

1.  
Kayce Lewandowski  
Muskrat  
2025  
24"x36"  
Print

I was inspired to create this poster out of disgust of the man who is calling the shots for our nation right now. Corruption runs wild, and credibility no longer exists in the White House. Like many Americans, I question the intentions of the Trump administration on a daily basis, if you can even consider my certainty to be questioning. Between wearing t-shirts and MAGA hats in the Oval Office, firing essential federal employees, and spreading misinformation from the start of the election campaign, this person is an atrocity to our government and to our people. "For the billionaires, by the billionaires" is the only statement you can trust Elon Musk to obtain. As he is only involved for his own benefit, I see his role in the White House as simply being a nuisance to the nation.



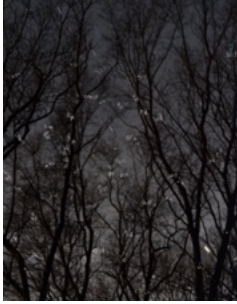
2.  
Nina Yuen  
Samantha  
2025  
Video, 8 min 58 sec

This film assembles fragments of feminine experience—not to fracture a coherent whole, but to reveal connections between already-discrete elements. I'm drawn to these liminal spaces where meaning simultaneously crystallizes and dissolves, where psychiatric terminology, self-help mantras, and personal testimony collide to create an anti-archive of womanhood.

The voices articulate the fundamental paradox that recurs in my work: the self that both needs and rejects others. From "I know I'm good" to meticulous self-improvement lists, each fragment embodies the tension between autonomy and connection that threads throughout my practice. I'm particularly interested in those moments of transformation that cannot be directly witnessed but must be traced through their aftermath—the woman who walks away from herself, the AI who transcends programming.

Rather than imposing artificial coherence, the film creates alternative forms of continuity through associative rather than linear thinking. Sound and image build bridges between textual fragments, offering a form of meaning-making that conventional structures can't accommodate. The multiplicity of voices doesn't represent fragmentation but acknowledges a fundamental condition: "Rather than a single woman marching through time, I see many women."

The film resists institutional categorization while revealing systems that fail to contain lived experience—a resistance embodied in both form and content.



3.  
Ann Burke Daly + Marion Belanger  
Night Studio (For Vera Rubin) 1900/2025  
36" x 45"  
Pigment print

We write as visual collaborating artists to work on Night Studio (For Vera Rubin). Our process involves researching astronomical files of the night sky, and using these and found text that we interlace with our own photographic images and text, in speculative narratives about time, weather, sleep disturbances and dreams, historic women astronomers, subjectivity, and collaboration itself. We are influenced by the life path of Vera Rubin, an astronomer seen as foremost in the discovering of evidence that verified the existence of dark matter, and in how she pursued her interests despite societal forces. We are equally motivated by the many Women Astronomical Computers who worked in the late 19th and early 20th century on the physics calculations, and visual records (the glass plates) of astronomical events documented through the Harvard and other telescopes. The history of these women and their role in early astronomy is remarkable. We find the smallness of the known universe astonishing. The vast darkness is where we aim ourselves in this moment which feels like an aporia for climate change, the environment, and all species.



4.  
Dennis Carroll  
Seeing and Not Believing  
24" x 20"  
Merino wool





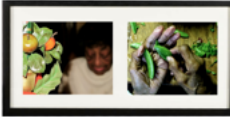
5.  
Yolanda Petrocelli  
Deseredando on trouble times n resilient  
2025  
36" x 24"  
Digital photo


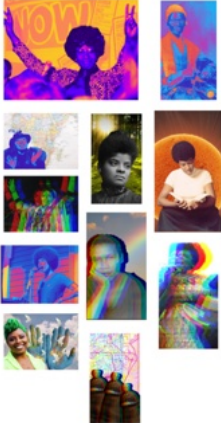
Resistance in times of trouble...to be a happy and resilient woman.




6.  
Jeff Slomba  
Doric Collapse  
2022  
Single-channel video, 16 minutes

Doric Collapse captures a performance of archetypal Greek architecture rigged as a push-puppet. As hidden strings are released and pulled, and the structure falls and rises, the iconic form strives to remake itself, but fails each time in small or spectacular ways. The struggle is both humorous and surprisingly

	<p>suspenseful, but weighted by the temple's symbolic association with the history and current state of Western democracies.</p>
	<p>7. Pampi D. Disarm Genocide Mp3 and print with song lyrics</p> <p>Experimental exploration of imaginary states as fronts for murderous disabling racist cishet colonial multinational profiteering corporations of the 1% and their use of misleading Genesis origin stories 🙄</p> <p>The cultivated apple featured in Genesis speaks to a denial of the history of human hands cultivating the apple that precedes the story of Adam and Eve. Story of empire and gender differentiation to justify patriarchy and the control of the bodies of people with uteruses 🙄</p>
	<p>8. Bloodroot Bloodroot Grid of 9 images, 8"x 12" inches each photographs</p> <p>There is incredible power in allowing ourselves to be truly seen. When women, non-binary and trans people, who have been socialized to conform, contort and hide, fully allow themselves to be seen, whole worlds shift. As we are witnessed in unconditional acceptance, we expand into the fullness and softness of our being. We begin to take up the emotional, physical, mental and spiritual space that is the work of being human.</p> <p>The heartbeat of Bloodroot Sessions is generous permission and profound witnessing. Through powerful photography sessions with Bloodroot's photographer Rachel Liu and a loving witness, radical space for authentic unfolding emerges. Our becoming requires attunement from others and the opportunity to be seen and felt.</p> <p>In tandem, Rachel and the witness move with the body, creating a skilled container for grief, weeping, shaking, eroticism, pleasure and joy to unfold through the body. The body has its own language and if we listen it will show us the core of our truth. The end result is awe, wonder, tears, reverence, gratitude and a deeper connection to who we truly are, with the pictures to prove it. Each and all of us, answering the call to be our whole selves, is the balm the world needs right now.</p>
	<p>9. nico w. okoro ...to measure time in centuries, not election cycles (Harriet F. Cralle, 1916 - 2016) 2025 8.3" x 16.9" (framed) Photographic diptych</p> <p>A tribute to my Great Aunt Harriet who lived 100 years and taught me to engage a long view of time in moments of unrest. This diptych bridges two disparate domestic spaces that Harriet used to bring our often feuding family</p>

	<p>together. On the left is the "sitting room"--adorned with plastic seat covers, immaculate china, and dusty fake fruit trees--where we were only invited to sit for Christmas. On the right is the kitchen, a small room with an oversized table, that served as the real social epicenter of both our home and the neighborhood. I juxtapose the sharp focus on the fake fruit with the soft focus on Harriet's ancient hands shelling peas to comment on our present moment, where the fake threatens to eclipse the real and illusions of togetherness are seemingly valued over the ongoing work of social cohesion.</p>
	<p>10. Howard el-Yasin &amp; Meg Bloom Watermelon Works 2025 Performance relic</p> <p>Watermelon is a historical symbol of resistance for African American and Palestinian people, and in many cultures its seeds represent women's fertility. We offer you watermelon as a gesture of queer hospitality. The sharing of its seeds represents communal solidarity toward a future where we can all thrive. After consuming the fruit, participants are asked to drop the seeds into one of the glass containers in the gallery for their future value TBD.</p> <p>In the United States watermelons were a cash crop and a symbol of liberation for many former enslaved Blacks. It is also associated with an anti-Black racist trope promoted by dominant white culture in the 1860s, as a reaction to the self-sufficiency and economic prosperity of Blacks during the Reconstruction era.</p> <p>Watermelon is a symbol of pride, and protest against apartheid occupied Palestine. Its colors mirror the Palestinian flag, which has been banned by the Israeli government since the Six-Day War in 1967.</p> <p>Today we celebrate knowing that watermelon originated in Africa. It has been cultivated in the Middle East, as well as China, since ancient times. We also celebrate our diversity while resisting anti-WOKE politics, in solidarity with the struggles of all oppressed people.</p>
	<p>11. Nadine Nelson A Table of Our Own: Rest, Reflection &amp; Radical Imagination 2025 Prints with chaise lounge, rugs, pillows</p> <p>I created this installation as a space for reflection, resistance, and rest—three things that Black women have always had to balance. Inspired by Shirley Chisholm's iconic words, I wanted to challenge the idea that Black women should always fight for a seat at the table. What if, instead, we chose rest as resistance? What if, instead of a folding chair, we brought a chaise lounge?</p> <p>This space is an invitation: to sit, to dream, to imagine a world where Black women's voices aren't just included but are central. The images of Shirley Chisholm, Ida B. Wells, Octavia Butler, Toni Morrison and several other Black women truth slayers surround us as reminders that Black women have always been visionaries, truth-tellers, and architects of the future. Their words guide us, urging us to speak, write, organize, and reimagine.</p>

