

WOMEN
ARTISTS
OF THE DMV:

A
SURVEY

EXHIBITION

ALPER INITIATIVE FOR WASHINGTON ART



WOMEN ARTISTS OF THE DMV: A SURVEY EXHIBITION

Curated by Florencio Lennox Campello

September 6 - December 7, 2025

American University Museum
at the Katzen Arts Center

Washington, DC

ALPER INITIATIVE FOR WASHINGTON ART



FOREWORD

I have admired F. Lennox Campello's critical writing, art, and curatorial adventurousness for the past forty-some years. I really can't think of anyone other than Lenny who would even attempt to present a survey exhibition of women artists in our region on the scale and inclusivity of *Women Artists of the DMV*. Spread over sixteen venues and presenting the work of over four hundred artists drawn from nearly four thousand entries, Lenny's curatorial ambition, not to say Cuban chutzpah, is a force to behold. The American University Museum alone is presenting the work of sixty-three artists. It has been a struggle for us to keep up with Lenny as he panned for artistic gold in the Chesapeake watershed and offered up its treasures.

Not only did Lenny select the work of over sixty artists to hang (or stand) in our museum, he also wrote about many of them and why these emerging, mid-career, or older masters deserve to be in this company and museum context. Combined with all he is doing for the fifteen other venues, over and above maintaining his popular and critically acclaimed blog and art practice, there is ample reason to question whether James Brown is still the hardest working man in show business.

Lenny's show coincides with American University's annual Feminist Art History Conference established to celebrate the feminist art-historical scholarship of Norma Broude and Mary D. Garrard, Professors Emeriti at American University. Placing *Women Artists of the DMV* in the context of this ongoing scholarly investigation into the ways gender and sexuality shape the visual arts provides an added benefit for our exhibiting contemporary artists and lends weight to the museum's brief: a university museum that supports its community and is capable of participating in the socially and politically engaged conversations of our time. Carolyn Alper would be proud.

Jack Rasmussen
C. Nicholas Keating and Carleen B. Keating Director
American University Museum at the Katzen Arts Center
Washington, DC

WOMEN ARTISTS OF THE DMV: A Survey Exhibition

Curated by Florencio Lennox Campello

Over a decade ago, I was on the iconic Kojo Nmandi radio show on NPR discussing my then new book *100 Artists of Washington, DC* (which for one glorious day was the best-selling art book on Amazon!) when Kojo made the comment that I had just made one hundred friends for life and a few hundred artists very upset about not being in the book.

In curating *Women Artists of the DMV*, I suspect that Kojo's logic will not only apply, it will multiply into the thousands.

The greater Washington, D.C., capital region (the DMV) is not only home to some of the best art museums in the world, dozens of commercial independent art galleries, many non-profit art spaces, alternative art venues, and art organizations, but it also supports and fertilizes some of the best and most creative fine art and visual art scenes in the nation.

To celebrate and better understand this vibrant art scene which spreads across the three areas that make up the DMV, I proposed in 2023 to curate a large-scale exhibition. The goal was to feature 150 to 400 works by 100 to 150 women artists—ranging from leading and established figures to emerging contemporary talents. These artists would represent the thousands of women creating powerful visual art in this culturally and ethnically diverse region. Together, their work would form a compelling group show that highlights the extraordinary creative force of women artists in the DMV.

In late 2024 and through the spring of 2025, (led by the American University Museum at the Katzen Arts Center in DC, and as part of the generous Alper Initiative), fifteen other DMV art venues agreed to co-stage the show, which is being exhibited starting in August 2025 for 6-12 weeks depending on the venue. This massive gift of additional space allowed *Women Artists of the DMV* to increase the number of female artists showcased from 150 to 425!

Why me? Who am I? Florencio Lennox (Lenny) Campello, a Cuban-born political refugee immigrant who came to the United States escaping the brutal yoke of Socialism and Communism in the 1960s. As the mass murderer Ché Guevara might have said: "Let me educate you."

Few people know the DC area art scene like people who have been part of it for decades ... and I have been part of it for decades. I have curated and/or organized over 200 visual art shows and have ample experience organizing and curating shows of this scale. In 2007, I curated "Seven", a seven-gallery exhibition across various spaces in Washington, DC that surveyed the thousands of artist members of the Washington Project for the Arts (WPA)/Corcoran. Over 6,500 slides (remember slides?) were reviewed by me and nearly a hundred artists were selected for the multi-gallery show.

And now, a few words about some of the amazing artists and their work in this survey exhibition. That's what is important, not me.

—Lenny

Opposite: Judith Peck, *Coastal Communities*, 2022. Oil on panel, 40 x 30 in. Courtesy of the artist.







LIDA MOSER

Lida Moser remains the greatest photographer I have ever met in person.

She was once called the “grandmother of American street photography” by a *Washington City Paper* photography critic, which prompted a quick rebuttal by Moser, who called the writer’s editor and told him that she wasn’t the “effing grandmother of anything or anyone, and would he [the writer] ever describe Ansel Adams or any other male photographer as the ‘grandfather’ of any style.” Tough lady...

Moser was born and lived most of her life in New York City, but about 40 years ago moved to the DMV and was immediately adopted by the DC area art scene, where she had multiple exhibitions.

Her photo in this show is titled *Mimicry*, but it is better known worldwide as “Judy and the Boys.” This is easily her best-known image, and it is in the collection of many museums, including locally in the Library of Congress.

Here’s the story behind the photo, as related to me by Moser.

Circa 1961, the model (named Judy) hired Lida Moser to shoot a publicity portfolio, and Moser convinced Judy that the streets of the Bowery in New York City would be an ideal location.

So they began posing and shooting, and soon a small band of New York City urchins approached them.

“Hey Lady,” says Lida the oldest one said to her, “take my pichurr.”

“Get lost,” answered Moser, “We’re working here.”

“C’mom lady,” the kids now insisted, “take our pichurr.”

Soon, to the irritation of Judy, the eldest boy started to mimic her poses. “See lady,” he said, “I can pose too.”

Moser is not a photographic genius for nothing, and she recognized the scene’s opportunity and started backing up slowly to include the boys in the frame. Judy was now really pissed, and if you look closely at her dainty gloved hand, you will notice that she’s giving the street ruffians the middle finger.

Eventually Moser included the boys in other photographs (all part of a series loosely called *Judy and the Boys*) and the images became part of the portfolio.

She wielded her camera like a weapon, and her photos are gritty, full of life, city narratives, police sirens, and stories of all kinds and flavors—like Lida, and this exhibition is dedicated to her.

THE SUPERPOWERS

Selena "Noir" Jaquesun Jackson

Selena "Noir" Jaquesun Jackson was born and raised in Washington DC and attended Montgomery College School of Art where she earned an AFA in studio arts. From what I can tell from her website, she has not exhibited widely around here or anywhere else.

One of her works, titled *Comparative Anatomy (Petrus Camper)*, was the first piece I chose for this epic survey show. She notes about this work that this is a "painting that serves as well as a visual essay through the many contexts that are embedded within the imagery."

Behind Noir's self-portrait is a diagram of facial angles, theorized by Dutch Anatomist Petrus Camper, and to the lower left of their image is another diagram of Blumenbach's comparison of the profile from Apollo to a Hottentot. This work highlights the contemporary impact racial sciences still have within modern medicine, criminality, and beauty within the Western World.



Selena "Noir" Jaquesun Jackson, *Comparative Anatomy (Petrus Camper)*, 2021. Oil and silverpoint on canvas, 24 x 36 in. Courtesy of the Grace McNicolas Collection.



Sharon Moody, *Falling Away*, 2024. Oil on panel, 18 x 24 in. Courtesy of the artist.

Sharon Moody

I've been doing art fairs all over the world since 2006, and I have seen, reviewed, curated, awarded, inspected, admired, gawked, etc. at tens and tens of thousands of artists in my lifetime.

As such, my next sentence comes from an immense database of artists and artwork, with loads of empirical and anecdotal data to back up my bombastic nature and the following statement: Sharon Moody is the greatest living trompe l'oeil artist on planet Earth.

Does her work fool your eyes? In essence, Sharon Moody's art isn't just about showing off her spectacular painting skills – it's a clever interplay of nostalgia, pop-culture critique, and optical illusion. Next time you see one of her pieces, take a second look – you might think that it is a real comic resting on the gallery wall!

Dora Patin

To remain on the subject of trompe l'oeil, in 2022 it was my distinct and unique honor to serve as the 2022 Paint the Town juror for the Montgomery Art Association, which together with the town of Kensington, Maryland stages an annual visual art exhibition and competition in the city's ample town hall and on the streets of beautiful Kensington, just outside of the District of Columbia.

As all great shows are, this was an immeasurably difficult show to judge, which is a good thing! The quality of entries was uniformly superior in almost every category, and the difference between first, second, third, and even some honorable mentions was minimal.

It was at this show that I was first astounded by the paintings of Dora Patin, who ended up winning Best in Show.



Dora Patin, *Hi Beautiful!*, 2024. Oil on panel, 16 x 20 in.
Courtesy of the artist.

I do not throw around the word “astounded” easily. Over the last four decades, I’ve seen the work of hundreds if not thousands of artists who just started painting a few years ago and already deliver immensely intelligent work.

Patin smokes them all—in fact, I think that Patin is a painting prodigy. She has been painting for only a handful of years—mostly taught by the great Glen Kessler—and yet her trompe l'oeil paintings are breathtaking in their ability to fool the eye. Either Patin has painting superpowers or owns the most enviable painting learning skills on a planetary level.

Over those same years, I have seen many artists who, after decades and decades of practice, failures and successes, have accomplished the spectacular technical painting skills of this artist, but none, zero, not one, in such a short time after first grabbing a painting brush and opening a paint tube.

And technical painting skills alone do not make great art, and this is where Patin's natural skills assist her in also delivering intelligent compositions and works full of psychological storylines—such as her gorgeous (pun intended) Barbie painting in this show.

Renee Stout

Renee Stout needs no introduction: Suffice it to say that over 30 years ago she was the first African American artist to have a solo exhibition at the Smithsonian's National Museum of African Art, and her art is held in major collections such as the National Gallery of Art, The Metropolitan Museum of Art, and the Smithsonian American Art



Renee Stout, *Cracked Baby* (detail), 1998. Acrylic on wood, 11 x 10.5 x 1.75 in. The collection of Susanne Joyner. Courtesy of Hemphill Artworks.

Museum.

She wrote to me that the painting *Cracked Baby* was “done during a time when DC was still in the throes of the crack epidemic.” Stout continued, “I was living on O Street, NW in the O Street Studios at the time, which is also the location of S.O.M.E (So Others Might Eat), which was across the street. From the seven large windows of my second-floor studio, I observed a lot of the city’s predominately Black homeless lining up daily to receive breakfast and lunch. Some of these people (men, women, young, and old) were homeless for a variety of reasons, among them mental illness, crack addiction, or both.

Observing this situation daily made me ponder how this aspect of the human condition came to be. *Cracked Baby* was inspired by a late nineteenth century photograph of a Black toddler in what appeared to be a white Christening gown. One can surmise that her life starts as the epitome of innocence the way it does with all children, yet

given the country’s history and its trajectory, we know that that initial period of sheltered innocence will soon be short-lived. She is a metaphor for every African American child that has been born in this country. Every day I would look at the homeless lining up at S.O.M.E knowing that each of them had once had that same innocence until their individual circumstances and experiences in this country left them ‘cracked’ and broken. A simultaneous feeling of innocence, melancholy, and foreboding was what I was aiming to capture with the way I handled the tones.

As a critical and abstract thinker, I can connect seemingly disparate things until patterns emerge, and I also think in terms of past, present, and future because what is currently happening at any given time has its seeds in the past, and that past can have an influence on the present and the future. Observing at that time (1998) the state of the Shaw community that I was living in, made me very aware of how the institution of slavery precipitated a kind of dysfunction that has continued to ripple out through our society because the mindset that enabled it is still deeply embedded in the national psyche as the current state of our country bears out. This is what I was thinking when I painted it and sadly, it still applies.”

According to research done by *The Washington City Paper*, the term “DMV”, which stands for “District, Maryland, Virginia”, was first used online by me in my art blog “Daily Campello Art News” over twenty ago, and yes: I do claim that I “invented” it!

Zsudayka Nzinga

Like Stout, Zsudayka Nzinga draws upon the African American experience in her art, which showcases a “deep interest in considering the lives of enslaved Black Americans outside of the plantation gaze,” and as part of that, she has been “exploring moments of privacy and joy, and how they must coexist alongside elements of horror.”

In her work “the forest as a space of imagination becomes the mythological place where love between enslaved Black Americans is allowed to take place secretly. The trees sprawl across the sky in straight bars dancing between stars. Nestled in the dark of the night, beyond a field of ink-printed cotton and ancestors, sprawling towards the cabin, he tucks a poppy flower into her hair. Her dress sprawls behind her, printed with ships and indigo flowers. Her leg is caught beneath his, on his pants, a cabin, and three women are making brooms. His shirt features blue jays, always watching, and indigo flowers. Indeed, the indigo takes center stage in this piece, down to the tinted blue of the night, shining off the walls of the cabin and in the shadows.”

Slaves in the New World had to get permission from their owners to get married. She adds that she “tried to imagine when they would even have a moment to see each other, to experience each other, and the electricity of attraction racing between them. I considered the decision to have children with someone. When nothing and nobody belongs to you, you don’t even belong to yourself. You aren’t a self. You are property giving birth to property. Your love is profitable. So, how do you still manage to find ways to fall?”

She tells us why: “Because even in this



Zsudayka Nzinga, *I'm the One Who Loves You*, 2025. Hand dyed and batiked fabric, hand marbled paper and canvas, ink, decorative paper, artists designed and printed fabric and paper, acrylic, commercial fabric, 47 x 29 in. Courtesy of the artist and Art Of Noize Gallery.

tender moment, lingering in the woods, is a pack of wolves. The danger of the environment always looms but doesn’t stop them from feeling empowered in choosing this moment for themselves and choosing their bodies, their pleasure, their closeness, their secrets.”

I'm the One Who Loves You is a painting of a small act of rebellion with the power to reverberate for generations.

