

WOMEN SPACE

ARTISTS A-Z: Alanna Vanacore, Alayna Coverly, Alison Jackson, Alison Stinely, Andrew Soria, Ann Lewis, Anna Delvey, Anna Sampson, Anne Barlinckhoff, Annika Connor, Ashley Chew, Asia Stewart, Bria Fernandes, Brittany Maldonado, Caroline Wayne, Coco Dolle, Cole Witter, Dance Doyle, Delaney Conner, Dena Paige-Fischer, Donna Bassin, Elena Chestnykh, Fahren Feingold, Geoffrey Stein, Grace Graupe Pillard, Helena Calmfors, Indira Cesarine, Irina Lakshin, Iris Brosch, Isabel Sierra Aka The Love Whip, Jasmine De Silva, Jeana Eve Klein, Jemima Kirke, Joanna Grochowska, Joanna Pilarczyk, Jocelyn Braxton Armstrong, Jodie Herrera, Judy Polstra, Kat Toronto aka Miss Meatface, Kate Hush, Katherine Crockett, Katie Cercone, Katie Commodore, Katrina Majkut, Katya Zvereva, Kerry Lessard, Kestin Selwyn Cornwall, Kristin OConnor, Kristy Gordon, Leah Schrager, Leslie Sheryll, Linda Friedman Schmidt, Linda Obobaifo, Lindsay Gwinn Parker, Lisa Levy, Lola Jiblazee, Louise Champion, Lynn Bianchi, Mairi-Luise Tabbakh, Mary Tooley Parker, Melissa Zexter, Mia Brownell, Michael Rose, Michael Wolf, Michele Pred, Molly Crabapple, Moretti + Costello, Mz Icar, Nadine Robbins, Natalie White, Nick Rhodes, Orly Cogan, Polly Penrose, Rebecca Batz, Reisha Perlmutter, Robin Tewes, Rosa (Rose) McGowan, Rosemary Meza-DesPlas, Ruta Naujalyte, Rute Ventura, Sally Hewett, Sam Heydt, Sarah Blanchette, Sarah Maple, Shawnette George, Sophia Wallace, Sophie Goudman Peachey, Stephanie Hanes, Sunday Olaniyi, Suzanna Scott, Synchronodogs, Tara Lewis, Tracy Brown, Trina Merry, Valerie Carmet, Victoria de Lesseps, Victoria Selbach, Winnie van der Rijn, Zac Hacmon, Zach Gear

Alanna Vanacore

Alanna Vanacore is an American artist born in the small beach town of Ormond Beach, Florida. At a young age, her passion for art flourished while watching her mother paint. In these moments, she developed an eye for detail and color. Alanna went on to study drawing and painting, earning her Bachelor's in Fine Arts from The University of North Florida. Shortly after graduating, she decided to move to New York City to pursue a career in art. Her paintings, from the more realistic to the nearly abstract, showcase Alanna's ever-growing range as an artist. Much of Alanna's work invites playful whimsy into the everyday. She is currently living and working in Brooklyn, New York.

"Simply put: I like to paint. To challenge myself but mostly because I'm so drawn to the process that I feel compelled to keep doing it. There are two sides to me creating art. One of them is really quiet. I think of my brain as a telephone wire. Endless conversations and connections going through but all I can hear is the quiet hum of electricity and the creaking noises in my neck when it gets tense and tired. The other side is me being completely ridiculous. I dance, sing, crack jokes, talk in weird voices and

listen to music really loud. I enjoy exercising the weird, silliness of life into my art. I paint what I feel or whatever is happening around me. Sometimes my thoughts are like mashed potatoes being shoved through a window screen, but other times they are hand delivered in a pretty package with a bow on top. My art is a documentation of my life and growth as a human.” - Alanna Vanacore

Alayna Coverly

Alayna Coverly is an artist working figuratively with oil paint while living in Brooklyn, NY. She has her BFA in Painting and Drawing from Ohio University, and an MFA in Painting from the New York Academy of Art.

Alayna is currently producing work that focuses on the complex, intimate relationships in her life that are affected by systemic patriarchal violence. Exhausted by aggressive imagery that can be desensitizing, she creates vibrant work invested in the healing process by prioritizing tenderness, personal connection, and the embrace of community.

Alison Jackson

Alison Jackson, a contemporary, BAFTA and multi award-winning artist, photographer and filmmaker explores the cult of celebrity – an extraordinary phenomenon manufactured by the media, publicity industries and the public figures themselves. Jackson works across all arts and media platforms – including museums, galleries, television, publishing, digital. Jackson has won and was nominated for BAFTA for her BBC 2 series Doubletake and collected awards from 'Infinity', the Photographers' Gallery, 'The Best of the Best,' and 'Creative Circle' over the years. She is an original Tedster and presented TED Talks worldwide, including Cannes Lions, Design Indaba, and many universities UAL, RCA, Goldsmiths and has been featured in Who's Who amongst others. Four collections of her photographic work have been published by Penguin, Taschen and Stern Portfolio.

Jackson has made extensive portraits of actors, celebrities, and public figures (real ones!) and is building a collection at the National Portrait Gallery, The Parliamentary Art Collection, London; The National Portrait Gallery, London; SF MOMA, San Francisco; The Royal College of Art, London; Musée de la Photographie, Charleroi, Brussels; The Frances Foundation Paris; The International Centre of Photography; Pompidou Centre, and Fotografiska worldwide. Actors and celebrities include: Sir Elton John, Eddie Redmayne, Benedict Cumberbatch, Rosamund Pike, Gillian Anderson, Ralph Fiennes, Charles Dance, Tom Ford and many well-known politicians including Boris Johnson and David Cameron.

She has been widely exhibited in museums, galleries and in Public Collections across the world including: Tate Modern, The Tate Britain, The Hayward Gallery, The National Portrait Gallery, Liverpool Biennial at The Tate; International Center of Photography, New York; San Francisco MoMA; The Pompidou Centre; Musée du Louvre, Paris; Musée de L'Elysee, Lausanne; Kunsthalle Vienna; Musée

de la Photo Montréal; Musée de la Photographie à Charleroi; Schirn Museum, Frankfurt; Camera Museum, Turin; Westlicht Museum, Vienna; Fotografiska Hollywood LA, Stockholm and Tallin. The Venice Biennale; Camerawork, Berlin; and The Photogallery, Stockholm.

Jackson raises questions about how we can't tell what is real or not anymore, and how we don't care.

She creates convincingly realistic photographs, films and sculptures depicting celebrities doing things in private, images that we have all imagined but never seen before, using cleverly styled lookalikes. One foot in truth and the other one foot in fantasy.

Jackson raises questions about how we think we know celebrities intimately but very few of us have met them for real. Her work is an exploration of our insatiable desire to get personal with public personalities, raising questions about the power and seductive nature of imagery inciting voyeurism and our need to believe – you can't rely on your perception when it comes to photography. Jackson challenges our preconceptions through imagery.

Alison Stinely

Alison Stinely was born and raised in Erie, Pennsylvania. She received her BFA from Edinboro University of Pennsylvania and her MFA from Indiana University, Bloomington. She is an adjunct instructor of art and design and founder of Foundation Art Academy in Erie, PA. She has received many awards and honors, and is a two time winner of the Elizabeth Greenshields Foundation Grant. Alison's work has been in numerous juried and invitational exhibits nationally. Her solo exhibition "Nocturnal Emissions" was highlighted on Hi-Fructose.com. Her work has also been featured in Juxtapoz Magazine. Alison's most recent work has been showcased in solo exhibitions at Ghost Gallery in Brooklyn, New York as well as "Gilded Splinters" at Linda Matney Gallery in Williamsburg, Virginia. Her work is in many private collections both domestically and abroad.

"My work examines personal mythologies born of religious orthodoxies and cultural ideals of femininity. I use feminine figures as representations of my own experiences and expectations, burdened with standards imposed by society and, consequently, self. The figures are on guard and mindful of their vulnerabilities: aware of the tension between the natural and unnatural, and the temptation and unease of being looked at.

Both conventional material handling and digital automation animate the work's lurid nature. The combination of historical and contemporary processes and imagery emphasizes that such ideals have persisted through time, regenerating familiar narratives that are as significant today as they have ever been. Age-old techniques such as gilding embody the artistic history that influenced me most, while modern processes such as 3D printing & CNC routing are also used. The works lure viewers in with seductive, glittering surfaces while reminding them of the perils of idolatry and immorality." - Alison Stinely

Andrew Soria

Andrew Soria (&REW SORIA) is a digital pop surrealist and photographer creating vivid imagery with a nostalgic aesthetic, influenced by people, culture, and his Latino roots. Soria employs a hyper realistic style, meticulously rendering each building and sign to capture intricate textures and vivid colors. His compositions are unapologetically disorderly, deliberately reflecting the brutality and vitality that define urban environments. Soria's work serves as a masterful visual commentary on the myriad of components that compose the urban experience. Through his striking use of color and form, Soria creates thought-provoking pieces that invite endless contemplation on the chaotic, yet captivating, nature of city life.

Andrew Soria's vibrant artwork boldly captures the essence of urban juxtaposition, blending elements of nostalgia and modernity within a single frame. Bold, brash, and bursting with color, each piece showcases a chaotic cityscape dominated by a multitude of commercial signs, billboards, and neon lights, each clamoring for attention. Through his lens, he seeks to uncover the rich history and heritage of a place, paying tribute to its iconic landmarks in a surreal photomontage format. His creations evoke a sense of nostalgia in viewers, transporting them to familiar yet dreamlike settings where reality intertwines with imagination.

His body of work has been exhibited internationally and featured in several publications including Juxtapoz, Hi-Fructose, Plastik, Assouline, and more, cementing his status as a distinguished artist in the contemporary art scene. His series "Welcome to the Neighborhood" stands as a testament to his artistic vision, offering viewers a unique perspective on city habitats through hyper realistic architectural compositions. In his series "Beverly Row," Soria navigates the blurred lines between societal classes and confronts issues such as wealth, luxury, and the growing problem of homelessness. Additionally, his "Faded America" series prompts contemplation on societal norms and cultural symbols through the central motif of a colossal assembly of signs, representing different facets of urban life – commerce, entertainment, vice, and livelihood – all stacked and layered in disarray. He invites his audience to ponder the deeper meanings behind everyday imagery. His surrealist photo collages serve as a compelling commentary on the complexities of human existence, inviting viewers to explore the hidden recesses of our collective consciousness.

Ann Lewis

Ann Lewis is a multidisciplinary activist artist who uses painting, installation, social practice, and participatory performance in public spaces to explore societal-scale harm prevention through feminist pedagogy, community, and myth. Her work speculates on a future bereft of violence through communal creative healing sessions, the embodied contemplation of definitive autonomy, and nonviolent modes of creation.

Her most recent work, *Our Monument*, explores preventative means to eliminate sexual trauma through restoration, empathy, community building, and monumental public sculpture. She seeks to create for this project through non-violent means of production and development through the research and use of invasive species and renewable materials.

After receiving her Bachelor's degree from the University of Wisconsin, her career began in the street art world of New York City and has evolved into large-scale public works. Her mural *See Her* received an Americans for the Arts 2018 Public Art Network Award. The New York Historical Society Museum and the US Library of Congress have acquired Ann's art. It has been discussed in *Hyperallergic*, *Artnet*, *The LA Times*, and *The Guardian*. She has exhibited in solo and group shows throughout the US and abroad, including shows at Petzel Gallery in New York, Seyhoun Gallery in Tehran, Iran, and the Obama White House. She received her MFA in Digital + Media from the Rhode Island School of Design (RISD) in the spring of 2023.

"The Embodiment of Injustice showcases the statistic that only one in forty-two perpetrators of reported sexual violence in the US will be charged with a crime. This number does not include the vast amount of assaults that go unreported. The missing section was removed through repeated folding and creasing actions. Using repetition as a means to soothe, the artist questions who has the right to deem an assault a crime and the patriarchal systems that state justice is delivered when a perpetrator's life is irrevocably ruined by incarceration. What would a future centered on restorative justice look like for the healing journeys of survivors?" - Ann Lewis

Anna Delvey

The artist and entrepreneur known as Anna Delvey began releasing original and print sketches over the course of her several years in detainment. The tongue-in-cheek designs draw from Delvey's experience sketching at higher education institutions such as Central St. Martins and Parsons School of Design by marrying Anna's love for high end fashion with ironic and often humorous messages. What began as paired down pen and pencil to paper - based on a limited access to supplies while incarcerated - has since developed into an in-demand body of fine art. Since her release from ICE in October 2022, Delvey has incorporated new mediums - such as acrylics on canvas - into her work and continues to develop her own unique cross-section between pop culture and fine art.

"The House (Arrest) Collection" is a body of work created by Anna Delvey while on house arrest in the East Village of Manhattan in 2022. It contains four paintings which debuted at Miami Art Week with the Locker Room Gallery and have been exhibited internationally. The collection also includes signed prints of the work.

Anna Sampson

Anna Sampson is a London-based photographic artist specialising in shooting and printing on film, with all her artworks created in the darkroom. A graduate of Fine Art from Chelsea College of Arts (2015) and UCL (2022), her work has been exhibited internationally and featured in renowned publications such as DAZED, i-D, AnOther, Purple Fashion, Gay Times and The Face. In July 2024, Anna released her debut artbook, *Other Intimacies*, in collaboration with the Hayward Gallery.

In her practice, Anna employs a queer erotic gaze to explore the erotic potential of the body, as well as the intersections of performance, queerness, and resistance. Her work is deeply rooted in personal life experience and informed by intersectional feminism, particularly the overlapping dynamics of gender, sexuality, race, class, and the politics of the personal. At the heart of her artistic vision is a commitment to social justice, centering those marginalised and oppressed by the patriarchy. Her postgraduate study in Gender & Sexuality at UCL further fuels her practice, bridging academic inquiry with artistic expression in the pursuit of advancing social change.

The artworks exhibited in 'UPRISE 2025' are from the artist's new body of work, "Other Intimacies". "Other Intimacies" is a new independently published book which explores the boundaries of erotica as a genre, reclaiming it from the oppressive heritage of the male gaze prevalent in the 20th century. It also shines a spotlight on the themes which largely remain in the shadows in contemporary society: queer desire and intimacy, subversive exploration of gender, the politics of sexual autonomy, sex work and the unapologetic, embodied exploration of self.

Published in the limited edition of 300 and printed using lithography, "Other Intimacies" is the reflection of Sampson's life within the queer and sex workers' communities, as well as the development of her artistic practice over the last 8 years. The book reflects her lasting commitment to portraiture, darkroom processes and platforming radical, and frequently othered, beauty.

Anne Barlinckhoff

Anne Barlinckhoff is a visual artist of half Dutch, half unknown DNA. Currently living and working between Europe and Africa, creating photographs, fine art prints, and visual stories. She graduated from the Gerrit Rietveld Academie with a Bachelor of Fine Arts. A quasi-nomadic childhood characterized her upbringing and she lived in various places across Europe and Africa.

She draws her inspiration to connect people, no matter their stories or background—bringing them together. Anne Barlinckhoff's work serves as a visual narrative, inspired by her nomadic upbringing and diverse cultural exposures. Her works transcend geographical boundaries, offering a profound reflection of both her personal journey and a broader exploration of the human experience. She works instinctively, projecting emotional intent into the viewer's realm of imagination. Her work emphasizes the universal language of human emotion, resilience, belonging, identity, and culture, with a focus on the

beauty found in light and form. Anne Barlinckhoff often approaches strangers who catch her eye, whether online or on the street, and then establishes relationships with them, cultivating the mutual trust that is crucial for her art.

“Separation is an illusion that invites us to see beyond what divides us, to the infinite ways we are already one. The world may draw its lines, but they cannot hold against the deeper truth—underneath it all, we break, we heal, and we rise together.” - Anne Barlinckhoff

Annika Connor

Annika Connor, a modern Renaissance Woman, is a Brooklyn-based artist, writer, and actor who has lived in New York City for over twenty years. Annika Connor received her BFA in 2002 from The School of the Art Institute of Chicago, where she studied Painting & Performance. Since then, she has participated in numerous groups and solo exhibitions in the USA and internationally.

Connor has received cultural grants from the American Scandinavian Society. She was the first Round Grant Recipient of the NY City Artist Corps Grant, which was awarded by the New York City Department of Cultural Affairs (DCLA), the NYC Mayor's Office of Media and Entertainment (MOME), the New York Foundation for the Arts (NYFA), & the Queens Theatre. Annika has also been awarded grants to support her art from The Rauschenberg Foundation, Stephen King's Haven Foundation, Tory Burch Foundation for female entrepreneurs, Motion Picture & Television Fund, Entertainment Community Fund, SAG AFTRA Foundation, and the Episcopal Actors Guild.

Since 2015, Annika Connor has primarily exhibited with The Untitled Space in Tribeca. Before that, she had a solo show at QF Gallery in East Hampton, NY, and exhibited with FordProjects, a gallery in midtown that Ford Modeling Agency owned. From 2020 to 2022, she exhibited at the NY Google Office Headquarters in the Chelsea location.

Annika Connor's paintings are owned by private collections in Atlanta, Bahamas, Baltimore, Barcelona, Berlin, Birmingham, Boston, Brooklyn, Cannes, Copenhagen, Chicago, Dallas, East Hampton, Edinburgh, Florence, Hamburg, Hong Kong, Jacksonville, Los Angeles, London, Miami, Monte Carlo, Montreal, Moscow, New York City, Nice, Toronto, Shanghai, Southampton, Stockholm, Washington DC, West Indies, Vancouver etc. A member of SAG-AFTRA since 2007, in 2023 Annika Connor was elected to serve on the SAG-AFTRA New York Board.

Connor is an Upright Citizens Brigade certified Improv Actor and has studied comedy writing and performance at the Magnet Theater, the Peoples Improv Theater, and the Blueprint Screenwriting Group. Annika seamlessly balances time in the studio with writing and life on set, finding that the three interests often overlap. Currently, Annika is writing her first novel while also shopping around her feature film screenplay WorthIt for development.

“I made this political piece, “In Chaos We Trust,” when Trump was President the first time. When chaos and greed seemed to rule the nation. When Trump was campaigning the first time, he talked about

draining the swamp. Then, it felt like his idea of doing that was to dump all the nastiness of that swamp into his White House. This painting depicts that time of chaos and references the money behind the scenes causing all the trouble.” - Annika Connor

Ashley Chew

Ashley Chew (b. Chicago, IL) is a Visual Artist based in New York, NY. Chew's paintings focus on the resilience, rest, regality, and visibility of marginalized groups. This is a direct contrast to the trauma depicted across mass media. Inviting viewers to reconsider how these moments of pause and dignity are rarely highlighted or celebrated in the context of underrepresented groups. Clients and Partnerships include: Tommy Hilfiger, Coach, PUMA, Alice + Olivia, supergoop!, Zadig & Voltaire, Nike, The North Face, Kipling, Topshop, Pharrell's Billionaire Girls Club, The Honey Pot Company, Bumble Bizz, Dress For Success, L'Oreal, Color Of Change, Midwest Fashion Week and more. Milk Studios previously named Chew "Artist of The Week". Chew has held Artist Talks for The New York Times, The Indianapolis Museum of Art, The Eiteljorg Museum: Steward Speakers, FCDA in Lagos, Nigeria, and Columbia University.

Open Book is a large-scale figurative paintings that explore rest, regality, and leisure among marginalized groups. This is in direct contrast to the trauma and violence often depicted in mass media with People of Color. Chew Invites viewers to reconsider how these moments of pause and dignity are rarely highlighted or celebrated in the context of underrepresented groups. Through the vibrant use of acrylics, Chew styles towering up-dos, elongated braids, and ethereal afros. The figures nest upon lush forests, serene coastlines, and dancing sunsets; while draped in comforting garments. The environments serve as an acrylic hug where rest and tranquility reign.

Asia Stewart

Asia Stewart is a performance artist whose conceptual work centers her body as a living archive. Based in the United States, she devises rituals that reflect the way she weathers life in a deeply extractive society. Stewart's artistic practice insists on resisting a surveillance state that denies her subjectivity as a Black queer person. Many of her performances unfold as social experiments that negotiate terms of agency and power with audiences. Stewart's performances have been supported by organizations that include The Bronx Museum, The Shed, Franklin Furnace, A.I.R. Gallery, Marc Straus Gallery, Marble House Project, GALLIM, The Watermill Center, and the Brooklyn Arts Council.

Stewart routinely questions how live art can be documented and represented across multiple mediums. Her photographs and videos have been exhibited at venues across the United States, including the Mercury Store, Untitled Space, NARS Foundation, Goodyear Arts, A.I.R. Gallery, Kellen Gallery, and Anthology Film Archives. Her first series of prints is also held in the permanent collection of the Mint Museum in Charlotte, NC.

“In 2021, a Vimeo user downloaded my performance videos and re-uploaded them onto pornographic sites without my consent. This experience forced me to reckon with a fact: my art can be classified as pornographic simply because it includes nudity. Rather than disavow “the pornographic,” I created a performance to explore the possibility of being a producer of pornographic images. I collected dozens of vintage Playboy magazines to study archetypal pornographic materials. Cutting out the bodies of white centerfold models, I set out to entirely cover my body in an assemblage of thousands of magazine clippings. “Fine, I’ll do it myself” and “No one taught me to contour” are part of a series of self-portraits that explore my construction of Frankenstein-esque molds of my body, an act that took place continuously across two days in a studio. The performance incorporated honey, Q-tips, saliva, sweat, hair, dirt, and Playboy magazines.” - Asia Stewart

Bria Fernandes

Bria Fernandes is a Canadian-born figurative painter whose work explores the social, cultural, and personal experiences of being a Black woman. Her art delves into themes of identity, vulnerability, and belonging, using silence, omission, and exclusion as tools to depict oppression and introspection. Through symbolic imagery and passive body postures, she captures moments of self-reflection, focusing on marginalized communities' unseen emotions and unspoken truths. Working primarily with oil paint and acrylics, Bria incorporates symbolic objects and animals that reflect her personal and cultural narratives. Her intricate works create emotionally resonant spaces, inviting viewers to share these moments of introspection and fostering dialogue about identity, anxiety, and displacement. Born in Ottawa, Ontario, Bria now resides in Winnipeg, Manitoba. She has completed her BFA at Alberta University of the Arts. Recent Exhibitions include *Threads of Kin and Belonging: A Trinipeg Live Mixtape Project*, Winnipeg Art Gallery-Qaumajuq, Winnipeg, MB, 2025. *The Feminine Lived Experience*, Esplanade Arts & Heritage Centre, Medicine Hat, AB, 2025 and *Portrait of a Woman*, Artsy (online), 2024.

“My work explores my social, cultural, and personal experiences as a Black woman in Canada. It begins with introspection, drawing from real-life moments to illuminate emotions that range from vividly felt to lingering in the subconscious. These reflections highlight how individuals, particularly those from diverse backgrounds, navigate cycles of awareness, where self-doubt, anxiety, and displacement emerge from the specificity of marginalized lived experiences. Omission, silence, and exclusion are central tools in my work, evoking a sense of voicelessness and examining the intersections of personal and collective experience. This piece hints at the unspoken frustrations and contradictions within the routine, exploring the silent struggles of daily life. It aligns with my focus on what is left unsaid, capturing the emotional weight of experiences that are deeply felt yet rarely acknowledged. Through this exploration, my work questions cultural belonging and identity, transforming forms into vessels of shared narratives.” - Bria Fernandes

Brittany Maldonado

Brittany Maldonado is a Bronx-born, NYC-raised, mixed media artist, muralist and poet. She describes her work as a love letter to the resilience of women. She primarily creates with recycled materials, consisting of discarded paper, magazines, photos, etc. Brittany has showcased her work in solo and group shows in community spaces and galleries all over NYC. She has painted murals in NYC and New Jersey, with her first one being in her homeland, Puerto Rico. She published her first poetry book, *Letters to My Stepping Stones*, in June of 2018, and released her second book, a chapbook titled *Catharsis: 30 Days of Undoing*, in September of 2023. The throughline in both her visual and written work is that there is beauty to be found in the breakdown.