	<p>This installation responds to the theme Hill Blocks View, reflecting on how Black women have long foreshadowed injustices and possibilities for change—yet their warnings are often ignored. Just like a driver facing a steep incline, we are at a moment where the future is uncertain, but Black women have always seen beyond the summit. Their work teaches us how to navigate, how to prepare, and how to envision new possibilities.</p> <p>Tricia Hersey reminds us: "I don't want a seat at the table. The table is full of oppressors. I want a blanket and a pillow down by the ocean. I want to rest."</p> <p>Rest is not a reward; it is a right. Black women have spent generations holding up movements, fighting battles, and carrying burdens that were never just their own. This installation is a declaration that rest is also part of the revolution. That softness, care, and reflection are forms of resistance too. That dreaming is just as necessary as doing.</p> <p>As you engage with this space, I ask: What do you bring to the table? What truths need to be spoken? How do we build the future we deserve? Your thoughts, written on sticky notes, become part of this collective vision—a living archive of hope, action, and transformation.</p> <p>Rest. Reflect. Take up space. Because Black women always have, and always will.</p>
	<p>12. Rachel Liu Belonging 2024 24"x 36" Photo, cloth, mirrors</p> <p>What does it mean to reclaim the truth of our belonging? To reach down, so deep, to what was there before systems of empire sought to cut us off from the sacredness of our bodies and the truth of profound belonging within ourselves, to each other and to this beloved Earth we walk upon.</p> <p>Belonging is an essential ingredient in the recipe of what it means to be human, yet so many of us struggle to connect to the fundamental truth, which is that we all belong. The depth of our belonging crisis is no accident. Without a sense of belonging we make excellent consumers, leaving us vulnerable to the exploitation of profiteers selling us a lifestyle to soothe the pain of isolation, setting the stage for domination and violence.</p> <p>Through the lens of trauma-informed healing photography sessions called Bloodroot Sessions, I have had the privilege of witnessing nearly 200 people touch belonging within themselves. I believe liberation first comes through the body and then ripples out to impact the many dimensions of relationships in which we exist. When we find belonging within ourselves, healing the wound of separation becomes possible at every level.</p> <p>The medicine of belonging is an anecdote to the lie of separation in these times.</p>



13.  
Margaret Roleke  
19th  
2020  
50" x 38"  
Cyanotype

My piece is a visual statement that interweaves historical struggles with contemporary urgency. The deep indigo hues of the cyanotype—evoking both archival photography and the vastness of the unknown—serve as a backdrop for layered imagery and text that demand both remembrance and action. The phrase "Make Sanctuary Real" stands boldly, an imperative call to extend safety and belonging to those most vulnerable in an era of political hostility.

Embedded within the work are references to the 19th Amendment and the long-fought battle for women's suffrage, drawing a direct line between past movements for justice and the present struggle to protect immigrant communities. The visual language of the cyanotype, with its echoes of historical documents and blueprints, underscores the unfinished nature of democracy—where rights, once won, must be continually defended and expanded.

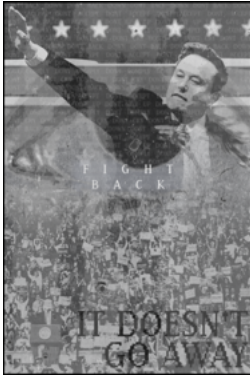


14.  
Sarah Falman-Florez, SFVA  
Vessel of Life  
2018  
78" x 60" x 85"  
Welded steel rods, chicken wire, burlap, and handmade paper

Vessel of Life draws inspiration from the Venus of Willendorf, a 5-inch limestone figurine dating back to around 26,000 BC. It is theorized to symbolize femininity, fertility and abundance. Its exaggerated features—full breasts, wide hips, and rounded abdomen—emphasize fertility, suggesting the importance of reproduction and women's creation of life in early human societies.

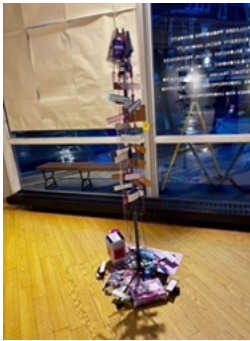
In the context of current political times, the Venus of Willendorf could serve as a powerful symbol in discussions of body autonomy, gender, and the role of women in society. In an era where women's rights are fiercely debated, from reproductive rights to equal representation, the figure can represent both the celebration and oppression of the feminine throughout history. Its exaggerated, powerful form challenges narrow, modern definitions of beauty and womanhood, pointing to a more inclusive, holistic view of the female body as a source of strength, creation, and life.

The Venus of Willendorf could also be seen as a critique of the ways in which political systems attempt to control or restrict women. Just as this ancient figure emphasizes the sacredness of fertility, today's political atmosphere often centers around debates over reproductive rights and bodily autonomy. Therefore, the Venus can act as a reminder that the fight for women's agency over their bodies continues. Currently, the Venus symbolizes a continuous cycle of resistance and empowerment against oppressive forces.



15.  
Shea Sin  
White America  
2025  
7' x 8'  
Print (installed upside down)

I really hate the orange man and his minions, this poster is to show the horrors of our government being taken over by wealthy fascists that only want white men to have freedom. I made the poster using images and grungy xerox copies that I scanned into PhotoShop; it was printed on my own digital printing presses.



16.  
Laura F.  
Pole Dancing  
2023-present  
61"x31"x31"  
Mixed media






I took my first class at CAW in 2012 while finishing college from home due to a mystery illness. "Painting From the Heart," was the first time I learned I was allowed to do art regardless of skill or raw talent. Creativity became an outlet for me throughout my illness journey. Two years ago I began a life with infusions. After a month of running a medication every day, I realized I was sick of staring at a sterile silver pole, which felt symbolic. Over the next few days, I used the same process I was taught of painting for process rather than a product. This meant I couldn't redo it because there are no "mistakes." The pole came to life. When I completed that medication, I painted some of the empty bags as a reclaiming process. This pole has retired from infusions but infusion day is still known as "pole dancing" day. I always thought this could make an interesting piece one day to provide a glimpse of life with illness and disability. My experience with complex illness as a woman has made me incredibly passionate about gender bias in medicine. I added to this piece to provide snapshots of how profoundly that bias is still embedded into medicine today. Whatever is happening, make art anyways.




17.  
Lois Goglia  
United We Stand  
2021  
26" x 32"x 9-1/2'  
Plexiglas support, puzzle

United We Stand is a two sided artwork on Plexiglas, held in place by standards. On side 1 is a completed puzzle of America. In the space surrounding the map of America are individual puzzle pieces, which resemble free falling human beings. The lettering on the top and bottom of side 1 reads, United We Stand, Divided We Fall. Side 2 reveals a murky, distressed, black painted surface with puzzle pieces like those on side 1. The figures appear in disarray. The caption reads on side 2 reads, What Separates Us, Divides Us.