Amber Robles-Gordon

Amber Robles-Gordon's *The Temples of My Familiars* series is about the intersections between her identity, the diverse visual languages in her artwork, and the narratives that they reference. She adds that "the title is most definitely borrowed from the 1989 Alice Walker novel, *The Temple of My Familiar*. A womanist narrative about several women of color and their evolutionary process to know self, their identity, and their struggle for happiness within a patriarchal society."

Robles-Gordon reveals that "being an artist has facilitated a very specific type of data collection, visual documentation, and analysis. I use a vast array of methods of self-expression and personal exploration to address issues that concern me. A recent journey through past work, slivers, contemplations, and beginnings and endings, allowed me to encounter fragments of myself. These fragments vibrated silently, yet continuously, like piercing

questions waiting to be answered. The various languages beckoned and bemoaned to be unified. Once combined, the equations gracefully revealed themselves in harmony. Each artwork, 18 x 24 in., mixed media collage, within the series begins with the title *The Temples of My Familiars* and then has a distinct subtitle that reveals slivers of my life, my soul, and my current and future selves."



Amber Robles-Gordon, *The Temples of My Familiars: Anointed and Deserving*, 2019. Mixed media collage on canvas, 24 x 18 in. Courtesy of the artist and Morton Fine Art.



Adjoa Burrowes, of *Blade and Leaf... Our Ancestors Wisdom* (detail), 2024. Acrylic on paper, 20 x 28 in. Courtesy of the artist.

Adjoa Burrowes

Enter the natural world as inspiration...

Adjoa Burrowes' work in the exhibition is part of her *Earth Sanctuary* series and attempts to "visualize the garden as a refuge for restoration and healing of the body, mind, and spirit and honors African American poet, librarian, and activist Anne Spencer (1882-1976) whose Lynchburg, Virginia home and garden stand as a testament to a legacy of resilience."

The historically complex relationship between African Americans and nature, and the transformative power of Black female gardeners intrigue Burrowes. She notes that "these connections are deeply rooted in the forced labor of enslaved Africans, who, despite the brutality of cultivating land for others, retained their ancestral agricultural knowledge."

Aziza Gibson-Hunter

The act of flying informs Claudia (Aziza) Gibson-Hunter's work. Movement, migration, ascent to something better, different, more benevolent... more... something else. Gibson-Hunter "sees these pieces as a call to hope and creativity in challenging times."

For *Taking Flight*, gathering was a starting point. She notes that "Gathering is the identification and collection of materials (in this case papers) and objects that can be juxtaposed in a way that can express ideas or emotions. When combining painting, printmaking, papermaking, and collage I make use of improvisation. Jazz is a process here, and I am quick to indicate that improvisation is primed by skill."



Claudia (Aziza) Gibson-Hunter, *UP*, 2022. Acrylic paint, colored pencil, artist made paper on cradled board, 18.5 x 17.5 x 4.5 in. Courtesy of the artist. Image credit: John Woo.

JUST HOW BIG IS THIS SHOW?

4,000 submissions

425 artists selected

63 artworks at
American University Museum

16 exhibition venues across the region

She adds, the "*Taking Flight* series is in relief. Sheets of handmade paper were painted with mediums that create various textures. Other sheets were printed with layers of paint and block printing. Entire paintings were created on paper then sliced and glued. Pulp paintings were created and edited through cutting and pasting pieces from painted and printed sheets of paper. This work references the patchwork quilting of my ancestors through the juxtaposition of colors, patterns, textures, rhythms, and forms."

Aziza is a mixed media artist who "understands collage to be a ritual reflecting characteristics of the twenty-first century. The use of sampling in music making, the sharing of internet information, the ferocious cross-cutting techniques used in contemporary film media, dances that change tempos in a flash... I know these things as extensions of collage. While living at the convergence of climate change, pandemic, unfettered racism, and economic upheaval (for everyday working people), these are times of confusion, courage, ignorance, remarkable feats of humanity, and unconstrained greed, I am offering a lift for the spirit. My compositions jut out in all directions which demonstrates my determination to refuse spirit to be contained. Through this work I seek agency and boundlessness for the most beautiful aspects of being human. These pieces are meant to be hung a little above eye level as if flying."



Sophia McCrocklin, *Sassafras Tree Leaf* (detail), 2005. Dacron & copper wire, leaf painted with acrylic mounted on painted canvas, 72 x 4.5 x 3 in. Courtesy of the artist. Image by Greg Staley.

A CALL TO ACTION

Finally, as of the deadline for this catalog, I am still struggling with the Smithsonian Institution so that all artists in this historic survey will be documented for the Smithsonian Art Archives. If you know anyone who can help us ... please send them a copy of this catalog and highlight this paragraph.

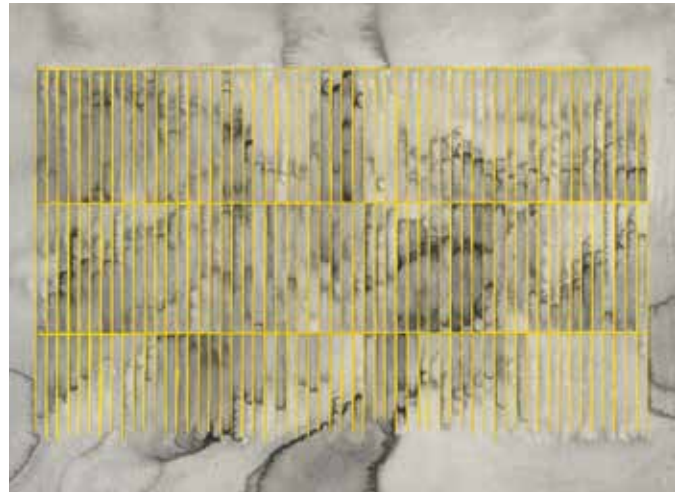
Sophia McCrocklin

Sophia McCrocklin's impressive artwork's inspiration to explore the natural world draws from the intricate details and hidden beauty of often-overlooked plants in the forest. She observes that "each species I encounter presents a unique challenge and an opportunity to delve deeper into the fascinating world of botany. This journey has resulted in the creation of large-scale fiber botanical sculptures and small pen-and-ink drawings of the plants found in the forested areas of Rock Creek Park and Dumbarton Oaks Park."

Then there's her inspiring process to create the artwork! She explains that "creating each large-scale fiber sculpture takes three to six months, depending on the complexity of the work required. The fun begins by enlarging photographs of each specimen up to fifteen times the specimen's original size to examine its circulatory system. Then I draw an image of the specimen on woven white Dacron. Next, I cut out the drawing, sew the pieces together by machine, and insert copper wires along the seams to support the stalk and stems. Afterward, I carefully cut out the fine details with tiny surgical scissors and hand-sew the remaining parts using pliers and heavy thread to complete the sculpture. Finally, to finish the botanical fiber sculpture, I paint it (because it is still white) with colorful acrylic paints to reveal the vascular system of the plant. It is then mounted on stretched canvas painted with subtle impressions of cherry blossoms to reflect its deep connection to the District of Columbia. The whole piece is placed in a deep shadow box, further enhancing its visual appearance as a three-dimensional specimen."

Mary Early

Along the lines of McCrocklin's complex process to deliver exceptional works of art, Mary Early's work included in the exhibition is not only from an ongoing series of works in wax crayon on paper, but also another example of artists who dwell in the complexity of creating art. She explained that she begins "by applying a light set of pencil marks to create a grid occupying the greater portion of the sheet of paper, then filling in the grid with a pattern of parallel lines with vertical anchors to create a grid-ded volume, sometimes closed, sometimes open. I soak the paper in water, then apply a wash of black sumi ink, concentrating on filling in the spaces between lines (wax crayon) which acts as a resist to the water-based ink wash. Water evaporates slowly over the course of hours and days, leaving behind an amorphous and aqueous composition of its own. There is a chance element to this part of the work, the water's evaporation creates the composition and gives a three-dimensional environment to the more rigid drawing. My drawings relate to sculptural compositions either realized or schematic and serve to commit the sentiment of my site-specific installations to physical record. Over the years, drawing has become more important, as I have focused more and more on temporary rather than permanent works. The casual precision of these works mirrors the ethos of my installations where, from a distance, the beeswax elements appear formal and precise, yet up close reveal themselves to be each unique and clearly handmade."



Mary Early, *Untitled (Study for Linea)*, 2021. Graphite, wax crayon, sumi ink on Fabriano paper, 35.5 x 47.25 in. Courtesy of the artist and Gallery 2112.

Dalya Luttwak

Dalya Luttwak explains that "roots are central to my sculptural practice. I create large-scale, site-responsive steel sculptures that symbolically represent the root systems of various plants and trees. I forge my naturalistic creations, often based on actual roots that I dig out of the earth, or drawings of them, or photographs I have seen. I see roots as allegories of my personal history and the history of my family and therefore deeply personal and hidden as the roots themselves are in nature. Etched, scorched, and weathered, the roots seem to mirror what might have lain beneath the surface during an earlier time."

Barbara Liotta

Barbara Liotta's sculptures exist in conversation with their particular spaces. They are made to "reference, enhance, and resonate with the places they inhabit." Both sparse and complicated. Her work "plays on a balance between the graceful formal linear parallels and the power and raw energy of the shattered and bound stones. Because the stone hangs on cord, it breathes and shimmers in the air; a living addition to the space."

Hyunsuk Erickson

Korean ex-pat Hyunsuk Erickson is a multi-disciplinary artist whose vibrant, fiber-based sculptural installations "explore cultural hybridity, consumerism, and environmental ethics." Informed by her experiences as an immigrant, a mother, and a child of a Korean farm family, Erickson's work "investigates the complex relationships between people, materials, and the environments they inhabit."



Hyunsuk Erickson, *Ginhwa (Evolve)* (detail), 2025. Synthetic yarn, poly-fill, metal hanger, 48 x 48 to max-size 62 x 60 in. (diameter of 4 pieces). Courtesy of the artist.

LENNY'S (BRILLIANT!) CURATORIAL PYRAMID

My formula for curated group shows is essentially the same always (and a proven, successful, bordering-on-brilliant technique!)—the group show is a pyramid of artists at various points in their artistic career. Blue chip, well-known artists are at the top; a large set of well-known, mid-career artists make up the middle; and at the pyramid's wide and powerful base: a set of young (not simply in age, but perhaps also in artistic age—think of a 95 year-old artist who just started painting five years ago) artists who need the exposure and "push" that a well-attended, widely publicized, and wildly successful art show (as this one is), will offer their young careers. In this latter set, I also include artists who are "new" to me. My logic is that if I haven't heard of them, no matter how advanced anyone else thinks they are (or perhaps even the artist her/himself), then they are in need of exposure.

Wendy Jones Donahoe

Wendy Jones Donahoe's *Olivia* was a 14-year-old lacrosse teammate of the artist's daughter when Jones Donahoe painted her portrait in 2010. "She arrived for her photo shoot with an armful of summer dresses, and her long hair twisted into a lopsided bun, sat atop her head," she notes. "I was inspired by her winsome innocence to capture the nuances of that awkward yet magical time, between childhood and adulthood."

"Olivia wore her white linen sundress with the shoulders cinched in girlish bow ties, light and shadow playing off the creased folds in the fabric. With one arm tucked protectively close, she gracefully touches her fingers to her throat, her face partially illuminated. Symbolic references all, provided a narrative in shades of gray of the transient nature of youth."



Wendy Jones Donahoe, *Olivia* (detail), 2010. Colored Pencil on Colourfix Paper, 30.5 x 25.25 in. Courtesy of the artist.

Esperanza Alzona

Nevertheless She Persisted by Esperanza Alzona, in cast aluminum, depicts a pair of bare feet plunging through the wall, representing the naked strength and determination of the female spirit penetrating the barriers placed upon us by society. Crafted in metal, it renders weight and material presence that reinforces the strength of the title statement.

Alzona notes that her "work in sculpture focuses on representations of concepts and qualities of humanness. Seeing my works, I wish viewers to find resonance and relevance of 'being human' as I express in physical form, facets, abstractions, and iterations centering around the mind-body connection and human experience."

Alzona has a background as a professional dancer, choreographer, and competitive athlete, and she says that she is "used



Esperanza Alzona, *Nevertheless She Persisted*, 2020. Cast aluminum, 6 h x 16 w x 11 d in. Courtesy of the artist.

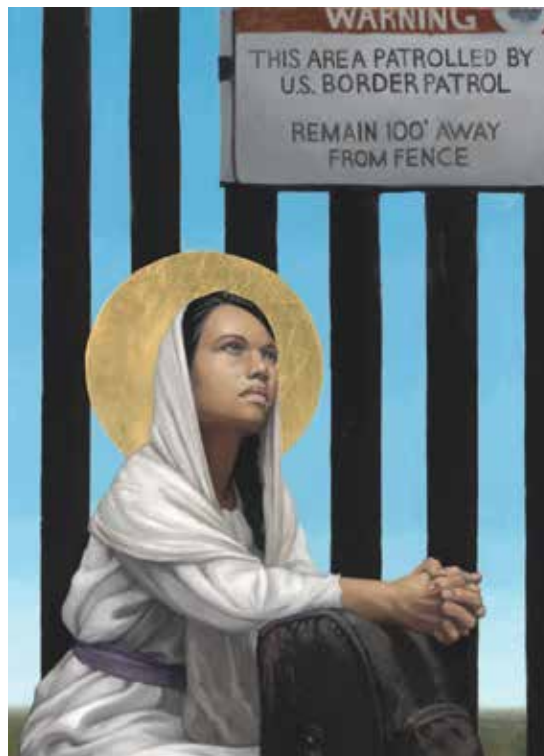
to employing the language of the human body as a means of creative expression, and in sculpture I often use aspects and parts of the human anatomy to convey ideas in physical form.

Nevertheless She Persisted not only embodies a feminist concept but also expresses a lot of who I am as a person, an artist, and a competitive athlete. I have always believed in pursuing my passions and not giving up easily. Seeing this work, I wish the viewer to find inspiration and resonance in the idea of being steadfast and strong and persistent against all odds.”

Sarah Bentley

Sarah Bentley reveals that while she never wanted to do political art, she grew up in the DC metro area, and her “parents’ careers were as civil servants, all of my friends and family grew up and worked for the federal government in one form or another, because that’s what this area is. And even as an artist, you can’t escape politics. Perhaps especially as an artist, you shouldn’t escape politics.”