“My work has always been a love letter to the resilience of women. We are viewed as emotional beings. Expressive. “Dramatic”. Perceived as weak, our tears have meant the absence of strength. I’ve never accepted that as our truth. I know how much power it takes to feel what you’re feeling and let it live in your body. To hold your hurt. I know how much struggle and jagged edges we endure to become soft. There’s so much beauty and vigor in the breakdown. That’s what I aim to capture in every collage that I create. Growing up I didn’t have access to my voice. I had a daily front-row seat to violence. I didn’t know it was ok to speak up. As a self-taught artist, creating has been my way of paving space for pain, and capturing moments where I’ve felt small and broken. I often depict women who are crying, but they are holding their heads high. Their stance is strong because their pain has not broken them. I aim to give a voice to women who have felt silenced. That’s the reason I’m such a devout fan of Frida Kahlo. Inspired by how she moved in the world, I’m not afraid to go dark. She never veered away from her pain. Her work was intense, and she used art as a vehicle for healing and coping. No matter how individualized you think your story is, there’s someone, from another part of the world, who will see it and see themselves. That’s why I created it in college. So many pieces of paper, from dozens of different bodies, go into creating one image. One is who holds so many. Piece by piece I cut. Piece by piece I glue down. Piece by piece I tell my/your/their story. The second I start work on a new collage I know what the result will look like. It’s usually an image that’s been ruminating in my mind for quite some time. My artistic process is not about the journey of discovery, but rather piecing together a puzzle that already exists. It’s just a matter of placing the right pieces in the perfect places.” - Brittany Maldonado

Caroline Wayne

Caroline Wayne (b. 1984, USA) is a graduate of The School of The Art Institute of Chicago and has a practice based in Queens, New York. Her work calls on personal history combined with a knowledge of the fashion industry and textile production to think through how we turn to luxury as escapism in times of existential crisis. Wayne uses couture millinery and embellishment techniques to build sculptures

illustrated in hand-stitched beading that narrate her own experience of childhood sexual trauma, survival mechanisms, and healing. Her compositions include signifiers of status seen in the wealthy community where she grew up rendered in these specific materials and processes that are often used in trades that exploit children while enriching the already rich to show how displays of power and glamour can act to gloss over the atrocities we don't want others to see, or that we don't want to look at within ourselves. Wayne was a 2017/2018 Fellow at A.I.R. Gallery where she has held two solo exhibitions. Her work has been seen in the New York area since 2017 in spaces including The Salon at The Wing SOHO, Untitled Space, and The Spring Break Art Show. She has been interviewed by Cultbytes, Create! Magazine, Maake Magazine, Eazel, and pictured in various publications like Forbes Magazine, ELLE DECOR, and Artnet. She recently completed a residency at Wassaic Project, NY, and was profiled in Angelik Vizcarrondo-Laboy's latest publication *New Women's Work*.

"In meticulously beaded sculptures I pull from my autobiography to illustrate stories of trauma, sexuality, intimacy, and growth. Detailed beading and cyclical patterning emphasize the consistent labor in the repetitive motion of hand-sewing which mirrors the emotional and psychic labor expended to manage the suffering a body can accumulate over time. Hollow felt forms are fortified by tightly hand-stitching glass beads to the surface, reinforcing a fabric shell to create "hard" sculptures from "soft" medium. Whether illustrating symbols of childhood abuse, its resultant patterns of thought and behavior, or the process of healing, my sculptures translate the life experience of a survivor of complex trauma through the lens of glittering beadwork, rendering a harrowing reality easier to digest." - Caroline Wayne

Coco Dolle

Coco Dolle is a French-American artist, writer, and curator. Her work has been featured in *Forbes*, *Vogue*, and *Architectural Digest*. She has exhibited widely in the United States from institutional to alternative scenes including at the Queens Museum and the Oregon Art Center.

A women's advocate, she is dedicated to amplifying women's voices in art and technology. Over the decades, she has curated and produced numerous projects with her dance troupe *Legacy Fatale* and the event series *Portraits of Women in Web3 (PWW3)*. As a contributing writer for *L'Officiel Groupe* and *Whitehot Magazine*, she has interviewed and written about notable artists, from Takashi Murakami to Judy Chicago.

A former dancer and fashion muse in New York's Y2K era, Dolle modeled for renowned artists and photographers such as Alex Katz and Steven Klein, with her performances featured in *Vogue* and *The New York Times*. As a multidisciplinary artist, her fine art and digital works have been exhibited and performed in institutions and galleries worldwide, including The Queens Museum, Oregon Contemporary, ArtVerse Paris, and Miami Art Basel. Additionally, Dolle has participated in numerous alternative art happenings such as *Chashama*, *For Freedoms*, *SPRING/BREAK Art Show* and

Brucennial. Her first NFT was curated by Paris Hilton in 2020 “Empowered by Paris” with a grant from Sevens Foundation.

Dolle is a grant recipient of Arts Council England (2016) and The Art Student’s League of New York (1999) where she received a juried award in painting. She holds a master’s degree in marketing and international strategies from the European Business School.

Cole Witter

Cole Witter is an interdisciplinary artist exploring the intersection of spirituality and psychology. A self-taught photographer from rural Minnesota, he specializes in fine art, portraiture, and documentary photography that emphasize the transformative power of self-discovery. By incorporating elements of chance into his creative process, Witter assumes dual roles as both creator and observer, engaging in a practice he describes as “magic.” This approach conjures in-camera illusions that invite viewers into ethereal realms, transcending societal identities.

Witter’s fine art photography has been featured in the “REBEL” group exhibition at Untitled Space Gallery in New York City. His debut solo exhibition, “IN HIS IMAGE,” at Taaffe Gallery in NYC, showcased 15 photographs examining the spiritual and psychological tensions between queer identity and Christian ideology. Internationally published, Witter’s work has been seen in Vogue, Garage, Office, HBO, Batshit Times, Thayer, and My Gaye Eye. Book features include “Our Light Through Darkness” published by Impulse NYC. Witter earned a BFA in acting from the University of Wisconsin- Stevens Point ‘15. He is currently living in Brooklyn, NY. Jacob Riis Beach (JRB) is my Heaven on Earth “The first time I experienced JRB, I was overwhelmed by a sense of spectacle, whimsy, and freedom. I had stumbled into a sacred queer oasis. Living in NYC for a decade, I’ve learned that an oasis is a feeling more than a place. Jacob Riis, a beach at the foot of a crumbling hospital, became a sanctuary precisely because it was overlooked. In a world where trans and queer people face relentless erasure, JRB offers relaxation, joy, and freedom. I photograph the people and places that inspire and reveal glimpses of queer divinity. My image documents JRB as a visual love letter to one of our most cherished gathering spaces. Divinity is often weaponized against my community, yet I explore our inherent connection to the divine— our creative power to transform the discarded into sanctuaries of revelry and radical love. JRB, also known as The People’s Beach, is a part of the Rockaways in Queens. Since the late 1920s, it has been a refuge for NYC’s BIPOC LGBTQIA+ community each summer. Unlike queer nightlife spaces, JRB has no cover and its natural landscape inspires a grounded euphoria. I took this photo treading water, my Yashica 35mm held just above the waves. I loved swimming out to the horizon, a rare solitude in this crowded city. When I looked back, I saw the Neponsit Beach Hospital, a beacon towering over the shore. Waves rose to swallow it, then retreated. I

wondered about the many queers before me floating in these same waters, looking back at this same view. I wondered how many summers remained before the rising tides claimed it completely. But something new appeared — Hugo Gyrl's mural, a skyline adorned with the words: "Queer Trans Power - Know Your Power." I closed my eyes and recalled Raquel Willis, co-founder of the Gender Liberation Movement, leading a call and response to a crowd of 15,000 people earlier that summer: "I believe in my power! I believe in Black Trans power!" At JRB, I felt a powerful connection to my queer community and ancestors. In April 2023, the city began demolition of the hospital despite organized resistance led by Ceyenne Doroshow, founder and executive director of the nonprofit GLITS. Propositions were made to register the site as a historical landmark. Instead, like the infamous Chelsea Piers, another symbol of queer culture disappeared. Now, when I swim out and look back, I only see waves and a barren shore. It unsettles me—I've lost my landmark, my altar, my queer fortress. But we still return. We are not defined by what is taken from us, but by how we persist. Jacob Riis Beach remains. Heaven on Earth endures, carried in our queer joy." - Cole Witter

Dance Doyle

Dance Doyle is an Oakland-based artist. Raised there during the '80s and '90s. Dance's background was filled with years of ceramic sculpture and hand-building. When Dance was attending San Francisco State University in 2005, they took a textiles class and learned how to dress a loom. After college, Dance became self-taught at the woven tapestry and envisioned it as a better way to record what's happening around them in a painterly way with hand-dyed and some bought natural fibers. Dance's tapestries look similar to their drawings, pulling all designs from their head. Dance draws a tiny picture, pins it to the castle of their loom, and "eyes it" the whole way. Through years of self-taught trials, errors, and taking risks, Dance grew as a contemporary artist and figured out techniques through experimentation and the muscle memory that came after. The primary focus for them has been telling narratives, based not only on their own stories but ones said to them, that reflect, piece by piece, examples of current human conditions in different overpopulated urban environments.

From 2018 to 2020, Dance finished three artist-in-residence programs at the Textile Arts Center in Brooklyn, NY, the Museum of Arts and Design in NYC, and the Bemis Center for Contemporary Arts in Omaha, NE. Dance has served as vice-president of Tapestry Weavers West, and is a member of the American Tapestry Alliance, and the Textile Arts Council at the De Young Museum in San Francisco, CA. Their work has been shown at the Legion of Honor Museum, the De Young Museum in San Francisco, and the San Jose Museum of Quilts and Textiles. Dance has been published in Fibre Forum Magazine, Untitled Magazine's Innovate issue, and was a Chenven Foundation Grant recipient. Then in 2022, Dance was nominated for the Outstanding Student Award, granted by the Surface Design Association, and was awarded the 2022 All-College Honors Scholarship from California College of the Arts in San Francisco, CA. That year, Dance was awarded both the Jack K. & Gertrude Murphy and the

Edwin Anthony & Adalaine Boudreaux Cadogan Award in 2022 in addition to later being the recipient of the Barclay Simpson Award in 2023. During the summer of 2023, Dance finished two residencies including being an Open Studio Resident at Haystack Mountain School in Deer Isle, Maine, and then a Meantime Artist in Residence at the Institute for Contemporary Arts in San Francisco. In August of 2024, Dance completed a year-long Graduate Fellowship at the Headlands Center for the Arts in Sausalito, CA. In the Summer of 2025, Dance will be attending Chulitna Lodge, in Port Alsworth, Alaska for a 6-week full fellowship. Dance works out of Oakland, CA, and is currently teaching an Extension course at California College of the Arts in San Francisco, CA.

“Sometimes in family and/or relationships one experiences violence but can’t run or go anywhere to stay safe. This, for me, happened because of a lack of resources and support. When looking at humanity, there’s this rich, tumultuous history of problems that have been solved time after time through brutality and violence.” - Dance Doyle

Delaney Conner

Delaney is a New York City based artist whose classical background of being trained in traditional architecture has manifested into her emerging career as a highly technical fiber artist. Her work is inspired by the female experience and is a technical overlap between her soft skills in embroidery and her spatial and conceptual training as an architect. The geometric relationships of her abstractions, and the scale with which she works, challenges the normative domestic understanding of 'soft crafts'. Being a perfectionist, her work is acutely focused on the intentional placement and scale of each hand-stitch to create her large-scale 2-D fiber sculpture works. Delaney's utilization of the punch needle technique deviates from her training in architectural watercolor rendering, but one that can be equated to “painting with textiles”. Delaney currently lives and practices in New York City and is actively exhibiting works all across the US.

“Rejecting the insinuations often thrust upon the female form, Delaney’s works present highly rigid and resolutely geometric portraits of women, without a stroke of curvature. Their depiction of fractured facial profiles calls out the notion of discomfort from unwanted attention and mis-placed celebration of beauty that women receive simply by just being out in the world. The Artist presents a reaction-driven portrayal of those exchanges, and simultaneously shows strength embodied in female agency. These works re-examine our perceptions on “social appropriateness”. The Artist's mission is to abstract identifiable features and remove individual characteristics to varying degrees, creating broadly familiar subjects that reflect femininity as part of the Whole rather than the Individual. The textures and micro-patterns in the thread-work accent the idea that there is no definable limit from where the fabric that we wear ends and our more personal and emotional inner weavings begin.” - Delaney Conner

Dena Paige-Fischer

Dena Paige-Fischer is a multidisciplinary artist born and raised in New York City. Her work focuses on creating functional sculptures and interactive tools that explore the psyche and the boundaries between physical and subconscious experiences. By engaging multiple senses, she blurs the line between being in and out of the body, often incorporating tactile devices, wearable works, and machines that investigate sensations of touch, pain, and pleasure. Informed by imagery from the subconscious, spirituality and nature and combining natural and industrial matter along with imagery that fuses bodily features with organic forms, Paige-Fischer utilizes the ability of the inanimate object to embody an essence, spirit, or ethos. Fischer has exhibited internationally and her work has been used across performance pieces, music videos, and fashion editorials.

“Ruckus: This interactive sculpture challenges conventional boundaries by inviting direct engagement. Suspended from a custom wooden hanger, it cradles a bouquet of Indigo seed pods, blending organic elements with kinetic energy. When activated—shaken by the viewer—the piece produces sound while simultaneously creating marks on the wall, transforming passive observation into an act of artistic rebellion. By defying traditional museum etiquette—touching art, making noise, and altering the exhibition space—the sculpture liberates participants from societal constraints, encouraging uninhibited expression and redefining the relationship between art, audience, and environment. Device for Resistance: This piece was created to relieve anxiety, and can be viewed or worn to help achieve a sense of calm. The physical contact between face and mask reminds us to reconnect the mind with the body and the outside world. Made with actual electrical resistors, Device for Resistance acts as emotional armor by creating a space of protection around the head of the wearer and creating contact with the acupuncture points on the face. The mask offers one way through today’s sometimes crippling uncertainty—a mindful moment to return to the power of self.” - Dena Paige-Fischer

Donna Bassin

Donna Bassin is a photo-based artist, filmmaker, clinical psychologist, and published author. Originally from Brooklyn, New York, she now resides in New Jersey. Her long-term projects engage with painful aspects of contemporary life, including post-traumatic stress, racism, social injustice, and the destruction of our environment. These efforts have led to two award-winning feature-length documentaries, museum and gallery exhibitions, and publications in numerous art and culture magazines—such as Tricycle, Fotonostrum, Grazia, Borderline Press’ Facsimile, Lens Magazine, FLOAT Magazine, LandEscape Art Review, Dodho Magazine, The Hand Magazine, Analog Forever, Vostok Magazine, and Overlap’s Stir the Pot—as well as public installations, book covers, and a billboard. The Afterlife of Dolls, a solo exhibition at Montclair Art Museum, was featured on PBS’s State of the Arts. Her work is held in private and museum collections. Bassin has received a 2024 Puffin Foundation Artist Grant and a 2021 New Jersey Council on the Arts Fellowship for photography. She was recognized as one of the Top 50 Photographers for Critical Mass 2022 and a finalist in Critical

Mass 2023 and 2024. Selections from her current Environmental Melancholia series have been exhibited in New York City at the Carter Burden Gallery and Ceres Gallery. The series will be shown in its entirety as part of an upcoming solo exhibition, Donna Bassin: Portraits of the Precarious Earth, from January 29, 2025, until May 5, 2025, at the Newport Art Museum, Newport, Rhode Island.

“What is a portrait, if not an acknowledgment of a human encounter: an opportunity to imagine the life of another? During the years following the 2016 presidential election, I initiated portrait collaborations between those who – through race, sexuality, gender identity, age, ethnicity, and/or disability – felt they had been deemed invisible and un-entitled to their place in this American moment. I asked my sitters to turn themselves “inside out” and to use pose, gesture, and gaze to express their emotional truths, visually assert their identity, become their witnesses, and invite the viewer to a visceral face-to-face encounter with their humanity. While the American flag has become a complicated symbol, some sitters reclaimed and reimagined it to express their defiance and respectful hope for the return of democracy. As a series, the shared black velvet background and chiaroscuro lighting join each individual in the collective. Channeling the injuries brought on by the pandemic and the further erosion of our democracy, I ripped the original portraits to create “wounds” reflecting individual and collective trauma. Inspired by the Japanese practice of kintsugi, an ancient craft that repairs broken pottery with gold lacquer, I restored the torn portraits with stitching and golden rice paper. Metaphorically, kintsugi honors the acceptance of injury as part of the object's life and gives material form to the history of experience. We acknowledge and pay attention to our violent past in the future, so we don't repeat it. These injuries are our losses to be witnessed, mourned, and transformed into change.” - Donna Bassin

Elena Chestnykh

Elena Chestnykh was born in Novosibirsk, Russia, and currently lives and works in New York. She has exhibited both nationally and internationally including at the Museum of Contemporary Art Erarta (MCAE) in Saint-Petersburg, the Art Center WINZAVOD, in Moscow, the Art State Museum of Novosibirsk, in Russia, and Nord Art 2010, Rendsburg, Germany. In 2013, "Urban Reflections" traveled to the New York Erarta Gallery and became Chestnykh's first solo exhibition in the United States. In 2022, Elena Chestnykh's personal exhibition "Woman in Landscape" was presented at Space 776 Gallery, NYC. In 2023, her solo show "Songs of Summer" was shown at The Untitled Space Gallery, NYC. Also, Chestnykh's artwork was exhibited in group shows at The Untitled Space, SFAprojects Gallery, The Royal Gallery in NYC, Trenton Artwork Center, NJ, and The Feminist Biennial at Woman Made Gallery, Chicago, IL.

“In my artistic practice, I create oil paintings, watercolors, and sculptural objects to explore themes of gender, body, and identity. Through my work, I investigate various facets of human existence, focusing on a woman actively searching for and creating her sense of self while finding empowerment. This

woman acknowledges her body and sexuality as integral parts of her being. She navigates a world defined by ambition, disappointment, and entrenched patriarchal attitudes—a modern, ever-evolving society shaped by globalization, migration, and political realities. I view the female body as a source of vitality, desire, and strength. My focus on the body is deeply influenced by my immigrant experience. Having left my homeland and everything I once knew, I realize that my body remains inseparable from me. It is my own, an anchor that grounds me in reality. My new paintings, "Endless Feast" and "Subway Girl," are part of a series dedicated to contemporary New York City and its residents. They depict individuals I encounter in my daily life—on the city's streets and in the subway. New York's uniqueness lies in the cultural diversity of its inhabitants and the spirit of freedom and self-expression. This variety of racial, ethnic, and religious backgrounds, styles, and forms of self-expression is a hallmark of humanism and tolerance, which we should not take for granted but support and nurture. Tolerance involves acknowledging and respecting the wide array of human expressions and lifestyles, while also addressing injustices and promoting inclusivity." - Elena Chestnykh

Fahren Feingold

Artist [Fahren Feingold](#)'s (1980 - 2023) ethereal watercolors gained recognition from collectors and critics alike for their sensitive, dreamy colors, graceful brush strokes, and depiction of the female figure. With her palette of bright pastels and soft colors, she invited viewers to step inside her dreamlike world, giving new voices to women of the past and present while exploring larger notions of female constructs in contemporary society. Her artwork and exploration of the female form empowered many and served as a testament to the strength of her artistic vision. Her watercolors featuring bold feminine nudes referenced her own photographs as well as imagery from early 20th century French erotica, and vintage American magazines from the 70s and 80s. Celebrated as "a trailblazing artist on a meteoric rise" by *Vogue*, Feingold's work was featured in many international publications that celebrated her visual aesthetic and captivating signature style.

After earning her BFA between Parsons and Glasgow School of Art, she worked as a fashion designer for a number of top brands prior to dedicating her career to her passion for painting. In 2016, her artwork caught the eye of the legendary Nick Knight, who commissioned her for SHOWstudio, and the same year her work was featured at The Untitled Space in the group show "LIFEFORCE" curated by Kelsey and Remy Bennett.

Represented by The Untitled Space since 2017, Feingold was featured in a number of exhibitions presented by the gallery including her solo shows "FAHREN FEINGOLD" (2017), "PEEP SHOW" (2018), "Golden Touch" (2018), "HIGH ON LIFE" (2021), "WET DREAMS" (2021), and "LIVING FOR LOVE" (2023).

Other notable exhibitions included the gallery's group shows "REBEL," "INNOVATE," "BODY BEAUTIFUL," "IRL: Investigating Reality," "ONE YEAR OF RESISTANCE," "SECRET GARDEN,"

“UPRISE / ANGRY WOMEN,” SPRING/BREAK Art Show Special Projects “(Hotel) XX” and “EDEN,” “Moving Kate,” curated by Nick Knight for SHOWstudio in London and The Mass in Tokyo; “The Vulgar” at The Barbican in London, curated by Judith Clark and Adam Phillips; “Red Hot Wicked” at Studio C Gallery in Los Angeles, and “Les Femmes” at Tethy’s Art in Southampton, NY curated by Indira Cesarine. Her work was additionally featured in the Art4Equality x SaveArtSpace’s 2020 public art billboard exhibition throughout New York City, and at Sotheby’s “Take Home A Nude” supporting the New York Academy of Art.

Feingold passed away at the young age of 43 after an accelerated battle with cancer. She leaves behind a legacy of creativity, innovation, and an enduring impact on the art world with her paintings emphasizing femininity. The Untitled Space gallery continues to represent the artist’s estate, with proceeds from future sales of her work to support some of the women’s charities she held dear.

“Opening my eyes to the beauty and love that exists within me and around, my paintings act as a quiet dagger of truth, exposing the beauty of the feminine form from the female gaze, emphasizing the female body as a great thing to behold, free of judgment and objectification. My paintings of the female figure expand the footprint of women painted by women, celebrating sisterhood and empowering female themes.”– Artist Fahren Feingold, from her artist statement for her last exhibition, “LIVING FOR LOVE,” (2023).

Learn more about her artwork and exhibitions on our [website](#).

Grace Graupe Pillard

Grace Graupe Pillard has exhibited her artwork throughout the USA with one-person exhibitions in Hartford, CT., Jackson MS., Chicago Ill., Newark, NJ, in addition showing in NYC at David Richard Gallery, Valentine Art Museum, Brooklyn, NY, The Proposition, Bernice Steinbaum, Donahue/Sosinski, Hal Bromm as well as The Frist Center in Nashville, TN, The NJ State Museum, NJ Center for Visual Arts, Carl Hammer Gallery in Chicago, Payne Gallery at Moravian University, Bethlehem PA., Aljira Gallery, Newark, NJ., Rupert Ravens Contemporary, Newark, NJ, Rider University, Lawrenceville, NJ, and Wiedenbrucke Schule Museum fur Kunst, Rheda-Wiedenbrucke, Germany.

Grace Graupe Pillard has participated in Group Exhibitions at Project for Empty Space, Newark, NJ, Untitled Space, NYC, Arsenal Gallery, NYC, Cheim & Read Gallery, NYC., Ringling Gallery of Art and Design, Sarasota, Fla., Hebrew Union College Bernard Heller Museum, NYC., Hal Bromm Gallery, NYC., P.S. 1, NYC., Bass Museum, Miami Beach, Fl., Indianapolis Museum, Indianapolis, Ind., The Maier Museum, Lynchburg, VA., The Aldrich Museum, Ridgefield Ct., The Drawing Center, NYC., The Hunterdon Art Museum, Clinton, NJ., The National Academy Museum NYC., Editions/Artists' Book Fair, NYC., Puffin Cultural Forum, NJ, Art Chicago, Scope London, Carl Hammer, Chicago, ILL., The Untitled

Space, NYC, Rush Arts, Phil. Pa, The Montclair Museum, NJ, Kunstpakhuset, Ikast, Denmark, and Museum of Rheda-Wiedenbruck, Westphalia, German.