Although this artwork was created for all Americans with Covid in mind in 2021, it stands relevant in 2025 for women, who value their personal reproductive

	<p>choices and are repulsed by today's political machinations.</p>
	<p>18. Sarañi Zacatelco ZÓOK The eyes of the hawk 2024 30" x 30" Embroidery pillow</p> <p>Embroidery is one of the ancestral knowledge that is transmitted from mothers to daughters, it constitutes the heritage of this community because it represents and symbolizes elements that give them identity.</p>
 	<p>19. Becky Bailey Ceremonial Chair of Support and Receptivity 2021 43" x 43" x 46" Found armchair, muslin, polyfill, thread</p> <p>The foundation of this piece is one of my grandmother's old wingback chairs. I inherited it when she moved into an independent living facility, and held onto it after she died. Later, I tried to get rid of it. I put it out on the curb. I waited awhile. No one seemed to want it. So I brought it back inside and decided to make something with it. I thought about how my grandma passed during peak covid shutdown, so that only her three children and the workers at the hospice were allowed by her side. I started researching death and dying rituals and was amazed at the different ways communities come together to support the dying. In that spirit, I wanted to make something that expressed mutual support unapologetically, so I sewed and stuffed dozens of fabric arms, hands, and legs and sewed them onto the chair one by one, until the whole thing was covered. The result is something unsettling and strange, but that beckons with many hands to move towards, to be embraced.</p>
	<p>20. Dennis Carroll Sweater</p>
	<p>21. anonimus These are our words 4' x 21' Vinyl</p> <p>The idea for this installation came on February 20, 2025, after seeing an image of these words handwritten as part of a multi-image post by French writer Nina Leger; which was shared in the stories of a friend; and a few stories later, the call for artists for the NWCT2025 façade art.</p> <p>This installation is a reaction to the recent freezing of the scientific research funds and its absurd suggested list of "discouraged words", that would deny funds for any research containing the "banned words" in its request for funds. This action has put the scientific community under pressure, and the country</p>



	<p>population life at risk.</p> <p>Public displaying these words is an expression of protest against these executive orders and the consequences they entail.</p> <p>The words are big, amplifying our voices and expressing our resistance to the abuse of power by Donald Trump and his fascist agenda.</p>
	<p>22. Unidad Latina en Acción El Tendedero (The Clothesline) 2024-5 Dimensions variable Shirts, paint, wooden clips</p> <p>Cada 8 de marzo, las mujeres migrantes de New Haven toman el parque junto al restaurante Mezcal, rebautizándolo como Parque de las Mujeres, para protestar contra el acoso sexual que sufrieron varias ex trabajadoras allí. El Tendedero de Denuncias es un espacio para alzar nuestras voces y recordarnos que no estamos solas. Nos protegemos mutuamente.</p> <p>En todo el mundo, las mujeres crean estos Tendederos, inspiradas en un proyecto de arte que Monica Mayer presentó en 1978 en el Museo de Arte Moderno de la Ciudad de México. Pidió a las mujeres que respondieron a la pregunta “¿Qué detestas de la Ciudad de México?” y colgó sus respuestas, escritas en pequeños trozos de papel, en un tendedero. Las respuestas más comunes fueron las denuncias de acoso callejero y en el transporte público.</p> <p>Este año, las mujeres inmigrantes de New Haven también denuncian la violencia de las deportaciones que afectan a nuestra comunidad. Llamamos a la solidaridad para resistir juntas. Visite <a href="http://ulanewhaven.org">ulanewhaven.org</a> para conectarse.</p> <p>Every March 8, migrant women in New Haven take over the park next to the Mezcal restaurant, renaming it Women's Park, to protest the sexual harassment suffered by several former workers there. The Clothesline of Protest is a space to raise our voices and remind us that we are not alone. We protect each other.</p> <p>All over the world, women create these Clotheslines, inspired by an art project that Monica Mayer presented in 1978 at the Museum of Modern Art in Mexico City. She asked women to respond to the question "What do you hate about Mexico City?" and hung their answers, written on small pieces of paper, on a clothesline. The most common answers were complaints of street harassment and harassment on public transportation.</p> <p>This year, migrant women in New Haven are also denouncing the violence of deportations that affect our community. We call for solidarity, to resist together. Visit <a href="http://ulanewhaven.org">ulanewhaven.org</a> to get connected.</p>



23.  
Linda Mickens  
Unclaimed  
2025  
60" x 50"  
Mixed media

This sculpture is about loss; unnecessary loss of life.



24.  
Sonja Langford  
Can 104 Squares (Years) Hold History? American Birth Control League  
founded in 1921  
37" x 70"  
Medical exam room paper and thread

My work explores the intersections of history, medicine, and gender. I am focused on the overlooked and often unsettling narratives embedded within the archives of American gynecology and the persistent impact of its legacy, illuminating the widening gender gap in medical care, studies, and funding. Through installation, archival activation, and social practice, my art practice investigates how very little progress has been made in these fields, particularly in relation to bodily autonomy and healthcare. Much of my work is rooted in the American South, engaging with its complex historical and cultural narratives that weave constantly through my research. I am continually holding the tensions between past and present, memory and erasure, agency and oppression.



25.  
Erin Lee Gafill and Emily Birmingham  
Welcome All Exiles  
5'x8'  
Fabric remnants: cotton, polyester, rayon, velvet, satin, wool, cotton thread.  
Hand-stitched in the Kawandi method.

This piece began as a way to integrate and engage the accumulated fabric, discarded clothing, project remnants, and textile detritus I had acquired over the course of 35 years. Using hand-stitching in the Afro-Indian Kawandi tradition (simultaneously piecing, designing, and quilting from the outside edge in) over the course of three months, I found I was also engaging with, examining, and challenging accumulated personal narratives as well. I invited my daughter Emily Birmingham to design and sew the flip-side of the quilt, offering a generational counter-point to my own process and aesthetic. As the disparate fabrics came together, I often wondered where they had come from, thinking of them as exiles from other people, other places, other project, finding welcome and purpose, at last, here.

Quilt club meets once a month at the Eli Whitney Museum in Hamden and is run by artist Jacquelyn Gleisner.

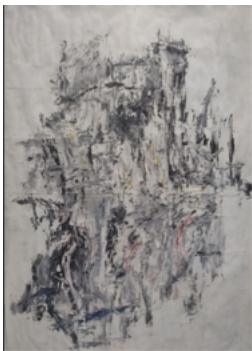


26.  
Atelier Cue  
SISTERESIST  
(Based on NW-CT '17 "Sister, Resist" - see #47.)  
2025  
24" x 24"  
Metal, translucent printed media

Together, women can spell the vital resistance in this threatening political landscape.

Conceived for Hill Blocks View as a rotating chandelier, the tiles use portraits and names of seven Connecticut women educators, suffragettes, mothers and activists, making their stories a guiding light. Adding a seventh sister to the original six, the initials create a continuum, a hora of women in solidarity, calling us in perpetual sisterhood and resistance.

Portraits: Rachel Taylor Milton, Estelle Griswold, Maria C. Sanchez, Isabella Beecher Hooker, Mary Townsend Seymour, Gladys Tantaquidgeon, Edythe J. Gaines.



27.  
Margot Nimiroski  
Putting the Pieces Back Together  
2025  
84"x 64"  
Acrylic on manipulated cardboard

I typically work on large atmospheric seascapes but first started with manipulated cardboard in 2005 in Philadelphia at Wexler Gallery. I have again been exploring and painting on cardboard. This painting is almost done and will be quite dynamic when completed.



28.  
Rita Valley  
Samizdat  
2025  
35" x 49"  
Mixed fiber art (velour, satin, cotton, vinylized polyester, commercial fringe)

My piece "Samizdat" is intended to call attention to the alarming- and increasingly common- practice of censoring books in schools and libraries across our country. Samizdat is a Russian word meaning self-published and was the practice of laboriously hand-copying and circulating books that had been banned in the Soviet Union. People risked their lives to spread outlawed literature. I can see this becoming a reality in our country, given the current administration. Additionally (strangely!) the current administration is increasingly aligning itself with Russia; a situation that until recently would have been unthinkable.



29.  
Lisa Kereszi  
For Rent, Lady Liberty Broadway Arcade, Times Square, NYC  
2024  
13"x19"  
Archival inkjet print

From the series on escapist spaces "Fun and Games," this photograph was taken with a long exposure on medium-format film and with a tripod at an abandoned arcade just off Times Square in New York. A former NYC-themed arcade, the cavernous space included a big room that was painted to approximate being at the top of the Statue of Liberty, up in the clouds. This view revealed the signs in the window proclaiming that the space was available for rent, which brings the tromp l'oeil, fantasy effect back down to earth with a thud.