She adds that “when we build walls, and restrict immigration and put a blanket ban out there, who exactly are we keeping out? In this land of opportunity with gold paved roads, aren’t we keeping out the people who could become the next Einstein or Tesla? The parents of the next Jonas Salk, and numerous others who wouldn’t have had the opportunity to improve humanity if not for the opportunity to immigrate to the USA?”



Sarah Bentley, *Building Walls* (detail), 2018. Oil on linen, 36 x 24 in. Courtesy of the artist.

POLITICS + ART

Politics permeate everything and anything in the DMV, and this show has multiple powerful political artworks that illustrate the special power of art to use as narrative to deliver ideas and events.



Joey P. Mánlapaz

Joey P. Mánlapaz's painting is a compilation of protest signs from the 2020 Lafayette Square demonstrations following George Floyd's death. Mánlapaz is an artist whose entire body of work has been dedicated to this capital city, and she notes that she "felt a deep responsibility to reflect an essential aspect of DC – its enduring commitment to social justice and the constitutional right to peaceful assembly."

Dana Ellyn

Dana Ellyn's *Catch & Release (with Anchor Baby)* painting was "inspired by the shifting language and policies around immigration, particularly the term 'catch and release' in our national dialogue." She clarifies that "the phrase originates from fishing, and its application to people strikes me as rather dehumanizing—reducing lives and families to transactional procedures."



Clockwise from top left: Joey Mánlapaz, *Courage* (detail), 2024. Oil on linen, 42 x 60 in. Courtesy of the artist.

Judith Peck, *Coastal Communities* (detail), 2022. Oil on panel, 40 x 30 in. Courtesy of the artist.

Dana Ellyn, *Catch & Release (with Anchor Baby)* (detail), 2025. Oil on canvas, 17 x 23 in. Courtesy of the Kim and John Smith Collection.

Judith Peck

I'm a firm believer that great artists have superpowers, and they can apply that to any issue at hand, such as Judith Peck does with her powerful painting *Coastal Communities*. The fact that coastal communities often feel the effects of climate change more drastically than the rest of the county was the main basis for this powerful work. This painting shows a lone figure in an inconvenient landscape—on a roof in a flooded town. Peck adds that she was trying to "capture her inner spirit rather than the shell, while attempting to find some universal truths and let this painting become an allegorical narrative about our climate crisis. I believe the resulting work speaks of vulnerability. I deliberately used soothing softened colors that belie the turmoil that has just taken place. This is after the event, and it has yet to be resolved. It also could be a situation that we live over and over again."

Judith Peck has superpowers.

Teresa Oaxaca

Another artist with clear superpowers is Teresa Oaxaca. I am a firm believer that years from now we're going to discover that Oaxaca is a time traveler who has been honing her enviable painting skills and artistic muscles for several centuries. And to add to that, she's one of the hardest working artists that I know.

The Feast Of The Gods is a neo-Renaissance painting that explores the intersection of classical mythology, contemporary society, and the human condition. Oaxaca notes that "drawing inspiration from Renaissance and Baroque

masters, I sought to create a visual narrative that embodies the complexity of our modern world while paying homage to the grandeur and artistic techniques of the past."

In this painting, the key to the work lies in the small cameo appearance in the top left corner, where Giovanni Bel-

lini's masterpiece *The Feast of the Gods* is playing out. Is the main character imagining the scene in her head? Oaxaca invites the viewer into "a lavish banquet hall, adorned with opulent decorations and filled with a diverse cast of characters. The scene is bustling with activity, as gods, goddesses, and mortals come together to partake in an extravagant feast. Each character represents a facet of humanity, their exaggerated features and expressions symbolizing the range of human emotions and experiences."



Teresa Oaxaca, *The Feast Of The Gods* (detail), 2023. Oil on Linen, 44 x 65 in. Courtesy of the artist.

Furthermore, the symbolism in *The Feast Of The Gods* is "multi-layered, drawing upon classical mythology as well as contemporary themes. The characters exemplify the timeless human longing for power, love, and fulfillment, while also addressing our complex relationship with excess, indulgence, and the pursuit of pleasure." She ends by adding that she "aimed to create a visual narrative that addresses both the universal and the personal, inviting each viewer to find their own meaning within the artwork."

Ultimately, *The Feast Of The Gods* seeks to bridge the gap between past and present, blending Renaissance techniques with contemporary themes and concepts. It serves as a reminder of the enduring power of art to evoke emotion, challenge perceptions, and shed light on the intricate tapestry of human existence.

Margery Goldberg

If Oaxaca is a time traveler, then Margery Goldberg is AI.

Margery Goldberg can do anything and has done everything related to the fine arts in the DMV: She is not only a super talented artist herself, as her gorgeous sculpture *He She Tree* proves, but also a gallerist with the longest running independent fine arts gallery in the DMV, a curator, activist, arts advocate, political mastermind, and she will forget more about the fine arts than most of us will ever learn!



Margery E. Goldberg, *He She Tree* (detail), 2008. Laminated and carved walnut and Santa Dominican Mahogany in solid walnut tree trunk, 58 x 26 x 14 in. Courtesy of the artist.



Akemi Maegawa

Akemi Maegawa's *Memories* is an extension of this hard-working artist's *Small Sculpture Series* that she has been working on since the COVID-19 monster struck the world.

"Clay has been my medium to make various sculptures in the last twenty years," she explains. "But I also often used fabric in my artworks by sewing, stitching, needling, or gluing, depending on what I wanted to express through the work. When I learned the possibility of making a shape with fabric by molding it over a form and heating it, my imagination kicked into overdrive."

She reminisces that "instead of finding new cooking recipes, I started to make the *Small Sculpture Series*. I fired the ceramic part of the sculpture in my studio and 'baked' the fabric part of the sculpture at home every day. Combined fabric and clay sculptures reminded me of beloved Wagashi (Japanese traditional sweets).

This series," she continues, "is a little bit of nostalgic celebration and joy of life for me as an artist here at home yet far away from home. *Memories* was to combine all my feelings of appreciation of life and happiness to be alive."



From left: Akemi Maegawa, *Memories*, 2024. Stoneware, fabric, Japanese handmade paper, 3.5 h x 9 w x 6.5 d in. Courtesy of the artist. Image credit: Pete Duvall.

Annette Polan, *Post COVID: Sacred Geometry with Pearls* (detail), 2023. Acrylic on panel with pearls and other jewels, diameter: 24 in. Courtesy of the artist.

Annette Polan

Another work inspired by the Covidian Age is Annette Polan's *Post Covid: Sacred Geometry Circle with Pearls* which is part of a series of abstract paintings that Polan has been working on since the COVID-19 pandemic. "It grew out of my abrupt shift away from commissioned portraits in 2020 when it wasn't possible to interact with clients in person," she explains.

She goes on, "At this time, I read Carl Jung's essay on sacred geometry and was fascinated with the idea that all space, both macro and micro, is divided into circles and squares. I limited myself to working with only these basic geometric shapes and gave myself different formal problems to solve in each painting."



Helen C. Frederick, *Falling Series IV* (detail), 2016. Mixed media on artist-made paper, 42 x 42 in. Courtesy of the artist.



Barbara Januszkiewicz, *Someone to Watch Over Me* (detail), 2025. Diluted acrylics on unprimed canvas, 52 x 47 x 3 in. Courtesy of the artist.

Helen Frederick

Helen Frederick's *Falling Series* comes from her own personal trauma and contemplation of mortality. She explains that "through the process of making the four sequential images, I have encoded the experience of falling twelve feet and surviving. I use the process of my encoded memory to reduce dissonance while providing interpretations of the visual tensions of the fall."

Barbara Januszkiewicz

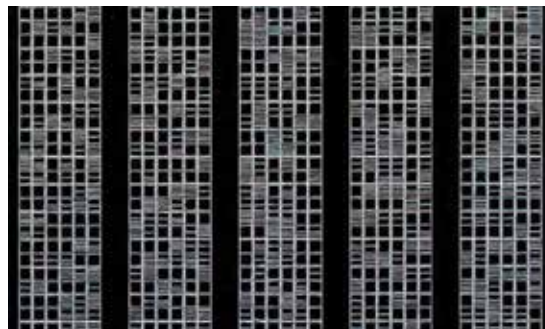
The Washington Color School has been an enduring source of inspiration for many DMV artists since its halcyon days in the 1960s. This is the case in Barbara Januszkiewicz's artistic practice over the many decades that I've known this influential artist. "The District of Columbia has been the foundation of my artistic growth. Its layered identity—shaped by history, politics, architecture, and the spirit of its communities—offers endless inspiration," she explains.

Her paintings deliver large, layered acrylic color fields—Januszkiewicz expands, "translucent washes that flow, overlap, and interweave in rhythms that evoke shared stories and relationships within a

community. These layers symbolize the beauty of diversity, the strength of togetherness, and the complexity of human connection—vibrant and interwoven, like a rainbow of human expression that transcends boundaries. Through abstraction, I seek to create spaces that invite viewers to pause, reflect, and connect."

Andrea Way

The Color School is also honored in Andrea Way's aptly titled *Color School*. She explains that this work was "originally inspired by The Washington Color School, and even though the colors were covered in black, I chose to call it 'Color School' honoring the inspiration!"



Andrea Way, *Color School*, 1995. Ink on Arches hot press paper, 25.75 x 40.2 in. Courtesy of the artist and Gallery Neptune & Brown.

Rosemary Feit Covey

Rosemary Feit Covey is a gifted printmaker who wields technical mastery over the media by creating psychologically charged experimental printmaking and wood engravings. A study in irony, *Lisa at Twenty-Two with Baby* is a psychological portrait of a young woman recovering from anorexia. Covey told me that in order to create an honest depiction of the subject, she spent days talking to her and experiencing her world. Covey notes that “on leaving a hospital stay, Lisa had been told she must find a living thing, plant or animal, as an important element of her treatment. She acquired a rabbit and named it Baby. At twenty-two—an age associated with motherhood—she nurtured and loved this small animal.” The setting portrayed in the engraving, heightens the claustrophobic feel of Lisa’s world at the time. Although, frequently told she could be a model due to her slim body, Lisa was actually involved in a struggle for survival.



Rosemary Feit Covey, *Lisa at Twenty Two with Baby* (detail), 2003. Wood engraving on paper, edition of 60, 14 x 10 in. Courtesy of the artist and Morton Fine Art.

Muriel Hasbun

The DMV is home to over 200,000 Salvadorans; the second-largest Salvadoran population in the United States and the largest immigrant group in the DMV. In this show, I included one of the works from Muriel Hasbun’s series *Pulse: New Cultural Registers/Pulso: Nuevos registros culturales*, a series which recognizes the cultural legacy of El Salvador during the 1980s and 1990s using Hasbun’s personal and historical archives. She notes that “it imprints the rescued archive of the renowned Galería el laberinto—an epicenter of cultural activity in El Salvador during its civil war, founded by my late mother Janine Janowski—along with my own photographic archive of the time onto the national seismographic record of El Salvador. The constructed photographs transform the land into a fully lived and witnessed ‘third space’ of memory and ‘vivenencias,’ while mapping personal and collective history into a new meeting ground for the future.”



Muriel Hasbun, *Pulse: Seismic Register 2020.02.26.154 (Peace, January 1992)* (detail), 2020. Archival pigments on hand-prepped anodized aluminum plate, 24 x 34 in. Courtesy of the artist and RoFa Projects .

Margaret Dowell

I have been in awe of Margaret Dowell's artwork since day one of being seduced by her narrative paintings delivered with that powerful combination of technical skill and psychological presence. In *Self Portrait with Concerned Bunny* she explains that "the making of art, for me, has always been a continuous search for the instant when the artwork takes on its own life. It is a physical, spiritual, intellectual, and psychological process, which can be simultaneously humbling and elating."



Margaret Dowell, *Self Portrait with Concerned Bunny* (detail), 1998. Oil on canvas, 48 x 36 in. Courtesy of the artist.

In this exhibition, you are seeing Dowell's first work that depicts the mental illness that she hid.

She explains the work: "I look into a mirror—the reflection shows how I imagine the world sees me. The self-portrait, on the canvas I am painting, portrays how I see myself—I am almost impotent, my creativity falling faster than the paint brushes from my

hands. The bunny, an imagined love token, appears three times: first as a prop in the foreground, then feigning awareness in the mirror, and finally, in action, sawing off the hammer while it's pounding a spike into my head. My painting hand pierces the canvas portrait and moves into the universe. The pain, I trust, is here and now, not beyond, and not forever. Upon seeing this work, my psychiatrist confessed that if he knew his patients truly felt like that, he could not continue in his line of work. And he chastised me for showing the work publicly. I fired him."

Jenny Kanzler

I first came across the work of Jenny Kanzler in Artomatic last year. I am always impressed by artists who, through their artwork, are able to marry their artwork subject with the unusual and unexpected, and this very talented artist delivers all of that and more with gusto and skill. In *Goat Girls, Sunday Afternoon*, one girl jumps on the bed and another scrambles beneath. A third sits nearby, half-focused on a plate of cake set down beside her on the floor. The last appears with a goat's head—possibly a convincing costume or perhaps a manifestation of her internal state of mind or maybe she is quite literally a goat girl.

Kanzler expands: "the story is meant to convey a specific sense of malaise that I felt as a child in my grandparents' house, Sunday afternoon, after church, still confined in itchy socks and party shoes, and a dress, buttoned up. This was a time of confinement, boredom, and a restlessness that led to a deeper exploration of all those places adults had long forgotten—beneath the furniture, the recesses of closets, the secret nooks you find playing hide-and-seek. There is magic in those liminal spaces and a sense of the wild. There is an uncanny tension between the emotional self and the logical self. Time, place, and meaning are ambiguous, and all things hint at some 'other' beyond oneself, allowing some small conduit for escape or momentary reprieve."



Jenny Kanzler, *Goat Girls, Sunday Afternoon* (detail), 2024. Oil on canvas, 24 x 30 in. Courtesy of the artist.

Valerie Theberge

Valerie Theberge's sculpture in the AU Museum Sculpture Garden is part of an ongoing series of abstract, modular works that she has developed over the past several years. Titled *Vle B*, the work is a mosaic totem composed of four large, organically shaped, stacked forms.