Graupe Pillard has also received many grants including four from The NJ State Council on the Arts, and one from The National Endowment for the Arts. She has received Public Art commissions from Shearson Lehman /American Express, AT&T, KPMG, Wonder Woman Wall at The Port Authority Bus Terminal, Robert Wood Johnson Hospital, New Brunswick, NJ, and the City of Orange, NJ.

Commissions from NJ Transit for the Hudson-Bergen Light Rail Transit System at Garfield Station in Jersey City, 2nd Street Station in Hoboken, and Aberdeen-Matawan Station in Aberdeen, NJ.

Her work has been written about in The Village Voice, The NY Times, Art News, The Star-Ledger, Newsday, Flash Art, ArtForum, Art in America, Arts, Tema Celeste, The Daily Kos, Vice Creators Project and A Gathering of the Tribes Issue #16.

“I have spent a lifetime making art juxtaposing the personal with the political. My focus is on wars/conflicts documenting global genocide and ethnic cleansing presenting the anguish of innocent civilians caught in a spiral of death and destruction in large-scale “history” paintings. Since 2003, in a world where terrorism and cultural upheaval have dominated the news cycles, I look at the devastating impact of hostilities on the populace correlating the displacement of residents in war-torn countries with a visual dissolution of form fragmenting the picture plane. SCORCHED is the most recent painting addressing these issues.” - Grace Graupe Pillard

Geoffrey Stein

Geoffrey Stein is a former lawyer, who has been painting full-time since 2000. He received a Certificate in Painting from the New York Studio School in 2004 and an MFA from the Slade School of Fine Art, London in 2007. Stein has exhibited his artwork in museums and galleries throughout the United States and in London, Dublin, Paris, and Reykjavik. He was the first Artist-in-Residence at the Elizabeth Haub School of Law at Pace University, White Plains, NY from 2022-23. Stein lives and paints in New York City and Westport, CT.

“My collage portraits use materials from the subject's world to create their likeness. This is a modern take on the Renaissance tradition of including iconography in portraiture to illustrate the subject's attributes, such as books to signify education. Instead of using symbols, as a Renaissance painter would, I make these portraits using materials and text from the subject's environment or the popular press. For my portrait of Representative Ocasio-Cortez, “A.O.C. For The Resistance,” I used collage material from her July 23, 2020 speech addressing Rep. Yoho's awful comments about her. The intense red of her jacket and lips reflect her powerful words, while also working as a strong compositional element.” - Geoffrey Stein

Helena Calmfors

Helena Calmfors is a queer artist, performer and BDSM professional based in Brooklyn. Originally from Sweden, she has worked and performed in New York since 2014.

The act of creating intimate scenes and experiences is present in all aspects of her work, ranging from watercolor paintings to performance and photography. Helena's work is centered around taking control of the male gaze through the practice of femdom. She addresses issues around reclaiming ownership of body and identity through the hierarchical power play present in BDSM.

"With the increasing censorship and erasure of queer identity and erotic content on social media and financial platforms as well as the trans- and homophobic political trends, it is becoming more important than ever to challenge the heteronormative and misogynistic structures. The works I have selected here are all touching on queer identity and the right to one's own body, something that we must fight even harder for in the current political climate." - Helena Calmfors

Indira Cesarine

Indira Cesarine is a multidisciplinary artist who works with photography, video, painting, printmaking, and sculpture. A graduate of Columbia University with a triple major in Art History, French, and Women's Studies, she additionally studied at Parson's School of Design, ICP, SVA, Art Students League, and The New York Academy of Art. Cesarine had her first solo show at the age of sixteen at Paul Mellon Arts Center. She began working as a photographer from the age of seventeen, shooting for top modeling agencies Elite, Ford, and IMG while she completed her degree. Upon graduation from university, she continued her career in London where she received photography commissions by Vogue, GQ, Harper's Bazaar, and many other international titles while still in her early twenties. Her work as an artist has been featured internationally at many art galleries, museums, and art fairs, including The Metropolitan Museum of Art, Hudson Valley MOCA, The Watermill Center, Mattatuck Museum, Albany Institute, The National Museum of Women In The Arts, CICA Museum, Smack Mellon, San Luis Obispo Museum of Art, French Embassy Cultural Center, Art Basel Miami, SCOPE Art Fair, Norwood Arts Club, Cannes Film Festival, and SPRING/BREAK Art Show to name a few.

Cesarine's work has been auctioned in a number of celebrated art benefits including at Sotheby's New York, ARTWALK NY supporting the Coalition for the Homeless, Gabrielle's Angel Foundation for Cancer Research, and UPRISE supporting the ERA Coalition, among many others. Her public art sculpture, "The Egg of Light," was exhibited at Rockefeller Center as part of the Fabergé Big Egg Hunt. Other public art exhibitions include "Art4Equality x Life, Liberty & The Pursuit of Happiness" and "Future Vision" billboard exhibitions in collaboration with SaveArtSpace. Her artwork and exhibitions have been featured internationally in numerous publications including The New York Times, American Vogue, Vogue Italia, Forbes, Newsweek, W Magazine, Harper's Bazaar, i-D, Dazed, New York Magazine, and The Huffington Post.

Empowering feminist themes are often a point of departure for her artwork, which is influenced by autobiographical content, her Latinx heritage, and women's history. Aside from her work as an artist, she is the founder and editor-in-chief of The Untitled Magazine, founder of Art4Equality, an initiative supporting equality in the arts, as well as founder of The Untitled Space art gallery. Cesarine explores her creative vision as an artist vis-à-vis traditional and new mediums, and finds strength in examining new ideas in contemporary culture. She currently lives and works in Tribeca, NY.

Irina Lakshin

Born and raised in Petropavlovsk-Kamchatsky, the capital of the Kamchatka Peninsula in the former USSR, Irina Deshchenko-Lakshin built an initial career in banking after earning her Master's degree in Economics from the Academy of Foreign Trade. She later moved to the United States in 2009, where her journey into the arts began. After relocating to the U.S., Irina took pottery classes as a personal interest and quickly developed a passion for ceramics. Over the following years, she studied with various ceramic artists. What began as a hobby soon evolved into a professional pursuit. In 2013, Irina began showcasing her work in gallery exhibitions, and her pieces have since entered numerous private collections. She continued her formal art education, earning a Certificate of Fine Art in 2018 and an MFA from the New York Academy of Art in 2021. Irina works primarily with stoneware clay, porcelain, and terra-cotta, experimenting with various firing methods. Her style, contemporary with classical influences, is evident in her creation of vessels and figurative sculptures, which convey both timeless forms and modern sensibilities. In 2020, Irina launched the Mishka series—a collection of teddy bear-like sculptures designed as avatars representing human experiences and emotions in various life situations. Through Mishka, she explores narratives that resonate with her personal experiences or with universal themes, offering reflections on shared aspects of the human condition.

"The "Right to Define" sculpture challenges the boundaries placed on identity by societal norms and expectations. The teddy bears, often seen as symbols of uniformity and childhood simplicity, take control of their narratives by using a Sharpie to illustrate their chosen identities. This act represents more than playful defiance—it embodies the fundamental right to self-expression and autonomy in a world that often seeks to categorize and limit. By presenting this through familiar, innocent figures, the sculpture highlights the absurdity of rigid gender classifications while emphasizing the power of reclaiming one's own story. The "Right to Define" invites viewers to consider the courage it takes to resist imposed identities and celebrate the freedom to be authentically oneself.

Defiant yet playful, "Mishka with Attitude" transforms a childhood symbol into an icon of resistance. In a time of rising authoritarianism, this rebellious bear asserts the power of dissent—bold, unapologetic, and impossible to ignore." - Irina Lakshin

Iris Brosch

Iris Brosch is a renowned photographer, film director, and performance artist known for her innovative approach to art. Her fashion photography has appeared in top publications like *Vogue*, *Vanity Fair*, and *Harper's Bazaar*, while her work with major brands includes campaigns for Hugo Boss, Pantene, and Tommy Hilfiger. Brosch pioneered "photo performance," blending traditional photo production with audience participation, challenging beauty standards, and celebrating diversity. In 2005, she presented *Divinita: The Birth of the Black Venus* at the Venice Biennale, a multimedia performance exploring feminine identity and empowerment. Her later works, such as *Erotic Enlightenment* (2009), which examined sensuality and self-discovery through a feminist lens, and *Women and Nature* (2013), exploring the connection between femininity and the natural world, have continued to engage with themes of identity, gender, and the environment. In 2014, Brosch's *L'Uomo* project examined masculinity and its evolving definitions, offering a counterpoint to her prior explorations of femininity. In 2017, she created a large-scale photo performance for Saxony-Anhalt, Germany, commemorating the 500th anniversary of the Reformation, blending historical context with contemporary social commentary. In 2019, the Center for Hellenic Studies at Harvard University invited her to present *Gaia*, a performance piece that honored the ancient Greek goddess as a symbol of life, motherhood, and ecological awareness.

Her 2022 film *Trilogy: A Warning for the 21st Century* premiered at Les Rencontres d'Arles, addressing global issues like climate change and technological overreach. Additionally, her performance *Feminism, Faith, and Future* was shown at La Chapelle de la Charité, examining spirituality and gender equality. Through her performances, films, and mentoring, Brosch empowers individuals to challenge norms and embrace authenticity, using art as a tool for social change and personal empowerment.

"This portrait of Shere Hite is a poetic exploration of feminine strength and vulnerability. It is a double exposure, blending a portrait of Shere in a torso nude with the image of the Greek goddess Nike, symbolizing victory. The piece is titled *La Poésie du Féminisme*.

Shere Hite, renowned for her groundbreaking research on female sexuality, was a true pioneer of the feminist movement. Her work, particularly *The Hite Report*, which sold over 50 million copies worldwide, democratized the conversation around female sexuality. Originally from the United States, Shere was forced to flee her home due to numerous death threats after the publication of her research.

It was during her time in Paris that I had the privilege of meeting her. Together, we created a vast body of visual work, a dialogue that was both fitting and profound—feminist and scientist—capturing a visual continuation through photography of Shere's groundbreaking thinking. In these images, I sought to capture the essence of a woman who not only changed the world but also transformed how we think about sexuality. Shere's spirit is depicted and merged with the image of the Greek goddess Nike, symbolizing triumph. Although society has tried to silence her message, particularly in today's political climate, Shere Hite's impact transcends these attempts. Her ideas continue to empower and guide those seeking personal freedom and collective change. Her writings challenge societal norms, urging

the next generation to break free from constraints and build a more open and compassionate world. Her work is the key to happiness for our society and the future we are building—female attributes like beauty and poetry are the foundation.” - Iris Brosch

Isabel Sierra Aka The Lovewhip

Isabel Sierra, known as The Love Whip, is a mixed media artist from New York who challenges societal norms through her provocative and immersive artwork. Drawing inspiration from personal and vicarious experiences, she merges traditional and contemporary materials—wood, paint, and resin—to bring her vision to life. Her work is an invitation to explore the raw and often unspoken aspects of human nature, from the sensual to the political. Through her art, The Love Whip encourages self-reflection, aiming to help others navigate their desires and curiosities as she navigates hers.

“Face Forward” is an assertion of power over one's sexuality. The forward-facing position emphasizes confidence, agency, and the act of confronting the world head-on, without hiding or retreating. The piece invites reflection on the freedom to define one's desires and identities, celebrating the liberation that comes from being true to oneself, free from judgment or expectation.” - Isabel Sierra, aka The Love Whip

Jasmine De Silva

Jasmine De Silva is a London-based Photographer and Director. Combining retrofuturism, hyperreal aesthetics, pop-art style colors, and diamond-studded female bodies, Jasmine De Silva playfully satirizes the desire for physical perfection, holding up a mirror to our dehumanizing obsession with appearances, aiming to expose society's unrealistic standards of beauty. Jasmine studied at the London College of Fashion, completing a BA and MA in Fashion Photography. Upon graduating in 2019, Jasmine has won awards for emerging talent in both Photography and Directing. Jasmine was selected as a winner of the 2022 British Journal of Photography Female in Focus Awards. She works as a freelance photographer and director for music videos, commercials, and narrative, and is currently developing her debut feature film.

“Crystal Queens tells the story of our human addiction to body modification and the scintillating trap we fall into as we chase unattainable perfection. In this photo and film series, I aim to emphasize the need to discuss the topic of body image, as it can so often be dismissed as a superficial and surface-level issue in society. This perpetuates how women's issues are often dismissed as frivolous or less worthy topics of discussion. (A man recently assisting on this project said to me that it was a silly little project, without realizing how insulting he was being). Through a retrofuturistic and hyperreal approach, I have created diamond-encrusted characters that live in a fictional world, where the ultimate beauty product crystallizes women's skin. My project is aesthetically bold, employing captivating visual chemistry in the way that advertising does; hiding the negative terms and conditions in sugar-coated plain sight. The

crystal skin embodies the absurd lengths we will take to conform to beauty ideals. It represents what that restriction turns us into, as we disconnect from our humanity through commodifying our bodies. We may morph into something alien, inhuman, and unnatural. The application of the crystal skin in real life is a laborious and fascinating process for all involved. Viewers of the images often question if the crystal skin is digitally applied, allowing my project to cross the boundaries of reality. This is similar to how we cross visual boundaries as we manipulate our appearances through digital apps today. There is a constant question of what is real or fake. Everything in these images has been created in reality. As this series has developed, the conversation in the images and film pieces has evolved to highlight how once people attain the perfect image that they have been sold, they are then judged and punished by society and the beauty and media industries in a whole new way. We literally cannot win. The characters have developed to fight against this. As the crystal skin provides them with abilities to take down the judgemental figures in society.” - Jasmine De Silva

Jeana Eve Klein

Jeana Eve Klein is an artist and educator based in Boone, North Carolina, where she is Professor of Fibers (and—reluctantly—sometimes a low-level administrator) in the Art Department at Appalachian State University. Klein’s wide-ranging studio practice addresses recurring themes of labor and value, social media and other digital relationships, language and communication, the inherent meaning in materials, the fallibility and malleability of memory, and the limitations of documentation. As a textiles generalist and conceptual artist, the processes and materials she uses vary from project to project, including traditional textiles techniques such as weaving and knitting as well as digital media, installation, and social practice. Klein has exactly one tattoo (a blue dot on her right foot based on a dye spill), is a passionate yet mediocre gardener, and challenges anyone to a game of Boggle. Her home includes a husband, two kids, two guinea pigs, and a few house plants she’s trying to keep alive. “I am in an ongoing state of shock. A steady rage is simmering just below the surface at all times. I simply do not understand how we have allowed our country to become this version of itself. I am trying to process this new reality through my work, by inventing pre-apocalyptic scenarios that are the precursors to the present.” - Jeana Eve Klein

Jemima Kirke

Jemima Kirke (born 26 April 1985) is a British-American artist, actress and director. She gained international acclaim through her role as Jessa Johansson in the 2012 HBO series *Girls*. She made her film debut in the 2005 indie short *Smile for the Camera* and her feature-length debut in *Tiny Furniture* (2010),^[3] as a favour for her childhood friend Lena Dunham. Jemima Kirke majored in art as a student and received her Bachelor of Fine Arts in painting from the Rhode Island School of Design in 2008. In late 2011, she held an exhibition titled "A Brief History"

through Skylight Projects. In late 2017 to early 2018, she had a show at Sargeant's Daughters, a Lower East Side gallery, where she exhibited portrait-style paintings, some of them neck-up, others full-figure, of women in their wedding dresses. Kirke was inspired by her own divorce and the exhibition also contained a self-portrait of Kirke in her wedding dress and veil. In 2019 she opened a solo show called "SCAMP" at Sargeant's Daughters gallery. UPRISE 2025 marks her first exhibition with The Untitled Space.

Joanna Grochowska

Joanna Grochowska is a contemporary artist exploring transhumanism and human enhancement technologies. Her work contributes to the dialogue about morphological freedom and the future. The conceptual basis of her art are the notions of Transgression and Singularity. The dominant theme is the transhuman and posthuman figurativeness. She received the MFA from the Academy of Fine Arts in Warsaw; an alumna of the Jewish Open University of Shalom Foundation, Poland; member of the Humanity+ organization. Patron of the Zacheta National Gallery of Art in Warsaw, the Frist Art Museum in Nashville and the Guggenheim Museum in New York.

"My work represents the creation of a new art movement - transhumanist art. The central question to my work is a quote from Klaus Schwab: What future do we want? What must we do to get there? The TRANSHUMANISM exhibition is a continuation of the Opening the Future project of Joanna Grochowska, which was presented in Munich in 2021. The dominant theme addresses the subject of transhuman and posthuman figurativeness; encompasses the contexts of the future, morphological freedom and human enhancement technologies. The progress of technology evolution implies the emergence of new paradigms of gender, body and identity. The body becomes a symptom of the unnatural, edited and superior life form, posing a question of the possible shift of ethical lines and a change in definition of what is human. TRANSHUMANISM extends the discourse of the Post Human, a visionary series of exhibitions curated by Jeffrey Deitch in 1992. The work of Joanna Grochowska is an affirmation of transhumanist philosophy, worldview, and movement; integrates with the concepts of human enhancement technologies, the ideas of Elon Musk and Raymond Kurzweil; seeking the new aesthetics of the future." - Joanna Grochowska

Joanna Pilarczyk

Joanna Pilarczyk is a London-based contemporary figurative painter. Born in Poland, Pilarczyk studied at the Art University in Zielona Gora, where she earned a Master's degree in Visual Arts and Art Education. Pilarczyk's artistic talent has earned her recognition and accolades. She was shortlisted for the Herbert Smith Freehills Portrait Award 2025 at the National Portrait Gallery and was longlisted for the Jackson's Art Prize in 2024. She won the Boynes Monthly Artist Award [November 2024], the third time her painting was awarded in the 'colour' category. In 2023, Joana was a finalist for the International FiKVA Award for Figurative Painters and the Women United Art Prize in both 2022 and 2021. Her work

has been exhibited nationally and internationally, including at prestigious venues like the Royal Society of Arts at the Vaults Gallery, Mall Galleries at the Women in Art Fair, Start Art Fair in Saatchi Gallery and the Other Art Fair in Truman Brewery, London. Additionally, she showcased her newest paintings at a solo show with Oink Gallery, featuring pieces from her 'My Paradise' series. Furthermore, Joanna actively participated in the Spring and Summer editions of the Other Art Fair in 2022-2024.

Her artworks have crossed international borders, with her paintings from the 'My Paradise' series exhibited at the Superfine Art Fair in Times Square, New York, and a solo show on Artsy curated by the Untitled Space Gallery. The works from the 'Intimate Times' series were exhibited at 33 Contemporary Gallery in Chicago, Mixx Atelier Gallery in Telluride, USA, and Kunstbehandlung Gallery in Munich, Germany.

She currently exhibits her paintings at the 'A Gogo III' exhibition with the Mash Galley at Pacific Design Centre during Frieze Los Angeles and will participate in an International group show, 'Modern Female,' with 33 Contemporary in Palm Beach

Combining the lively, flesh-toned bodies of her models with vibrant, clean abstract shapes, patterns, and lemon-green foliage, Joanna Pilarczyk's paintings pay tribute to modern portraiture and contemporary figurative art. Born in Poland in a post-Soviet country where everything seemed plain and uninspiring, she remembers her first glimpses of Western culture appearing on TV, which sparked her fascination with the multicultural world. After moving to London years later and having encountered these unknown, exotic places and people of many cultures, she began to be significantly influenced by them. Captivated by the vibrancy of paint, Pilarczyk uses a mixture of clashing colors, blending neon acrylics and oils to create sensual and striking portraits of acquaintances and friends within the community of North London. Her romantic compositions explore themes of relationships, self-awareness, and acceptance. They convey melancholy and stillness, capturing a moment where the subjects are simply resting and free of responsibility. In her recent work, Pilarczyk portrays mixed-race and gay couples and women of color. To create these portraits, the artist discusses marginalized communities with her friends and models, delving into their experiences, love stories, and struggles related to racism, sexuality, and cultural diversity. She aims to give a voice to people seeking acceptance within their community. Through these intimate portrayals, she also confronts the historical exclusion of Black bodies, LGBTQ+ relationships, and interracial couples from the artistic canon. While mainstream media and consumer culture have superficially embraced diversity, true representation in fine art remains rare. Pilarczyk's paintings reclaim space for these individuals, affirming their presence and dignity in a world where their stories have often been erased or sidelined. Her subjects are not passive figures but active, central forces in her compositions. Whether capturing the resilience of Black women, the quiet tenderness of same-sex relationships, or the layered identities of immigrants navigating new realities, Pilarczyk challenges societal perceptions and celebrates the beauty of

diversity. In a political climate where hard-fought civil rights are under renewed threat, her work stands as an act of resistance, demanding recognition, visibility, and equality.

Jocelyn Braxton Armstrong

Jocelyn Braxton Armstrong is a ceramic artist whose sculptures and vessels have a fresh sophistication and modern aesthetic that link fine art with craft. Before devoting herself full-time to ceramics in 2001. Ms. Armstrong spent nearly 20 years as a freelance fashion stylist/editor in Manhattan. Her interest in fashion photography fueled her focus on figurative sculpture. Now 20 years into her ceramic career, she has returned her focus to the figure, exploring materials and experimenting with surface treatments. Her large-scale wall sculptures of delicate porcelain wings for which she is known, continue to evolve. Ms. Armstrong's talent has been recognized and her work critically acclaimed. She received an Artist Fellowship Grant from the Connecticut Commission on Culture and Tourism in 2008 and was granted the prestigious Emerging Artist Awards from American Style Magazine in 2008, Ceramics Monthly in 2007, and The Aldrich Contemporary Art Museum in 2005. She was awarded First Prize in Sculpture in 2008 and 2006 Art of the Northeast USA Exhibition at Silvermine Guild Arts Center (New Canaan, CT) and the "Bruce Museum Arts Festival" in 2013 (Greenwich, CT). Her porcelain sculptures are held in many private collections, and have been exhibited regionally and nationally at venues including Fuller Craft Museum (Brockton, MA), San Angelo Museum of Art (San Angelo, TX), Katonah Museum of Art (Katonah, NY), Lincoln Arts & Cultural Foundation (Lincoln, CA), Mesa Contemporary Arts (Mesa, AZ), Wayne Art Center (Wayne, PA), Annmarie Sculpture Garden & Arts Center (Dowell, MD), BluePrint Gallery (Dallas, TX), BWAC Gallery (Red Hook, Brooklyn, NY), Phoenix Gallery (NYC) Visual Arts Center of New Jersey (Summit, NJ), Rockland Center for the Arts (West Nyack, NY), Clay Art Center (Port Chester, NY), Westport Arts Center (Westport, CT), Artspace (New Haven, CT) and The Aldrich Contemporary Art Museum (Ridgefield, CT). Her work is included in Brooklyn Museum's Elizabeth A. Sackler Center for Feminist Art: Feminist Art Base (Brooklyn, NY). Ms. Armstrong holds a BFA from Maryland Institute College of Art. She is an Adjunct Professor of Ceramics at Manhattanville College (Purchase, NY). She maintains a studio at the AmFab Arts Building in Bridgeport, CT.