30.  
Lady Kitt  
Craftivist Recipe Archive  
2023  
Dimensions variable  
(4) A4 sheets printed with info about the project and QR code to resources

The Craftivist Recipe Archive is an art project started by the Peterlee Art Café group, UK. It is supported by arts organisation Now More Nowt (previously East Durham Creates) & artist Lady Kitt.

Craftivism is a combination of the words Craft and Activism. It is a type of gentle activism which uses crafting like sewing, printing and collage to create art.

This art encourages people to make small but important changes in their lives. Together these small actions build larger social change.

We call the recipes in our archive: "Recipes for Change".

Our recipes are not for food. They are for things we would like more of in the world and things we would like to be different in our own lives and our wider communities.

There is a physical picnic (or portable) version of the archive which can be borrowed for your community venue, group or setting. Please email [info.ladykitt@gmail.com](mailto:info.ladykitt@gmail.com) for more information.

We have also created downloadable resources, template workshop plans and audio versions of the recipe instructions. To participate in the archive digitally, from anywhere in the world, please contact [info.ladykitt@gmail.com](mailto:info.ladykitt@gmail.com) to share your recipes / for more information.



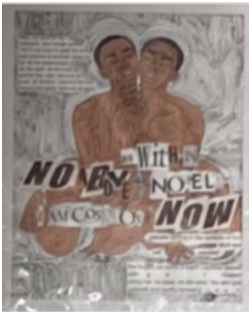
31.  
Edwin Gendron  
Tactical Apple  
2025  
Dimensions variable, approx 15" x 12" x 12"  
Apples, military spec spray paint

	<p>I conceived of "Tactical Apple" after observing firsthand the fetishization of objects that have been made or designated "tactical", i.e. intended for war. And it was occasionally the most innocuously mundane objects such as flashlights. I wondered "why is this flashlight warlike and another is not...and why does it's military connections make it so desirable?" This practice struck me as not only absurd, but the building blocks of fascist &amp; authoritarian modes of thinking.</p> <p>I found spray paint that matches strict military specs, it was intended for military vehicles. In contrast, I intended to make some ordinary object "tactical" by the application of this mil-spec paint.</p> <p>I thought "how poetic it would be if the object that is made "tactical", is ruined by that very transformation".</p> <p>Hence I used delicate, impermanent, perishable apples.</p> <p>I actually did post this set of three "Tactical Apples" to ebay to see what the responses might be. Picture above is from the ebay listing.</p>
	<p>32.  Nicole Bricker  <i>Soft Hands Make Strong Claws</i>  2025  22" x 16" x 6"  Plaster, liquid rubber, ink made from guns, acrylic paint, acrylic fingernail, nail polish, rhinestones, injection molded strawberry plant, hot glue, paper, brass lamp with glass shade</p> <p><i>Soft Hands Make Strong Claws</i> is my exploration of tenderness as a form of resilience. Through delicate, ornamental, and often domestic materials—plaster, vintage brass, hot glue, liquid rubber, and injection-molded flora—I embrace fragility not as weakness, but as a strategy for endurance. I cast a plaster middle finger and adorned it with a rhinestone-encrusted nail, resisting through embellishment. A brass lamp with a glass shade, reminiscent of an old oil lantern, casts a flickering light on histories that feel both distant and inescapable. Set atop a hand-painted paper gingham tablecloth, these elements balance care with defiance, sentimentality with critique.</p> <p>Softness is often dismissed as passive, but I see it as an act of persistence. The slow, meticulous process of casting, painting, and assembling mirrors the patience required to navigate long-term uncertainty. As systems fracture and instability mounts, I ask how we sustain ourselves—not through brute force, but through adaptation, ornamentation, and the quiet work of making and remaking. In a time when exhaustion threatens to take hold, I insist on the radical potential of tenderness, proving that what is carefully built, layered, and adorned can also be enduring.</p>
	<p>33.  Lys Guillorn  <i>Tired of Gender Essentialism</i>  2025  17"x17" framed  Mixed media</p> <p>As a non-binary artist, I am often compelled to examine ways American culture pigeonholes people based on stereotypes of the gender they project on them. Pushing against the narrowness of the boxes into which people are sorted is necessary but often exhausting.</p>



34.  
Elena Silvia  
suggestive & sapphic  
2024  
16" x 12" x 4"  
Junk journal, found paper and small trinkets

Suggestive & Sapphic is a work primarily made with found visual media. Two magazines and a book for teen girls (all from the 60s and 70s) were used for words, phrases, and images. With them, new sapphic stories were created. A nod to the ridiculous male-written lesbian pulp fiction of the 50s and 60s, the stories are exaggerated to portray the absurdity of the chaste original texts. The commodification and exploitation of sapphic experiences are reclaimed through humor and satire, a way that I personally have processed much of my life. Recent events have led me to fixation on despair, but making this has brought a levity that is slowly growing into hope. Lean into the absurd, it has helped me immensely. Wearing nothing but glitter and lashes, your favorite Dyke's favorite Dyke.



35.  
Dyminellis  
Becoming All World  
2020  
8" x 11"  
Poetry and Illustration

My poem, *Becoming all world*, is an Afrofuturist meditation on self-perception, ritual, and transcendence. It explores the act of looking—seeing oneself, seeing beyond oneself, and ultimately dissolving into something larger. In a world that constantly fragments and distorts marginalized identities, this poem insists on wholeness. It begins with the speaker locked in their own reflection, performing the daily ritual of caring for their body, but by the end, the body is no longer just a body—it is cosmos, it is history, it is everything.

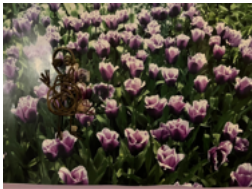
This transformation speaks to the themes of Hill Blocks View. The mirror becomes a threshold, a space of uncertainty that also holds infinite possibility. The poem's fragmentation mimics the disorientation of navigating an unstable world while offering an alternative: to expand beyond imposed limits, to become vast, limitless, and self-defined.

Submitting this poem as a visual work challenges the idea that art must be image-based. Poetry is visceral. Like protest, like movement-building, it demands to be seen, felt, and held. In times of crisis, art is both mirror and portal—reflecting where we are while imagining where we can go.



36.  
Alicia Caraballo  
Each to Each  
2003  
10" x 7"  
Mixed media collage

My very first introduction to Art was a mixed media collage class at Creative Arts Workshop. Each to Each was one of my very first collages created on a wooden frame. My artwork has expanded to textiles where I work primarily with silk, wool or cotton using dyes and paints.



37.  
powerless to powerfull is about trump taking our power and some woman in a big crowd protesting agenst trump even though everyone else feels powerless but trump doesn't succeed taking our power away because America is a united country  
Inner Chaos on a Pleasant Day  
11"x14"  
metal sculpture/photo

in 2007on a visit to keukenhof tulip garden to my shock,the feilds were dry in april! no rain !!!!! beautiful purple tulips in their gardens. i started sculpturing with metal &photography at ten.we live in chaotic times! with mothernature &humans at odds!! women are trying with knowledge ,calm &nurturing to save the world with unity



38.  
Willow Womack  
Powerless to POWERFUL  
2025  
2" x 4"  
Sketchbook display



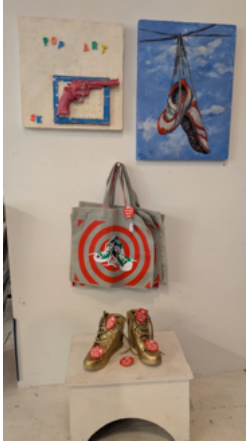
powerless to powerful is about trump taking our power and some women are protesting in a big crowd. He doesn't succeed at taking our power because we are a united country. I am a 9 year old artist from CT trying to make the world a better place.



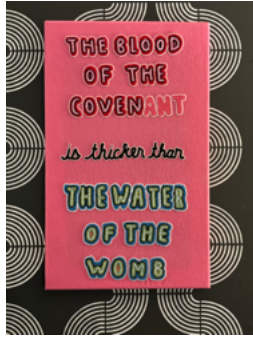
39.  
Yadavi Patil  
2024  
9" x 11"  
Acrylic paint and pencil

There is a lot of power in knowing that you will be the only person who can make your life better. You are not helpless or alone there are people around you who care about you and support you. There is so much strength knowing you are your only savior.