Its surface is intricately detailed with patterns that evoke topographic maps, cellular structures, or complex natural systems, imbuing the piece with an animated, almost biological energy. Theberge adds that the sculpture "was conceived as a counterpoint to the angular, masculine forms that dominate the urban environment—an ode to bold curves and unapologetic sensuality. This quality is amplified through the sculpture's scale in relation to the viewer, encouraging an intimate and physical response."

Nancy Sausser

Nancy Sausser's sculpture, also displayed in the AU Museum Sculpture Garden, is about life stories and the passage of time. She says that "it explores grief, loss, and regeneration. All the components are salvaged from my past, including parts of older sculptures reconfigured, doors from my former kitchen cabinets, a pallet from a home renovation project, an old bed platform, and a wooden version of a 'log cabin quilt' inspired by one made by my paternal great-grandmother. The primary figure-sized form references a clock tower or a grandfather's clock. The two stacked grid compartmented boxes that make up the base of this form are filled with ceramic 'hills' that allude to both landscape and the counting of days, like a calendar. The circular form atop, like a clock face, contains both concave and convex forms that metaphorically gather and release time, experience, and memories."

WHERE ELSE CAN YOU SEE WOMEN ARTISTS OF THE DMV?

Beyond American University Museum, 15 partner venues joined forces to exhibit additional works from this survey. They include:

Joan Hisaoka Healing Arts Gallery,
Washington, DC

Artists & Makers, Rockville, MD

Adah Rose Gallery, Rockville, MD

Montpelier Arts Center, Laurel, MD

The Writer's Center, Bethesda, MD

McLean Project for the Arts, McLean, VA

Pyramid Atlantic Arts Center,
Hyattsville, MD

University of Maryland Library,
College Park, MD

The Athenaeum, Alexandria, VA

Strathmore Mansion, North Bethesda

Maryland Hall, Annapolis, MD

Melissa Ichiuji Gallery, Front Royal, VA

Children's National Hospital ACM
Galleries, Washington, DC

Universities at Shady Grove
Priddy Library, Rockville, MD

Nepenthe Gallery, Alexandria, VA

Roxana Alfer Geffen and Veronica Szalus

The AU Museum Sculpture Garden also hosts sculptures from Roxana Alfer Geffen and Veronica Szalus. Geffen's work often explores the emotional resonance and presence of everyday objects. In this pursuit, she creates collages, assemblages, textiles, and sculptures that often incorporate found materials like receipts, fabric scraps, and metal fragments. Szalus created a site-specific installation on the courtyard, which as this talented artist often does, explores themes of transition, transformation, and impermanence. Drawing from her background in industrial design, she created a sculptural installation that will engage you with light, space, and time.

Sue Wrbican

Many years ago, I wrote in art magazines defending the then "new" genre of digital photography. Sue Wrbican's recent photographic work proves that I was right as she questions "our surreal era and the voracious cycle of consumer culture and its impact on the environment. The images resembling ships is an ongoing photographic series of works begun in 2019. For the photographs, I fashion small sculptures in my studio from the shipment detritus of plastic and cardboard, positioning them in dioramas of futuristic seascapes. Considering phenomena such as the Great Pacific Garbage Patch, a vortex of post-consumer waste, I imagine these ships as spinning themselves from trash, gathering into an armada ascending into a netherworld elsewhere, but where?"

Naan Pocen

Just like the artist, Naan Pocen's works radiate positivity. Her work in the AU Museum display case is titled *Primavera*—which is Italian and also Spanish for "spring." It is a radiant, positive, and wearable celebration of growth, freedom, and rebirth. Like the season itself, this intricate statement necklace bursts with vivid color and joyful energy, offering a visual story of transformation.



From top: Naan Pocen, *Primavera* (detail), 2025. Seedbeads, druks and crystals. Wearable Art (Beaded bib collar), 10 x 8 x 18 in. Courtesy of the artist.

Sue Wrbican, *All Hands to the Crude Gathering #3* (detail), 2025. Photography, 13.5 x 11.5 x 1 in. Courtesy of the artist.

June Linowitz

A fugue in music is a contrapuntal composition in which a short melody or phrase is introduced by one part and successively taken up by others and developed. June Linowitz's *Fugue* introduces a "central visual motif that is repeated and expanded in the large fabric area. The central section is mixed media on paper with pastel, fabric collage, and thread. The three-dimensional fabric area is composed of cotton canvas painted with fabric dye and treated with fabric stiffener."

She adds that she's "equally at home working in both two and three dimensions and have spent my artistic career exploring the area where those dimensions meet. *Fugue* is an example of my current work which features a central, mostly representational, image which expands sculpturally into a fabric section that relates to and improvises on the central image."

Patricia Goslee

In the late 1990s, I came across Patricia Goslee's paintings when she had a solo show in Georgetown's iconic eklektikos gallery in Canal Square, which at the time hosted SEVEN art galleries! I was hypnotized back then and have never recovered.

"I never start with an idea, except to make a painting, like a bricklayer makes a wall," she says when I ask her about her work.

"Instinctively, I layer pattern atop pattern using brushes, rollers, spray paint, stencils, old fabric, and found materials. Gradually, the space between the layers opens up to reveal figures or landscape elements, offering a kind of meaning drawn from the complexities of life—both my own and the universal."



From top: June Linowitz, *Fugue*, 2025. Mixed Media, 13.5 x 15.25 x 2.5 in. Courtesy of the artist.

Patricia Goslee, *Guardians* (detail), 2024. Acrylic, coffee on canvas, 36 x 36 in. Courtesy of the artist. Image credit: Gregory Staley.

I ask her about *Guardians*, her work in this show, and she explains that she "had been retreating to the studio with my last cup of morning coffee after reading the news: inhumane horrors breeding impotent fury. The coffee stain in the painting forms a figure that in my solitude spoke to my gratitude—for coffee, for the coffee growers in far away lands. The painting became both meditation and prayer, sending positive intentions for continued economic sustainability for those workers. Within this assigned meaning, I began to see protective spirits—guardians—emerging in the patterns hovering around the central figure. I could make them more visible to the viewer, but the literal has never been a driving force in my process."



Michal Hunter, *Floating* (detail), 2018. Oil on canvas, 37 x 60 in.
Courtesy of the artist.



Susan LaMont, *Standing Room* (detail), 2025. Oil on linen, 42 x 28 in.
Courtesy of the artist.

Michal Hunter and Susan LaMont

Some uniquely gifted artists, like Michal Hunter and Susan LaMont, can find artistry in the most common and mundane of situations, and they use their artistic superpowers to elevate it to the sublime.

Hunter notes that she's "long painted people and portraits, often in a setting that represents the subject and usually looking directly at the viewer. I've also often used cultural references in my work, whether in my versions of the selfie, with somewhat distorted iPad images; or images borrowed from beach bunny post cards that I collected in Florida where I grew up; or self-portraits reduced to just part of my body in jeans. All reflected my personal experiences but also drew inspiration from the culture around me. In *Floating*, however, I had in mind a soothing, antidotal response to all the stressors of the day and to the art responding it, whether political, cultural, or personal. The figure is caught in a relaxed pose and serene setting, in a moment of pleasurable escape and with no regard for the viewer. It is a painting meant to please the eye, that also captures a memory for me."

She adds, "when I first made the painting, the title simply named the activity represented in the image. Since then, it has taken on more meaning, both personally and culturally. The figure in the painting was my daughter, who has since transitioned to a non-binary status. Now what I see is a young woman—because clearly that is how the figure is presenting here—but perhaps on the verge of accepting their new identity."

Notice the power of art?

More evidence... master artist Susan LaMont tells us that her work in the show, *Standing Room*, is a work that "came about as the result of a year of slow sales, a feeling of dread about the state of the country, and a sense that I had lost my way creatively. A consultation with a trusted advisor led to the idea of a series focusing on the way people engage with the space and the objects in museums. Over the years I'd accumulated scores of photo images from my visits to museums here and abroad, so when I began to mine those archives, I found plenty to work with. And in fact, in the last several years I had already created half a dozen pieces that fit neatly into this category."

Superpower here? Seeing the extraordinary in the mundane. She adds, "This painting recalls the Vermeer show at the National Gallery in December 2017. As a contemporary figurative realist, I have always been thrilled by the public response to his quiet, understated, softly lit studies of ordinary people in commonplace situations. My first exposure to his work as an art student in an era of abstract expressionism was inspirational, and I decided then to adapt this genre painting to my own present-day experiences. I liked this image for its grouping of people, four of them clustered around the brilliant *Woman with a Pearl Necklace*, and another leaning in to study a piece by one of Vermeer's contemporaries. Vermeer's painting stands out like a ray of sunshine on the wall, and the subtle lighting on the works creates a sense of veneration."

Art driving artists.

Kirsty Little

British ex-pat Kirsty Little's work in this show is titled *Blooming*, a perfect title for this hard-working DMV artist.

The *(Dys)Functional Objects* series continues the exploration of Little's work with manipulating steel wire into art highlighting women's ongoing need for equality. "Women's rights have come far since the '50s where a divorce or pregnancy would throw a girl out of society and her job. Yet we are not equal, and some crucial rights are currently slipping away," she adds.

Little's manipulated and suppressed household objects become arresting precious objects. She has woven wires blending tight form and chaos into artworks full of vibrancy and tension. In other shows I've seen, she has interpreted needlepoint



Kirsty Little, *Blooming* (detail), 2025. Tea strainer/rose wire/corsage pins, 13 x 13 x 5 in. Courtesy of the artist.

with wood, wire, and wax with reference to tasks women held historically. The constant repetition of the thousands of small actions her work demands echoes the daily grind of housewives repeating mundane household tasks.

This particular work *Blooming* was the start of this series.

Follow me... Little's mother had died, and on her return from the UK, Little was toying with her mother's tea strainer and some rose flower arranging wire. They fitted together, and several hundreds of wires later, with the addition of hat pins, the bloom started to grow.

Are you starting to understand what I mean by artistic superpowers?



Laurel Lukaszewski, *Summer Storm* (detail), 2025. Porcelain, 65 h x 16 w x 14 d (approx) in. Courtesy of the artist.

Laurel Lukaszewski

Ready for another art superwoman?

Let me introduce you to Laurel Lukaszewski: Her piece in this show, *Summer Storm*, is a reflection of a body of work based on the natural world that she's returned to time and again over the past two decades. She adds that, "it aims to capture movement at a precise moment in time and embraces the mutability and transient nature of art and life."

Her work has been created from individually extruded English porcelain coils, and this gorgeous work was assembled on-site by the artist. Each coil builds on the other, with friction between each unglazed piece holding them in position. Like a three-dimensional line drawing, each line can be added or "erased" as the work is constructed. When it is deinstalled, it will return to its component pieces. Any subsequent installation will be a new interpretation of the original—similar, but infinitely mutable.

This is a work that is different each time that it is moved!

Summer Storm, the artist adds, "evokes a billowing white cloud forming in the summer sky, towering and pristine—that final moment of beauty and tension before exploding into a foreboding afternoon storm."



Ellen Cornett, *My Sister She Buried My Bones* from *The Juniper Tree* (detail), 2015. Charcoal, 36 x 49 in. Courtesy of the artist. Image credit: Peter Duvall.

Ellen Cornett

While not strictly an illustrator, Ellen Cornett often takes inspiration from literature. *The Juniper Tree* is one of the more gruesome of Grimm's fairytales. Cannibalism, murder, gaslighting, and an evil stepmother all make a compelling Grimm tale. In narrating the murdered stepson's story, a magic bird sings:

My mother, she killed me,
My father, he ate me,
My sister, she buried my bones.

Cornett created three drawings to illustrate the song. *My Sister She Buried My Bones*, she explains, "is about Marlene, who, falsely accused by her mother of murdering her brother, gathers and buries his bones beneath an enchanted juniper tree. In this series, I used delicate charcoal drawing to create a striking contrast with the grimness of the fairytale."



E. J. Montgomery and Susan Goldman

I first met legendary DMV artist E. J. Montgomery in the late '90s when she used to exhibit at the groundbreaking Parrish Gallery in Georgetown. Friendly, talkative, and immensely prolific, Montgomery was an artist, curator, and arts advocate whose career spanned over six decades. Through metalwork, printmaking, and abstract compositions, she explored memory, heritage, and cultural identity. Her work has been lovingly preserved by Susan Goldman's Lily Press, and both Susan and E.J. are represented and surveyed in this show.

Shawn Yancy

Shawn Yancy is a multifaceted and talented abstract artist whose work often features bold textures, vibrant colors, and forms full of movement and energy to explore empowerment, emotion, and resilience. She notes that art is, "the place where I can completely get lost in my own world and express myself. Art is my passion." The work in this show, *A Pretty Mess*, is deeply personal.

Yancy explains that "this piece is about life, my life, and how beautifully chaotic it can be. It's about the highs and the heartbreaks, the wins, the setbacks, and the spaces in between where you're just trying

to hold it all together. When I created this, I wasn't aiming for perfection. I was chasing truth. The kind that's messy, raw, layered, and honest."

She continues, "the textures, the bold reds, the tangled strokes of black and gold—they all represent different chapters of my journey. Some are loud. Some are painful. Some shimmer with hope. Those sweeping gold lines cutting through the chaos? That's resilience. That's grace. That's me learning to find the light even when it feels buried under everything else."

This piece isn't about struggle or success, it's about both. About how they coexist. About how one shapes the other. *A Pretty Mess* is a reminder that even when life feels like a storm, there's beauty in the swirl. Meaning in the motion. Strength in the layers."

She summarizes that she, "didn't paint this to be pretty. I painted it to be real. And in that honesty, I found something beautiful."

Shawn Yancy, *A Pretty Mess* (detail), 2024. Acrylic on acrylic, 60 x 48 in. Courtesy of the artist.



Shawn Yancy, *A Pretty Mess* (detail), 2024. Acrylic on acrylic, 60 x 48 in. Courtesy of the artist.

Joyce Wellman

As a former US Navy Cryptologic Officer, I was immediately drawn to Joyce Wellman's *Looking for Zeros and Ones*. If you don't get the previous, stay away from cryptology... cough... cough. Wellman is a dynamic artist whose work blends abstraction, symbolism, and personal history to create richly layered visual narratives, which in this particular piece spoke to me in loud tones of encrypted success which is clear to the most casual observer.