Jodie Herrera

Herrera's photorealistic portraits serve as powerful visual narratives, honoring the resilience, identities, and lived experiences of her subjects. Through meticulous detail and profound storytelling, she amplifies the voices of women of color, celebrating their strength while preserving their histories with depth and reverence. As the founder of Women Across Borders, Herrera travels globally to work and paint portraits of refugee and immigrant women, sharing their powerful stories through her art. She hopes to educate and activate her viewers.

Her work is featured in the permanent collection of The Smithsonian DC's Art Archives of America, and has been exhibited in museums across the Southwest and galleries in Los Angeles, New York, Denver...etc.. Herrera's murals have appeared in iconic locations and projects for Miami Art Basel, Virgin Voyages, and Walt Disney, among others. Her accolades include coverage in The American Art Collector and Beautiful Bizarre magazines, being featured alongside Pussy Riot, Shepard Fairey, and others in the Art of the Protest documentary, as well as being named "Best Visual Artist" by Albuquerque Magazine for three consecutive years.

Deeply connected to her New Mexican roots, Herrera's art serves as a powerful platform for storytelling, fostering connection, and celebrating the enduring strength of diverse communities.

"This artwork portrays a young Dreamer, an undocumented young lady who Dreams of a life in America where equity, acceptance, and belonging are not just ideals but lived realities. It is a dream of security, where they and their loved ones can live without fear of being uprooted from their homes and communities. At the core of this piece is the Dreamer's heart crafted from a cactus is a symbol of resilience and protection. Just as the cactus thrives in the harshest conditions, so too does this young Dreamer. The spikes serve as both protection and testament to their unyielding spirit, safeguarding their hope in the face of adversity. The cactus bud is flowering against all odds and adds beauty to all landscapes they bloom in. This painting is a prayer for the undocumented community, not only to be protected from being uprooted but to blossom into their full potential. To have the peace of mind, dignity and the citizenship they deserve in the only home they've ever known." - Jodie Herrera

Judy Polstra

Judy Polstra is a mostly self-taught artist who grew up surrounded by art, books, and sewing. Born in New Mexico in 1965, she grew up in North Canton, Ohio where her mother taught her hand embroidery basics at age 7. Judy Polstra is dedicated to her hand embroidery roots. Judy embroiders almost exclusively on vintage textiles, many of which were inherited from her mother and grandmothers. Fans of Judy's works often gift her with vintage textiles from their own families. Polstra uses embroidery to stitch political statements, as well as personal confessions and observations. Judy continues to be inspired by women's issues and politics as well as vintage and current fashion. Judy refuses to believe that hand embroidery (historically considered "women's work") is any less valid a form of art than any other art medium. Polstra continues to exhibit nationwide and has been collected throughout the United States, Italy, and Australia. Polstra's hand-embroidered works are regularly published in "The Nation". Polstra's studio is in her home in South Florida, where she shares her space with her beloved rescue dogs, cats, and husband of almost thirty years.

"Hand embroidery is both my therapy and "weapon" of choice. I am particularly drawn to women's rights and healthcare issues. I hand embroidered several of these works during the current president's first term, never dreaming they would become even MORE relevant years later. Hand embroidery is

historical "women's work", and ties me to my ancestors who were seamstresses and other women who came before me." - Judy Polstra

Kat Toronto aka Miss Meatface

Kat Toronto's alter-ego, Miss Meatface, has carved out a formidable presence in contemporary pop culture since her inception in 2015. As a boundary-pushing performative photographer, she has inspired a diverse array of fashion designers, musicians, and performers, all drawn to her distinctive aesthetic of fetishism, kitsch, and subversion. Through the lens of vintage 110 and Polaroid cameras, alongside modern digital cameras, she crafts immersive visual narratives that invite viewers into a surreal, often bizarre universe—one that is uniquely her own. Rooted in a transformative, deeply personal journey, Miss Meatface emerged as both an artistic and spiritual conduit for Kat in the wake of life-altering events. After being diagnosed with cervical cancer at the age of 29 and undergoing a total hysterectomy in 2013, Kat found herself confronting profound questions about womanhood, identity, and the intersection of body and self. Miss Meatface, born from a place of grief, healing, and empowerment, became a tool for both creative expression and emotional exploration. Kat's photography is a lens through which the viewer can confront and deconstruct notions of gender, beauty, and societal expectations. It is a testament to her resilience, her vulnerability, and her unwavering commitment to exploring the deeper complexities of life as a woman in an ever-changing world. In her own words: "Miss Meatface began as a cathartic response to one of the darkest periods of my life. A year before, I had undergone a total hysterectomy for cervical cancer, and simultaneously, my marriage was disintegrating. While my body physically recovered, my mind was consumed by the aftermath of these seismic shifts. Photography, and specifically self-portraiture, became my refuge—a way to navigate my sense of femininity, sexuality, and identity in the face of such raw upheaval." Originally from the San Francisco Bay Area, Kat currently resides in the United Kingdom.

"Each of these pieces is from the new Miss Meatface series "WOMAN IS A FOUR-LETTER WORD", in which the images examine the complex roles women play in society—both memorialized as icons of beauty and strength and devalued once they no longer fit idealized expectations. The series explores the tension between objectification and empowerment, prompting reflection on how women are consumed, discarded, and ultimately navigate a world that both glorifies and marginalizes them. Statement for the 'SPEAK NO EVIL' mixed media work - This piece is from the new Miss Meatface Patron Saint series. In challenging times, we all need a source of inspiration—a symbol to look to for hope. Someone who understands the pain and struggles of life yet rises above them with strength and fabulous style...and so Miss Meatface, Patron Saint of Poised Perseverance, was born. Within her is the spirit of those who have faced life's hardest blows and, despite it all, continue to stand tall, strut forward, and do so in heels. Miss Meatface represents resilience, but with a twist: it's not just about

enduring, but about transforming every hardship into a powerful statement of poised perseverance and unapologetically bold color choices.” - Kat Toronto aka Miss Meatface

Kate Hush

Part informally trained and part self-taught at the back of a sign shop in Brooklyn, New York; Kate Hush has been creating light sculptures in the medium of neon for over a decade. Taking part in every step of the process, from conception to electrification, she has been shaping visual vignettes of not-so-righteous women who can't help but glow in the dark. Inspired by the demeanor and imagery of film noir, and the feminine wit of artists such as Cindy Sherman; Kate found it both appropriate and an epiphany to sculpt these thrilling ladies out of fire and sharp glass. Kate's art has been featured across the world in galleries, museums, and fine art publications and books. She currently practices in Brooklyn and teaches neon courses across the country at organizations such as the Museum of Neon Art in Los Angeles and UrbanGlass in New York City.

Katherine Crockett

Katherine Crockett began studying dance at the age of 4. At 14 she joined Ballet Met. At 16, she moved to New York to attend S.U.N.Y. Purchase and the Martha Graham School. She joined the Martha Graham Dance Company and quickly rose to the rank of Principal dancer and danced and toured internationally with the company for 21 years. Crockett starred as The Queen in the Off-Broadway immersive theater hit, Queen of the Night, for which she created and choreographed her role. She is Cate Blanchett's dancer double in The Curious Case of Benjamin Button starring Blanchett and Brad Pitt, directed by David Fincher. Crockett is featured in a scene with Meryl Streep in the film "Ricki and the Flash" directed by Jonathan Demme. Crockett played Helen in SITICompany's production of Trojan Women (after Euripedes) , directed by Anne Bogart. She is the star of Fall to Rise, award winning feature film written and directed by Jayce Bartok, co-starring Daphne Rubin-Vega, Tamara Tunie and Desmond Richardson. She starred alongside Mikhail Baryshnikov as Helen in Richard Move's "Achilles Heels-The Show". She has been televised in Martha Graham's Appalachian Spring (PBS), Herodiade (PBS), and the iconic solo Lamentation (BBC). She performed Lamentation for Kosovo's Return festival hosted by Vanessa Redgrave. Crockett performed as Amneris, in Placido Domingo's "Aida" with the Washington Opera choreographed by Nilas Martins. She has also been featured in works by Robert Wilson, Lucinda Childs, Martha Clarke, Larry Keigwin, Yvonne Rainer, Susan Stroman, and Anne Bogart .Crockett has performed at the Cannes Film Festival, the VH1/Vogue Fashion Awards, and the Gala of the Stars. She has performed on the runways of Alexander McQueen, John Galliano and Victoria's Secret and modeled for such esteemed photographers as Herb Ritts, and Albert WatsonMs. Crockett starred in Richard Move's film Bardo, (Lincoln Center Dance on Camera Festival in 2009) and collaborated with filmmaker Caroline Koebel in the film 'Grand Central'. She starred in the film (Black)

Light by Dierdre Towers, shown as a part of the 2011 Dance on Camera Festival. She starred in Salome, a dance film by Stephen Pier, filmed by Yaniv (Nev) Schulman (Catfish)'. She played the lead role in And I Will Rise If Only to Hold You Down, by Jennifer Reeder. She was featured in the short film 'The White Box' by Micheal Bassett. Crockett choreographs, dances, and performs internationally.

Katie Cercone

Katie Cercone *Or Nah* is an artist, scribe, priextexx and spiritual gangsta hailing from the blessed coast. Cercone has performed or shown work in exhibitions at the Brooklyn Museum, Bronx Museum, Dallas Contemporary, Momenta Art, C24 Gallery, Changjiang Museum China, Dodge Gallery and Aljira Center for Contemporary Art. She has published critical writing in ART PAPERS, White Hot, Posture, Brooklyn Rail, Hysteria, Bitch Magazine, Utne Reader and N.Paradoxa. As co-leader of the radical, queer, transnational feminist collective Go! Push Pops, Cercone spearheaded a 400-women strong takeover of the Whitney Museum in 2014 known as "The Clitney Perennial," and was awarded the Culture Push Fellowship for Utopian Practice the same year. In 2015 she was a J.U.S.F.C. Fellow for the U.S.-Japan Exchange Program in Tokyo. Her work has been featured in Dazed, MILK, Interview, Japan Times, Huffington Post, ART 21, Hyperallergic, PAPER, Art Fag City, Washington Post, and Art Net TV among others. Cercone has curated shows for Momenta Art, KARST (UK), Cue Art Foundation, Local Project and NurtureArt. Cercone is adjunct faculty at the School of Visual Arts where she teaches GENDER TROUBLE in the Visual & Critical Studies Department. A pioneer of Hip Hop Yoga Katie was awarded the Franklin Furnace Award Fund in 2020.

"My most recent body of work involves an in-depth visual study of the outer-lying feminist asteroids, presented online as astro-memes, physically as astro-feminist "pillow pictures" and performative, socially-engaged pop-up astro-oracles. Initially the focus is upon seven archetypal energies associated with a decolonized queer asteroid cosmology. The asteroid's expansive non-binary trajectory represents a *quantum leap* for human consciousness, facilitating evolution from individual ego understanding to collective consciousness. Before the discovery of Asteroids, the only feminine signifiers in astrology were Venus and the Moon. When white men looked at the stars they saw themselves as heroes and villains – appointing two mere planets to the feminine, expecting neutered versions of the Moon and Venus to hold down the whole female half. Enter Grecian "sprung from a man's head" Athena. Athena's motherless origin epitomizes the misogyny of Greek myth, while asteroid Athena represents the movement of soul-development toward androgyny balancing male-female polarities from within. With the Moon and Venus as a starting point, additional asteroids explored include Ceres (Mother aspect representing unconditional love); Lilith (Nature Malefic Anti-heroine); Pallas Athena (movement of soul-development toward androgyny); Vesta (autonomous sex for inner spiritual union); Juno (guardian of marriage, childbirth and conflict resolution); Hygeia (Self-care

marrying science and sensitivity); Sappho (The Empath - desolation, jealousy, rapture) and Gonggong (Trickster/Cosmic Mischief Maker).” - Katie Cercone

Katie Commodore

Katie’s parents could have told you when she was a toddler that she would grow up to be an artist, despite years of her insisting that she was going to be an astronaut and then sending her to Space Camp twice. Never giving up her dreams of painting Martian landscapes and testing low-gravity pastels, she went to art school, which surprisingly lacked the rigorous science background NASA required. Katie attended the Maryland Institute College of Art, in Baltimore, graduating with a BFA in Illustration. After time spent abroad, in locales including Florence, Paris, Prague, and Greece, plus a short stint in Las Vegas that is better left unspoken about, Katie returned to school, attending the Rhode Island School of Design, and earning her MFA in Printmaking. After 14 years in Brooklyn, she returned to Rhode Island to reside and is now Adjunct Faculty at her alma mater and Clark University.

As any artist would appreciate, making art is seldom a full-time profession one gets paid well for. Katie’s professional career includes working as a Studio Manager and Artist/Personal Assistant for Maya Lin, the designer of the Vietnam Memorial in Washington, DC. She has also worked at several museums, including the Aldrich Museum of Contemporary Art in Connecticut, was a Majordomo for a Boutique PR Firm in NYC, and as the Administrative Director of Crux LCA, a cooperative of Black XR Creatives and Producers that focuses on Black storytelling and creating a foothold in the burgeoning vocabulary of new media of VR and creating Black wealth. Her most recent day-job was as the Personal Assistant to her childhood heroine. If you meet her, be sure to ask her about it. It’ll make your day.

She is currently represented by Untitled Space in Tribeca, NYC.

“Over the past few years, my artwork has concentrated on creating intimate portraits of my friends, often focusing on how they express their sexuality. Not whether they prefer men or women, but sexuality in the broader sense- what is it that makes them feel sexy, how do they express that physically, and how has it changed over the years? We change our clothes every season, and our physical appearance through body modification, losing weight, gaining weight, tattoos, etc; we change our kinks and sexual preferences from partner to partner, year to year. Our sexuality, and how we feel about it, is in constant flux; the same way that we redecorate our homes, change the wallpaper and curtains, change the sheets. I try to liken this subtle change in how my friends express themselves to the way society also expresses its collective self through decorative patterns. In a roundabout way, it can be looked at as a meter of a population’s “sexuality”- the public expression of the private. Bright colors, vibrant patterns, clean lines, and minimal decoration all provide a window into the personalities that chose or created them. Historians and anthropologists often use the decorative remnants (pots, jewelry, frescos, etc.) of past cultures to gain valuable insight into the lives of the people who created them, the same sort of cultural portrait can be drawn from our design choices today. It is very important

to me that I did not come across as judgmental about my subject matter or imagery, but that they stand on their own as portraits of real people, expressing themselves how they choose.” - Katie Commodore

Katrina Majkut

Katrina Majkut (My'kut), a Ukrainian American visual artist, curator, and writer, is dedicated to understanding how social traditions impact social and civil rights. Majkut exhibits nationally in both commercial and college galleries, where she lectures on gender, art activism, and textile arts. In 2024, she was in a group show titled *Get in the Game* at SF MoMA and had a solo show at the Ukrainian Institute of Modern Art in Chicago. Selected group and solo exhibitions include over 40 colleges, Spring Break Art Show (NYC), Tyger Tyger (NC), Bronx Museum Biennial, Every Women Biennial, Dorsky Museum, Museum of Craft and Design (CA), Untitled Space Gallery (NY), and AIR Gallery. Fellowships include the Wassaic Projects, Forge NYC, and the Bronx Museum AIM program (NY). Residencies include Elizabeth Murray/Collarworks, MASS MoCA, Jentel, and Project for Empty Space (NJ). Majkut received her MFA from SMFA at Tufts University. In 2023, Majkut was part of national news when her artwork, *Medical Abortion Pills* was censored by Lewis-Clark State College administrators in the show she curated called *Unconditional Care*. Working with the ACLU and National Coalition Against Censorship, Majkut and the artists spoke out against censorship, first amendment violations, and anti-abortion laws.

“The art series *Fair Play* by feminist and embroidery artist, Katrina Majkut reimagines the classical art practice of miniature portraits in an unlikely form: the baseball card. In *Fair Play*, Majkut is reinventing who the baseball card worships, values, represents, and celebrates with a little paint and a whole lot of glitter. The baseball card, a tiny piece of cultural Americana, held the fascination of many American youths including Majkut herself. Kids and kids-at-heart traded and covered various players to add to personal treasure troves of sports role models and to represent athletic hopes. These mini advertisements taught fans who was important. And considering that those worshipped were all cis, able-bodied, heteronormative men, baseball cards also taught us who was not important. Growing up in Boston's hardcore Red Sox fandom (#SorryNotSorry New York fans), the Curse of the Bambino was not the only shadow over Majkut's baseball experience. It never dawned on the young Majkut that she was placing such importance on people who did not represent her and would never welcome her into their ranks. *Fair Play* reimagines the world of baseball as a place of healthy acceptance, inclusivity, and diversity; a place to see herself – and anyone who has felt excluded from or a complicated role in men's professional baseball – as a truly welcomed teammate. *Fair Play* subverts the toxic masculinity of vintage baseball cards by obscuring the identity of the player, teams, and brands with mediums that have been stereotyped as domestic, feminine, queer, effeminate, and low-end. The new players' intersectional ambiguity aims to bring balance to baseball's male-dominated space, especially as women and queer players have been omitted from its history and present-day teams. The joyful cards

celebrate all players with the whimsy of beads, sequins, paint, embroidery thread, glitter, and more. Transformed into equitable platforms, the beautiful and inclusive sports cards are now worthy of coveting because they exercise fair play.” - Katrina Majkut

Katya Zvereva

Katya Zvereva was born in Saint Petersburg, Russia in 1990. She received her Master’s Degree of Architecture from the V. Surikov Moscow State Academy Art Institute in 2013, and her Masters of Fine Art from New York Academy of Art in 2016. A multidisciplinary artist, Zvereva’s work crosses over into many mediums, from painting, printmaking, drawing, and sculpture, to explorations with object d’art and furniture. In printmaking, she has developed her own unique technique based on monotypes mixed with drawing, which she often prints on multiple layers of fabric or hand-made paper. She creates large-scale installations based on analog woodcuts, which are printed by hand on a multitude of surfaces.

Her artwork has been exhibited in New York City, Los Angeles, Moscow, and St. Petersburg and can be found in many private art collections in the United States, France, Germany, and Russia.

Kerry Lessard

Kerry Lessard is a painter living and working in Brooklyn. She is originally from Manchester, New Hampshire. Through painting, she seeks to interrogate the roots of violence within white suburban communities, attending to the often mundane ways in which children, particularly boys, are socialized into relations of domination and brutality.

“My work is an excavation of the violence at the core of America’s rapid postwar suburbanization. I aim to tease apart the tensions between the suburb as an enduring symbol of safety and stability, a leafy ideal to attain, and the logic of exclusion it encodes — a political project underpinned by racial dispossession and the subordination of women.” - Kerry Lessard

Kestin Selwyn Cornwall

Kestin Cornwall is based in the Greater Toronto Area, where he lives and works.

Kestin Cornwall’s unconventional mixed-media visual work incorporates classic portraiture and classical references with hybrid art image creation. Cornwall employs various techniques, combining beautiful hand drawings with strong digital image-making, screen-printing, and ink transfers. Cornwall also uses skilled acrylic and aerosol painting on wood and other canvases to create unique work.

In today’s digital age, most works of art are viewed on digital devices more than in person. Cornwall creates art that encourages interactions, both analog and digital.

Cornwall’s work raises thought-provoking questions regarding equality, immigration, and what it means to be Black in North America. Cornwall explores culture and humanity’s relationship with beauty, sex,

nature, and cultivation through his creative process. Cornwall uses images to challenge the mass public perception of Black people and people of color, shaped by history, entertainment, media, and pop culture. The compositions are filled with references to media, popular culture, music, and art history. Cornwall's work aims to add beauty to the world while invoking the unending social responsibility to capture thought.

Cornwall welcomes happy mistakes in art, such as ink bleeds and artwork affected by age, which create areas that are worn away or lifted. Cornwall believes that some mistakes, simplicity, and chance are beautiful fundamentals of creating.

Cornwall is passionate about taking a simple idea and turning it into a completed project that can be seen, touched, interpreted, and enjoyed by the viewer. Images allow Cornwall to share a thought or evoke an emotional response almost instantly. Cornwall channels this emotion and energy into creating, inspiring new work, and exploring new ideas.

Kristin O'Connor

Kristin O'Connor is a painter whose work explores the intersection of feminism and sexuality. Drawing inspiration from her upbringing in the Southern Evangelical church, her work incorporates elements of biblical symbolism to challenge narratives that demonize sex and pleasure. A reflection of her journey toward freedom from shame and guilt, her work invites the viewer to grapple with how patriarchal norms shape our experiences of pleasure, desire, and intimacy. Ultimately, her work is a celebration of the power and resilience of women in the face of oppressive cultural norms and expectations.

She graduated with a BFA in Painting from the University of Tampa in 2013 and received her MFA from the New York Academy of Art in 2015. She lives and works in Brooklyn.

"My work is directly inspired by my upbringing in the Southern Evangelical church and my journey away from those beliefs. In this heavily patriarchal tradition, women and young girls are burdened with the impossible task of regulating men's and boy's attention to and desire for them. From a young age, I learned that sex and desire were taboo, and only for heterosexual married couples. Women answered to their husbands and certainly possessed no agency, sexual or otherwise. American politics have long grappled with the tension between these patriarchal values and more progressive ideals. My work delves into feminine sexuality and can serve to challenge these entrenched power structures and advocate for the autonomy and liberation of women. This is particularly relevant in the face of attempts to further restrict women's access to healthcare, as witnessed in debates around abortion rights and reproductive justice. As we witness Christian nationalist beliefs migrate into legislation across the country, my work about and for women becomes an indispensable medium for expressing, questioning, and reshaping the narratives surrounding women's experiences and rights." - Kristin O'Connor

Kristy Gordon

Kristy Gordon is a Canadian-born artist who immigrated to New York City. Her paintings have been described by Galleries West as “contradictory and enigmatic scenes (that) unravel centuries of power relations and imagine a new future.” Gordon received an MFA from The New York Academy of Art in 2013 and a BFA from the Ontario College of Art and Design in 2011. She is an adjunct Professor at the New York Academy of Art. Her work has been widely exhibited in solo and group exhibitions throughout Canada, the United States, Europe, and China at venues including the European Museum of Modern Art in Barcelona, Spain, the National Academy Museum, NYC, and Flowers Gallery, NYC. As a three-time recipient of the Elizabeth Greenshields Foundation Grant, her paintings have won numerous awards and honors. She has received residencies at the Vermont Studio Center, Central Academy of Fine Arts in Beijing, China; Shanghai University in China; OCAD University Florence, Italy; and has apprenticed with Odd Nerdrum in Norway and France. Gordon’s work and art writing have been featured in publications, including *The Artist’s Magazine*, *International Artist* and *Fine Art Connoisseur*. She has lectured and done painting demonstrations at venues including China Central Academy of Fine Arts in Beijing and Sotheby’s in New York City. Her paintings hang in more than 600 collections worldwide including the Government of Ontario Art Collection, The Clearing House (New York City) and Touchstones Nelson Museum of Art and History. Gordon is represented by Grenning Gallery in Sag Harbor, New York; Garvey|Simon in New York City; and de Montigny Contemporary in Ottawa, Canada. “As Above So Below” reinterprets historical and mythological narratives through a feminist and intersectional lens, challenging authoritarian structures and reclaiming spaces traditionally dominated by masculine power. Inspired by Van Eyck’s *Last Judgment*, this vertical composition explores the upper, middle, and lower realms—not only as spiritual or psychological spaces but as reflections of contemporary struggles for justice and self-determination. At the center stands a female deity, flanked by figures in camouflage holding guns—a stark nod to systems of control and the forces that seek to suppress freedom. The diverse crowd, composed of my NYC community, represents solidarity across race, gender, and identity, emphasizing the collective fight for equality. By integrating global belief systems and reimagining what lies beyond the visible world, this work challenges viewers to reconsider who holds power, who gets to tell history, and what possibilities emerge when we reclaim our own narratives.” - Kristy Gordon

Leah Schrager

Leah Schrager’s work explores the individual and societal gaze on women throughout stages of life, using her own biography as source material. She is the model, photographer, artist, and marketer in/of her images. Her digital visual works apply a painterly aesthetic to bodily forms and often draw their material from her conceptual online performance practice. Schrager’s past performances include @OnaArtist (Instagram 5M), *Sarah White (The Naked Therapist)*, and *An American Dream* (as herself) and situate her work in a contemporary hotbed of female (in)appropriateness, celebrity, and

commercialism. Most recently she is using AI enhanced images to explore motherhood, imagine powerful female figures, and celebrate women.

