

THE SHERIDAN PRIZE FOR ART

The First Ever Regional Art Prize In The San Francisco Bay Area

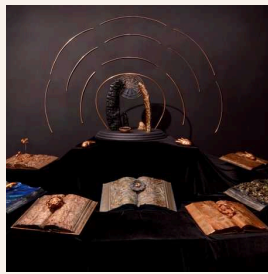
2025 Archive



Painting / Drawing / Murals



Women Artists



Sculpture



Artists of Color (BIPOC)



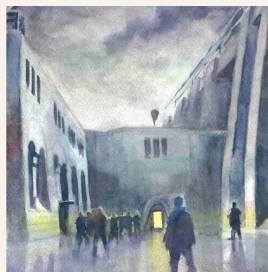
Photography



LGBTQ+ Artists



Printmaking



Incarcerated Artists



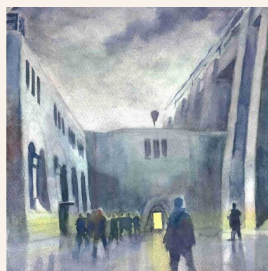
Experimental Art



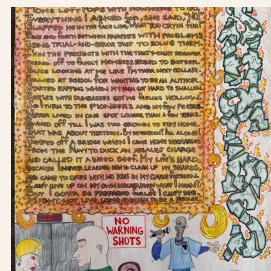
Immigrant Artists



Strictly Political



Artist's Choice Award



People's Choice Award

Table of Contents

About the Sheridan Prize for Art	1
Philosophy	2
Art Categories	
Painting / Drawing / Murals	4
About the Category	5
Category Juror	6
Essay on Winning Entry	11
All of the Artwork Entries for Painting / Drawing / Murals	12
Women Artists	55
About the Category	56
Category Juror	57
Essay on Winning Entry	60
All of the Artwork Entries for Women Artists	61
Sculpture	99
About the Category	100
Category Juror	100
Essay on Winning Entry	102
All of the Artwork Entries for Sculpture	103
Artists of Color (BIPOC)	119
About the Category	120
Category Juror	120
Essay on Winning Entry	122
All of the Artwork Entries for Artists of Color (BIPOC)	124
Photography	132
About the Category	133
Category Juror	133
Essay on Winning Entry	134
All of the Artwork Entries for Photography	135
LGBTQ+ Artists	163
About the Category	163
Category Juror	164
Essay on Winning Entry	165
All of the Artwork Entries for LGBTQ+ Artists	166
Printmaking	172
About the Category	173
Category Juror	173
Essay on Winning Entry	174
All of the Artwork Entries for Printmaking	176
Incarcerated Artists	197
About the Category	198
Category Juror	198
Essay on Winning Entry	199
All of the Artwork Entries for Incarcerated Artists	201
Experimental Art	225
About the Category	226
Category Juror	226
Essay on Winning Entry	228
All of the Artwork Entries for Experimental Art	229

Immigrant Artists	252
About the Category	252
Category Juror	253
All of the Artwork Entries for Immigrant Artists	254
Strictly Political	263
About the Category	263
Category Juror	264
Essay on Winning Entry	265
All of the Artwork Entries for Strictly Political	266
Artist's Choice Award	283
About the Category	284
Essay on Winning Entry	285
People's Choice Award	286
About the Category	287
Essay on Winning Entry	287
The Sheridan Prize for Art Wall of Fame	290
Our Generous Sponsors	292
Donate	293

About the Sheridan Prize for Art

Welcome artists and art lovers! The Sheridan Prize for Art is the first and only regional art prize in the San Francisco Bay Area. The Prize for Art is already in the fifth year of this historic and unique, regional art prize. All submitted works of art to the Prize for Art will be accepted and viewable to the world when the Prize for Art is open usually from September – mid November. To participate check in here at that time of the year!

The Sheridan Prize for Art features art submitted from artists who live, work, study or created your art in the 9 San Francisco Bay Area counties and Sacramento and Santa Cruz counties. The Prize for Art welcomes ALL artists from 11 Bay Area counties of San Francisco: San Francisco, Alameda, Contra Costa, Marin, San Mateo, Napa, Santa Clara, Solano, Sonoma, Sacramento and Santa Cruz counties.