Amy Lin

Amy Lin creates intricate, often dot-based abstracted compositions that explore both scientific and emotional themes, and somehow manages to toy with patterns that the brain wants to recognize. Her work often features clusters of dots that resemble molecular structures, diffraction patterns, lines, or cosmic constellations, reflecting her highly scientific background in chemical engineering from Carnegie Mellon University. Her exceptional work is thus a marriage of both sides of her amazing brain. A while back, at an art fair in Miami during Art Basel Miami Beach week of art fairs, one of the top art collectors in the world kept coming back to one of her works. "It hypnotized me," she admitted as she purchased it. I knew exactly what she meant!



Clockwise, from top left: Joyce Wellman, *Looking for Zeros and Ones*, 2015. Mixed media painting on canvas, 30 x 30 in. Courtesy of the artist.

Georgia Nassikas, *Reflections* (detail), 2024. Encaustic on panel, 80 x 30 in. Courtesy of the artist.

Amy Lin, *Future Friends* (detail), 2016. Mixed media, 14 x 14 in. Courtesy of the artist and Addison Ripley Fine Art.

Georgia Nassikas

A lifelong conservationist, Georgia Nassikas uses her art to inspire ecological awareness via her luminous encaustic paintings—a technique that blends beeswax, which Nassikas gathers from her own beehives, damar resin, and pigments to create richly textured surfaces. Her work bridges the representational and abstract, often evoking elemental forms, shifting light, and environmental themes.

Meredith Morris

Meredith Morris is clear which side of the political divide she's in and joins a long line of artists who do not hide their political ideology. She notes that "when I went into the streets in 2017 to protest the first election of the 45th president, I had already started a series of paintings inspired by the dehumanizing rhetoric of his campaign that I named *No Labels*.

This painting, *Long Time Coming*, was an image I took from that day at the Women's March on Washington of a Black man wrapped in the American flag marching in a sea of mostly women. The image was powerful and stuck with me, making me reflect on protest and the promise of the Civil Rights movement of the 1960s that I experienced growing up in segregated Georgia as a White child."



Meredith Morris, *Long Time Coming* (detail), 2020. Oil on canvas, 40 x 30 x 2 in. Courtesy of the artist. Image credit: Debra Halprin.

Alla Rogers

Alla Rogers notes that hers "is a very personal journey into abstraction. It is a pathway to find expression for the transcendent, sacred, and eternal."

Rogers continues, "using symbols, color, textural media, and silver and gold leaf while guided by my intuition, I attempt to express an insight, a mood, a reflection about my own awareness of existence in an eternal landscape. With color, archetypal symbols, and personal references to my own internal practice of focusing within, a conclusion or feeling concerning the sacred and eternal is explored. You might call some of my painting abstract icons. In my work, the circle often symbolizes a fixed reference point in the eternal landscape; unity, the world, oneness, centrality, and it is a female symbol. Other strong symbols are triangles and various geometric forms in timeless relationship to one another as if in a cosmic minuet."

She goes on to say "The symbolism of color is very important to my work as it is the means of conveying mood, atmospheric, and energy. It is an energy that brings us all into being. I give myself permission to see up close from a jeweler's perspective or telescopically at the cosmos as we know it. As a visual communication I seek balance, harmony, and an aspiration towards beauty for myself and the viewer who may not be aware of the underpinnings of my work."



Alla Rogers, *Emerging* (detail), 2007. Acrylic and textural media, 30 x 40 in. Courtesy of the artist.



Alexandra Silverthorne, *Southern Live Oak in City Park, New Orleans, LA*, 2025. Archival inkjet print from scanned instant film, soaked in water from the Mississippi River, 17 x 17 in. Courtesy of the artist.

Alexandra Silverthorne

Alexandra Silverthorne's work "samples" are part of a larger, in-progress project about sustaining life during a climate emergency. "I started the project by focusing on DC and New Orleans and by photographing the native/adaptive trees in each city. I started photographing first in New Orleans because of its climate urgency. Working in a city that I've never lived in helped me see and explore urban space from a different perspective, and I brought that insight back home to DC to photograph here."

See how artists are superheroes?

OK Lenny, why did she focus on trees?

The photographic Terminator known as Alexandra Silverthorne chose to focus first on trees because "scientific studies consistently highlight the importance of urban canopies in creating resilient climate infrastructure. Native and adaptive trees are especially critical for flood management, which is a pressing challenge that both cities are facing. For example, a bald cypress tree can absorb up to 800 gallons

of water a day, and the robust root structure of the loblolly pine tree makes the tree especially ideal for soil stabilization. Additionally, through biomimicry, we can learn valuable survival lessons from these trees. Oak trees, for example, create a strong, supportive network by interlocking their roots underground. This allowed the 500+ year old oak trees in New Orleans City Park to survive storms like Hurricanes Katrina and Ida. What kind of supportive network could we create as humans if we metaphorically interlocked our roots?"

Don't doubt artists.

Kate Kretz

I am a little scared of Kate Kretz... maybe it is because she has the bluest eyes on the planet, or maybe it is because her *Blessed Art Thou* painting, which depicts actress Angelina Jolie as the Virgin Mary, hovering in the clouds with her children above a Walmart store was once the most downloaded image in Al Gore's Internet! Are you even aware of what that means?

Gunlicker is one of a suite of four paintings. Kretz says that "they're part of my larger series '#bullyculture,' which examines disparate forms of bullying and intimidation along a spectrum of acceptance/encouragement in US culture. The *Gunlicker* paintings address the fetishization of guns, particularly ones that are not tools for hunting dinner or protecting your family from an intruder, but machines created for military use, specifically designed to



Kate Kretz, *Gunlicker*, 2015. Oil and acrylic on gatorboard, 20 x 16 in. Courtesy of the artist.

kill as many people as possible in the shortest period of time. Research has shown that the chemical released when firing a gun is the same one that we secrete when kissing someone. In my works, the weapons are small in scale, so they can 'grow' in importance as love and attention is lavished upon them. These images were inspired by gun rights extremists who fetishize, collect, and wield people-killing machines. When they gather, clad in their latest tactical garb, these tricked out fashion accessories double as a cheap intimidation tactic. Apparently, nothing beats the excitement aroused by gripping the latent potential to mow down dozens of humans in under a minute."

She continues, "traditionally, the casting of minorities, women, the poor, and even animals, as 'other' has always been the first step in rationalizing violence against them. These paintings invert this paradigm, employing abject cues: details, such as nose hair, dirty fingernails, drool, etc. not just as tools of satire, but as an attempt to turn the tables and present aggressors as foreign, strange, other. For me, they represent perverted aberrations in an otherwise civilized society and need to be treated as such." This first *Gunlicker* painting in the exhibition appeared in a *Huffington Post* article in 2015. "As a result, my family and I became the target of gun activist harassment and threats. To this day, men with stockpiles of guns, ammunition, and dead animals in their feed often try to 'friend' me on Facebook, simply to remind me that they exist. I've asked several male political artists if they receive such threats, and they do not. They are told, 'Hey man, I don't agree with your politics, but you're a good artist.' (Curiously, a normally supportive friend accused me of 'asking for it' by making the paintings,

causing me to ponder whether the male artists who created *The Atrocities of War* or *Guernica* were ever threatened or accused of 'asking for it')."

She finishes: "when people get upset by the intensity of my work, I think, 'Don't shoot me, I'm just the messenger.' What I am driven to make embodies my emotional response to this insane world around me. Why not get angry at the actual obscenity of a country obsessed with mass-killing machines?"

Harriet Lesser

Harriet Lesser notes that she "started out as a poet. Slowly the images behind the words and phrases overwhelmed the words themselves, and I became a painter."

She adds that she "lived as a Peace Corps volunteer in Nigeria, where I met artist Uche Okeke and had the great opportunity to understand narrative line. In India, I experienced working with a new palette and met fearless artists, in Belgium, I encountered new outlooks in art history, and in Rwanda I could work and teach in two languages."

Lesser has been a magnetic leader of the DMV art scene for decades. She has not only exhibited her work but has also curated countless exhibitions and notes that for her, "curating is another form of composing. It is producing artwork of another genre." Her work in this survey is *Sugar Cane*, a wondrous mixed media work that allows Lesser to showcase her artistic superpowers.



Harriet Lesser, *Sugar Cane*, 2024. DASS transfer film, manipulated photograph, color pencil, ink on paper, 16 x 20 in. Courtesy of the artist.



Sandra Pérez-Ramos

Sandra Pérez-Ramos is a Puerto Rican artist working in Maryland and Washington, DC. Her body of work includes drawings, fiber arts, assemblage-installations, murals, and public art.

Her drawing in this show, *Arbol Tótem*, is part of a larger series titled *Myths of Creation* about Taino and Yoruba cosmogony. Sandra is “interested in the folklore of her region, the Caribbean, which has a complex history due to ancestral patterns of migration and later, to forced colonization and modern invasion.” Her work combines whimsy and nostalgia as she explores the connection between nature and the mystical world through mixed spirituality. She notes that she “was influenced by her family’s Rosicrucian and ‘Espiritista Criollo’ philosophies, which fuse Indigenous, African, and Christian symbols, and mythology.”



From left: Sandra Pérez-Ramos, *Árbol Tótem/ Myths of Creation*, 2022. Drawing made using acrylic pen on handmade watercolor paper, 17 x 21 in. Courtesy of the artist.

Pearl Shen, *Early Autumn*, 2009. Ink and colors on rice paper, 78 x 60 in. Courtesy of the artist.

Pearl Shen

Easily the largest work in this show, Pearl Shen’s painting is the work of a talented DMV visual artist. She is known for her work in Chinese Gongbi painting (a traditional Chinese painting technique known for its meticulous brushwork and fine detail. The term literally means “skillful brush”) and oil painting, often blending traditional techniques with contemporary themes such as the smiling woman on the bike.

Anne Bouie

Anne Bouie's "goals and aspirations as an artist are to express the universal themes of order, harmony, growth, beauty, and transcendence that undergird the art's most pre-conversion religious and spiritual traditions."

For her artwork, "the use of color, the placement, shapes, order, and quantity of any given combination of objects, artifacts, and ingredients was always intentional and always meaningful. I am continually amazed to find these themes among pre-conversion European, American Indian, and African cultures, and I draw upon all of these themes in my work."



Anne Bouie, *She Taught Us to Farm and Hunt*, 2021. Mixed: re-purposed furniture, Black memorabilia, antique tatting, 24 x 18 x 5 in. Courtesy of the artist and Zenith Gallery. Image credit: John Woo.

Delna Dastur

Delna Dastur grew up in Bombay, India, and she notes that "life there is loud and crowded, teeming with humanity filling the air with the sound and aroma of constant flux. These memories are embedded in my subconscious and infiltrate my work through a palette that reflects bright, intense color and through patterns decorating the surfaces."



Delna Dastur, *Cross Pollination*, 2023. Acrylic, woodblocks, rubber stamps, molding paste, gels on oil paper, 30 x 22 in. Courtesy of the artist. Image credit: John Woo.

Melissa Ichiuji

When I first met Melissa Ichiuji around 2005, she was naked. The then Corcoran College of Art + Design student was doing a brutally honest public performance piece she called “Stripped,” where for almost 24 hours she stood nude outside the Corcoran on a small platform having given up most typical indulgences and necessities such as TV, sex, food, shelter, etc., and lived pretty much on water and Gatorade, AND she hadn’t spoken to anyone for a week.

That should tell you something about this superwoman.

Ichiuji’s 2012 show *Fair Game* showcased her mastery of the soft sculptures that she’s so well-known for, but this instance she focused on the political icons of the then current American political scene. For example, some sculptures were mounted as hunting trophies in a chilling and intelligent commentary on the state of our political discourse. That show ended up getting censored! It was not her harsh sculptural representations of the Republican side of the aisle that got her censored, but the left side couldn’t take her equal time treatment of then President Obama.

In this show, this strong, intelligent artist showcases *Faces of Kali*, which is a digital art collection “exploring the enduring relevance of Kali, the Hindu goddess of transformation, destruction, and creative power. Fierce and feral, Kali embodies both chaos and liberation - a force that dismantles illusions and demands reinvention. This series is a call to action, invoking self-expression, innovation, and radical metamorphosis.”

Through performative gestures of sewing, cutting, and amalgamating found materials, Melissa embraces a “deliberately



Melissa Ichiuji, *Faces of Kali*, 2023. 10 - 12 videos displayed on small digital infinite object frames, video monitors: 40 in. wide in total. Courtesy of the artist.

low-tech, hand-crafted aesthetic” and her process celebrates “the raw tactility of making by hand.”

Set against this is a digital framework—an intentional counterpoint that places the analog within an ever-expanding pixelated universe, simultaneously resisting and submitting to its seductive pull.

She notes that “the videos also offer a sharp commentary on a culture obsessed with self-improvement, surgical modification, and the glossy artifice of make-up tutorials. *Faces of Kali* reclaims transformation as a primal, expressive act—untamed, imperfect, and deeply human.”



Maria Karametou, *The Temptress*, 1994. Mixed media relief, 18 ½ x 19 ½ x 2 in. Courtesy of the artist.

Maria Karametou

Maria Karametou was born in Greece and is a DMV artist now. As an accomplished mixed media artist, writer, and professor whose work explores themes of identity, migration, and gender, her work in this survey is a key cog about what this exhibition's focus is all about.

J.J. McCracken

J.J. McCracken is the co-director of the packed-to-the-gills-with talent and iconic Red Dirt Studio in Mt. Rainier, MD. Her work in this exhibition is part of a multi-year, many-phase project called *Hunger*, and it is from a 3-floor installation built in Philadelphia with live-performed activity and soundscape.

McCracken notes that "sometimes I exhibit video and sound, sometimes photography, sometimes clay vegetables and fruits... sometimes I simply use the title *Hunger* for any or all of the parts ... sometimes *Fruit for Geophages (Hunger)*."

McCracken's hard-working local gallerist (CONNERSMITH) describes the work as "Hunger, clay-drenched women wander through a clay-covered landscape searching a large mound of clay casts of fruits and vegetables heaped on a long banquet table. They search through this beautiful, excessive bounty nibbling on broken shards of fruits completely devoid of any nutritional value. The smell of baking bread wafts through the air and a soundscape grumbles with deep, non-melodic, vibratory sound/feel. Cold, hungry women search and nibble incessantly while satiety and comfort elude them."