Schrager lives between the internet, NYC, and the Sonoran Desert. She received her MFA from Parsons in 2015. Schrager has been compared by journalists and critics to such seminal figures as Marina Abramovic, Marcel Duchamp, Laurel Nakadate, Diane Fossey, and Sigmund Freud. She and/or her work has been profiled in 1000's of media outlets, including Art Forum, Monopol, The Huffington Post, Vice, Viceland, The Tonight Show with Jay Leno, CBS News, ABC News, The NY Daily News, and Playboy. She has exhibited with Johannes Vogt Gallery, Roman Fine Art, Gruin Gallery and others; her work has been on view in notable museums such as Fotografiska (Stockholm, NYC, and Berlin), the Museum of Sex (NYC), and the Museum of Visual Art in Leipzig (Germany); and her pieces and performances have been purchased by collectors world-wide.

Leslie Sheryll

Leslie Sheryll is a New York-born photographer and multimedia artist based in Jersey City. Their artistic journey began at the High School of Art and Design in New York City, where they first developed an interest in photography. They went on to earn a BFA from the Kansas City Art Institute, expanding their practice to include video and fiber art.

With a career spanning both photography and the fashion industry, their work has been featured in numerous group exhibitions and publications across the U.S. and Europe. In 2023, they held a solo exhibition at the Monmouth Museum in New Jersey as part of its Emerging Artist Series. Their accolades include the Royal Photographic Selectors Spotlight Award (2020), the Julia Margaret Cameron Award for Women Photographers (2018), the PORTALS Grand Prize (2018), and recognition in The Photography Gala Awards and The Pollux Awards.

"In 1978 my close friend (Heather Hertzog 1955-2017) took a picture of four college art students, including me, for an art piece. Over each of our heads are pillowcases obscuring us as individuals. Many, years later, with permission from the artist's family, I use that same image as the basis of my series, The Sum Of Her Parts. This exhibition deals with the loss of legalized abortions, our right to choose, and equal rights for women. It asks "Are women individuals with a choice or vessels controlled by our states? At Ruth Bader Ginsburg's 1993 confirmation hearing to the Supreme Court, she stated "The decision whether or not to bear a child is central to a woman's life, to her well-being and dignity, It is a decision she must make for herself. When the Government controls that decision for her, she is being treated less than a fully adult human responsible for her own choices." - Leslie Sheryll

Linda Friedman Schmidt

Linda Friedman Schmidt is a self-taught artist known for her emotional narrative portraits created from discarded clothing. She was born stateless in a German displaced persons camp, the first child of Holocaust survivors. Her artwork weaves together fragments of personal history with contemporary political, social, and feminist issues.

Linda's work has been exhibited extensively throughout the United States in group shows at the American Folk Art Museum, Allentown Art Museum, Coral Springs Museum of Art, Lyman Allyn Art Museum, Morris Museum, New Jersey State Museum, Montclair Art Museum, Monmouth Museum, Noyes Museum of Art, Attleboro Art Museum, Alexandria Museum of Art, Koehline Museum of Art, Jersey City Museum, Loveland Museum, Cahoon Museum of American Art, Saint Mary's College Museum of Art, Fuller Craft Museum, San Jose Museum of Quilts & Textiles among others. Linda has presented solo exhibitions at the Lancaster Quilt & Textile Museum and Pascal Gallery at Ramapo College. Prestigious curators who have selected her work for exhibitions include artists Faith Ringgold and Judy Chicago, MoMA curator Anne Umland, art critic Donald Kuspit, Renwick Gallery founder Lloyd Herman, among others.

Internationally her artwork has been shown on four continents: North America, South America, Europe, and Asia. It has been featured in the Contextile Biennial of Contemporary Textile Art, Guimarães, Portugal, Retazos Testimoniales de Chile y Otras Latitudes at Parque de la Memoria, Buenos Aires, Argentina, Every Woman Biennial, London, UK, and Stripes, Mikimoto Gallery, Tokyo, Japan. She has been included in Natural Impressions and Threads of Tomorrow, two International Museu Têxtil online exhibitions and books curated and compiled by Brazilian artist and curator Rodrigo Franzão, Fiberarts Design Book 7, Not Normal: Art in the Age of Trump, Contemporary Hooked Art: Themes and Memories, and other books. Online publications and magazines include Hyperallergic and notable international textile magazines Textiel Plus and Mr X Stitch. She has been interviewed by Interlocutor Magazine, Maake Magazine, Living Artists Magazine, and others. Her artwork is held in multiple esteemed private collections.

Linda Friedman Schmidt is a recipient of a 2025 artist grant awarded through the New Jersey State Council on the Arts Individual Artist Fellowship program.

"My emotional narrative portraits are a visual response to dark and challenging times. We are living in a world of Fascist centralized control with the illusion of a democracy, a country with a dictatorial leader who issues ultimatums. We are being distracted and influenced to waste time being entertained and fooled by clowns in media, entertainment, sports, and politics. Crisis actors, fake experts, fake doctors, fake scientists, and fake politicians in the scripted circus are fooling us about everything. Most are too busy looking at their cellphones or the clowns in the clown show to realize that we are being manipulated. They don't notice the skies, the smart dust being sprayed on them, nor the electronic prison system being built all around them; they remain unaware of the digital convergence foisted upon us without our consent and pretend these things are not happening. My activist artwork sends

messages about liberty, freedom of choice, bodily autonomy, rejection of authority, trust in the self, finding strength in adversity, and taking our power back. It reframes ideas about power and gender and encourages women to step into their full power and potential and become the masters of themselves and their lives. It encourages dialogue about female empowerment, political resistance, refusal to be controlled, and living without limitations, without rules and regulations, so that we can be the sovereign beings that we were intended to be. Discarded is my medium. It is the second skin, an extension of the self. It is porous, tactile, pliable, fragile, and emotional just like human skin; it is susceptible to harm and manipulation, just like human beings are. It evokes discarded humanity. I give second chances, new life, and a fresh start to the worn, torn, frayed, broken, the mistreated, the abandoned, the unwanted, the devalued, the disrespected, the dispensable, and to myself. I see the untapped potential and intrinsic worth of all human beings. It raises awareness of the significance of human creativity in a time when artificial intelligence and robotization are gradually replacing work by humans. Artwork created with the human hand and human feelings can hold multiple dimensions of truth that AI can never fathom.” - Linda Friedman Schmidt

Linda Obobaifo

Linda Obobaifo (b. 2000, Skokie, Illinois) is a Nigerian-American emerging artist, painter, sculptor, and poet living and working in Manhattan, NY. Linda attended the University of Illinois at Urbana-Champaign where she obtained her BFA in painting (2022) while minoring in creative writing with a poetry emphasis. She received her MFA in painting at Boston University (2024). Linda comes from a diverse background in musical theater, orchestra, band, choir, and dance. Linda has exhibited work in galleries and museums across Illinois, Missouri, Massachusetts, New York, and Canada. Linda has received various awards and grants including the Florence M. House Scholarship (2022), Hugh and Allie D. Hughston Enochs Memorial Award (2022), James R. and Dorothy E. Shipley Award (2022), Joan Coffey Scholarship in Painting (2021), and the American Academy of Poets Prize (2021). Linda holds interests in poetry, painting, sculpting, music, fashion, film, and photography. She is a published author of her poetry books “Mellifluous Critiques” and “Ariose: American Bone.”

“My painting explores the roles of women and domesticity through identity and collective histories. Through the layering of material and images, I conceal and reveal information to address the effects of perception and memory, particularly when they become distorted over time. I am interested in how public and private spaces inform the way we portray ourselves and our identities. Lace is a material and symbol of femininity, which I incorporate into my work. I question its historical significance, and how its meaning has changed over time, as it was originally considered during the sixteenth century to represent absurd wealth due to its intricate labor. Today’s mass production of lace has allowed much greater access to its beauty. Lace evokes nostalgic memories of significant life-changing occasions, from celebrating a Christening or joyous wedding celebration to mourning and grieving the loss of a

loved one. I am also interested in the formal properties of lace, particularly how it can simultaneously reveal and conceal the body. I use this as a metaphor explicitly in these paintings and sculptures for hiding, masking, and choosing to unveil some truths to the public eye while keeping the viewer out of reach. I create distance between the viewer and the artist through the materiality of the oil and acrylic paintings, using lace, chiffon, tulle, crystal organza, and plexiglass to show how memories can be distant and come in and out of view. Additionally, I explore ephemeral beauty while also questioning in what ways the lines of girlhood and womanhood blur, become intertwined, and even forced together. Each painting can be read as a form of poetry, which I pair with my writing. I pair my paintings alongside my poetry to create a dialogue of secrets being revealed between each piece. My poems and paintings have become a coded language, serving as both a boundary and blanket of protection.” - Linda Obobaifo

Lindsay Gwinn Parker

Born and raised in New England, Lindsay has been refining her artistic sensibility and technique for the past 30 years. Primarily self-taught, as a child she was first introduced to art by her grandfather, who was a prolific painter of realistic landscapes in his spare time. This inspired her love of the creative process and a desire to evolve as an artist. At nineteen, Lindsay left her hometown of Amesbury, Massachusetts, and spent the better part of a decade moving throughout different regions of the United States, drawing inspiration from her experiences and observations while experimenting with different painting styles. In recent years, her work has been displayed at galleries in New York, London, and throughout the world. She currently lives and works in upstate New York.

“Dataset” and 'Lost Connection' explore the theme of identity - specifically how we often reduce the complexity of existence, the fragility of relationships, and the entire spectrum of human emotional experience to hollow virtual personas that are designed to conform with socially acceptable ideals and marketable trends. Both paintings serve as commentary on the degrading demands of digital culture and the potentially dehumanizing effects of AI on human sentience and creativity.” - Lindsay Gwinn Parker

Lisa Levy

Lisa Levy is a conceptual artist, comedic performer, and (self-proclaimed) psychotherapist. Her visual art has been widely exhibited at many venues including The New Museum, The Bronx Museum, SPRING/BREAK Art Fair, The Pulse Art Fair, The Brooklyn Academy of Music, and numerous galleries. Her artist multiples are for sale at Printed Matter, Open Editions, and Fuse Works. Levy’s work has been covered with feature stories in numerous publications such as the New York Times, The London Times, Time Out New York, The Daily News, and The New York Post—as well as many other publications such as Artnet, Hyperallergic, and ARTnews. As a live performer, her most popular

character is Dr. Lisa, the self-proclaimed psychotherapist. Currently, she hosts a weekly show on Radio Free Brooklyn, called “Dr. Lisa Gives a Sh*t” where she conducts funny, emotionally revealing “psychotherapy sessions” with a wide range of creative guests. You can listen to her show live every Thursday from 2-3 pm on RadioFreeBrooklyn.org Lisa has performed at The Brooklyn Museum, The Brooklyn Academy of Music, Joe’s Pub, and the Edinburgh Fringe Festival. Dr. Lisa has been the subject of feature stories in numerous publications such as the New York Times and The London Times. For her send-up Marina Abramovic’s The Artist is Present, which she titled, The Artist is Humbly Present, Levy sat naked on a toilet for two days, garnering international attention.

“The Thoughts in My Head series has been exhibited at many art fairs and galleries, and held in numerous collections. It was recently published as a 100 painting monograph by Art Voices Books. <https://artvoicesbooks.com/instoresnow/lisa-levy> Many permanent installations and commissions have been made from this work. I’m gratified by how the series connects directly with people and how it gives that little girl in me growing up great comfort to see how she was never truly alone; That there actually was a lot of humor lurking in her situation, which is so much clearer to me now. Stepping back, I can see themes in my work—my insecurities about my body, my artwork, my abilities, and my place in the world. Some paintings refer to my relationships, to my family, to my work, and to the world at large. I posit perspectives about society that I feel we ignore. Some of the paintings are self-referential to the painting itself, using the painted canvas as a metaphor for art in general.” - Lisa Levy

Lola Jiblazee

Lola Jiblazee (b. 1985) is a New York based multidisciplinary artist. Born and raised in Tbilisi, Georgia, where circumstances marked a lack of basic human necessities, Lola took to art in isolation. Drawing inspiration from her experiences where life revolved around religion, politics and complex family dynamics. Upon immigrating to NYC in their early 20s lola held onto their intrigue for Christian Iconography and perception surrounding identity, hope, life and death. Within this intrigue, Lola began questioning their roots and coming to terms that what is taught isn’t always what is real. With a hunger for understanding the truth lola received an ASD diagnosis at 37. A revelation that deepened Lola’s artistic practice and expanded their creative vision.

“We must resist the forces that seek to roll back the progress we have yet to fully achieve. Instead of advancing, we find ourselves facing a political climate intent on undoing the hard-won rights and freedoms many have fought for. This serves as a reminder of the need for solidarity and action in the face of these challenges. This work critiques the present while offering a vision for the future—a call to defend justice, dignity, and equality for every individual.” - Lola Jiblazee

Louise Campion

Louise Campion is French artist and writer, based between Montreal (Tiohtià:ke - Mooniyang; Canada), Glasgow (UK), and Paris (France). She has exhibited works internationally, in galleries such as The Untitled Space (NYC, USA) or WASPS South Block Gallery (Glasgow, UK). She was part of notable art initiatives such as Artch Montreal, Art Souterrain Festival, the International Festival of Films on Art, amongst others. She holds a BFA in Studio Art (with distinction) from Concordia University and just completed her MFA (with distinction) from the Glasgow School of Art, for which she was awarded The Ranald and Jennifer May Postgraduate Painting Scholarship. Campion maintains a studio practice through grants and residencies, that she pairs with researched jobs, stimulating projects, curation and writing. She recently organized exhibitions at the Pipe Factory and the New Glasgow Society (Glasgow), and published essays for ISSAY magazine (Calgary, Ca) and Céline Bureau.

In a world teetering on the edge of collapse, Louise Campion's work delves into the emotional and psychological dimensions of survival. Through painting, drawing, and writing, she interrogates the complex terrain of power, social violence, and ecological crisis. Her current painting series, 'Wondering if Men in suits turn me on or piss me off' (sometimes called 'The attractive value of greed'), peels back the polished veneer of corporate aesthetics, exposing the emptiness and contradictions beneath. By focusing on the body language of authority—how it manifests in posture, gesture, and presence—Louise invites the viewer to question the ideals upheld by systems of control and dominance. The figures in her work, often exaggerated in their poses, challenge us to reconsider the authority we have been taught to revere and illuminate the pedestal we are keeping our oppressors on. In contrast, Louise's drawings, 'The human head is heavy', offer a quieter, more personal space—one in which vulnerability and spontaneity take center stage. Using red ink on handmade paper, she draws from intuition and personal connection, capturing moments of comfort and solace: the faces of friends, the places that soothe, the intimate fragments of daily life. These works are an invitation to reconnect with raw emotion, to express what is often too difficult to articulate. They serve as a reminder that, as cliché as it might sound, we are not alone in our struggles.

Sustainability is central to Louise's practice, not only in the materials she uses but also in the philosophy of slowness that informs her creative process. She hand-makes, hand-mixes, repurposes, and recycles what she can, and employs traditional techniques that resist the quick consumption and relentless pace of the modern world. For her, this deliberate slowness is more than a practical choice—it is a form of resistance, a way to reclaim time, intention, and autonomy in a culture that demands more, faster. It is a commitment to making art that is both mindful in its creation and meaningful in its impact. At the heart of Louise's practice lies an exploration of resilience. How do we continue to create, to feel, to connect, when the world around us seems so fractured? Her work asks this question, offering both solace and action, as she seeks to understand what it means to be human in an uncertain time. In this uncertainty, Louise believes that art can be a space of both confrontation and possibility— where we may, perhaps, find a way forward. - Louise Campion

Lynn Bianci

Lynn Bianchi is a fine art photographer and multimedia artist who has shown her work in over thirty solo exhibitions and in museums worldwide. Bianchi's photographic work has been shown at the Brooklyn Museum, Yale Art Gallery, Tokyo Metropolitan Museum of Photography, Musée de l'Elysée in Switzerland; Art Gallery of Ontario in Toronto among others. Servitude I from the Heavy In White series was added to the collection of Walker Art Center in 2019. The work is also reproduced in Walker's catalogue The Expressionist Figure among such artists as Edgar Degas, Willem de Kooning, David Hockney, Pablo Picasso, etc.

Bianchi's art has been featured in over forty publications, including The Huffington Post, Juxtapoz Magazine, Encyclopedia of Food and Culture, Vogue Italia, AnOther Magazine, Analog Forever Magazine, Frames Magazine, Phot'Art International, and GEO. Lynn's work resides in numerous private collections across the globe, including Manfred Heiting and Edward Norton's, as well as in museum collections including the Museum of Fine Arts in Houston, Texas, Bibliothèque Nationale de France in Paris, Musée Ken Damy in Brescia, Italy and 21c Museum in Louisville, Kentucky among others. She has recently exhibited in New York City at The Untitled Space, The Armory Show, and BitBazel Miami NFT salon at Salomon Arts Gallery among others.

Lynn's latest works are suspended between Henri Cartier-Bresson's idea that to photograph is to hold one's breath with all faculties converging to capture fleeting reality and the belief that flowing processes that transcend reality cannot be entirely captured by static images. By capturing the natural world Bianchi illustrates our human emotions and motivations. The perpetual movements of the ocean or the endless variations of a skyscape reflect our own shifting internal gestures. The artist looks for the precise moment when mastering a static or moving image becomes a great physical and intellectual joy.

"Torn Love is inspired by the elegance and strength of Greek architecture. This composition weaves bodies - intertwined yet fragmented. The interplay of light and shadow, structure and fluidity, speaks to love's dual nature: enduring yet vulnerable, whole yet fractured, a harmony disrupted by the scattered remnants of what once was." - Lynn Bianchi

Mairi-Luise Tabbakh

British born in Croydon to an Arab father and Scottish mother. An avid interest in the arts since an early age picked up her father's old Olympus film camera and loved the immediacy of shoring and capturing images. First exhibited in a group show in Paris then had a two-man show with Fenton Bailey whereupon sold pieces to amongst others Damian Hirst and the boxer Derek Chisora.

Mairi-Luise Tabbakh's erotic photographic work captures the raw essence of woman as a subject and explores the sensuality of human relationships. The objectification of her subject is all the more

intriguing given her femininity, adding a layer of mystery to her work. Her photographs have been featured in various publications as well as group exhibitions in both London and Paris and can be found in a number of notable private art collections. Tabbakh's London debut was "Humans Relations," a two-person exhibition alongside Fenton Bailey that presented a monochromatic theme of erotic photography. Sascha Bailey curated the show at Imitate Modern and it launched to an impressive turnout of celebrities, collectors, and press, cementing its success with industry heavyweight Damien Hirst purchasing pieces for his own collection. Marco Pierre White, Lord Bath and Derek Chisora are also collectors of Tabbakh's photography. Tabbakh leaves no question to the passion and depth of emotion in her imagery. She has an innate ability to turn her interaction with and fixation on the human subject into a beautiful art form.

Mary Tooley Parker

After a career in dance and then in art production at Vanity Fair and GQ magazines, Mary Tooley Parker left New York City for a more rural environment. She then took a deep dive into her lifelong interest in textiles, eventually leading her to the American folk art of rug hooking. Parker's work has been exhibited internationally including New York, London, and Denmark and is held in public and private collections. She is honored to have been awarded NYSCA/NYFA fellowships in 2015 and 2024. "I think we all feel the need to express our anger and disgust at the current administration in a physical way right now. I hope my piece will help to do just that. It contains 9 embroidered portraits of the Orange One and his cabinet members. The embroidered portraits are attached to a dartboard. There are also six darts." - Mary Tooley Parker

Melissa Zexter

Melissa Zexter was born in Rhode Island and currently lives in Brooklyn, New York. She holds a BFA in Photography from the Rhode Island School of Design and an MFA from New York University. Zexter has exhibited throughout the United States and internationally including shows at Muriel Guepin Gallery, NY, Secret Studio in Columbus, Ohio, The Triennial Design Museum in Milan, Italy, The Fuller Craft Museum, MA, Robert Mann Gallery, NY, and the Bronx Museum of the Arts. Her work has been published and reviewed in numerous publications including AfterImage, ELEPHANT, Juxtapoz, The New York Times, The Boston Herald, The New Yorker, Art New England, BUST, and New York Magazine.

Melissa Zexter combines embroidery with photography. She sews by hand directly onto photographs she has taken, combining a traditional practical skill, embroidery, with a modern and mass reproducible process, photography. The artist's fundamental concern is to explore the photograph's material status as a three-dimensional object as well as to examine identity, memory and technology. Her interest in the creation of hand-crafted, unique photographic objects is related to the proliferation of images in the

modern age, one where images – and specifically photographic images – have lost their own object status altogether. Through their manipulations of the image's surface with embroidery, the photographs become unique, no-longer reproducible objects. Concerned with the interaction between hand and eye in relation to the photographic image, Zexter's complex works explore memory and personal experience while manipulating the generic qualities of the photographic print.

Mia Brownell

Mia Brownell is a New York and Connecticut-based artist whose paintings use the illusionistic conventions of traditional food still-life painting, simultaneously referencing 17th-century Dutch realism and the coiling configurations of scientific molecular imaging. The culture, science, and environmental issues surrounding the global industrial food complex often inspire Brownell's sci-fi still-life paintings. Brownell has received numerous awards and honors, including the New York Foundation for the Arts (SOS); New York State Council on the Arts (Arts Westchester Artist Grant); US Department of State (Art in Embassies); Public Art Commissions (University of Connecticut Health Center and the city of Geneva, NY); and Connecticut State University Research Grants. Past residencies include Millay Colony and the American Academy of Rome. Brownell's work has been cited in numerous publications, including *The New York Times*, *The Village Voice*, *Boston Globe*, *Artnet Magazine*, and *Hi-Fructose*. Mia is a Professor of Art and Design in New Haven at Southern Connecticut State University where she has been teaching painting and drawing for over 25 years.

"The ongoing series *Leda and the Swan* has evolved over the past few years as a tangent project from my main body of work about food. *Leda and the Swan* is a story from Greek mythology in which the god Zeus, in the form of a swan, rapes Leda, the wife of the king of Sparta. The story generated a significant number of paintings, sculptures, and other artworks throughout antiquity with depictions focusing on a recumbent Leda with copulatory swan. It appears that the post-coitus rest was what captured the imagination of most of the artists. Examining this story today is meaningful in light of the recent US Supreme Court ruling to repeal women's reproductive rights and, like Leda, establish a woman's body as a repository, her consent notwithstanding. In my *Leda and the Swan* series, Leda is present but she is not overtly depicted. What drives these works is the imagined aftermath or role reversal of the copulation, rather than the appearance or purpose of her body. Two paintings in the series depict Zeus, in the form of a swan, dead and undergoing various stages of meal preparation; Leda is the implied chef in these pieces. Another painting of blood-stained sheets suggests multiple narratives including abortion (of the fowl fetus), slaughter, rape, or menstruation." - Mia Brownell

Michael Rose

Michael Rose is a painter, musician, and curator based in Brooklyn, New York. His work has been shown in solo exhibitions at *The Untitled Space* (2025, 2023) *Artego* (2024) and in group shows at

Bendheim Gallery (2023), Field Projects (2022), Kellen Gallery (2021), 25 East Gallery (2019), Trestle Gallery (2014), and Circolo degli Artisti (2012). In addition to his studio practice, Rose has co-curated group exhibitions at 28 Varick Ave (2023), Studio 146 (2023), and New House (2013).