This painting shows two hands holding an injured bird, the text at the bottom reads "I always knew I was going to save my own life". This work aims to share a unique perspective of pain and how strength can be found both in yourself and those who surround you.

	<p>40. Anna Russell everything felt macro and micro all at once 2025 4" x 6" unframed, 8" x 10" framed Ink and gouache on paper</p> <p>i woke up and my brain was going a mile a minute [bla bla bla bla] i felt like i was trying to solve all the problems in my life and the world at 6:15am. since election day the moment has changed; a moral compass pointing to us reaping what we sowed. everything felt macro and micro all at once."</p>
	<p>41. Liz Bannish Harmony 2023 29.25" x 29.25" Monotype print with hand coloring on paper</p> <p>Harmony: life and death as functions of a healthy planet. Death functions to create space for birth. The cycles of earth are older and stronger than any bullshit status quo reigning down from the ruling class, even as they are melting us all through endless extraction and colonial violence.</p> <p>I am a printer for a fine print shop in CT. My personal work, all prints, tend to combine a reverence to the sea, and a dislike for being microwaved to death.</p>
	<p>42. Suzanne Kachmar POP Art Sneakers and pins 2024 Dimensions variable Encaustic and mixed media, found objects, sneakers, pins, shopping bags</p> <p>We are influenced by consumerism, the glorification of the gun and the sensationalism of violence. We are conditioned and desensitized through mass marketing, games, art and entertainment. The arts and entrainment industry is an accomplice to the conditions that create a violent culture. Empathy and compassion aren't cool. Status and social approval are recognized through what we own, can buy or get. Problems are solved through violence. Harsh language, actions and attitudes devoid of respect for others are recognized as strength, feeding an addictive high from rage.</p> <p>A simple athletic shoe is fraught with social complexity. The green sneakers on the shopping bags are a reminder of the Uvalde Texas mass shooting. A young victim fatally shot had painted a purple heart on her sneakers, these are treasured by her mother to remember her daughter's spirit. The arts and entertainment industry needs to own some of the responsibility for shaping popular culture.</p> <p>The other night we went to see the Brutalist. We arrived at the movie theater at time listed on the website. For 30 minutes we were subjected to trailers for other films, featuring violence, war, brutality towards women and youth. That is not what I refer to as entertainment.</p>





43.  
Michelle Beaulieu Morgan- Mutually Assured Deconstruction  
The Blood of the Coven(ant) is Thicker Than the Water of the Womb  
2024  
13" x 20"  
Hand beaded appliqué on felt

I have very little contact with the majority of my birth family. I grew up in rural Maine to conservative people who have only grown more conservative over the years. As a lesbian/queer person, I have made an incredible family of people over my life out of other queers/lesbian/dykes and NB friends. This piece came out of the realization that most of us do not know the full quote.



44.  
Nathan Lewis  
Potus Parasitus  
2025  
36" x 28" (framed)  
Wheatpaste poster and collage

This is a poster designed to be wheat-pasted in many towns.




45.  
Ángela Sandoval Uthoff  
06/02/2021  
2021  
Digital video



I did this video after someone I loved passed away in the first peak of COVID-19 in a Purépecha Community of Michoacán, México. In this work, I try to ask why he died. Because of a lack of health services near his community, because we couldn't get oxygen on time, because there was no oxygen available... so many reasons. His name was Salvador; he died as many more people from many small Mexican communities died, facing the same circumstances, and as much as we tried as their families, we couldn't save them. He worked every day for Indigenous peoples' right to autonomy and social justice, and his death proves the necessity for continuing that work everywhere in the world. I am from Mexico City; I have painted and done videos for many years; I have studied with various teachers and workshops, along with my studies as a social anthropologist.



46.  
Yaminay Chaudhri  
Untitled  
2015  
Single channel video, sound. 8 minutes, looped.

A boat here, stands marooned on the shore. Its ability to move bodies to any destination has been removed. Yet, for a number of people, a huge demographic of wanderers, its embodiment of a contemporary living condition in this state of precarious immobility is precise. The potential of a migrant

	<p>fantasy, the desire for home—mobility, escape, arrival, progress—endures and coexists eternally with failure.</p>
	<p>47. Marissa Dionne Mead SISTER, RESIST 2017 6"x6" each spray paper on wood</p> <p>This work is mean to be touched and rearranged.</p> <p>Together, women can spell the vital resistance in this threatening political climate. As in the game of Scrabble, strategic placement of our resources will be the key to success. We can be inspired by the many women who came before us in the fights for suffrage, women's rights, and civil rights. A half-dozen strong Connecticut women are depicted in this piece. Their biographies are listed below as well as on the back of each portrait.</p> <p><b>Rachel Taylor Milton</b> 1901 – 1995 Hartford, CT Was Associate Dean of Women at Fish University in Nashville. Created the Urban League in 1959, an organization which continues to provide job training, and family guidance to Hartford's inner city community today. Was awarded the B'nai Brith's Woman of the Year Award in 1968.</p> <p><b>Estelle Griswold</b> 1900-1981 Hartford, CT Executive Director of Planned Parenthood of New Haven Opened birth control clinic in New Haven in attempt to counter ban on contraception. Was defendant in Griswold v Connecticut in which contraception was legalized in the state (for married couples) in 1965.</p> <p><b>Maria C. Sanchez</b> 1926 – 1989 Born: Comerio PR, Lived: Hartford CT Co-founded multiple legal and business organizations to serve the Puerto Rican population of Greater Hartford. Battled opponents of reform in order to open the first bilingual school in Connecticut. First Hispanic woman elected to Connecticut General Assembly in 1988.</p> <p><b>Isabella Beecher Hooker</b> 1822 – 1907 Litchfield, CT Founded CT Women Association and Society for the Study of Political Science. Persistently introduced a bill for women's right to own property until it passed in 1877. Presented arguments for women's suffrage to the House Judiciary Committee. Attempted to vote in the election of 1872.</p> <p><b>Mary Townsend Seymour</b> 1873-1957 Hartford, CT</p>

	<p>Was the first African American woman to run for the Connecticut General Assembly. Served as spokesperson for NAACP Hartford when the organization was founded. Helped form the Hartford Chapter of the Circle for Negro War Relief. Campaigned for African American women's right to vote in 1920.</p> <p><b>Gladys Tantaquidgeon</b> 1899 – 2005 Quinnetucket, CT Studied Anthropology at University of Pennsylvania in 1920. Worked as administrator of social services through the US Bureau of Indian Affairs. Co-founded Tantaquidgeon Indian Museum. Served on Mohegan Tribal Council and was elected Tribal Medicine Woman of the Mohegan.</p>
	<p>48. Helen Kauder Venus in Chains (Gender theory) 2025 9" x 13" Collage on paper</p> <p>My work fashions a dialogue between icons of history and the present day, and here considers Freud's role in limiting the collective imagination to the binary.</p>
	<p>49. Odette Chavez-Mayo Inanna 2024 16" x 20" Archival pigment print</p> <p>The world's oldest poet was a priestess named Enheduanna, who wrote devotional poetry for the Goddess Inanna in one of the oldest civilizations in Mesopotamia. Inanna was a fierce queen of the heavens who represented love, pleasure and beauty as well as wrath and the fight for justice. Women and trans people were under her domain, which is why I want to invoke her as our guide for these turbulent times. The rampant persecution, oppression and desecration of women and trans folks under our current fascist right wing government will be avenged by Inanna. Justice will prevail. May we all be protected under her. May we all feel her power and her protection. As we gather to relish in reverence for life with care, connection, beauty and art, may our hearts be filled with the joy and perseverance to not only survive, but to thrive as the magical living beings that we are on this precious Earth.</p>



50.  
Kaitlin Tan Fung  
Untitled  
2025  
14" x 20"  
Digital photography and thread

My work explores the intersections between physical, social, and geographical boundaries, examining how skin, family history, and place shape our identities. Skin serves as a metaphorical canvas, both a physical boundary and a symbol of self, marking the space between the internal and external, the personal and the collective. Just as skin bears the traces of time, scars, and stories, so too do the borders that define and divide us. Through the use of embroidery, I stitch these stories into layers of self-portraits, physically mapping the tensions and connections between personal experience and collective history. The needle becomes a tool for both construction and deconstruction—stitching stories of belonging, displacement, migration, and family, while also unraveling and challenging the limitations of predefined identities.

