Art League and Evanston Art League. Her work has shone at Oak Park Art League, Northbrook Public Library and Winnetka Community House. She has taught preschool, volunteered as an activist and educator for women's rights and environmental groups and is currently President of Go Green Northbrook.



## VERONICA SAX

### When Life Gives You Lemons.....MAKE LEMONADE!!!

Watching the news can sometimes give you the BLUES, so make every day count! As women, we need to stick together, empower one another and stomp out the sour! Let's add a bit of sweet love to our days, pull on our blue jeans & boots to stand together!

Sax is a third-generation Chicagoan. Art Education started at age five and continued all the way through college from SAIC. Continuing education with classes at the Evanston Arts Center, Lill Street Arts Center and The Chicago Botanical Gardens. Recently studied and painted in France. Most recently exhibited at the Evanston Art Center, Winnetka North Shore Art League, Madness in the Method show in Evanston, The Gallery @ A+C Architecture, Gallery 1070 and Vendome France.

## LINDA FRIEDMAN SCHMIDT

### Magic Carpet Ride

My medium, discarded clothing, is the second skin alive with infinite herstories. *Magic Carpet Ride* unites rainbow-hued skeins and skeins of leftover yarn to depict women's lives interwoven and entwined. It celebrates diversity and unity; it braids together the different colors of us, women as global citizens side by side, exuding energy and optimism for a better future. In the "Arabian Nights," a magic carpet would instantaneously transport those who were on it to their destination. Today's women are headed toward activism, standing together for equality, liberty, peace, and harmony. We are coming together to create a united world that is inclusive, empowering, and optimistic.

Friedman Schmidt is a self-taught German-born American artist known for her emotional narrative portraits created from discarded clothing. Her artwork explores mending and its implications for positive social change and peace-building.

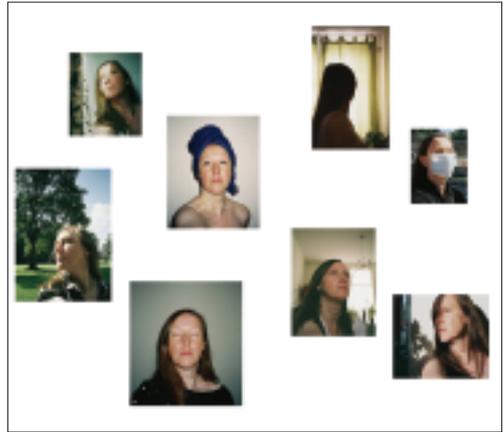


## LIQUE SCHOOT

### 8 Days in June 2020 (LS diaries Color)

In 2003 Lique Schoot started to photograph herself every day at arms-length, creating a continuous and open-ended record of her existence. Her work shows (female) identity, daily life, general emotions, and deals with the major themes of life. In *8 Days in June 2020*, she shows a photographic installation of her everyday life, based on 8 days in June 2020. The daily moments are in the public and private sphere. They reflect on current times, such as the mask I am wearing in the public space because of the COVID-19 pandemic period we are currently living in. The Self-portrait looking at the closed curtains reflects on not knowing what the future will bring.

Schoot is an artist from the Netherlands who has been pre-occupied with the Self-portrait since 1997.



## ADELINE SIDES

### The Future is Female

A window to the view within, to the world outside, evolution in progress. A new era is being born. We are marching to foment a new regime. The time has come. Be brave, be bad, be daring, be you! As a young adult, artist Adeline Sides moved from Germany to New York and traveled across the country. During her journey, she connected with an artist community in the Midwest who sparked her desire to be part of a society where creativity and self-expression are held in high esteem. Supporting the visual arts and producing personal work became a lifelong pursuit.

Through figurative studies, Sides explores the human experience of emotions and physicality. Her style varies between sensual, dreamy, sometimes composited images and realistic, photojournalistic captures. She strives towards a continuous flow of expressions, directed by my environment and sense of the moment.





## JANE STEVENS

### Tree Spirit

This image is a metaphor for personal struggles that women experience in life. Women need strength and endurance to face a sometimes unfriendly and threatening world. The photograph documents the overwhelming battle to survive a hostile environment. Personal storms can bring sudden and transforming experiences to the people who experience them. There is a very energetic and overwhelming energy that precedes a storm and a calming quiet after it has passed.

Stevens lives and works in Chicago. She is a curator, photographer, and art educator whose work focuses on both personal and natural landscapes. Stevens has exhibited her work nationally and internationally, including the Los Angeles Photography Center; Galeria Tonalli, Mexico City; University of Arizona, Tucson; J.B. Speed Art Museum, Louisville, Kentucky; and Laguna Gloria Art Museum, Austin, Texas.