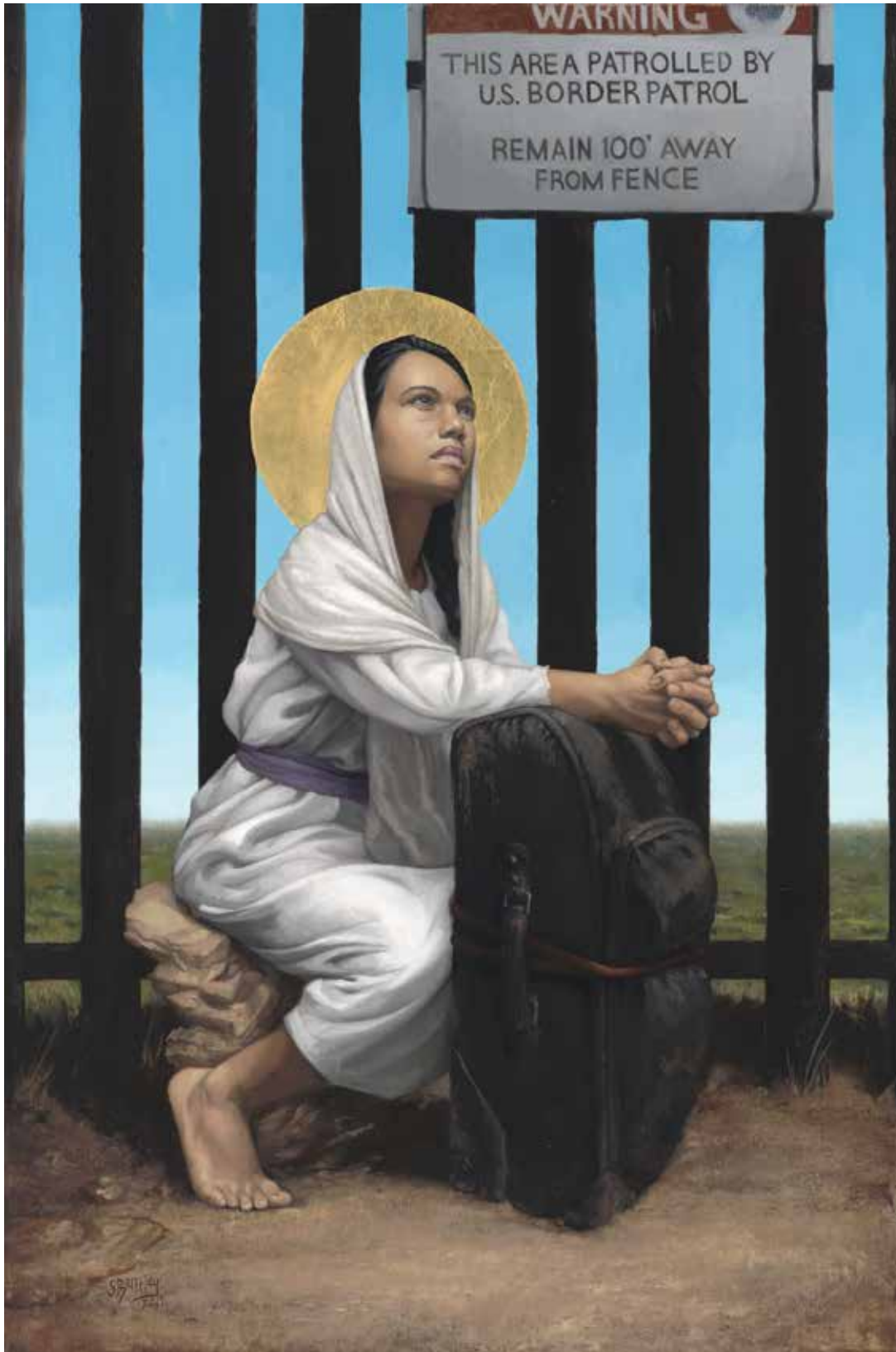


J.J. McCracken, *Fruit for Geophages (Hunger)*, 2009-2025. Giclee print, 21 x 29 in. Courtesy CONNERSMITH. Image credit: Janine Parziale.

**WOMEN ARTISTS
OF THE DMV:
A SURVEY EXHIBITION**



Esperanza Alzona, *Nevertheless She Persisted*, 2020. Cast Aluminum, 6 h x 16 w x 11 d in. Courtesy of the artist.



Sarah Bentley, *Building Walls*, 2018. Oil on linen, 36 x 24 in. Courtesy of the artist.



Anne Bouie, *She Taught Us to Farm and Hunt*, 2021. Mixed: re-purposed furniture, Black memorabilia, antique tatting, 24 x 18 x 5 in. Courtesy of the artist and Zenith Gallery. Image credit: John Woo.



Adjoa Burrowes, of *Blade and Leaf... Our Ancestors Wisdom*, 2024. Acrylic on paper, 20 x 28 in. Courtesy of the artist.



Ellen Cornett, *My Sister She Buried My Bones from The Juniper Tree*, 2015. Charcoal, 36 x 49 in. Courtesy of the artist. Image credit: Peter Duvall.



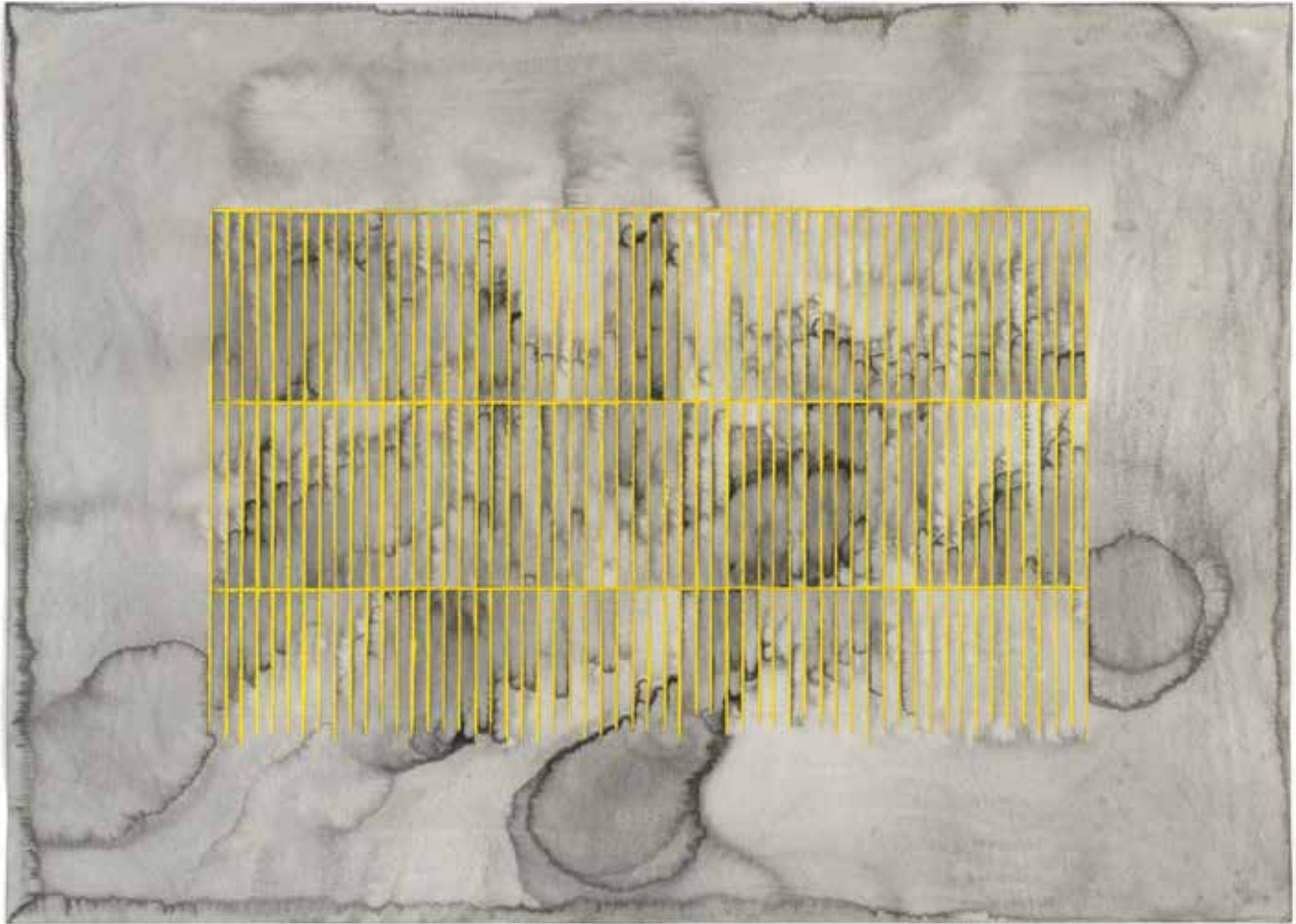
Delna Dastur, *Cross Pollination*, 2023. Acrylic, woodblocks, rubber stamps, molding paste, gels on oil paper, 30 x 22 in. Courtesy of the artist.



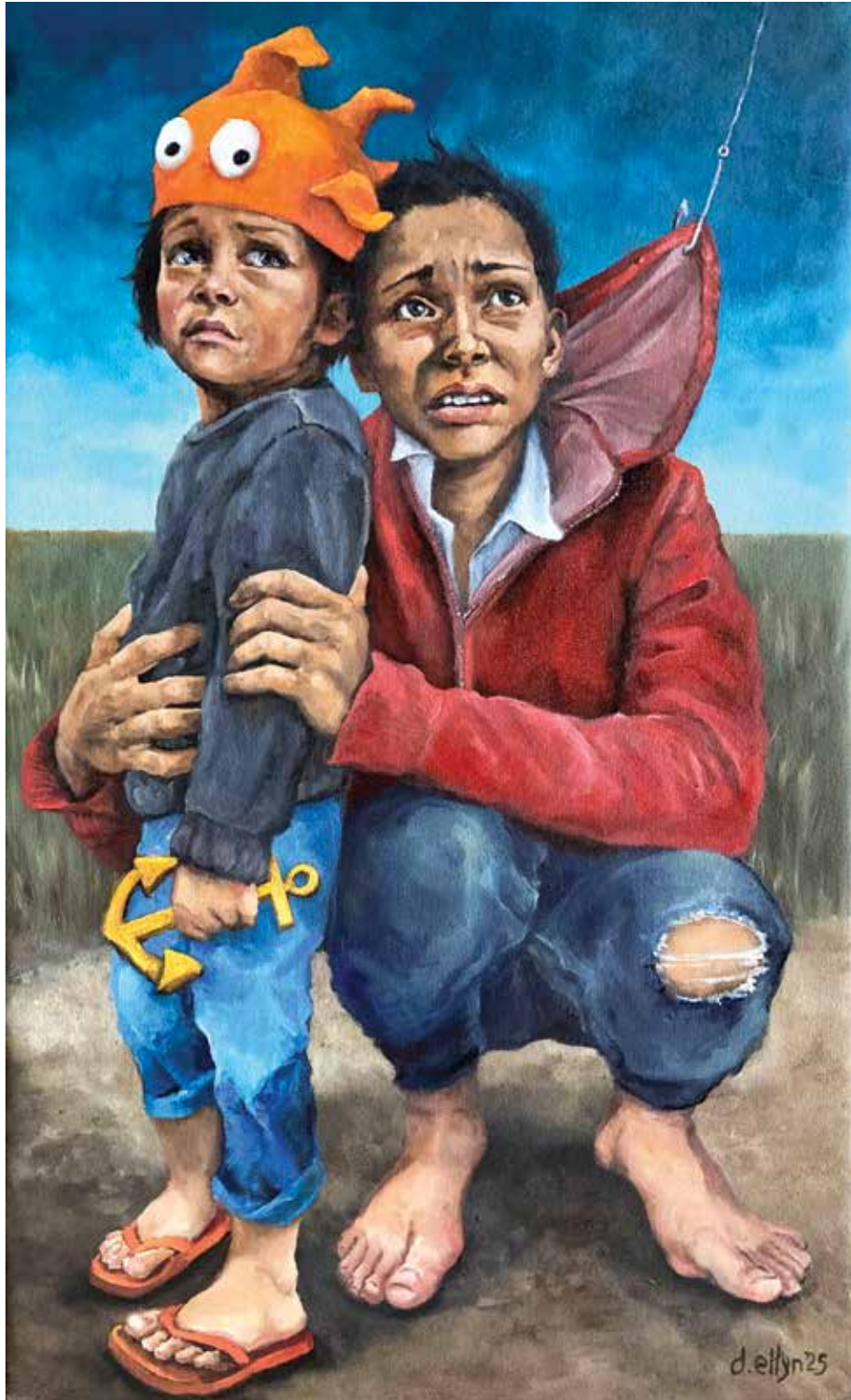
Danni Dawson, *The Shower*, 2025. Oil on canvas, 84 x 38 in. Courtesy of the artist.



Margaret Dowell, *Self Portrait With Concerned Bunny*, 1998. Oils on canvas, 48 x 36 in. Courtesy of the artist.