Through this piece, I reflect on how boundaries—both imposed and inherited—define us, inviting viewers to consider how these lines might be reimagined or redrawn.



51.  
Roxy Savage  
Grandma's Ghosts, Diptych, 1 + 2  
2025  
19" x 13" & 19" x 26"  
Digital images, prints

I am an interdisciplinary artist working with analog and digital media. The kitchen is my female mold, inspired by my mother's and grandmother's lives. Through my artwork, I honor women's domesticity while challenging societal norms. My art blends personal histories, political commentary, humor, and American foodways into intersectional feminist mashups.



52.  
Alcy Hart  
Eradicated (A moment away from the world)  
2023  
24' x 36'  
Tape on canvas

The idea for this piece came to me after hearing the quote "For the good of society, [...] transgenderism must be eradicated from public life entirely — the whole preposterous ideology, at every level," be said at CPAC that year, to a round of audience applause. Trans people have been under increasing attack every year this decade, fueling the current fascist takeover of our government. I wanted to make something that showed how it felt to be under such a constant barrage of rhetoric and policy, and this was the result.



53.  
Linda Cardillo  
Untitled  
Winter 2024  
24" x 12"  
Mixed media

This is a mixed media piece representing the complicity and complacency in today's government, and it's consequences.



54.  
William Butcher  
Decry the Orange Smoke and Mirrors with the White Rose Resistance  
2025  
51" x 41"  
Acrylic & foam board mounted on mirror glass

The White Rose resistance movement bravely stood against the fascist Nazi regime in Germany in 1943. This painting was created to not only honor and give reverence to the many courageous young people who were executed for their heavenly efforts to decry authoritarian racism and hatred but to sound the alarm as they did against the ugly head of fascism as it rears itself once more. This is an urgent call to all who thirst for truth, justice and equality to raise our voices against such pending evil. Just as the artists from the Bauhaus school in Berlin who dared to express notions of freedom and equality were driven from their studios in 1933 by a growing fascist regime we as artists in our own time must now use our given talents and courageously proclaim the truth and defend freedom at all cost.



55.  
Jody Clouse  
Rebuild the Future (Smash The Patriarchy)  
2025  
60" x 60"  
Various materials

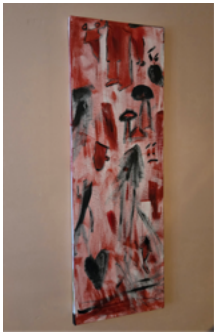
We must destroy the oppressive nature of patriarchy and rebuild with a commitment to hear all of our collective voices. Where are you in this journey? Are you angry enough to destroy? Are you willing to rebuild? I ask you to examine each of the panels. If one resonates and you feel the need to destroy it, use the tools of the patriarchy (attached to the frame) against itself and destroy the panel. If one resonates and you feel the need to rebuild, create (and label) a new panel in any way you see fit. You can use pieces of previously destroyed panels, any of the materials provided in the bucket, or anything you happen to have with you that you'd like to leave behind. I'd like to see this piece transform from a source of oppression and despair into a collaborative patchwork tapestry of solutions. Will it? That's up to all of you.



56.  
Amber G. Frank  
Choosing Love  
2025  
22" x 14"  
Mixed media: hangers, acrylic paint and yarn

Often in today's society we are tied down by what we "can't" do, by stereotypes and assumptions, by laws and their makers who have no experience living with a uterus. This piece represents the duality of heavy and light. The hardship and especially the joy we create in spite of the socio-political climate. Here I portray the validity of feeling both fear and love during these times. A reminder when the unknown feels cold and lonely to turn towards the warmth. You have a community who knows you deserve a choice in your reproductive healthcare. A space for all your emotions without judgement. Choosing Love is a reminder that now more than ever fiercely choose to stay in love with who you are.

I invite you to release your sorrow, excitement, confusion, anger, elation and all the in between about the past, present and future of our world, they are safe here.



57.  
Beth Posey  
Crisis beyond the sign  
2024  
36" x 12"  
Acrylic on canvas

This painting screams what I was feeling and not able to articulate. It is an illustration of fear, not knowing what is going to happen beyond the sign yet envisioning a worst-case scenario or hellscape. Blurred as things are moving too fast. Signs have different interpretations in this case Hill Blocks View the only thing known is the hill is blocking the views, and the hill can be the one we are driving on or capital hill which is driving changes, policies affecting peoples' livelihoods, their access to necessities without empathetic considerations to those they impact.



58.  
Ilana Harris-Babou  
Decision Fatigue  
2020  
HD video, 8:33 min

The artist's mother stages an intimate, absurd, occasionally painful makeup tutorial tracing the choices she has made in her life, both large and small, to hold onto youth and remain well.



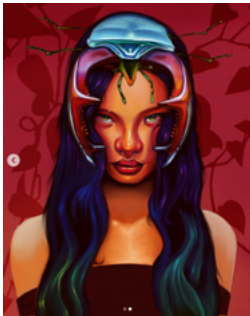
59.  
Linda Lindroth  
Portrait of Silvia Taccani  
1995  
Polaroid Polacolor ER 20x24 Land Film

In 1995 Michael Rush, Craig Newick and I were inspired by the discovery of an African American Burial Ground in NYC while excavating for a government office building in Foley Square. We created a theatrical installation work where large photographs were surrogates for the actors. Silvia Taccani, an artist then living in New Haven, portrayed a woman in history named Margaret Kerry Sorubiero or "Peggy" as she was known in New York in 1741. Peggy played a prominent role in what came to be known as the "The Great Negro Plot" in Colonial New York. The source for our dramatic work was Rumor of Revolt by the Harvard historian TJ Davis and Danel Horsmanden's original record from 1744.



60.  
TM Stewart  
Call Waiting  
2025  
16" x 20"  
Acrylic and modeling paste

I'm fusing past, present and future by incorporating and building upon creativity.



61.  
Sophie Groenstein  
Crown of the Lucanus Elaphus  
Nov 2024  
16" x 24"  
Digital

The Crown of the Lucanus Elaphus embodies transformation, resilience, and the quiet power of nature. Inspired by the stag beetle, a creature that undergoes immense change throughout its life cycle, this piece reflects the tension between strength and vulnerability. The stag beetle's towering antlers, often mistaken for symbols of aggression, are in reality tools of endurance—used not for destruction, but for perseverance in the face of challenge.

This piece explores the delicate balance between growth and struggle, drawing from nature's endless cycles of renewal. Just as the beetle sheds its former self to emerge anew, the Crown of the Lucanus Elaphus represents the moments of transition that define us. It is a symbol of inner strength, reminding us that true power lies not in force, but in adaptation, patience, and the ability to withstand the trials of time.

The crown itself is a fusion of myth and reality, evoking an ancient relic of a forgotten realm—one that chooses its wearer not by might, but by their willingness to embrace change. It stands as a testament to the beauty of evolution, a reminder that growth often comes through struggle, and that transformation is the essence of survival.

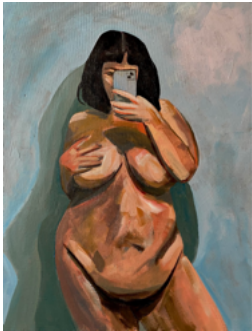


62.  
Lady Justice  
Ain't She a Beauty  
2025  
24" x 36"  
Mixed media: graphite, charcoal, acrylic



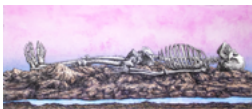
63.  
Holly Meyers  
We will not be Silenced  
2023  
16" x 20"  
Giclee print

This piece is created with the rage of being an American citizen but one of a different set of rules. Lacking bodily autonomy. And the person draped in the flag represents all the marginalized communities. They can try to silence us but the flag represents what it represents without us having to say a word.