## MARGIE GLASS SULA

### Her Legacy

Margie Glass Sula's works have become a glimpse of her observations of her environment and emotions, as well as what friends and nature have introduced to her. Everything that inspires her has become an art making material. Some of her works are precise, while others are primitive. Finding the balance between these two concepts is forever pushing her to create new work. This piece was constructed from carefully selected media to express where the average American woman is today. This evolution is expressed through stereotypical gender icons, age, symbolic ideas, obstacles, restrictions and hope.

Sula is a contemporary, multifaceted artist who lives and works in Illinois. Educated with a Master of Arts from Governors State University, Glass-Sula works have been shown throughout Illinois and published by the National Women's Caucus for Art. She was recently invited to work with Cultivator- Chicago Art Exhibitions and Farm Art Projects and has an exhibition scheduled with South Shore Arts in 2021.



## RHONDA URDANG

### Votive Offering for Botham Jean (26), St. Lucian 9/06/2018

The activism of the everyday still has global citizens uttering "BLACK and BROWN LIVES MATTER" after the police shooting deaths of Shereese Francis, Yvette Smith, Miriam Carey, Rekia Boyd, Tanisha Anderson, Aiyana Stanley-Jones, Loreal Barnell-Tsingine and countless others. Rhonda Urdang's artwork depicts Lucia of Syracuse (282-304), a Christian martyr whose eyes were gouged out prior to her execution. She's venerated patron saint to the blind. Botham Jean (26), a Black man eating a bowl of ice-cream in his own apartment, was shot and killed by off-duty white police officer Amber Guyger in Dallas, TX. Attorneys for Guyger, who is serving a 10-year prison sentence, filed an appeal this week to overturn her murder conviction. Our society is still at "Hands Up – Don't Shoot!!" when we are not even safe in our own homes.

Urdang is an independent studio artist working across multiple disciplines at Flagstaff Feminist Art Studio.

## BETSY VAN DIE

### Powerful as a Man

Florida Rep. Ted Yoho's vulgar and sexist verbal attack on New York Rep. Alexandria Ocasio-Cortez on the steps of the Capitol was a disgusting reflection of the current state of politics in the U.S. AOC responded with an impassioned and eloquent speech on the floor of Congress, an inspiring reflection of strength and grit. This incident and President Trump's continual verbal attacks on prominent females are a sad commentary on how women are treated 104 years after women's rights activist Jeanette Rankin became the first female elected to federal office in 1916. Artist Van Die juxtaposed photos of these two trailblazing U.S. Representatives as fruit for thought. These aren't isolated incidents; today's political climate has turned back the clock on women's fight for equality and justice, especially in the workplace. But as AOC said in response to a feminist article about men's view of women in politics, "...I am as powerful as a man, and it drives them crazy."

Van Die, a graduate of the Rhode Island School of Design has exhibited extensively, with work in public and private collections throughout the U.S. and abroad. Van Die is also a professional writer and part-time antique dealer.

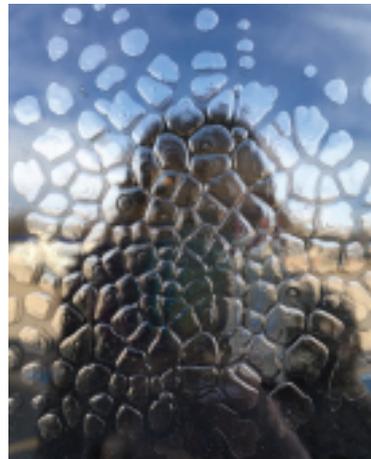


## JENNIFER A. WEIGEL

### Window Selfie

This selfie of Jennifer A. Weigel was taken before COVID, reflecting her image in a window with the tinting starting to peel away. The abstraction speaks of the current uncertainty we all face, as moods swing wildly between anger, apathy, care, depression, hope, justice, and love; a division between days where the artist can't seem to function and other days where she feels unstoppable.

Weigel is a multi-disciplinary mixed media conceptual artist. She utilizes a wide range of media to convey her ideas, including assemblage, drawing, fibers, installation, jewelry, painting, performance, photography, video and writing. Much of her work touches on themes of beauty, identity (especially gender identity), memory and forgetting, and institutional critique. Weigel's art has been exhibited nationally in all 50 states and has won numerous awards



## SUSAN WEST

### Unsuitable

*Unsuitable* is composed of an altered men's suit and dress shirt. The men's suit coat is styled into a maid dress and the dress shirt creates the apron, cuffs and collar of the maid outfit. The piece speaks to the unsuitable conditions for women in the workplace, as CEO positions in America are still dominated by men. Although women have made major strides in the last 100 years, the majority of women are still held down in middle and lower management positions. The quote on the apron is from a 2020 article in the Wall Street Journal.