As a musician, Rose wrote and produced *Phantasmagoria*, an album for synthetic piano, released by ArpaViva Recordings in 2016. He is currently working on a second album.

Rose holds an MFA in Fine Arts from The New School: Parsons (2020) and a BFA in Painting from the Rhode Island School of Design (2013). He was a resident artist in the RISD European Honors Program in Rome (2012).

"My work engages with memories, alienation, humor, and the variation and range of emotional experience. In this series, sense organs emerge from a particulate haze, prismatic and atmospheric. The form is clear at times; at other moments it dissolves into its context, defined only by the thinnest film of skin pressing against the surface. What emerges is a kind of tension between the simultaneous permeability and isolation of the self and the body. Painted rapidly with oil paint on panels, canvas, linen, and polyester that is often left un-stretched, the creative process is unconcealed; the marks left in the margins, the hand-cut edge, and spontaneous peripheral forms between paintings are part of the composition. Paint and procedures are allowed to blur and layer, resulting in an image that hovers somewhere between memory and amalgamation." - Michael Rose

Moretti + Costello

AUBRIÉ COSTELLO is a visual artist, director, writer, and curator of multimedia collaborations in Philadelphia, PA. Their collaborative projects amalgamate fiber art, photography, film, fashion, original music, literary/performance/installation art, and community care. They explore, depict, and celebrate their creative collaborators' unique experiences through varied media. They are co-creating artful resources and safe spaces for their community members to rediscover vulnerability, express themselves fully, and be seen with dignity. They chronicle the often unseen, intimate moments, and nuanced emotions experienced within our most personal relationships with self and others. The intention behind their work is to create experiences that encourage community engagement, interaction, self-reflection, self-love, and thoughtful collaboration. Costello's oeuvre is rooted in accessible, large-scale text-based fiber art installations called "silk graffiti" in public spaces. As a visual artist, Costello creates tangible fiber art objects and costumes featuring poignant silk graffiti text which reflects and conveys a particular, often shared, moment in time. The objects exist as props for collaborators to wear and interact with, then transform into curios which they later repurpose, reconfigure, and reutilize in site-specific installations and live experiences. Costello has exhibited their work extensively in Philadelphia and abroad, most notably at Asian Arts Initiative, Philadelphia City Hall, Fairmount Water Works, Philadelphia International Airport, International House University of Pennsylvania, Science History Institute, Moore College of Art & Design, Main Line Arts Center, Bucks

County Community College Hicks Art Center Gallery, The James Oliver Gallery, Projects Gallery, in politically and socially charged exhibitions Truth To Power, Into Action and WE RISE in Philadelphia/Los Angeles/Chicago. Costello was a co-organizer of the 2017 citywide public art project, Signs Of Solidarity, and is a co-founder of anonymous public art curatorial collective Group X. Costello's work was featured in all 10 episodes of SMILF S2 on Showtime.

“This flag reads, "WANT YOU NOW" & is a collaboration with Mia Moretti who has a song of this same name. The vibrancy of the track inspired this work. There is a palpable & distinct queer/house pulse to Mia's production so I wanted to reflect that in this piece. The recycled, once loud now sun-bleached silk signifies our eternal ties back to nature. Silk is the strongest natural fiber, as strong as steel. Queer folks are like silk. Beautiful, resilient, & the most creative with what they have. I leave the sharp pins as a reminder of the ever-present pain that lives alongside all the beauty. I hope that's felt here. I'm committed to centering queer pleasure, catharsis, joy and expression at a time when queer ALAANA artists' lives/livelihoods are being censored and threatened, with violent attempts of erasure.” - Aubrié Costello

Michele Pred

Michele Pred is a Swedish-American conceptual artist whose practice includes sculpture, assemblage, and performance. Her work uncovers the cultural and political meaning behind everyday objects, concentrating on feminist themes such as equal rights and reproductive freedom. Her modified vintage handbag editions portray the ongoing economic and political struggle for women's rights. She has been represented by the Nancy Hoffman Gallery in New York since 2004. Her purses have been exhibited across the US and internationally, including at the Victoria and Albert Museum (V&A) in London, The Fashion Museum in Hasselt, Belgium, Stockholm, Sweden, Beijing, China, and Hong Kong. An installation of 20 purses is part of the permanent collection of the Berkeley Art Museum (BAMPFA) in Berkeley, CA.

Since January 2016, Michele Pred has organized 15 feminist art parades and activations in cities including New York, Chicago, Washington DC, San Francisco, Miami Beach, and Stockholm, Sweden. She has also curated feminist public art exhibitions, such as the 2022 Vote For Abortion Rights campaign, which showcased works by 10 artists on billboards across 14 cities in 12 U.S. states.

“I use purses as my canvas to merge the bold, politically charged language of today's resistance with symbols of women's economic power and the potential for change it represents. By working with mid-20th-century vintage purses, I reference a pivotal era in the women's movement, reminding us of our collective power to drive meaningful progress. Made to be carried, these purses function as small-scale political billboards. Each message is illuminated with Electroluminescent wire.

This body of work is rooted in my formative years growing up in Berkeley, California, during the 70's, where I was exposed to the women's movement. It is also a continued homage to my father, Allan Pred, who inspired the feminist in me at an early age." - Michele Pred

Michael Rose

Michael Rose is a painter, musician, and curator based in Brooklyn, New York. His work has been shown in solo exhibitions at Artego (2024) and The Untitled Space (2023), and in group shows at Bendheim Gallery (2023), Field Projects (2022), Kellen Gallery (2021), 25 East Gallery (2019), Trestle Gallery (2014), and Circolo degli Artisti (2012). In addition to his studio practice, Rose has co-curated group exhibitions at 28 Varick Ave (2023), Studio 146 (2023), and New House (2013). As a musician, Rose wrote and produced an album for synthetic piano, released by ArpaViva Recordings in 2016. He is currently working on a second album.

Rose holds an MFA in Fine Arts from The New School: Parsons (2020) and a BFA in Painting from the Rhode Island School of Design (2013). He was a resident artist in the RISD European Honors Program in Rome (2012).

Untitled 2024 continues my exploration of the human form as something amorphous, iridescent, and unstable. Here, a figure expands in saturated, energetic hues that contrast sharply with a monochrome background. Levitating between vibrancy and dissolution, its form presses out against a depthless, oppressive atmosphere.

Michael Wolf

Michael Wolf is an artist in the NYC area whose work spans sculpture, installation, and drawing. His creations serve as metaphors for the human experience, reflecting the physical and psychological desire for shelter - whether experienced, remembered, or imagined. Wolf's artistic practice engages in an ongoing dialogue with history, using materials like wood, stone, metal, and gold leaf to craft contemporary art that speaks to timeless human concerns. His sculptures, primarily composed of architectural and geometric forms sometimes contrasted with organic and draped ones, invite viewers into a contemplative space where memories of significant places and spaces are evoked.

Notable achievements and exhibitions mark Wolf's artistic journey. His large-scale installations have graced esteemed venues such as the Orlando Museum of Art, the Future of Cities Climate and Innovation Hub during Miami Art Week, and the Center for Contemporary Art. Wolf worked with the New York City Parks Department to create an installation on the Lower East Side's Allen St. Mall during the summer of 2022. In 2024, his solo exhibition "Domicilium: A Place to Dwell" at ATELIER Gallery in Indiana further established his reputation as a master of creating immersive, thought-provoking works. Wolf's dedication to his craft has earned him individual fellowship grants from the NJ State Council of

the Arts and the Geraldine R. Dodge Foundation as well as the prestigious Power of Art Award presented by Robert Rauschenberg.

"What Branches Grow Out of This Stony Rubbish" serves as a commentary on climate change and climate change denial. This sculpture was inspired by the devastating wildfires in Canada, the smoke from which engulfed the New York area, and was completed in the wake of the recent catastrophic wildfires in California. It emphasizes the urgent reality of our changing climate and challenges us to confront its consequences. Amerika: I crafted this sculpture in 2016 amidst the divisive and toxic presidential campaign. The lead flag, a toxic metal, cascades over a weathered golden house, representing America's unfulfilled promises of freedom and equality. The title, "Amerika," draws inspiration from Franz Kafka's novel, evoking the surreal and disconcerting reality of our times." - Michael Wolf

Molly Crabapple

Molly Crabapple is an artist and writer whose inspirations include Toulouse Lautrec, Diego Rivera and Goya's 'The Disasters of War.' She is the co-author of Brothers of the Gun, an illustrated collaboration with Syrian war journalist Marwan Hisham, which was a NY Times Notable Book and long-listed for the 2018 National Book Award. Her memoir, Drawing Blood, received global praise and attention. Her animated films have been nominated for three Emmys and won an Edward R. Murrow Award. Crabapple's reportage has been published in the New York Times, New York Review of Books, The Paris Review, Vanity Fair, The Guardian, The New Yorker and Rolling Stone. She was the 2019 artist-in-residence at NYU's Hagop Kevorkian Center for Near Eastern Studies in 2019, a New America fellow in 2020, and the winner of the Bernhardt Labor Journalism Award in 2022. In 2023, she was a fellow at the Dorothy and Lewis B. Cullman Center for Scholars and Writers at the New York Public Library, working on a history of the Jewish Labor Bund.

"I drew this in 2015 when I visited the Gaza Strip. While I was walking through the Shejaiya neighborhood that the Israeli military destroyed the previous year, I saw Palestinian men straightening rebar from a bombed-out building. The strip was and is besieged, with a limit on construction materials, so the men were salvaging the rebar to rebuild. May Gaza rebuild again." - Molly Crabapple

Mz Icar

Mz. Icar is an anonymous art collective led predominantly by Black women, dedicated to transforming societal narratives through bold, innovative art. Our name, "racism" reversed, reflects our mission to challenge conventional ideas about race, gender, and identity. We specialize in storytelling across diverse mediums, from large-scale murals and analog collages to augmented reality installations and digital design. Our collaborations include projects with Doritos, BET, Xbox, and Ms. Lauryn Hill's world tour. Notably, our award-winning short film *Of Expansion* was screened at the Chale Wote Street Art

Festival in Ghana and earned Best Experimental Film at the Imagine This Women's International Film Festival. Mz. Icar's work spans public spaces from Philadelphia to Ghana, including city collections in Boston, Brooklyn, and Green Bay. Our creative practices blend tactile and digital techniques such as screen printing, sewing, spray painting, and stop-motion animation, always infused with bold color, layered composition, and expansive narratives.

“Our work is rooted in deep dives—immersive explorations of cultural narratives, histories, and lived experiences—where research, community engagement, and material experimentation converge. We remix archival imagery, contemporary iconography, and tactile processes to build layered compositions that interrogate and celebrate the Black experience across time and geography. We believe that art, creativity and love have the ability to reach spaces that other things can't. We will use those tools to create our new structure and experiment with alternative exchange systems. We believe that all great ideas and evolutions are on the backs of other ideas, concepts and thoughts. We believe that we determine the value and relevance of things we create. We set the platform for what is a commodity and what isn't. If we have this strength then we should also be able to set the terms in which these commodities are exchanged. We do not believe in a debt structured society. We do not believe in an interest structured society. We believe that connectivity is more valuable than capitalism. And we will be moving from space... everything is negotiable.” - **Mz Icar**

Nadine Robbins

Robbins' art has been showcased in renowned galleries such as the Louis K. Meisel Gallery and Anthony Brunelli Fine Arts for hyperrealist art, and are housed in private collections and museums such as the Howard A. & Judith Tullman Collection in Chicago, the Count-Ibex Collection in Germany, The Knoll Collection, the Meam in Barcelona, and The Arnot Museum in Elmira, NY. Robbins studied at the Sollies-Pont Lycée in France and returned to the US to earn a BFA in graphic design from SUNY New Paltz. She owned an award-winning boutique design firm for over twenty years, working with major companies such as Citibank, Canon, and Shell to develop their brand identities and annual reports. In 2008, Robbins began photographing and painting clients and friends. She refined her voice for the next two years, culminating in a solo show of eight 6'x4' portraits of couples. 8 Portrait Peaces exhibited at the Brill Gallery in North Adams, MA. Two of these paintings were accepted into the Royal Portrait Society's annual exhibition at the Mall Galleries in London in 2010 and 2011.

Robbins' artistic journey continued to thrive. In 2019, she participated in the prestigious "Painting Today" to celebrate International Women's Day at the European Museum of Modern Art (MEAM) in Barcelona, Spain. Her works have been showcased at The Rockwell Museum in Corning, New York (a

Smithsonian affiliate) and the Wausau Museum of Art in Wisconsin. Notably, in 2021, The Arnot Museum in Elmira, NY, invited Robbins to exhibit her entire body of current artwork in their tri-annual exhibit titled "3 Americans: Contemporary Masters of Realism." In 2023, paintings featured in the contemporary art magazine GOSS183 were included in the Lunar Codex Peregrine and Nova missions as part of NASA's Artemis plan to land humans back on the Moon in 2026.

"In my painting "Free The Nipple," the sweater is a flawless symbol mocking the absurdity of censoring the female nipple on Instagram and other social media platforms. At the same time, "Purple" reflects my visceral reaction to the film and history behind The Color Purple and the abuse of the protagonist, Celie." - Nadine Robbins

Natalie White

Natalie White is a provocative artist and feminist activist whose work—featured in more than 20 solo exhibitions and collected by several museums—spans such varied modes of expression as self-portraiture, sculpture, embroidery, abstract paintings, works on paper, and performance.

A native of West Virginia, she arrived in New York as a wide-eyed 17-year-old and, almost by accident, became a muse for such prominent visual artists as Peter Beard, Spencer Tunick, George Condo, and even Sean Lennon before harnessing her fierce drive and unapologetic spirit to her creations. She has performed at the Art Basel Miami Women in Art in collaboration with the Brooklyn Museum's Elizabeth Sackler Center.

As Vice President of Equal Means Equal, an organization that lobbies for the enactment of the Equal Rights Amendment, she presented the "Natalie White for Equal Rights" show at WhiteBox and led a 16-day, 250-mile march from NYC to Washington, D.C., to promote the fight for the ERA to be included in the Constitution. White's works have been acquired by the Sackler Center and the Carnegie Museum of Art, and are in the private collections of William T. Hillman, Lawrence Benenson, Maurice Marciano, The Mugarbi Collection, and Eric Schmidt.

Nick Rhodes

Nick Rhodes is best known as the founder and keyboardist of the legendary pop band Duran Duran. A former art student, Rhodes became enamored with the art world early in his career, making friends with pop art artist Andy Warhol and The Factory crowd and attending exhibitions worldwide. In 1984, he released his own book of abstract art photographs, titled "Interference." Many of the photos were displayed at an exhibition at the Hamilton Gallery in London, UK. Rhodes continues to showcase his photography in magazines and exhibitions and has been featured in The Untitled Magazine in numerous previous issues, including original photo shoots of Charli XCX for The Untitled Magazine's "Music" Issue (2013), The Bloom Twins for The Untitled Magazine's "Legendary" Issue (2014), Wendy

Bevan Astronomia for The Untitled Magazine "INNOVATE" Issue (2021), and Lottie Moss for The Untitled Magazine's "REBEL" Issue (2022).

Orly Cogan

Orly Cogan lives and works in New York. Born in Israel and educated at The Cooper Union for the Advancement of Science and Art in NYC and The Maryland Institute College of Art. Cogan has been exhibiting her work throughout the US and in Europe for over two decades and has been at the forefront of the fiber arts movement with an emphasis on Feminism in contemporary art.

Cogan has been included in some notable national and international galleries, museums, and university exhibitions, including The Aldrich Museum of Contemporary Art, CT, and The Museum of Arts & Design, NY, which holds her work in its permanent collection in addition to The MIT collection and others, Riverside Museum, Riverside, CA, The Hudson River Museum, NY, The Textile Museum of Toronto, Canada, with Judy Chicago, The Brattleboro Museum VT, San Jose Museum of Quilts & Textiles, Woodson Art Museum, Wausau, WI, Fresno Metropolitan Museum, CA, The Musee International Des Arts Modeste, Sete, France, The Rijswijk Textile Biennial in The Museum Rijswijk and at The Museum of Decorative Arts and Design, Oslo among others. Cogan's work can also be found in various publications.

"The tableaux I create are inspired by relationships. Searching for that odd thing, the Feminist Beauty Queen, I mix subversion with flirtation, humor with power, and intimacy with frivolity. I start with vintage and printed fabrics, updating the original purpose while honoring the labors of the past. The fabric becomes the foundation for a surreal, fantastical exploration. By hand, with a mostly dotted line, I stitch figures into dream-like mythological narratives. The juxtaposition of vintage feminine and contemporary feminism is a rich contrast that gives the work much of its unique strength, complexity, and frank vulnerability. The actors are present in the way a child perceives the world, wholehearted, engaged, uninhibited, and reliant on the senses. My work consists of a host of characters, primarily female protagonists with a sprinkle of their male consorts. The Goddess-like heroines inhabit a domestic space of agency as they appear in varying sizes and hierarchies playing out their power struggles with the language of visual symbolism, surrealism, and ripe with art history references. My scenes are dream-like and live within a fantasy world rooted in the domestic with romanticism sewn in with a pastel pallet and veiled overlapping images that ooze emotional moments. Each stitch points to the next in a slow lingering line that asks the viewer to take their time looking. The characters often live in limbo between a public and private realm, simultaneously acting as subject and object and leading with broad emotional issues like rejection, notions of value, power play within social dynamics, love, fear, desire, isolation, and finding beauty within the mundane. Changes in the tenor of cultural expression between then and now, and in conflating today's brand of cultural confessionism with yesteryear's saccharin conservatism, the work encapsulates a sweeping arc of feminist storytelling." - Orly Cogan

Polly Penrose

Penrose's self-portraits explore themes of identity at the intersection of the physical and emotional self, using her own body as both the subject and the medium. She contorts and positions herself in unusual, often precarious ways that challenge traditional representations of the human form.

The environments she chooses, such as abandoned buildings, unfurnished domestic spaces play a significant role. Penrose interacts with these spaces with her body, emphasizing contrast, harmony, or discord between the human form and the spaces it occupies. The atmosphere of her surroundings feed into the work. Her poses often appear uncomfortable, underscoring the idea of adaptation, struggle, or belonging. Often pictured holding a remote, her self-portraits examine the complexity of femininity, presenting the body in raw, candid ways that couple vulnerability with humour, strength with discomfort, encouraging viewers to confront their own perceptions of self. Penrose's use of her nude body is central to her art. She uses it not for sensuality but as a sculptural and symbolic element, an object or a shape, becoming a linear or lumpen feature in her chosen landscape.

Her pictures are a microcosm of how we fit, fold ourselves, change our shape to squeeze into the myriad of roles we are expected to play.

"In Hercules most notorious labour 'The killing of the Neaman lion' he slays the lion by strangling it. It was impossible to kill the lion using weapons because its skin would repel any attack, so Hercules had to rely on his physical strength. Women can not rely on their physical strength to defeat their monsters, they must employ other tactics. Here the artist approaches the labour as a female Hercules. Naked and vulnerable, in an impossible position, she wrestles, embraces, whispers in his ear the reasons she must win. Cold and alone in the Lions lair she clings on to hope and will not give up the fight." - Polly Penrose

Rebecca Batz

Rebecca Batz, a New York native Bushwick artist, who actively engages with the local art community, participating in shows such as the 'IV Women.' Through her Instagram account, she showcases her creations and provides updates on her shows and exhibitions. Along with her artistic ventures, Rebecca has been featured in discussion regarding the intersection of art and fashion. She has mentioned in a video titled "Art Basel Makes Clothes Now, Bushwick Open Studios, Nine9, Island Boys - Episode #47," highlighting her involvement in the artistic scene. While specific details about her life and formal education are limited, Rebecca's active participation in New York's vibrant art scene underscores her commitment to her artistic craft and the local art community.

Reisha Perlmutter

Reisha Perlmutter is a contemporary American artist. Her work explores the connection between the human body and nature, with a thematic dedication to conservation. She primarily focuses on the

liberation of female figures underwater. Her paintings are frequently self-portraits and are inspired by her own experience of meditation in the water. Her imagery is directly influenced by her process as an underwater photographer and freediver. Born in 1990 in Naples, Florida, she received her BFA from the School of the Art Institute of Chicago and her MFA from the New York Academy of Art. She currently lives and works in New York.

Perlmutter's works weave bold brushwork with hyperrealism and explore concepts of femininity and fluidity, eloquently expressing the beauty and serenity found in these interactions. Her paintings are not only a celebration of the female form in harmony with water but also a profound commentary on the inherent beauty in the human connection to the natural landscape, highlighting our deep and intrinsic bond with the environment. This interplay in her art challenges traditional notions of beauty, focusing on naturalism and the innate harmony between our bodies and the environment.

“My work explores the intersection of the human form, water, and light, using these elements to evoke themes of transformation, connection, and introspection. I merge classical painting techniques and materials with a contemporary practice and understanding of image-making, drawing upon centuries-old methods while forging a visual language that resonates with this moment in time. Inspired by the feminine experience and the natural world, I engage water as both a visual and emotional medium—one that embodies resilience and vulnerability while reflecting the fluidity of our internal landscapes. I strive to create a space where the inner and outer realms seamlessly converge, allowing us to experience our own presence in a more expansive, visceral way. Water, with its capacity to slow perception and bring us back into our bodies, has long drawn me in—not only for its visual complexity, but for its subtle capacity to mirror our own fluid nature. When I paint figures immersed in water, I’m not simply depicting a scene; I’m inviting a dialogue with sensation.” - **Reisha Perlmutter**

Robin Tewes

Celebrated artist [Robin Tewes](#) was born in Queens New York in 1950. She received her BFA from Hunter College in 1978 and her MST from Pace University in 2012. She is the Recipient of many notable and prestigious awards, including the 2008 Pollock-Krasner Foundation Painting Award, the 2007 Adolph and Esther Gottlieb Award, and the 2004 and 1989 New York Foundation for the Arts-Painting. Selected solo exhibitions include Wright Gallery, Adam Baumgold Gallery, Headbones Gallery, Klapper Hall Gallery, Bill Maynes Gallery, John Weber Gallery. Some group exhibitions include: at P.S. 1, P.S. 122 Painting Association, The Drawing Center, Aldridge Museum, Whitney Museum, Museum of Modern Art, Hunterdon Museum. Tewes is interested in how much a single narrative moment can tell us about ourselves. Became a founding member of P.S122 Painting Association and now on the Board of Directors. She has been included recently in the Smithsonian Archives of American Art. Her work has been recognized and written about in NY Times, Village Voice, The

Drawing Society, Soho News, Artforum, Artiness, Art in America, Tema Celeste, and Arts to name a few.

"I'm interested in how much a single narrative moment can tell us about ourselves. At first glance my work appears ordinary but nothing is really what it seems. The backgrounds of some of my work are covered with images and words that are scratched into the walls of the rooms. It can have a contradictory quality, yet is integrated into the space as it is into human consciousness. Most paintings are purposely intimate in scale or detailed so that the viewer is drawn in for a closer look. Then the narrative or content can change because of the written words on the walls or other images that are not immediately visible. Repeated images such as brick, plants, crumpled paper, windows and sky, reflect the surreal subtleties that lurk in the mundane and peripheral experience of contemporary life. My work is involved with expressing paradoxical truths and the short stories have psychological theory. The characters for the most part are people that I know. Class and gender issues, especially in the art world, is an under explored topic. My life's work has been involved with this investigation and other social political concerns. I want my paintings to be accessible and the personal reference to be a universal experience." - Robin Tewes

Rosa (Rose) McGowan

Rósa Arianna "Rose" McGowan (born September 5, 1973) is an American actress, artist, and activist. After her film debut in a brief role in the comedy *Encino Man* (1992), she achieved recognition for her performance in the dark comedy *The Doom Generation* (1995), receiving an Independent Spirit Award nomination for Best Debut Performance. She had her breakthrough in the horror film *Scream* (1996) and subsequently headlined the films *Going All the Way* (1997), *Devil in the Flesh* (1998), and *Jawbreaker* (1999).