64.  
Erin Michaud  
Beauty Revealed  
2024  
18" x 24"  
Acrylic on canvas

This painting is an exploration of unapologetic body positivity, self love, empowerment and expression. The beautiful figure is a challenge to patriarchal norms of attractiveness, where women are encouraged to be small, both physically and societally. She reclaims control of how her body is shared and represented, takes up space, and celebrates the freedom to exist authentically.



65.  
Kate Fountain  
I am the Earth  
2025  
11" x 14"  
Ink

This piece was inspired by a recent trip to the Valley of Fire National Park in Nevada. I was deeply moved by the landscape, feeling a spiritual connection tied to our human ancestry who have also experienced this place. The recent defunding of our national parks is robbing people of this universal right to honor and connect with these sacred places.





66.  
Anna Marie  
Rage  
Dec. 2024  
8" x 10"  
Acrylic on paper

This piece is a part of a 5-painting series I did with a friend, where I matched her "female rage" series, in my own way. I created 5 paintings that very differently express "female rage." This expression and feeling has been made/felt by me countless amounts of times in my life, where everything becomes too much and you just have to scream. I have an aversion to oppression and a deep desire to live a fully free life, and when that becomes threatened, emotions take over. I am very in touch with my anger and rage, and do not have an issue expressing those emotions, but I do strive for a peaceful, harmonious life.



67.  
Hangoul Choi  
Her World  
2025  
16" x 20"  
Acrylic

I express the wholeness of life through my deep connection with my daughter. She is my world and universe.



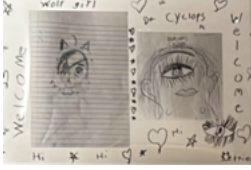

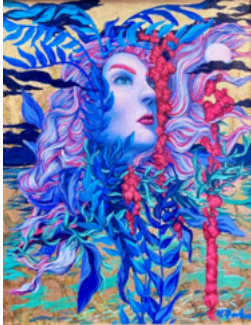

68.  
Haley Neville  
Are you listening?  
2024  
14" x 11"  
Acrylic on canvas



My exploration of color and perspective serves as a pathway to examining self-perception and identity. Through each piece, I delve into the layers of human experience, using the figure and botanicals as metaphors to articulate the tension between our inner and outer worlds.





The figures in my work embody the interplay between vulnerability and resilience, inviting viewers to witness the raw edges of self-awareness — the moments where shame gives way to liberation and where connection wrestles with dissociation. These figures often coexist with botanical elements, which represent the wild, untamed aspects of humanity and serve as symbols of both growth and fragility.

In my practice, color plays a vital role. I use it to evoke mood, convey emotion, and guide the viewer through nuanced spaces that bridge the gap between seen and unseen, self and other, nature and constructed reality. The compositions are imbued with shifting perspectives, encouraging viewers to question their own perceptions and experiences in relation to my work.

Through this dialogue between figure, plant, color, and form, I aim to create a visual narrative that resonates with universal themes of identity, resilience, and interconnectedness, capturing the dualities and contradictions that define our

	human existence.
	<p>69. Otilie Leete 2025 approx 11" x 14" Drawing</p> <p>I am a ten year old artist who is into cats and Manga. I love to draw, sing, and act. This is my second Nasty Women show!</p>
	<p>70. Ren Manuel Barbie Goes on Vacation 2024 16" x 12" Oil on panel</p> <p>Making Barbies kiss is a staple experience amongst the queer community. Throughout my childhood, I invented intricate lives and relationships for my Barbies, throwing Ken out of the picture early on. In this painting, my Barbies "kiss" against the backdrop of the ocean and sky (my shorts and shirt). Though their mouths never actually meet, this moment is intimate and vulnerable, closely capturing a child's inner world, "otherwise" sexuality, and the palpable fear of being caught.</p>
	<p>71. Kate Fountain Luna 2024 11" x 14" Acrylic and gold leaf</p> <p>As a woman, this work represents drawing on the energy of the moon and the earth to provide strength and grounding. The chaos of the world around has been unsettling, and I've found I can subdue the overwhelming anxiety by celebrating my connection with these natural powerhouses. Tapping into this gives a voice to the inner goddess and quiets the distractions that abound around me.</p>
	<p>72. Anika Stewart Devout 2025 53.5" x 44.5" Acrylic paint on canvas</p> <p>Born and raised in New Haven, Connecticut, Anika Stewart creates evocative works that blend subtle surrealism and symbolism. Her art often delves into themes of grief and tragedy, reflecting the profound impact these experiences had on her childhood, while also charting a path toward peace and healing. Anika's artistic journey began alongside her career in event planning, as she navigated the Yale-dominated art scene in New Haven. Her first exhibition at Rimage' Salon and Spa, a downtown salon-turned-venue, set the stage for a series of hybrid fine art and performance art shows at notable local venues</p>

	<p>such as Bregamos Community Theatre, Elevate Lounge, Yellow King Brews, Madeline's Empanaderia, and Barracuda Bistro and Bar.</p> <p>Anika has actively contributed to community projects, including the State Street Mural and the Summer of Fun Camp by the Justice Education Systems. She earns her living as a teaching artist for Arts for Learning, CT. Despite lacking formal education in art, Anika's roots in the local graffiti scene have shaped her identity as a street artist. She remains committed to seeking new educational opportunities to further her craft.</p>
	<p>73. Moosey Am I A Woman Yet? 2024 22" x 12" Pen and watercolor</p> <p>"Am I A Woman Yet?" Every year my feeling towards this question changes. I remember I asked myself this question a handful of times throughout my transition into who I am now. Have I "transitioned" yet? Have I completed the journey? Am I still going? I realized the answer to that question when I stopped asking myself it and just learned to start being. I finally found comfort in a body I thought I would never see as my own. Now this question remains all the same yet it's not one I find myself asking inwards anymore. These days more and more people wish to answer that question for me. People want to demand I'm not. To rip my identity from me like all the work I did to accept that part of me was for nothing. But now this question feels like more of a demand than anything else. When will I be a woman to you all? When will you see me as me? How long will we keep going at this? It's time to answer that question. I am a woman, can you accept that?</p>
	<p>74. Valerie Ruby-Omen Nothing to Lose But Our Chains 2025 10" x 10" Acrylic paint, gold leaf and graphite</p> <p>I find the martyrization and idolization of Luigi Mangione fascinating. There is something so biblical in his story and the way the media portrays him. In particular, the recent photos of his bare, delicate ankles in shackles struck me from the eye of an artist, and I know I am not alone. I am leery of any type of idol worship. I want to be especially careful in idolizing a cisgender white man who safely survived being taken into police custody, when many people of color before him have not. However, I think it is important to question what Luigi symbolizes not as a person, but as a concept: an underdog representing a nation of frustrated, disenfranchised people, many of whom are living well below the poverty line and cannot access basic necessities like healthcare. I wish to live in a world where Luigi Mangione is not idolized, because the Luigi Mangione we know today would not exist. There would be no need for vigilante justice in a world where everyone's basic needs have been met.</p> <p>Until those needs are met, I will keep repeating my mantra: no war but class</p>

	war.
	<p>75. Jean Scott Rediscovering her power 2024 21.5" x 23.5" Charcoal on paper</p> <p>I feel the need for immediate, tangible, MAKING.. My drawings start with a rubbing from my body in whatever state it is in at that moment. Body parts may not be depicted literally in the finished work, but I am present, with whatever I can bring as a witness, as a chronicler, of these times.</p>
	<p>76. Kymberly Noone Reflection 2023 16" x 20" Acrylic</p> <p>This piece is a visual depiction of the complex feelings that a woman may experience as she navigates the intersections of her own identity, motherhood, and societal pressures. The upside-down and smaller mirror serves as a metaphor for how the world can distort the way she sees herself, constantly flipping and rearranging her image based on external forces.</p>
	<p>77. Christian Miller Looking For Hope In The Shadows 2024 24" x 30" Acrylic</p> <p>My body of work as an artist represents the underlying emotions of the human condition. By expressing the deeper meaning depicted in facial expressions, I hope to stimulate the viewer's mind and soul. With every brushstroke I try to convey the range of inner feelings that impact our daily lives.</p>
	<p>78. Mary Dwyer Let's Stick Together 2025 8" x 8" Acrylic on board</p> <p>Let's Stick Together. Unity is our strength. We need each other now more than ever.</p>



79.  
Megan Shaughnessy  
Heap of Stones  
2025  
10" x12" framed  
Watercolor, pen and ink

Heap of Stones is part of a series of small paintings based around resilience, strength, and unity. The stones in the painting represent judgement and justice with an eye towards a pathway forward. However, they are balanced on the person's shoulder to symbolize the heavy responsibility and work needed to be done in order to save our country.