Susan West has BFA from the University of Houston in 1983 and placed first in the southwest region of Texas for her watercolor "Touched" in 1986. She was published in the "Artist of Texas Magazine", "Inside Magazine" and an artist interview in the "Brenham Banner Press" She is currently working on her MFA with installations that focus on the strength and resiliency of women.





## GAIL M. WILLERT

### Equality

Now is the time for all of us to be reaching upward and outward—to finally achieve the equal playing field that all peoples should be guaranteed for their lives: Reaching upward past any imaginary glass ceilings, whether they be in the fields of business, art, finance, politics, health, entertainment or religion; Reaching outwards and letting go of preconceived, past notions of what our lives can be about and what we can achieve. Time to embrace our unlimited potential.

Willert is an artist, teacher and therapist and enjoys a broad spectrum of creativity and inclusion both in her interactions with people and with various mixed media. Her art degrees and studies have been at the University of Illinois, the School of the Art Institute of Chicago and the University of Chicago.



## DIMA ZAGHAL

### Motherhood is Divine

In this piece, artist Dima Zaghal used mixed media to illustrate the relationship between a homeless mother and her child. These are women that need voice, recognition, and support. A mother's unwavering strength, defiance of fear, and readiness to combat anything in her way to protect her child. A sacred role. Motherhood is an identity that should never be apologized for. It's a divine stature that does not discriminate against class or ethnicity. Many mothers don't have basic resources, and yet they continue to fight for their families. A child will see their mother in the same lens of love, nurture, and heroism, even in the darkest of times.

Zaghal is an emerging artist from Northbrook, IL. Dima has participated in various art programs along the north shore, including TAC Highland Park and studying oil painting at the American Academy of Art in Chicago. She is currently attending Oakton Community College, getting a degree in Art Therapy, in hopes of helping students break emotional barriers through the discovery of their artistic expression.

## Exhibition Checklist

- Sara Altieri, *Flower Halo*. Acrylic and gold watercolor on canvas, 18 x 24 in.
- Marcia Babler, *Bruised*, 2020. Archival pigment collage, 16 x 16 in.
- Nancy Bechtol, *Activate the Power Within*, 2020. Digital painting/print, 15 x 12 in.
- Naval Benzina, *The life's Travel*, 2016. Oil painting, 37 x 24.5 in.
- Ali Beyer, *Non-binary Pride*, 2020. Digital photograph, Variable size.
- Donna Bliss, *Marching for Peace*, March 2020. Mixed materials, 24 x 18 in.
- Gabriella Boros, *Three Women*, 2020. Kentucky Women, Selection from ten hand-printed woodblock prints: *Dr. Florence Brandeis: Hepatica*, 29.5 x 18 in., *Alice Dunningan: Cranefly Orchid*, 29.5 x 18 in., *Suzy Post: Jacob's Ladder*, 29.5 x 18 in.
- Dawn Brennan, *How Do I Make Her?* 2018. Charcoal and acrylic on paper. 24 x 18 in.
- Gaby Berglund Cárdenas, *Resist, Gothenburg, Sweden*, 2020. Etching with spit bite aquatint, on Arches Rives bfk paper, 12.99 x 9.05 in.
- Sara Peak Convery, *I Pledge*, 2020. Latex paint, pencil, sharpie and ink on paneling, 48 x 48 in.
- Julie Cowan, *Sorrow for all I Have Known*, 2019. Lithograph on paper, 22 x 30 in.
- Nicole Davis, *If These Walls Could Talk*, 2017. Inkjet print, 16 x 20 in.
- Sophia Day, *Madonna Without Child*, 2017. Oil paint with gold leaf on canvas, 40 x 52 in.
- Melanie Deal, *Vanity*, 2018. Mixed media (paper, printouts, teeth, tape), 20 x 28 in.
- Stacey Foisy, *See Me*, 2020. Acrylic, 39 x 28 in.
- Anitra Frazier, *I Think It's Going to Rain Today*, 2018. Oil on wood panel, 25 in. diameter.
- Ronit Galazan, *Dyslexic Path to Freedom*, 2020. Acrylic on canvas, 72 x 40 in.
- Peggy Goldman, *Life is a Puzzle*, 2020. Ceramic with mixed media, 12 x 18 in.
- Barbara Goldsmith, *Virtual Armor*, 2019. Mixed media, 29 x 24 x 3 in.
- Darlene Grossman, *Untitled*, July 2020. Manipulated electronic collage, 20 x 20 in.
- Deborah Hirshfield, *Hands Vulvas Knees and Toes*, 2020. Dyed, molded, and sewn silk, 18 x 56 x 18 in.
- Marilyn Jamora, *Unconditional Love in Uncertain Times*, 2020. Watercolor, 16 x 12 in.
- Judith Joseph, *La Corona*, 2020. Woodblock print, 20 x 16 in.
- Karen Joy, *Disobey / Rosa Parks Thanks!* 2020. Digital art, 18 x 24 in.
- Laura Junge, *Miss America*, 2003. Oil on canvas, 53 x 48 in.
- Kathy Kerner, *Shield-Maiden*, 2020. Ceramic, 22 x 6 x 6 in.
- Kendra Kett, *Mother & Son Cocoon*, 2020. Mixed media, 12 x 12 in.
- Michelle Kogan, *Women's March to Vote*, 2018. Mixed media, 22.125 x 14.125 in.
- Beth LaKamp, *This Is the Right Line*, 2020. Watercolor, pastel and ink on panel, 7 x 18 in.
- Paulette S. Levy, *CHANGE!* Digital imaging, 26 x 26 in.
- Pei Ling Liao, *Fighting Dreamers*, 2020. Digital image, 27.5 x 19.5 in.