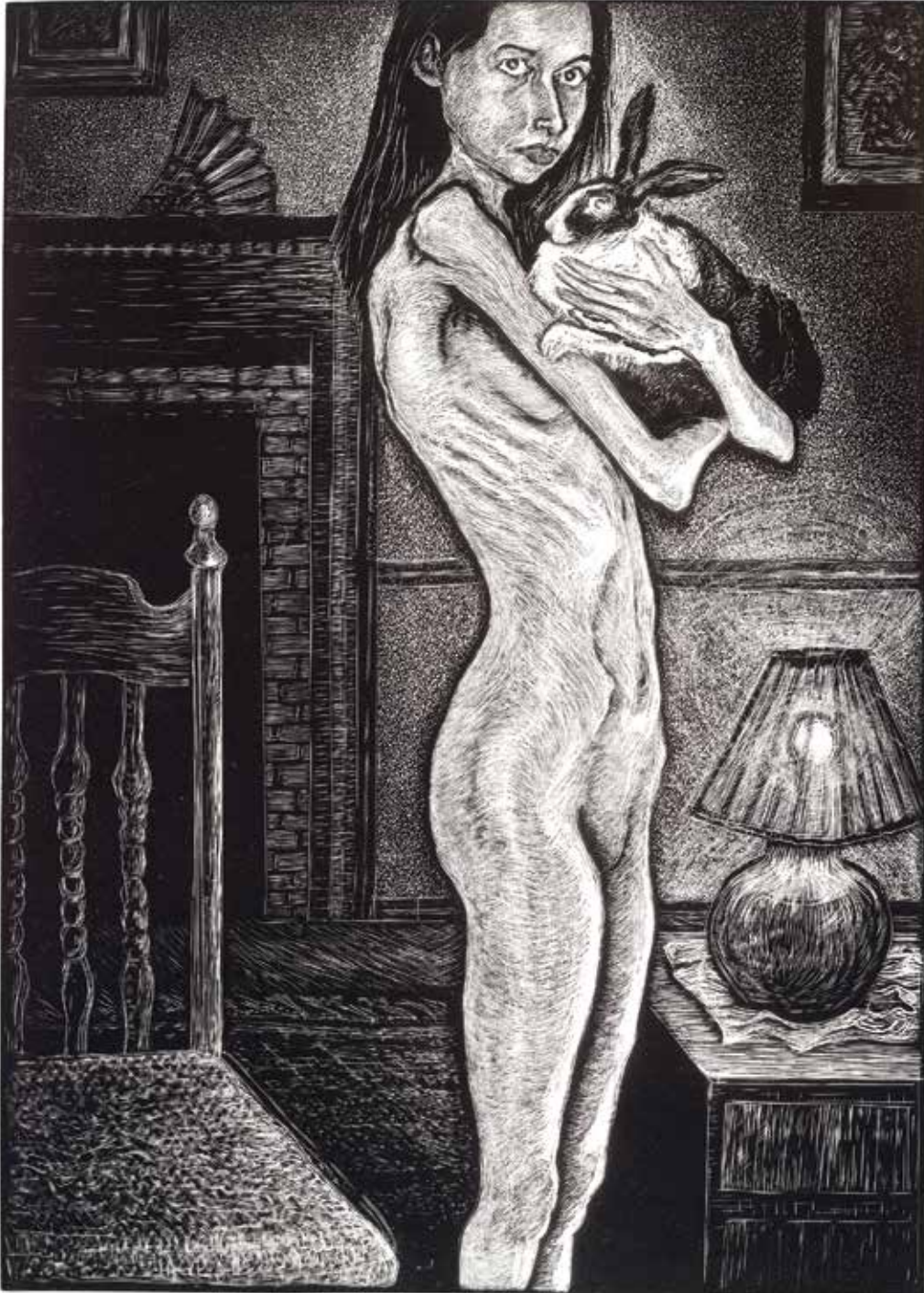
Mary Early, *Untitled (Study for Līnea)*, 2021. Graphite, wax crayon, sumi ink on Fabriano paper, 35.5 x 47.25 in. Courtesy of the artist and Gallery 2112.



Dana Ellyn, *Catch & Release (with Anchor Baby)*, 2025. Oil on canvas, 17 x 23 in. Courtesy of the Kim and John Smith Collection.



Hyunsuk Erickson, *Ginhwa (Evolve)*, 2025. Synthetic yarn, poly-fill, metal hanger, 48 x 48 to max-size 62 x 60 in. (diameter of 4 pieces).
Courtesy of the artist.



Rosemary Feit Covey, *Lisa at Twenty Two with Baby*, 2003. Wood engraving on paper, edition of 60, 14 x 10 in. Courtesy of the artist and Morton Fine Art.



Barbara Frank, *Big Dog Jag in the Middle of Nowhere Kentucky*, 2014. Acrylic and gesso on paper, 15 x 15 in. Courtesy of the artist.



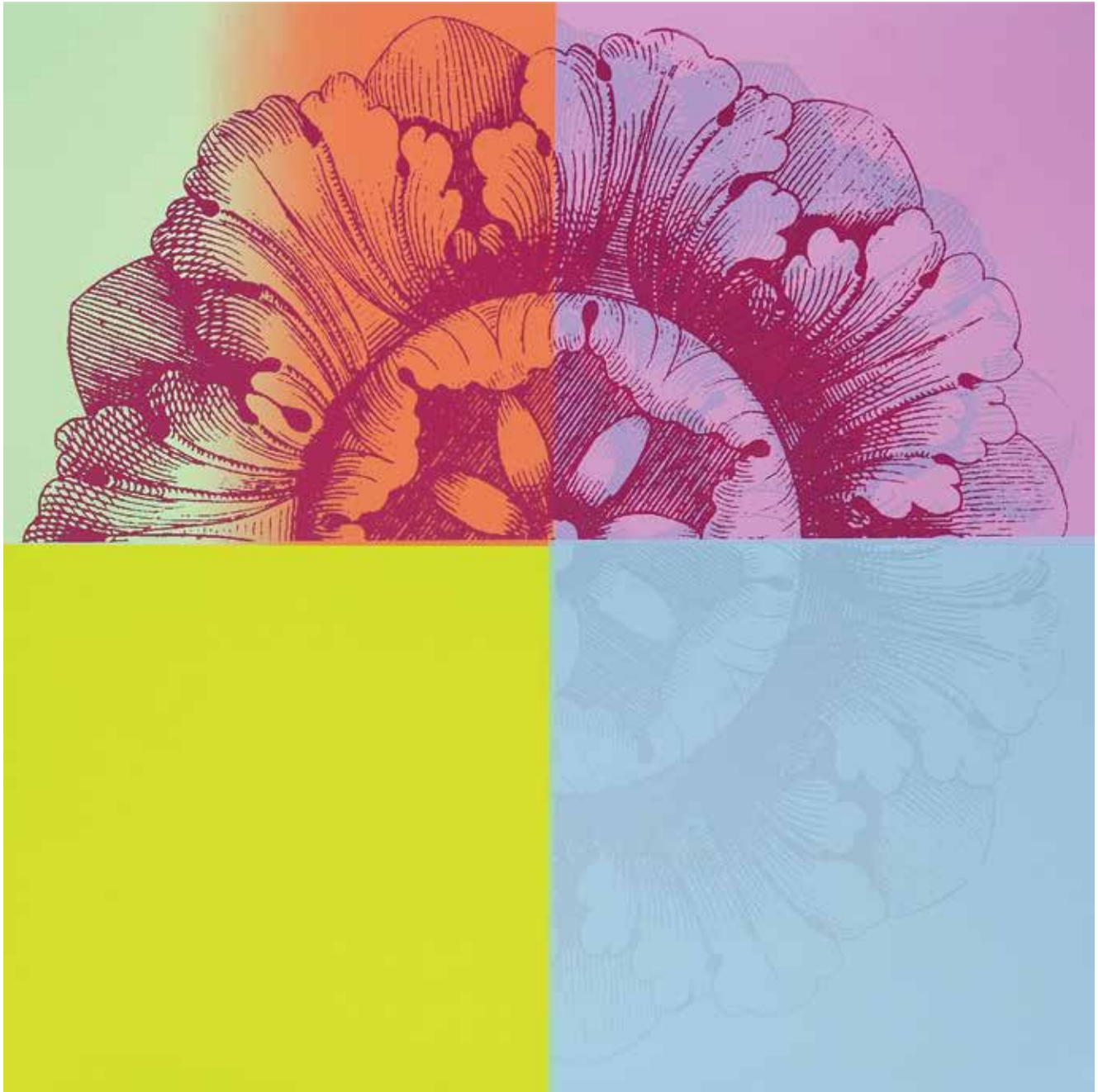
Helen C. Frederick, *Falling Series I, II, III, IV*, 2016. Mixed media on artist-made paper, 42 x 42 in. Courtesy of the artist.



Claudia (Aziza) Gibson-Hunter, *UP*, 2022. Acrylic paint, colored pencil, artist made paper on cradled board, 18.5 x 17.5 x 4.5 in. Courtesy of the artist. Image credit: John Woo.



Margery E. Goldberg, *He She Tree*, 2008. Laminated and carved walnut and Santa Dominican Mahogany in solid walnut tree trunk, 58 x 26 x 14 in. Courtesy of the artist.



Susan Goldman, *Squaring the Flower II, #10*, 2019. Screenprint, 30 x 30 in. Courtesy of Lily Press®



Patricia Goslee, *Guardians*, 2024. Acrylic, coffee on canvas, 36 x 36 in. Courtesy of the artist. Image credit: Gregory Staley.



Muriel Hasbun, *Pulse: Seismic Register 2020.02.26.154 (Peace, January 1992)*, 2020. Archival pigments on hand-prepped anodized aluminum plate, 24 x 34 in. Courtesy of the artist and RoFa Projects.



Michal Hunter, *Floating*, 2018. Oil on canvas, 37 x 60 in. Courtesy of the artist.



Melissa Ichiuji, *Faces of Kali*, 2023. 10 - 12 videos displayed on small digital Infinite object frames, video monitors: 40 in. wide in total. Courtesy of the artist.



Barbara Januskiewicz, *Someone to Watch Over Me*, 2025. Diluted acrylics on unprimed canvas, 52 x 47 x 3 in. Courtesy of the artist.



Selena "Noir" Jaquesun Jackson, *Comparative Anatomy (Petrus Camper)*, 2021. Oil and silverpoint on canvas, 24 x 36 in. Courtesy of the Grace McNicolas Collection.



Wendy Jones Donahoe, *Olivia*, 2010. Colored Pencil on Colourfix Paper, 30.5 x 25.25 in. Courtesy of the artist.



Jenny Kanzler, *Goat Girls, Sunday Afternoon*, 2024. Oil on canvas, 24 x 30 in. Courtesy of the artist.



Maria Karametou, *The Temptress*, 1994. Mixed media relief, 18 ½ x 19 ½ x 2 in. Courtesy of the artist.



Kate Kretz, *Gunlicker*, 2015. Oil and acrylic on gatorboard, 20 x 16 in. Courtesy of the artist.



Susan LaMont, *Standing Room*, 2025. Oil on linen, 42 x 28 in. Courtesy of the artist.



Harriet Lesser, *Sugar Cane*, 2024. DASS transfer film, manipulated photograph, color pencil, ink on paper, 16 x 20 in.
Courtesy of the artist.



Amy Lin, *Future Friends*, 2016. Mixed media, 14 x 14 in. Courtesy of the artist and Addison Ripley Fine Art.



June Linowitz, *Fugue*, 2025. Mixed media, 13.5 x 15.25 x 2.5 in. Courtesy of the artist.



Kirsty Little, *Blooming*, 2025. Tea strainer/rose wire/corsage pins, 13 x 13 x 5 in. Courtesy of the artist.



Laurel Lukaszewski, *Summer Storm*, 2025. Porcelain, 65 h x 16 w x 14 d (approx) in. Courtesy of the artist.



Akemi Maegawa, *Memories*, 2024. Stoneware, fabric, Japanese handmade paper, 3.5 h x 9 w x 6.5 d in. Courtesy of the artist and Adah Rose Gallery. Image credit: Pete Duvall.



Sophia McCrocklin, *Sassafras Tree Leaf*, 2005. Dacron & copper wire, leaf painted with acrylic mounted on painted canvas, 72 x 41.5 x 3 in. Courtesy of the artist. Image by Greg Staley.



E.J. Montgomery, *First Light*, 2024. Screenprint, 22 x 15 in. Courtesy of Lily Press®



Sharon Moody, *Falling Away*, 2024. Oil on panel, 18 x 24 in. Courtesy of the artist.



Meredith Morris, *Long Time Coming*, 2020. Oil on canvas, 40 x 30 x 2 in. Image credit: Debra Halprin.



Lida Moser, *Judy and the Boys (Mimicry)*, 1961. Silver Gelatin Photo, 16 x 20 in. Courtesy of the Bricker Collection.



Georgia Nassikas, *Reflections*, 2024.
Encaustic on panel, 80 x 30 in.
Courtesy of the artist.



Zsdayka Nzinga, *I'm the One Who Loves You*, 2025.
Hand dyed and batiked fabric, hand marbled paper and canvas, ink, decorative paper, artists designed and printed fabric and paper, acrylic, commercial fabric, 47 x 29 in.
Courtesy of the artist and Art Of Noize Gallery.



Teresa Oaxaca, *The Feast Of The Gods*, 2023. Oil on linen, 44 x 65 in. Courtesy of the artist.



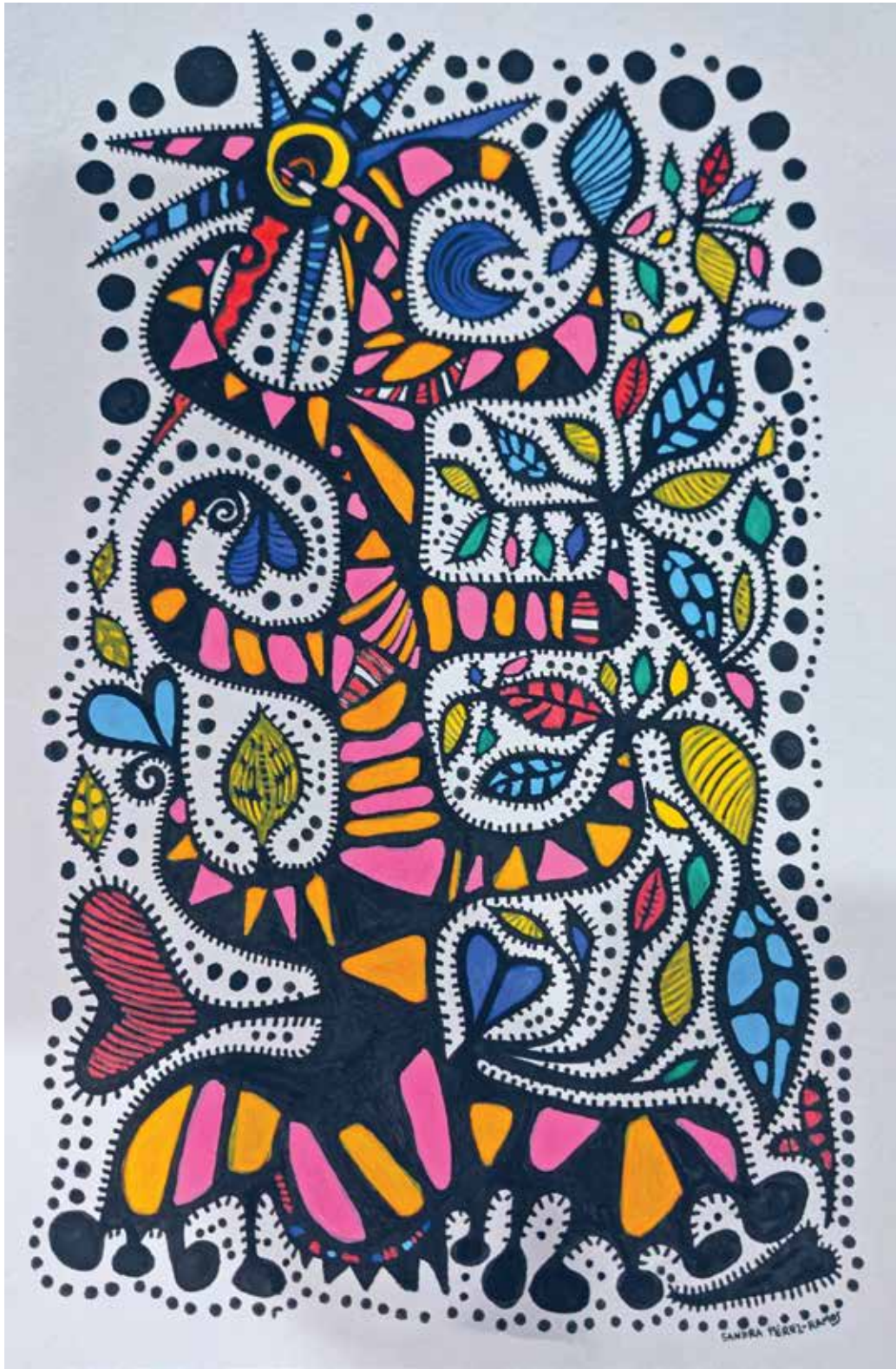
YOU'RE SO
BEAUTIFUL.