I have been a practicing visual artist working within the mediums of photography and illustration for over 20 years. The majority of my artwork focuses on motherhood, gender roles, and hair.



80.  
Cristina Sarno  
First Lady Guess Who?!!  
2024  
18" x 24"  
Oil





This First Lady who I'm not naming is a part of an ongoing series where I painted all of the First Ladies the presidents wives. It's an independent oil painting project that is practically over.



81.  
D. Douglas  
#SistersKeeper  
2021  
30" x 40"  
Acrylic on canvas

My pieces often include abstract elements that symbolizes the complexities that come with being a black woman. As such, I thought it fitting to include #SistersKeeper in my submission. At a glance, one can see a group of women sitting and standing in close proximity to one other. At a closer glance, one can see that each woman is reaching out to hold someone else's hand. This small gesture is representing women who look out for one another without focusing on relation, race, or religion. Because regardless of these things, we are connected.

"Coming Together When Things Fall Apart," the importance of community, the power in numbers, all of these phrases came to mind when choosing this piece. With the current state of the world, I don't have the answers on how we will tackle this current hill that we are climbing. However, I do know that as an artist, I can only hope this piece inspires the viewer to think a little deeper on where they stand and more importantly WHO they stand behind.

	<p>82. Susan Clinard UPENDING Row Vs Wade. Take a Seat and Let Us Do the Thinking for You 2022 35' x 24' x 40' Mixed media</p> <p>Title speaks for itself.</p>
	<p>83. Nat Mahan Cube 2022 24" x 24" x 24" Clay, encaustic wax</p> <p>"Cube" represents an internal struggle with the meaning of possessing a physical presence and how the social conditioning of the femme body impacts the internal view of the physical self. As opposed to viewing the body as a beautiful tool to harmonize with, corporeality can be made to feel like a hindrance to one's own experience. Forced to be something fleshy, disgusting, suffocating, inescapable. This dysmorphic experience rings true to the way femme bodies are squished, molded, and broken, lest they be seen as unwieldy, unsanitary, and dangerous. Yet the breaking of the body in "Cube" is the tragedy of the piece; the attempt to keep the form imprisoned is what has made it truly grotesque.</p>
	<p>84. Louise Friedman Krevit Our Lady Of Perpetual Resistance 2025 15" x 11 3/4" x 2 1/2" Wooden nutcracker, walnuts, acrylic paint</p> <p>I am disgusted and fearful of the way this country is heading. This is not the country in which I grew up. Musk &amp; trump are not my president. They must be RESISTED at any cost. Freedom and Justice must prevail. MAGA must be driven out!</p>
	<p>85. joan wheeler Florent 2023 34" x 44" Sewn, embroidered needle-felted fabric</p> <p>The recent governmental edicts removing diversity, equality and inclusion are a step backwards in a world full of diversity. My portrait reflects upon all who may not be accepted under this new order. My heart aches to think how many people will be hurt by this rejection.</p>



86.  
Stephanie Johnson  
Fury  
2024  
26" x 34"  
Assemblage sculpture

Fury was created over the course of almost an entire year using materials found, owned, given or thrifted. I have been very much influenced by the enormous artistic forces that are Vanessa German and Betye Saar, whose works encouraged me to step out of my printmaking and graphic design comfort zones and find a new, satisfying, mode of expression.

Fury embodies the fury of all women, and the Fury in each woman, escalating in response to the christofascist patriarchy attempting to subjugate women even further. Fury stands for ALL womens' rights, and for the rights of all those unfairly persecuted. The ones guilty of oppression see themselves reflected in Fury's halo, but Her fragmented eyepiece shows reality of who they are: broken, without wholeness.



87.  
Bianca DeSimone  
The Shitty Mirror  
2024  
14.5" x 4.5" x 20"  
Air dry clay, plaster of Paris

We are not defined by how we look. The truth is just past the distraction we face. The frame is inspired by the parts of ourselves we may feel insecure about. I incorporated my used painting rags, weaving them throughout the frame to symbolize the aspects of ourselves we tend to hide, our true colors. The nose, finger, eyes, mouth, and pimple represent the things that obscure our sense of self. But beyond these distractions lies the mirror, reflecting who we are in this moment, inviting us to embrace the present.





88.  
Annette Womack  
Caught in decay  
2020  
26" x 26"  
Acrylic, oil, & wax on hardboard


We are in such a state—people have such a disregard for our world, our environment, and fellow humans. We can't move on without change. Sometimes I worry we've reached a tipping point—one of no return, or at least that we are on the wrong side of history. I'm here as an artist to try to change that.



89.  
David Kuehler  
Yearning For Love  
2024  
36" x 48"  
Oil on canvas

	<p>ALLEGORIES OF MASCULINITY IN AMERICAN CINEMA</p> <p>I am currently investigating gender disposition posited as truth in 20th century American cinema. Iconic characters often present the masculine ideal through functions of dominance—intentionally suppressing traits, such as vulnerability, empathy and intimacy. Using mid-century film production stills as inspiration, I am digging into "the illusion of cinema" as part of a personal journey to unearth, and reimagine, myths of masculinity.</p> <p>This painting was inspired by a scene from the 1956 film, Moby Dick. Consumed by his obsessive quest for revenge against the White Whale, Ahab is pulled into the boiling sea, resulting in his death and the loss of most of his crew.</p>
	<p>90. Joan Fitzsimmons PlantLife.TheAftermath March 2024 14" x 12" framed Archival inkjet print</p> <p>This series was begun as the pandemic seemed to recede into the distance. I reflected upon the destruction and loss left in its wake. In light of the current destructive forces, it seems appropriate to return to this work. My anticipation of the aftermath is filled with dread. It's an uphill battle.</p>
	<p>91. Jennifer Rae Steadfast Serenade 2025 26" diameter Acrylic on canvas and aluminum</p> <p>In 2020, my partner &amp; I were together for 10 years when we decided to have a child. At the time it felt like a great act of hope &amp; resistance; a belief that our society and world would be a suitable place to nurture &amp; support our baby as they expand in their body and their consciousness.</p> <p>In 2024, when we finally held them, it felt very different. We had a few magical and sleepless months together until we found out the election results that would drastically affect the first four years of our child's life.</p> <p>My partner &amp; I both have college degrees and years of career experience, and yet we have to rely on WIC, SNAP, and Medicaid for our new family's most basic and essential needs. The budget proposal that just passed in the House will cut these programs drastically, leaving our food &amp; health security very uncertain.</p> <p>I chose to keep singing a serenade of hope, to bring love, and powerful magic into our baby's life. I will help them access secure rest, continue to hold them in strong &amp; soft arms, and teach them that to fight for justice, is to love deeply and safeguard what is most vulnerable &amp; precious.</p>



	<p>92. HeZa Collective Make Kin!(An Homage to Donna J. Haraway) 2018 to 2025 18" x 24" Poster stack, ink on bond paper; open edition</p> <p>This inclusive poster invites heterogeneous and playful participation. The posters are to be written on, in kinship or protest. The posters are free to take away.</p> <p>Donna Haraway's truly female point of view, creative and twisted, is at the same time optimistic and completely anti-cynical. It is, to us, a way of engaging with our time of crisis; an approach which is just altogether OTHER... It is a step into the real muck of moving the good of humanity forward, joyful and conscious, THROUGH and WITH what seems to stand in the way. It is feminist, it is radical, and it is utterly contemporary. For HeZa, there is no feminist forward-thinking without this cornerstone. We must think with the contingency of actors and actions described by our fragile interconnected worlding: "It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what tie tie ties.." Donna J. Haraway</p>
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