Nora Moore Lloyd, *Facing Today's Challenges Armed with Tradition*, 2017. Digital photography, 14 x 17 in.

Christine LoFaso, *Loom Weights for Sappho*, 2017. Terra Cotta and Roman clay extracted from a site owned by the Vatican; hand-stamped, dimensions variable.

Loosely Knit Alliance, Artists: Gail Smuda and Laura Morrison, *At Loose Ends*, 2019. Tea towels, embroidery, embroidery floss, clothesline(s), clothespins, variable size.

Carol Luc, *Celebrate Your Right and VOTE*, 2020. Digital image, 11 x 8.5 in.

Olena M. Marshall, *Self-portrait, If I Died*, 2020. Oil on Rives BFK, 17 x 14 in.

Susan Mart, *The Power of Motherhood*, 2020. Colored pencil on paper, 12 x 14 in.

Jane M. Mason, *Joan of Arc*, 2020. Traditional hand-hooked rug, hand-dyed wool, recycled wool, cotton, and silk on linen backing, 36.5 x 27.5 in.

Jeanne Kat McGrail, *Opulence: Reconstruction Spheres*, 2020. Piezo on archival paper, 16 x 20 in.

Amber L. Mintert, *More than a box...* Mixed media (watercolor, acrylic, ink on archival paper), 11 x 14 in.

Lynnette Ojeda Mohill, *Cold Winter*, 2020. Acrylic on canvas, 4 x 4 ft.

Mimi Peterson, *Invisible Future – Homelessness*, painting 1998, assemblage 2020. Oil on canvas, metal box spring, synthetic packaging, bomb shell, 74 x 33 x 10 in.

Adriana Poterash, *Portrait with Roses*, 2019. Oil on wood board, 36 x 36 in.

Kim Rahal, *Facing the change*, 2020. Acrylic and mixed media, 20 x 30 in.

Suanne Rayner, *Crime Crossing*, 2020. Photo collage, 16 x 40 in.

Elaine Ricklin, *If you don't stand for something you stand for nothing*, 2020. Photograph, 11 x 17 in.

Regina Roland, *Women Arise II*, 2018. Watercolor and ink on paper, 9 x 12 in

Caren Helene Rudman, *Day 80 of Quarantine Series*, 2020. Acrylic on paper, 30 x 22 in.

Fran Sampson, *Exclusion/Inclusion*, 2019. Mixed media on mounted board, 24 x 24 in.

Sarah Sanford, *WhatPower*, 2018. Oil on canvas, 24 x 24 in.

Veronica Sax, *When Life Gives You Lemons.....MAKE LEMONADE!!!* 2019. Acrylic mixed media collage, 16 x 40 x 1.75 in.

Linda Friedman Schmidt, *Magic Carpet Ride*, 2018. Discarded clothing, leftover yarn, carpet remnant, 36 x 16 in

Lique Schoot, *8 Days in June 2020 (LS diaries Color)*, 2020. Installation, 88.5 x 72 in.

Adeline Sides, *The Future is Female*, 2020. Photo collage, 16 x 20 in.

Jane Stevens, *Tree Spirit*, 2019. Photograph, 24 x 18 in.

Margie Glass Sula, *Her Legacy*, 2016. Mixed media assemblage- (wood, metal, wire, screen, plastic, glass), 26 x 10 x 11 in.

Rhonda Urdang, *Votive Offering for Botham Jean (26), St. Lucian 9/06/2018*. Collage with hand-cut found paper, NY Times, historical elements, metallic ink, 13 x 20 in.

Betsy van Die, *Powerful as a Man*, 2020. Digital photo collage, 11 x 14 in.

Jennifer A. Weigel, *Window Selfie*, March 1, 2020. Digital iPhone photography, 10 x 8 in.

Susan West, *Unsuitable*, 2020. Fabric, 60 x 14 in.

Gail M. Willert, *Equality*, 2020. Photographic composition, 21 x 17 in.

Dima Zaghal, *Motherhood is Divine*, 2020. Mixed media , 9 x 9 in.