During the 2000s, McGowan became known to television audiences for her role as Paige Matthews in The WB supernatural drama series *Charmed* (2001–2006). She played a key role in the 2001 film *Monkeybone* directed by Henry Selick. She went on to star in Robert Rodriguez and Quentin Tarantino's double-feature film *Grindhouse* (2007), for which she was nominated for the Saturn Award for Best Actress and the Scream Award for Best Scream Queen.

In 2017, *Time* recognized McGowan as one of the Silence Breakers, the magazine's Person of the Year, for speaking out about sexual assault and harassment, specifically in regard to the Harvey Weinstein sexual abuse cases and the MeToo movement. She has released a memoir, *Brave*, and starred in the four-part documentary series *Citizen Rose*, both in 2018.

McGowan is an activist for gay rights and campaigned against California's Proposition 8, which sought to ban same-sex marriage in the state in 2008. In late 2009, McGowan was among several celebrities who participated in the protest NOH8. In 2017, *Time* recognized McGowan as one of the Silence Breakers, the magazine's Person of the Year, for speaking out about sexual assault and harassment,

specifically in regards to the Harvey Weinstein sexual abuse cases and the #MeToo movement. On January 31, 2018, *Citizen Rose*, a four-part documentary series produced by Bunim/Murray Productions following McGowan and her role in the #MeToo movement premiered. In August 2018, McGowan was announced to receive the Inspiration Award at the GQ Men of the Year Awards. "When I was a child in Italy, my imaginary friend was an imaginary planet. I called my planet "9". I wondered what humans would look like on my planet. Were they solarized? Did neon colored gasses inform their shape? How does their skin reflect and refract from light? Would there be birds? For years, I studied camera craft and technique as well as sound design to better understand my childhood questions. On my planet, bodies do not perform—they just are. Ad, yes, there are birds." - Rosa (Rose) McGowan

Rosemary Meza-DesPlas

Rosemary Meza-DesPlas, a multidisciplinary Latina artist, incorporates fiber art, drawing, installation, painting, performance art, and video into her studio practice. The human figure takes center stage in her artwork. Amplifying the voices of women, her work reflects the female experience within a patriarchal society. Socio-cultural issues, gender-based burdens, political agency, and ethnic stereotypes, are explored through an intersectional feminist lens. The tenacity of her eight aunts in the face of personal tragedies and adversities was an early inspiration; their narratives contributed to her embrace of feminist ideology. Thematic continuity links Meza-DesPlas' visual artwork with her academic writing and poetry. This written discourse provides a foundation for her performance artwork. In 2022, she was honored with a Latinx Artist Fellowship by the Mellon Foundation and the Ford Foundation. She was awarded a Fulcrum Fund grant in 2022 to create and stage a new performance artwork titled *Miss Nalgas USA 2022*. Her work has been exhibited at Museum of Sonoma County, 516 ARTS, New Mexico Museum of Art, and Art Museum of Southeast Texas. Meza-DesPlas received a BFA from the University of North Texas and an MFA from the Maryland Institute College of Art.

"As a multidisciplinary artist, I create figurative artworks exploring the intersection of gender inequality, political agency, and cultural misconceptions. Challenging beauty standards, the feminine body is portrayed with attention to veracity. Portraiture work emphasizes the mutable nature of the face. My studio practice varies from labor intensive hand-stitched hair art to large on-site, multimedia installations. Feminism and ethnicity are referenced in a common material, human hair, employed in my studio practice. I sew with the first fiber: hair. My sewing can be contextualized within the 1970s women's craft movement, yet I stitch hair from a drawing-based background. The hair serves as an archive of my body and reflects the aging process. A carrier of DNA, hair symbolizes ethnicity and race. Identity and culture manifest in my traditional art forms of painting and drawing. Displayed multiples create sizable and organized installations. Through appropriation, these traditional media works are reinvented into specialty fabrics and embedded into performance art and video. I forefront myself in the

performance art and video works; thereby, alluding to the multiplex experience of being an American Latina woman. My poetry anchors the performance art and video works. Academic research and writings reinforce thematic inquiries into gender topics, socio-political issues, and cultural stereotypes.”
- Rosemary Meza-DesPlas

Ruta Naujalyte

Ruta Naujalyte is a Lithuanian textile artist specialising in crochet sculptures created with sewing threads. She graduated with a Master’s degree in Textile from Vilnius Art Academy in 2008. Her work explores the tension between fragility and resilience, often embodying a sense of incompleteness as a signature aesthetic. She incorporates magnets into her sculptures, making them subtly interactive. Birds frequently appear in her pieces, serving as metaphors for themes of transformation, vulnerability, and decay.

Her art has been exhibited internationally, including solo shows at Showroom Trofejas (Berlin), clubØ (Oslo), and Artifex Gallery (Vilnius). She has participated in numerous group exhibitions across Europe, the USA, and Asia, with her works displayed in institutions such as Tsinghua University Art Museum (Beijing), Compton Verney Art Gallery (UK), and The Untitled Space (New York).

She has received several prestigious awards, including the XStitch Magazine Contemporary Stitch Award (1st prize, 2023), the BBA Artist Prize (Berlin, 2022), and the Envision Arts “Best in Show” (2020). Her work has been featured in various publications, such as *From Threads to Needle and Contemporary Embroidered Art* (Thames & Hudson, 2024) and *New Bracelets* (Nicolas Estrada, 2021). She currently lives and works in Vilnius.

“Birds, feathers, and the weight of an unseen cage. Dream. Hope. Imagination. Self-worth. How much do they cost? Hard work was supposed to mean something. But when everything is reduced to a transaction, even the body becomes a commodity—something to sell, to exhaust, to discard. Those without wealth must trade themselves, and when there’s nothing left to give, survival slips out of reach. We exist in a system where profit eclipses humanity, where value is measured in numbers, and where life itself is never guaranteed. No one chooses to be born, yet we are told we must earn the right to live.” - Ruta Naujalyte

Rute Ventura

Rute Ventura is a Portuguese multidisciplinary visual artist born in Lisbon, in 1982. She graduated with a bachelor’s degree in Sculpture, in 2004 and a master’s degree in Fine Arts, in 2006 from the School of Art and Design, Caldas da Rainha, Portugal. In 2005 Rute received a grant for an abroad program of studies at the Accademia di Belli Arti in Venice, Italy. During her conceptual art studies, Rute developed skills as a critical thinker working mainly as a site-specific sculptor, teaching herself to paint years later, after her academic studies. After moving to New York City in 2009, Rute began her career in arts

education with various nonprofit affiliations that provided art workshops for endangered NYC youth; this has granted her the possibility to produce art from her home studio in Ridgewood, NY. Creating art outside the established cultural mainstream is not done from a need to sell but with the intent of addressing and reflecting conscious awareness processes therapeutically.

Her work is said to "polarize and unite theoretical perspectives while demonstrating great technical, artistic, and creative capacities". During this past couple of years, Rute has been distinguished as an "interesting surrealist artist" by Bizarre Doctor, and featured at the Beautiful Bizarre Magazine Artists Director. "Riding Through The Plateau", where a resilient woman rides her giant cock across the deserted plateau; showcases a journey of empowerment through emotive and thought-provoking imagery. By using the female form, the surrealistic nonsense scale, and comic animal choice, I capture the raw strength, instinct, and impulsive nature inherent within the female persona. I strive to evoke emotional sensations that encourage dialogue around the challenges faced by women today, a conversation about vulnerability, choice, and power. The rooster plays a significant role in this work, serving as a symbol of both: the patriarchy, and referencing my Portuguese identity." - Rute Ventura

Sally Hewett

"I graduated from Kent Institute of Art and Design, Canterbury, with a BA in Fine Art in 2003.

My work has been exhibited in shows including Exhibition of Shortlisted Artists for the 2023 John Ruskin Prize, London; Royal Society of Sculptors Summer Show, London; Let them Eat Fake, curated by Bad Art, London; Turner Contemporary Open, Margate; The Nude, group exhibition, Store Punkt Gallery, Munich; Unravelling, Untitled Space, New York; Emerging to Established, group exhibition, Krause Gallery, New York; Elogé de la Curiosité, group exhibition, Galerie Henri Chartier, Lyon; Microcosm, group exhibition at New Eden Gallery, San Francisco; Femme, Spoke Art/Juxtapoz Projects, New York; Delight and Disgust, Institute of Making, UCL, London; Sensitive Content, Unit Gallery, London; By the skin of your Teeth, Scarlet Seven Gallery, New York; NSFW, Spoke Art Gallery, San Francisco; Stitch Fetish SF, San Francisco; She Loves, HNYPT Gallery, Los Angeles; In Absentia, Turin; Reforming Anatomy Conference, Royal Society of Medicine, London; SHE, The Ugly Duck, London. My work has been featured in printed magazines including, Vogue Portugal, Magazine des Beaux-Arts, Elle Japan, Huffington Post, and Cosmopolitan and in books including: Hey! publication; De Fil en aiguille by Charlotte Vannier, published by Pyramyd and Thames and Hudson; L'Art du Fil, by Marie-Madeleine Masse, published by AlternAtives.

"Bella (dermatillomania) This piece is based on a photograph that a brave and generous woman sent to me. I'm interested in how bodies show their history and how particular occasions leave their marks - the body as a documentary. During its lifetime the body replaces almost all its cells multiple times but in doing so it doesn't obliterate its history - scars, etc. remain. The body's history remains intact.

Pixeltits This piece was a response to the mindless censorship rules on social media sites such as Instagram. Algorithms remove any post showing female nipples - and that assumes the algorithm recognizes a female nipple when it sees one that it doesn't. After a number of my posts showing embroidered nipples were taken down I decided to save them the trouble and pixelate the nipples in advance." - Sally Hewett

Sam Heydt

Sam Heydt (born April 20, 1986) is an American social practice and recycled media artist born/raised in New York City. She has lived/worked in Paris, Venice, Amsterdam, Athens, Buenos Aires, Sydney, Reykjavik, Udaipur, and Vienna. As a published author, producer, and lifelong social activist and environmentalist, Heydt has undertaken a range of altruistic, non-profit work and anchors her practice in advocacy. Through her unique manner of expression, she illustrates a world exploited beyond use and increasingly reduced to a bottom line. Esteemed as one of the pioneers of the recycled media movement, she works across different media- film, video, installation, photography, sculpture, sound, and text and employs a range of materials, often reinventing and trespassing their associative use. Marrying images of destruction with portrayals of the American Dream, her work confronts the disillusionment of our time with the ecological and existential nightmare it is responsible for. Heydt's work has been shown in galleries, museums, art fairs, and film festivals worldwide, and sits in the permanent collection of a number of museums including D.C.'s Smithsonian Museum and the State Hermitage Museum in Russia. Her work can be viewed in full at www.samheydt.com

"The edge is closer than we think, but illusion won't free us from reality, even as the sustained narrative of tabloids becomes history and the myth of progress continues to perpetuate inequality. Globalization has moved forward unevenly and no-one can say where this "New Frontier" is leading us. As the natural world is liquidated and substituted with an artificial one, the social landscape becomes increasingly fractured and alienated. No longer in focus, all grand narratives dissipate in the space of post-history, as technological dependency diminishes the tangibility of our experiences. The medium has swallowed the message. Our time is marked by mass extinction, diminishing resources, global pandemic and climate change. As the vices of the first world burden the third, the skeletons of old factories serve as caveats of growing inequality. The silent landscape is a symptom of a world exploited beyond use and increasingly reduced to a bottom line. Political dissidence is drowned out by the white noise of the media, as it sedates the social psyche with empty promises it proposes for the future it truncates. Heydt's work presents an abstract proposition for a world on the periphery of history, one that not only appears haunted by the ghosts of the past, but built on it." - Sam Heydt

Sarah Blanchette

Sarah C. Blanchette (she/her) is a photo-based fiber artist working out of the Detroit, Michigan area in the U.S. Her artistic practice unfolds in two intertwined veins: one exploring the "Fragmented Woman," a duality formed from the tension between her real-life identity and digital persona, and the other examining her place within her family's timeline, seeking to understand how their lives shape her own. By manipulating imagery from personal archives—self-portraits, family photos, and social media—Blanchette uses fabrics like silk, velvet, and oilcloth to reconstruct these fragmented identities. Her work is a reflective process, addressing the complexities of identity, lineage, and memory through tactile, primarily hand-sewn artworks that seek to bridge the gap between self and history. Each piece becomes a meditation on personal transformation, memory preservation, and the search for continuity in a rapidly shifting world. Since establishing her studio practice in 2015, Blanchette has exhibited her work nationally and online across galleries, museums, zines, blogs, and artist-run spaces. In addition to her creative practice, she is the Co-Founder of the artist collective *Critical Stuff*. Blanchette earned a BA in Journalism and Studio Art Photography from Oakland University in 2015 and an MFA in Photography from Cranbrook Academy of Art in 2017. She is currently pursuing an MBA with a marketing concentration at Oakland University. A dedicated artist and active community member, she is a Juried Artist Member of Studio Art Quilt Associates (SAQA) and a member of Embrace Creatives, the Surface Design Association (SDA), and the Detroit Artists Market (DAM).

"English Paper Piecing is one of the oldest forms of hand quilting. It is the base for the famed grandmother quilt made of hexagon flowers. It is also a huge source of community for women as they sit in groups to work on their EPP projects and trade fabric hexagons with one another. The process is also physically draining and time consuming, which is why it is often not a solitary practice. I found that stripping the community from such rigorous processes allowed me to push my body and attention span. Title Origin: 'You look like you lost weight! Ladies love hearing that.' was said to me by my former tax guy. He said the first half of the statement to me and the second to my husband." - Sarah C. Blanchette

Sarah Maple

Sarah Maple is an award-winning multidisciplinary artist known for her bold work that challenges notions of identity. She graduated with a BA in Fine Art from Kingston University London in 2007, the same year she won The Saatchi Gallery's "4 New Sensations" award for emerging artists. Since then, her artwork, films, and performances have been exhibited internationally at prestigious galleries and institutions such as Tate Britain, The Barbican, AIR Gallery, and The New Art Exchange. Her work has also been featured in documentaries for ARTE and VPRO.

In 2015, Sarah released her first book, *You Could Have Done This*, a hardback collection of selected works, and received a Sky Academy Arts scholarship from Sky Arts, which included funding, mentoring, and a Sky Arts documentary. In 2017, she gave a TEDx talk titled "The Freedom To Be Challenged" in Birmingham, UK, on the importance of free speech.

Sarah's work spans various media, including performance, painting, installation, collage, and photography. Much of her inspiration stems from her mixed religious and cultural upbringing. She has been featured in numerous international publications, including *Vogue*, *The Guardian*, *i-D Magazine*, *The Sunday Times*, *The Independent*, *People Magazine*, *Dazed*, and *The Huffington Post*. In 2018, she was invited to create a limited edition cover for *Harper's Bazaar's* art issue alongside artists such as Yayoi Kusama, Barbara Kruger, and Linder Sterling.

Her work is part of several notable collections, including Soho House, The Hyman Collection, The Ned, and Birmingham Museum and Art Gallery. In 2019, she was selected for Syllabus V, an independent learning programme run by Wysing Arts Centre. In 2020, Sarah created a semi-autobiographical video work in the style of a sitcom, which debuted on Sky Arts.

Sarah's recent commission from the Decolonising Arts Institute at UAL will involve an artist residency at Bradford Museum and Art Gallery, where her newly commissioned work will be acquired by 20 UK art institutions. In 2023, she released her latest book, *Labour of Love*, published by KochxBos. Sarah lives and works in Sussex, England.

Shawnette George

Shawnette "ShawnG" George, the self-taught artist hailing from the vibrant streets of Brooklyn, NY. Growing up amidst the hustle and bustle of her grandparents' sneaker store in East Flatbush, Shawnette's artistic journey began at a young age, her surroundings infusing her work with a vibrant tapestry of colors and experiences. Fondly dubbed the "Hood Georgia O'Keef," Shawnette's art boldly celebrates the triumphs of black women from diverse walks of life. Drawing inspiration from candid conversations with her homegirls about the intricacies of existence, her work serves as a mirror reflecting the joys, struggles, and resilience of black womanhood. With a fearless embrace of bold hues and daring visuals, Shawnette channels the spirit of her inner child and the raw energy of East Flatbush's streets into her art. Each stroke tells a story, each color a testament to the rich tapestry of her experiences. Through her art, Shawnette seeks to ignite dialogue and challenge stereotypes, providing a safe haven for black girls to be seen and celebrated without reservation. Her work has graced the screens of popular television shows like "Jane The Virgin," "Love & HipHop" and has been featured in esteemed publications such as AfroPunk, Nylon Mag, Marie Claire, TopShop, and Urban Outfitters, as well as notable events like Amber Rose SlutWalk and Patricia Field Art Basel. Her art has also been worn by notable artists such as Erykah Badu, Kehlani, and Victoria Monae. Join Shawnette on her artistic odyssey as she continues to break boundaries, redefine perceptions, and celebrate the beauty and resilience of black women everywhere.

"I created this piece in response to the unsettling news that the orange man may return to office. It represents the playfulness and joy that we, as women, will need to hold onto in order to navigate the next four years. The uncertainty of what's to come is heavy, but I know that maintaining a sense of

happiness and balance will be essential as we move through the shifts ahead. I see this moment in history as a “Tower” moment—where old structures are crumbling, forcing us to rebuild. Women, in particular, will have to come together, standing in our strength and resilience, finding harmony amidst chaos. This piece is a reflection of that energy—playful yet powerful, lighthearted yet deeply aware. It’s a reminder that joy, even in resistance, is a radical act of survival.” - Shawnette George

Sophie Goudman Peachey

Sophie Goudman-Peachey b.1994, is a London-based multidisciplinary artist. Her work combines practices of painting, collage, textile, and printmaking to reconstruct existing narratives surrounding women in society. Her collective body of work is about women owning and reclaiming their strength and power whilst also revealing their vulnerability, femininity, androgyny and masculinity. Her work aims to turn the patriarchal narrative on its head by empowering women through intersectional politics of identity, race and sexuality and allowing space for women to be whoever they want.

“House of cards” is a portrait of a nation, with an illusion of stability (and democracy) hanging over something already burning. A cold and fragmented face is projected onto theatre-style curtains suggesting a veil drawn over reality. The scattered stars and stripes show a nation clinging to its identity, but behind the illusion, its truth is unavoidable: the house is on fire. The system is collapsing under the weight of its own contradictions. The fire is political, it’s environmental, it’s everything that continues to be ignored. The cold, dark exterior - detached, mechanical, digital - stands in stark contrast against the rawness of destruction. The figure, draped in ethereal white, moves towards the flames with defiance. Is she resigned to its fate, or does she believe there’s something worth saving in the flames? She represents a number of things; the people who are targeted and marginalized, democracy, the next generation walking into a future shaped by past failures. ‘House of cards’ is a reckoning, a moment suspended between what was promised and what remains. It’s a call to realise the house is already burning and collapsing.” - Sophie Goudman-Peachey

Sophia Wallace

Sophia Wallace is an interdisciplinary artist working at the intersection of bodies and ethics. She holds a BA in Government from Smith College and an MA in Studio Art from New York University & The International Center of Photography. Best known for her viral project CLITERACY, Wallace is interested in the ways that people assigned female at birth and trans women are denied self-determination through the weaponization of their genitals. Drawing upon diverse materials and approaches, including large text, sculpture, installation and performance, Wallace’s art seeks to establish the clitoris in visual representation; a vital part of our understanding of the body. Her work is shown widely in the US and internationally including Spain, Austria, Mexico, Italy, Nigeria, Australia and the UK. Exhibitions of Wallace's art have been held at Sotheby’s, Brooklyn Museum, Kunsthalles Wien Museum, Samek Art

Museum, Leslie-Lohman Museum, Aperture Gallery, Taschen Gallery, Blueproject Foundation, and Newspace Center of Photography among others. Her works are in the permanent collections of Agnes Scott College, The Leslie-Lohman Museum and The Vescom Collection. Critical recognition of Wallace's work on gendered body knowledge includes The New York Times, The Atlantic, PBS, ARTE, The Guardian, Art in America, Teen Vogue, New Yorker, Time, VICE, and Wallpaper among others. Her TED featured talk, 'A Case For Cliteracy' has been viewed over 2 million times while her feature with the Huffington Post, 'The Overdue, Under-told Story of the Clitoris', received 3.5 million views and was translated in 3 languages. Wallace has been honored with the Griffin Museum's Critic's Pick Award, and PDN's Curator Award. She was a 2012 recipient of the Van Lier Fellowship, and a 2019 "Artist On Our Radar" with Creative Capital. She was a 2019 Artist in Residence at the Project For Empty Space Feminist Incubator and an Artist in Residence at Vermont Studio Center. She is a 2020 inaugural grantee of the Crave Foundation. Most recently, she can be seen on BBC/Hulu's "Planet Sex with Cara Delevingne", and in "The Dilemma of Desire" by Maria Finitzo, available on most streaming platforms. "Swan Series is an open edition of cast sculptures in glazed stoneware and bare terra-cotta. Scaled for displayed in relational groupings, the works posit a clitoridean power of multiplicity. Whereas the phallic obelisk operates as a singular pillar that rises above its surroundings, the clitoridean derives its force from the unity of many. The form is inspired by the natural world, specifically swans in motion, budding orchids, and emerging succulents." - Sophia Wallace

Stephanie Hanes

Stephanie E. Hanes was born in Alberta, Canada. In 2009 they received a BFA from The Nova Scotia College of Art and Design University in Halifax, Canada. Hanes is an MFA Graduate of Ceramics at the Rhode Island School Of Design in 2017 and received the prestigious Toby Devan Lewis Fellowship for a graduate student with exceptional promise. Stephanie was one of six artists awarded the 2020 NCECA Emerging Artist Prize. In addition, they have exhibited Internationally with a solo show at C.R.E.T.A Rome Gallery in Italy and several group shows at Lefebvre et Fils Gallery in Paris, France. Recently, Stephanie exhibited Bronze and Glass works with Secci Contemporary in Florence, Italy. They have exhibited their ceramic sculptures throughout the USA and Canada at several museum group shows: they were featured artists at the Gardiner Museum in Toronto, Nora Eccles Harrison Museum of Art, The Daum Museum of Contemporary Art, Arizona State University Museum, The Fuller Craft Museum, and RISD Museum Gelman Gallery. They have shown in galleries in Portland with Eutectic Gallery, Seasons Gallery in Seattle, Five Car Garage in Los Angeles, and The Untitled Space In New York City. Hanes is an Assistant Professor in Ceramic Art at New York College Of Ceramics at Alfred University, where they teach ceramic sculpture.