I KNOW IT.



Judith Peck, *Coastal Communities*, 2022. Oil on panel, 40 x 30 in. Courtesy of the artist.

Opposite: Dora Patin, *Hi Beautiful!*, 2024. Oil on panel, 16 x 20 in. Courtesy of the artist and Alida Anderson Art Projects.



Sandra Pérez-Ramos, *Árbol Tótem/Myths of Creation*, 2022. Drawing made using acrylic pen on handmade watercolor paper 17 x 21 in. Courtesy of the artist.



Naan Pocen, *Primavera*, 2025. Seedbeads, druks and crystals. Wearable art (beaded bib collar), 10 x 8 x 18 in. Courtesy of the artist.



Annette Polan, *Post COVID: Sacred Geometry with Pearls*, 2023. Acrylic on panel with pearls and other jewels, diameter: 24 in. Courtesy of the artist.



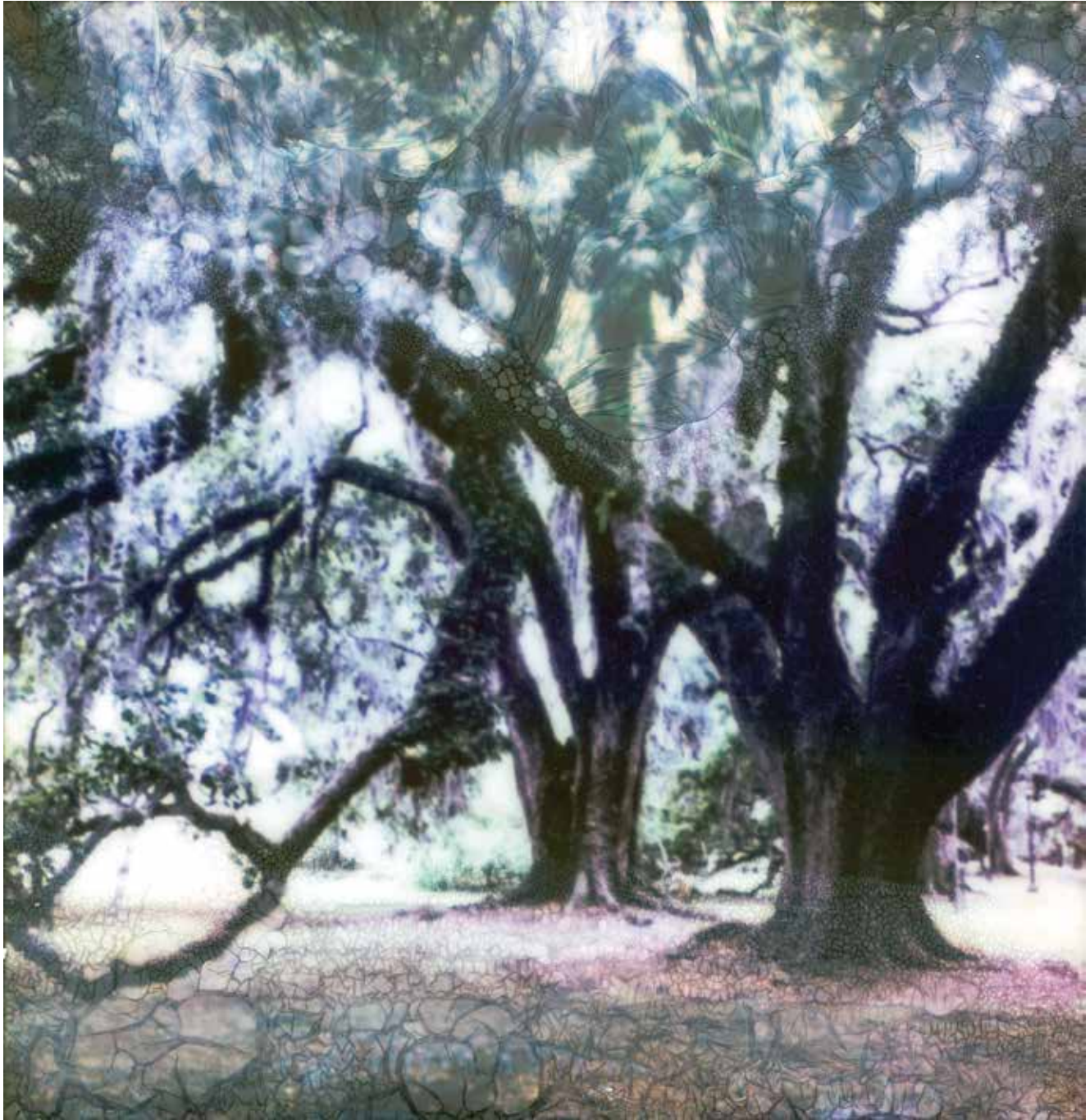
Amber Robles-Gordon, *The Temples of My Familiars: Anointed and Deserving*, 2019. Mixed media collage on canvas, 24 x 18 in.
Courtesy of the artist and Morton Fine Art.



Alla Rogers, *Emerging*, 2007. Acrylic and textural media, 30 x 40 in. Courtesy of the artist.



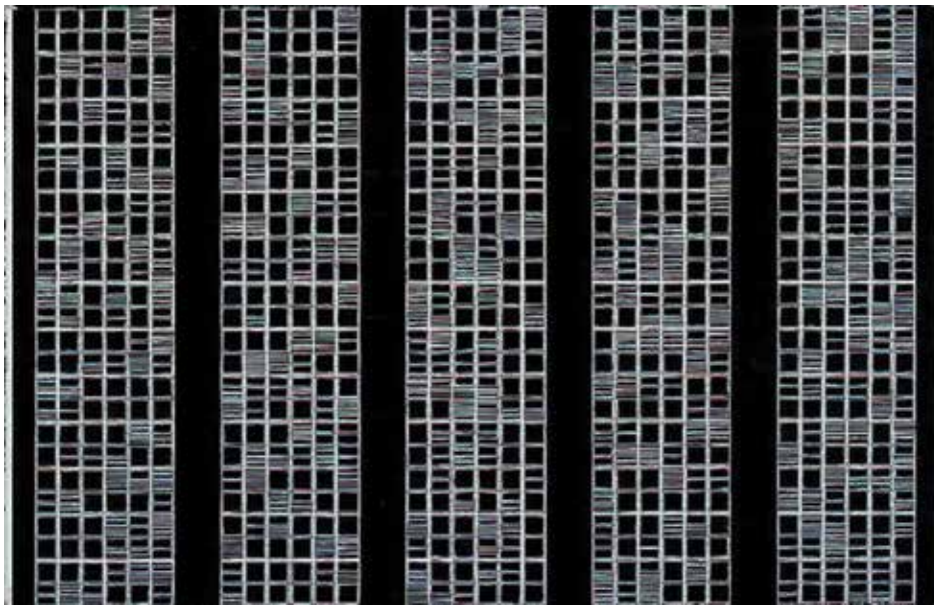
Pearl Shen, *Early Autumn*, 2009. Ink and colors on rice paper, 78 x 60 in. Courtesy of the artist.



Alexandra Silverthorne, *Southern Live Oak in City Park, New Orleans, LA*, 2025. Archival inkjet print from scanned instant film, soaked in water from the Mississippi River, 17 x 17 in. Courtesy of the artist.



Renee Stout, *Cracked Baby*, 1998. Acrylic on wood, 11 x 10.5 x 1.75 in. The collection of Susanne Joyner. Courtesy of Hemphill Artworks.



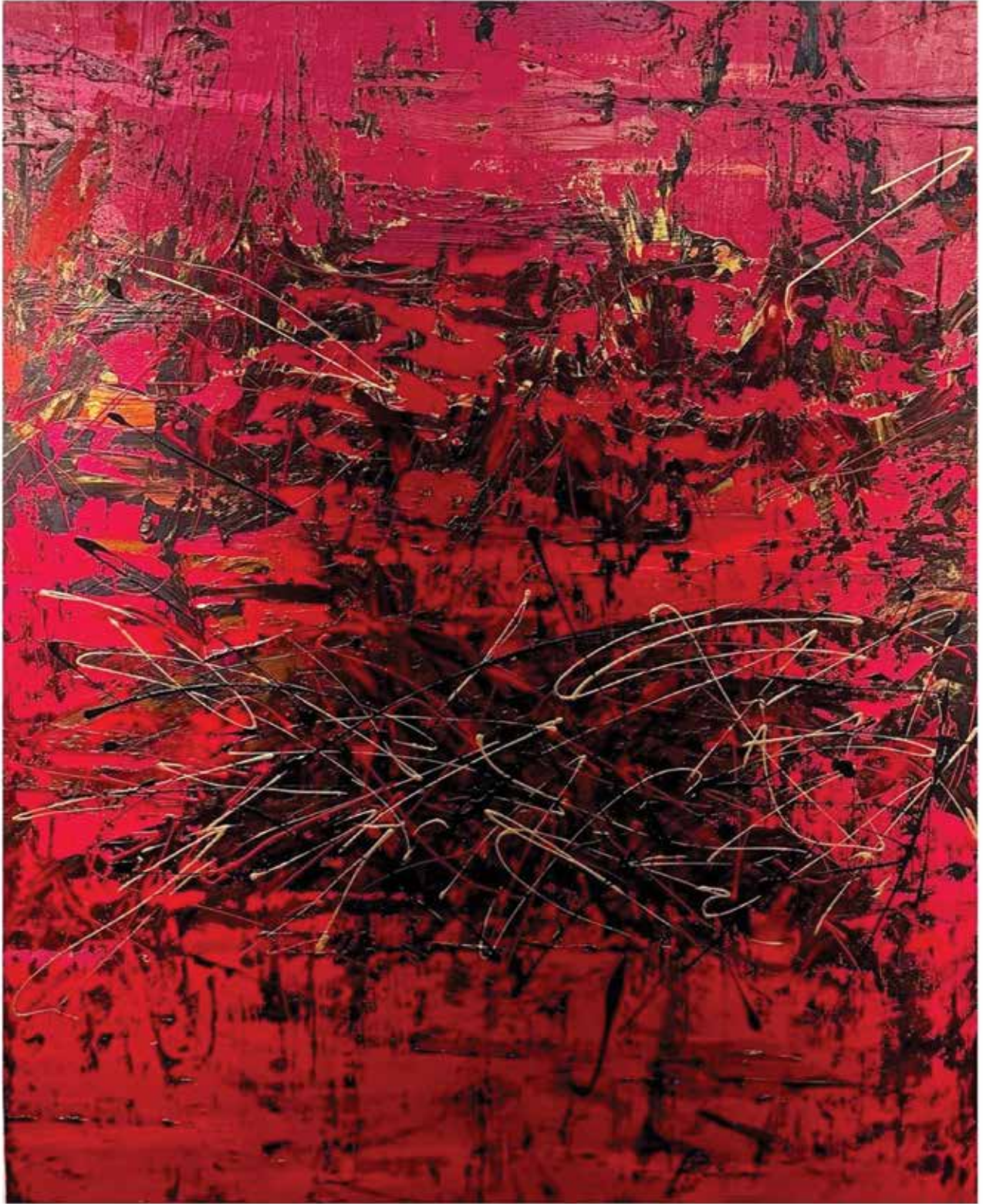
Andrea Way, *Color School*, 1995. Ink on Arches hot press paper, 25.75 x 40.2 in. Courtesy of the artist and Gallery Neptune & Brown.



Joyce Wellman, *Looking for Zeros and Ones*, 2015. Mixed media painting on canvas, 30 x 30 in. Courtesy of the artist.



Sue Wrbcian, *All Hands to the Crude Gathering #3*, 2025. Photography, 13.5 x 11.5 x 1 in. Courtesy of the artist.



Shawn Yancy, *A Pretty Mess*, 2024. Acrylic on acrylic, 60 x 48 in. Courtesy of the artist.



J.J. McCracken, *Fruit for Geophages (Hunger)*, 2009-2025. Giclee print, 21 x 29 in. Courtesy CONNERSMITH. Image credit: Janine Parziale.

A disclaimer in the form of a “thank you” —
For this immense task, I engaged a variety
of Greater DC area visual arts curators,
artists, gallerists, and collectors to “crowd
source” portions of the exhibition. Each
person nominated anonymously up to 10
artists for consideration to be included in
the show. I thank you all!

ALPER INITIATIVE

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Inside front cover: Teresa Oaxaca, *The Feast Of The Gods* (detail), 2023. Oil on linen, 44 x 65 in.
Back cover: Jenny Kanzler, *Goat Girls, Sunday Afternoon*, 2024. Oil on canvas, 24 x 30 in.

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