" The grotesque body is not an ugly body but rather, nonconformist which is opposed to the finished and polished. Conceptually it is used as a vehicle for exploring the effects of its repression, the

uncanniness exposes the presumed familiarity of symbolic violence and its reaction to the female forms link to monstrosity. That is linked to the fear of female power and the anti-female message in Greek myth and culture that persists to this day. By using the strategy of mimesis, to unravel feminine truths through mimicry of the “ideal” to make the unseen visible, and ultimately disrupting the illusion of singularity, which is contradictory to the multidimensional experience of reality. The grotesque body has both the potential for creativity and destruction. This deconstruction is to dissolve, to oppose traditional binary distinction. It is a critical practice of playing with ideas and thus destroying convention and giving representational form new thoughts.” - Stephanie Hanes

Sunday Olaniyi

A multi-award-winning Sunday Olaniyi is a multimedia artist, designer, and art instructor residing in Scranton Pennsylvania United States. Grew up in the ancient city of Oshogbo Nigeria, He has been exploring various techniques and media such as bead mosaic painting, African traditional wood carvings, Aluminum relief, and textile designs, mastering both craftsmanship and creative expression in all his works. In his art, he investigates the relationship between space, color, and texture in realism forms as well as semi-abstracted human and animal forms.

Sunday Olaniyi has participated in several group and solo exhibitions. 2025 keynote Speaker and teaching artist on Forms and Symbolisms in Traditional Yoruba Sculptures at Norfolk State University Virginia USA. In the year 2024, He was invited to demonstrate the Yoruba traditional wood carving at the Virginia Museum of Fine Art (VMFA). and in the year 2016, he was invited to give lectures on African art and culture at the University of Campinas in Sao Paulo, Brazil.

The quality of his craft and the inheritance of his works are both meaningful and highly aesthetic. He creates drama in the decorative giving his works both depth and beauty, as he expresses his unique voice as a contemporary African artist.

“My background is rooted in recycled art, where I transformed discarded materials from my environment into treasured creations. I used to pick cookie bags, bottle covers, and junk some years ago and cut them into pieces to create artwork. After exploring recycled art I began to experiment with tree bark from a log of wood. This journey led me to discover bead mosaic as a medium to tell my stories on how you can start from nothing to something meaningful. I see my works as a power of imagination that encourages viewers to tap into their true selves, transcending existing boundaries.” - Sunday Olaniyi

Suzanna Scott

North American artist, Suzanna Scott, simultaneously seduces and repulses the viewer through her excessive use of sutured stitching, skin-like surfaces, witty references to various body parts, and shades of the color pink. She gravitates towards sculpting in multiples using everyday materials and

discarded objects. By embracing repetition as a tool throughout her work, Scott emphasizes the ever/never evolving social struggles we face at the intersection of existence within our body and society. She uses her work to step into and examine the sticky landscape surrounding gender, sexuality, equality, and bodily autonomy. Scott's work has been exhibited across the United States and internationally in Chile, Malta, Spain, Russia, Germany, France and Mexico. She lives in Ruston, Louisiana where she rage-stitches daily in her garage studio.

“COIN CUNTS” In our reality of untruths and the political validation of misogynistic and racist undercurrents in the United States, the Coin Cunts stand as a visual symbol of empowerment and equality for all people with a vulva. By exposing the mysterious interior of a ubiquitous object, we find each Coin Cunt is distinct just as every human is unique. A tease to the imagination, these transposed coin purses challenge our visual, political and cultural associations of gender, money, and power. Since their inception, the Coin Cunts have given voice to and raised awareness for many causes around the globe such as reproductive rights, sexual exploitation, bodily autonomy, FGM (female genital mutilation), racial disparities in reproductive health, and the list continues to grow.”

“LAISSEZ-FAIRE” We live in a country of binaries and biases, where the gun is seen as a sacred emblem of power and citizens are granted the carte blanche entitlement to bear arms. With the issues of reproductive healthcare and gun safety under constant debate, our rights to autonomy and privacy are unequally protected through warped scales of justice. The French term laissez-faire means “allow to do” and “a policy of minimum governmental interference in the economic affairs of individuals and society.” In this era of hyper-polarization, these toy guns represent the political interplay of our rights and existence. They speak to the value of human life, how we choose to assign value as a society and the hypocrisy that is at play in the actions of our elected officials. Soon after Roe was overturned, a tweet I saw spawned this series of guns and ovaries. It said something to the effect of: “Hey ladies, let’s just shove some automatic rifles up our twats and we’ll have nothing to worry about.” - Suzanna Scott

Synchrodogs

Synchrodogs is a duo of multidisciplinary artists from Ukraine - Tania Shcheglova (b.1989) and Roman Noven (b.1984) collaborating since 2008. Synchrodogs were shortlisted for PinchukArtCentre Prize in 2013 (Kyiv, Ukraine), won FOAM Construct 2012 competition held by FOAM magazine (Netherlands), won First Prize in the nomination ‘Art Photography’, Photographer of The Year competition in Ukraine, and Best Fine Art Photographer Title in Vogue Talent competition (Milano, Italy), Best portfolio prize in Weitsprung n5 (Hamburg, Germany) in 2016, were nominated for FOAM Paul Huf Award in 2016 and 2018, shortlisted for Palm* Photo Prize 2019, became winners of Feature Shoot Emerging Photography award and finalists of LensCulture Visual Storytelling Award in 2019. They also became one of the winners of the PH Museum Photography Grant Prize in 2021, won the LensCulture Summer award in

2022, and were selected for AFAA residency in 2023, and Skowhegan residency in 2024. During 2010-2024 had solo shows in Chicago, London, Barcelona, Milano, Krakow, Venice, Amsterdam, Antwerpen, Riga, and a solo exhibition in Dallas Contemporary Museum in 2015. Synchronodogs took part in numerous group exhibitions in galleries and museums like the Benaki Museum (Athens), Boston Museum of Fine Art, Guy Hepner Gallery (New York), Palais de Tokyo (Paris), Somos Gallery (Berlin), The Annenberg Space for Photography (Los Angeles), ArtPrize Hub (Grand Rapids, Michigan) Galerie Blanc (Montréal), etc.

“Innerland is an ongoing series of portraits capturing creatives from around the world—those who dare to look into their souls and connect with the deepest parts of their psyche.

Depicting a statement that humans are more than what we see with our eyes, the project aims to discover an endless world that is held inside, rather than outer facade. Acknowledging that we spend most of our lives within our subconscious—immersed in thoughts, emotions, and dreams—the artist reflects on the paradox of how connected or disconnected from nature each person is, despite being an intrinsic part of it themselves. Developing a new art genre called ‘Staged Documentary’ and shying away from a more classical definition of portrait, human beings are shown as having no definite borders and no rational shape. They are a continuation of the environment itself, as the environment forms them a lot, and vice versa - they form the environment. Aiming to build an extensive photographic archive of creatives across various artistic disciplines, Tania perceives her subjects as souls rather than bodies defined by physical attributes. In the eyes of the universe, they all are equal—infinately deep, boundless, and eternal, existing beyond the constraints of the material world. Her artworks seek to offer an abstract representation of the delicate inner landscape of a human being, pioneering the concept of Inner World Portraiture—a departure from traditional portraiture, where physical appearance often takes center stage.” - Synchronodogs

“Working on ‘Slightly Altered’ project artistic duo Synchronodogs went into a several-month trip across the Carpathian Mountains to discover how far people managed to intrude into the territories that were meant to be wild. The project is about the interdependence of humans and nature and the new ways the Earth begins to look as a result of our interventions into the environmental processes.

Witnessing human intrusions into nature, Synchronodogs have started reflecting upon how much we, like all life, both alter our environment and are altered by it. Creating installations meant to live for a single day and photographing them before they decay, Synchronodogs’ images preserve vistas that are—sadly—likely to be irrevocably altered by the next generation.” - Synchronodogs

Tara Lewis

Tara Lewis’ paintings exude self-awareness, adornment, realness, and self-decoration in tandem with varying narratives inspired by media culture that often tap self-agency and the contemporary complexities of femininity. Exploring cultural anthropology, individuality, and personhood, her work

weaves a fresh narrative seasoned with irreverence and a slight satirical punch, informed by critical reflections on expectations and stereotypes of gender roles. Tara received her graduate degree from SMFA at Tufts University and her BA in Painting and Printmaking at the University of New Hampshire. She has presented her paintings at ArtCrush, Aspen, CO; Abigail Ogilvy Gallery, Los Angeles; Room 57 Gallery, New York, NY; Bergdorf Goodman, New York, NY; Ki Smith Gallery, New York, NY; Meisel Gallery, New York, NY The Currier Museum of Art, NH; Harsh Collective, New York, NY; FORMah Gallery, New York, NY; Lyons Wier Gallery, New York, NY; Tchotchke Gallery, Brooklyn, NY; Tufts University Art Galleries, Boston, MA and more. Her work is held in many significant collections, including The Bunker Artspace, Beth Rudin DeWoody, The Phelan Art Collection, Brooke Shields, The Seavest Collection, and Ashley Longshore. Tara recently was accepted to a residency at Anderson Ranch in Snowmass Village, CO. She lives and works in both New England and New York City.

“I paint portraits with a narrative spin. For *Batgirl with a Daisy Earring*, I mined media culture, diving into my childhood memories of TV, cartoons, and movies. I adorned my subject with an iconic and generic superhero mask - for its visual punch and the immediacy of the story it tells. *Batgirl with a Daisy Earring* is seasoned with realness, irreverence and self-assurance. The model embodies the duality of her own personhood in tandem with the great traits of Batman, who I evolved into *Batgirl with a Daisy Earring* for this painting - a determined, resilient and tough female protagonist - as is the model I painted. In my studio practice, my models have agency to self-style with accessories in my studio, and the portrait sessions are all very spontaneous and collaborative - thus the naturalness of the pose. This painting is a nod to the fluidity of identity and moreover, being human. Anyone can present as *Batgirl* – and experience the layering and transformative nature of realness and the unreal.” - Tara Lewis

Tracy Brown

Tracy Brown is an artist based in Tucson, Arizona. An artist throughout her life, Brown primarily works with acrylics and mixed media. Her artwork is often described as colorful, feminist, and subversive. The themes in Brown's work often focus on advocating for women's rights, addressing gender disparities in the art world, and challenging the toxic and repetitive images of women prevalent in visual media. Over the past 14 years, Brown has maintained an artist studio in downtown Tucson, where she has had several solo exhibitions. During this time, she has actively participated in feminist exhibitions both nationally and internationally. Her work has been included in exhibitions juried by directors of major contemporary art museum collections, including Rita Gonzalez of LACMA, Maria Medua of SFMOMA, and Lynn Russell of The National Gallery, alongside Eleanor Heartney, a contributing editor to *Art in America* and *Art Press*. Tracy's artwork has been published and recognized in various media outlets, including *Juxtapoz*, *Elle Italia*, *Marie Claire Brazil*, *Ze.tt Germany*, *Dazed Digital*, *Bullet Magazine*, and the *Huffington Post*, among others. In the fall of 2022, Tracy completed a mural and installation for the Artemiza Foundation Labyrinth in Bisbee, AZ. In the fall of 2023, she held her first Museum Gallery

Solo Exhibition at The Artemizia Foundation's Gallery 818, after which her work was added to the museum's permanent collection.

"In my Altered Histories piece titled "Abuse of Power Will Fail," I utilize techniques learned in therapy to reshape a mental narrative, aiming to foster empowerment and healing from a traumatic experience. Within this work, I adorn the women depicted in Ruben's "Rape of the Daughters of Leucippus" with clothing and grant them superpowers, enabling them to confront and resist their aggressors. I am dedicated to highlighting the underrepresentation of female artists within the art world, including major galleries, collections, and historic texts. Through my art, I challenge the pervasive toxic imagery and messaging prevalent in advertisements, movies, magazines, and visual culture at large.

Years after struggling with an eating disorder, I began altering fashion magazines to convey the darker aspects of beauty and the detrimental effects that the images and messages in our visual culture have on the female psyche. Before seeking professional help, this artistic practice, along with my studies in feminism, played a crucial role in my recovery. I have continued to use art as a means to purge and release toxic imagery and messages, as well as to confront the unjust treatment of women in our society. This exploration eventually expanded to include altering historic texts and imagery of "great male artists." My aim is to draw attention to the underrepresentation of women throughout art history while infusing these recognizable images with a contemporary perspective and flair." - Tracy Brown

Trina Merry

Trina Merry is an internationally acclaimed bodypaint and performance artist known for transforming the human form into living works of art. Blurring the lines between painting, sculpture, and photography, her work explores themes of identity, visibility, and autonomy through ephemeral, site-specific interventions. Merry's art has been exhibited at prestigious institutions such as the Whitney Museum of American Art (2017 Biennial), the Getty Villa (Bodies of Evidence, 2019), and the San Jose Museum of Art (Momentum, 2015). Her performances and bodypaint sculptures have also been showcased at Spring/Break Art Show (2019) and the Watermill Center. Her work has been featured in major media outlets including The New York Times, The Wall Street Journal, TIME Magazine, The Washington Post, and The Hollywood Reporter, as well as leading art publications such as ArtNews, Artnet, Hyperallergic, Juxtapoz, and My Modern Met. Through large-scale public performances, high-profile collaborations, and thousands of painted bodies worldwide, Merry uses the impermanence of body painting to challenge perceptions of self and society. Her immersive approach confronts issues of objectification, power, and resistance, engaging audiences in dialogue about the body as both subject and canvas. Her participation in UPRISE 2025: The Art of Resistance continues her commitment to art as activism, reclaiming space, and challenging societal norms through bold, visually striking performances that make the unseen visible.

“My work explores the human form as both canvas and concept—transforming bodies into living sculptures that challenge visibility, identity, and autonomy. Through body painting and performance, I confront themes of objectification, control, and the tension between personal agency and societal expectations. In a time when civil rights, bodily autonomy, and freedom of expression are under attack, my art serves as an act of defiance—a reclaiming of space, presence, and voice. By blending performance with ephemeral, illusionistic body painting, I create work that forces audiences to reconsider what is seen, unseen, and erased in our cultural and political landscapes. For UPRISE 2025, I contribute to the ongoing resistance against systems that seek to diminish human rights. Whether camouflaging bodies into contested spaces or embodying activism, my work challenges viewers to reflect on power, representation, and the radical act of being visible. Through this exhibition, I stand alongside artists using art as activism, fueling dialogue, and imagining a future where justice, equality, and creative expression thrive.” - Trina Merry

Valerie Carmet

Valerie Carmet, a French-American Pop Art assemblage artist, calls both Miami and NYC home, blending the vibrant energies of these two cultural hubs. Originally hailing from France, she ventured into New York's dynamic fashion scene in 1989, where her journey into the world of art began to unfold. In 1995, Carmet's artistic path took root with the creation of intricate mosaics, a testament to her innate mathematical instincts and keen skills. Over the years, she honed her craft, culminating in the birth of her signature ToyBox Collection in 2013. This innovative series, born from a desire to breathe new life into discarded toys, serves as a platform for Carmet to explore profound societal issues with a playful twist. Through her art, Carmet boldly addresses topics such as overconsumption, violence, gender equality, and mental health, inviting viewers to reflect on these themes through the lens of childhood nostalgia. Her work challenges norms and sparks conversations, exhibited globally for over two decades.

“In the tradition of Dada and Pop Art, The ToyBox Collection blurs the line between art and everyday life. By repurposing nostalgic childhood toys, I transform seemingly innocent objects into provocative and mischievous artworks that challenge societal norms. Through collective imagery linked to childhood, my work playfully addresses complex issues, from gender equality and mental health to gun violence and environmental concerns.” - Valerie Carmet

Pride is Progress

“This bold piece critiques the intersection of patriotism and LGBTQ+ rights. This version called the Progress flag is constructed entirely from PEZ dispensers—an iconic childhood relic repurposed to challenge exclusionary nationalism. By peeling back layers of identity, Pride is Progress questions who is truly included in the American dream and asserts that true patriotism embraces diversity. In an era

where policies seek to erase marginalized identities, this piece insists that civil rights must evolve to protect and include all.” - Valerie Carmet

America: Let's Play Over the Rainbow XS

“Built from PEZ keychains heads, this piece juxtaposes a small American flag over a rainbow flag, symbolizing the tension between national identity and LGBTQ+ rights. The playful material contrasts with its serious message—highlighting how marginalized communities, including queer individuals, immigrants, and people of color, remain excluded from America's promises. By using childhood nostalgia, the work urges viewers to reconsider inclusivity and envision a country where equality isn't just an ideal but a reality.” - Valerie Carmet

Barbie's Cage: The Shape of Expectation

“This piece critiques the rigid constraints of femininity through the iconic Barbie doll. A cutout of Barbie's silhouette, filled with an overwhelming mass of dolls, represents the suffocating expectations placed on women. The glossy pink aesthetic contrasts with its deeper critique of beauty standards, gender roles, and the commodification of womanhood. Barbie's Cage invites viewers to question societal narratives and recognize the ongoing fight for gender equality, autonomy, and representation.

By reimagining toys as artistic tools for social critique, The ToyBox Collection invites viewers to engage with serious issues in an unexpected, playful way—challenging them to reconsider the world they once saw through the lens of childhood.” - Valerie Carmet

Victoria de Lesseps

Victoria Diana Peach de Lesseps (b. November 1994) is a French-American contemporary visual artist whose practice spans painting, collage, photography, and multimedia work. With a background in communication design from Pratt Institute, de Lesseps explores themes of identity, femininity, and visual culture through a dynamic and layered approach to image-making.

Her work has been exhibited at Art Basel Miami (2015, 2019), DKNY Gallery (2014), Milk and Night Gallery (2016), and Anderson Contemporary (2017), among others. She has also contributed to The Untitled Space's "In the Raw: The Female Gaze on the Nude" (2016). Beyond the art world, de Lesseps has been featured on Bravo TV's "The Real Housewives of New York" and has collaborated with her brother, artist Noel de Lesseps.

Victoria Selbach

Victoria Selbach is a visual artist focusing on women. Selbach's work began as a celebration of the complex layers of her contemporaries and grew into an exploration of 'how we find ourselves where we are today'. Victoria Selbach uses luminous nude painted portraits of women as well as collage and assemblage to construct the tableaux of this journey. Each piece contributes a link in her quest to understand herself and the experiences of women within the pretext and manifestations of culture.

Victoria Selbach was born in Pittsburgh, Pennsylvania surrounded by makers who used their hands to shape and color their world. This infused her early understanding of her ability to communicate through making. Selbach had the benefit of a childhood arts education at Carnegie Mellon Museum of Art and Carnegie Mellon University, from there she dove into the creative currents of New York City and graduated from Parsons School of Design. A long time resident of New York, Selbach recently moved to expand her studio in rural Connecticut.

Selbach has exhibited in galleries, museums and collections internationally including the Heckscher Museum of Art, The Butler Institute of American Art, Wausau Museum of Contemporary Art and the MEAM museum in Barcelona. The Huffington Post reviewed Selbach's work in an article by Priscilla Frank, 'Finally, Artist Paints Female Nudes As They Really Are' and Selbach discussed her work with Nicole Gordon in an interview for Beautiful Bizarre magazine, 'Victoria Selbach: Painting With Emotional Layers'. Selbach, as a writer and curator, is a strong advocate for women artists. Her contributions to PoetsArtists magazine include a series of interviews with art world 'Trail Blazers and Mavericks', and the curation of the blockbuster exhibition 'The Artists Gaze; Seeing Women in the 21st Century'.

Winnie van der Rijn

Winnie van der Rijn is a multi-disciplinary artist of opportunity—collecting materials, experimenting with techniques, and pursuing her curiosities. Her art practice includes textiles, sculpture, collage, and collaboration (which she considers its art form). She plays well with others. Winnie actively exhibits her work throughout the United States and internationally. A lifelong learner, Winnie graduated from the University of California, Berkeley in 1989 with a BA in Sociology. She is constantly trying to reconcile her deeply feminist outlook and leftist Berkeley education with her military upbringing. She has studied printmaking, sculpture, metalsmithing, and Marxist theory. In addition, Winnie has explored weaving, machine knitting, bookmaking, altars, exploding picture boxes, automata, shoe making, millinery, sewing, fusing, stamping, metal weaving, resin, riveting, precious metal clay, and mixed media. She is wildly curious about how things are made. Her recently completed project 'How to Dismantle the Patriarchy' has been shown in various locations including the Textile Arts Center (Brooklyn, NY), Dairy Arts (Boulder, CO), Museum of Sonoma County (Santa Rosa, CA), The New Bauhaus (Iasi Romania), Austin Peay State University (Clarksville, TN) and the self-invented Museum of Natural Consequences (New York, NY). Winnie has completed residencies at the Textile Arts Center in Brooklyn, FabScrap in NYC, Chateau Orquevaux in France, and MASSMoCA in Massachusetts. Winnie, a seventh-generation Californian, is currently based in New York. She and her husband are redefining what it means to be empty nesters.

"I create statement art intended to elevate the value of women in society. To do this I lean on my traditionally female, very domestic skills of sewing, weaving & embroidery. Subversive stitching as an

act of rebellion. My art practice centers around the quote “The role of the artist is to make the revolution irresistible.” – Toni Cade Bambara. I work with ubiquitous materials and tools - because I want the revolution to be both irresistible and accessible. I am fueled by menopausal rage, feelings of invisibility as I age, frustration, distress, despair, grief, humor, and hope. I am interested in mending and other radical acts of care in a fractured world. I lean into absurdity. I’m mending history, dismantling the patriarchy, and taking down systems. I’m repairing, disassembling, rearranging, reimagining, reassembling, examining and questioning. I am constantly trying to reconcile my leftist Berkeley education and deeply feminist core with my military upbringing. I consider my practice ‘artistic improv’ with a decidedly “Yes, and…” approach. I’m a textile artist, sometimes; a feminist artist, primarily; an experimental artist, always. Every time the world speeds up, I react by slowing down– working more & more with my hands in an attempt to balance the universe. How much trouble can I make with my needle and thread?” - Winnie van der Rijn

Zac Hacmon

Zac Hacmon is an artist based in New York. He has recently exhibited at the Pratt Munson Museum, Utica (NY), the Locust Projects, Miami (FL), the Tel Aviv Museum of Art (Israel), Smack Mellon Gallery (New York), Petach Tikva Museum of Art (Israel), Meet Factory Gallery (Czech Republic), and Artsonje Center (South Korea), The MAC, Belfast (Ireland), Hunter East Harlem Gallery (New York), Jack Shainman Gallery (New York), The Border Project Space (New York). Hacmon has had residencies at the Bemis Center for Contemporary Arts, Omaha (NE), the Fountainhead, Miami (FL), the Lower Manhattan Cultural Council's Workspace program (LMCC) and Salem Art Works (NY), MeetFactory Studio (Czech Republic), and MMCA National Art Studio in Seoul (South Korea). He has received the Lower Manhattan Cultural Council (LMCC) Creative Engagement Grant, the NYSCA/NYFA Artist Fellowship in Craft/Sculpture, the Foundation for Contemporary Arts Emergency Grant, the Santo Foundation Individual Artist Award, and the Cafe Royal Cultural Foundation Visual Project Exhibition Grant. Hacmon received an MFA from Hunter College and a BFA from Bezalel Academy of Art and Design (Israel).

Zach Grear

Zach Grear (b. 1984, San Francisco, CA, USA) is a writer and self-taught artist based in Brooklyn. He attended San Francisco State University and graduated with a BA in Creative Writing. In 2010 he moved to New York City and in 2018 quit his full-time job to pursue his art practice. His work focuses on gay erotic imagery inspired by the gay porn he shoplifted as a teen. The hand-drawn tattoo line work he draws is a way to directly inscribe his beauty standard onto the featured bodies. These alterations join vibrant floral collage backgrounds to exalt gay sexuality into a deified realm. His art has been featured

in the *New York Pride Guide* magazine, the Oslo Erotic Film & Art Festival, The AIDS Memorial T-Shirt, and LaMama Galleria among others.

Utilizing this creative momentum, he is returning to writing. His short nonfiction has been shown in *TRUANT* zine and most recently the introduction to *Male Burlesk-Times Square 1980-81: Photographs* by *Vivienne Maricevic*. Zach is currently working on his first book.