The Prize for Art welcomes and also encourages and supports historically marginalized groups. There are 11 very interesting and different Categories of Art or Artists to submit artwork to below. Each group is juried and awarded independently from the others. Artists may SIGN UP and then submit up to 8 total entries in one or more of these Categories, as they choose. They are: Painting/Drawing/Murals, Sculpture, Photography, Printmaking, Experimental Art, Women Artists, Artists of Color (BIPOC), LGBTQ+ Artists, Incarcerated Artists (who participate free), Immigrant Artists and Political Art.

There is more: an Artists' Choice award – VOTED up by Participating Artists who have Signed Up by the end of the competition. There is a People's Choice award, voted by viewers who have Signed Up by the end of the competition. Voting by participating artists and viewers is from November 11 – November 25, 2025. The 13 total groups or categories are viewable, just visit the links below.

If you wish to be a participating artist I wish you great good success but more than winning a prize, your participation and the inclusion of your work is crucial in helping to build an entirely new stage for your work and the work of all other Bay Area artists – one that has never existed before, a unique platform to participate in – without gatekeeping. But here is one of the biggest innovations of the Sheridan Prize for Art: There are a national record 78 awards of between \$500 and \$100! In cash or for useful Bay Area artist services. This is a vast increase in the number of awards compared to other prizes which normally offer 3.

So if you love and support art visit here again and often. When the Prize for Art is open participating artists SIGN UP and pay only \$10.00 for each submitted work, all of which will be viewable on this website, along with your external links, a photo and a 500 word artist's statement if you like. You and everyone else will see your work permanently on this website under the category or group you chose your work to be seen in. If you have any issues navigating the website, email me, I will help.

There will be prizewinners in each of the 13 total categories of art and also Honorable Mentions for a total of 78 awards in the only Art Prize dedicated to acknowledging, celebrating and showcasing the art of the San Francisco Bay Area. The 13 winning works of art will also have an original essay written on them by the very talented jurors, critics or artists themselves.

About the Prize

This Prize for Art came about from my observations of the art-world in the Bay Area over many years. As costs have skyrocketed for rent for artists' studios (\$3 -3.75+/sf in Alameda County which has no subsidized art studio space), galleries and venues as well as for everything else, it seemed to me that artists in the Bay Area need a lot of help, which was not being provided to them. Newspapers and magazines have stopped covering the arts on a consistent basis, venues and colleges are closing, artists are finding they must work 2 and 3 jobs and many are leaving the Bay Area – or face a difficult time if they want to remain artists. All this is unnecessary and based on greed but it is the terrible environment artists find themselves in.

I wanted to create something to help as many people as possible and it seemed the only way to do that was to create a new space, never before tried in the Bay Area, that was a platform open to ALL artists at low or no cost, with a very large number of cash awards, compared to the usual 3 to 5 awards of most art competitions. And then to hold it annually so that it will become an anticipated event that would showcase as many artists who wished to participate as possible. Without curation and without gate-keeping or censorship. Hate speech and illegal or abusive imagery is the only thing that is not allowed – but all other experiments are.



"Ivanpah Thermal Solar Plant, CA. Study #32" by David Gardner

I hope people will view this Prize for Art as a new infrastructure, long-needed in the Bay Area artworld, and the beginning of some kind of remedy for the neglect artists have endured for many years. It offers something for everyone, finally.

Philosophy

"I am absolutely blown away by the work that John Sheridan does with the Sheridan Prize for Art. It is just these kinds of initiatives, focused on local artists; and absolutely inclusive of all, including those presently incarcerated and others. The Sheridan Prize for Art inspires us all to think about the difference we can each make in the world."

— James G. Leventhal, Executive Director, ICA San Jose

"When I heard about The Sheridan Prize for Art I had no idea what it was about. But when I looked at this wonderful new on-line space for art that was not only aiming to be an annual event, that it invited all Bay Area artists at low or no cost, that it also especially encouraged marginalized artists and offered an unprecedented number of prizes as well as original essays for winning works of art, I was impressed and felt I had to participate and support this progressive, historic and grassroots initiative."

— Tony Natsoulas, Artist/Teacher/Curator and Art Consultant



"Sanctuary" by Deborah Kennedy

Much of the best art of the Bay Area goes unacknowledged, unknown, and is virtually a secret except for the few.

This is the first ever regional art prize in the San Francisco Bay Area. The Sheridan Prize for Art has been created to be an annual online opportunity for ALL visual artists living, working, studying art or who created their art in the Bay Area to showcase their work and possibly win a prize or honorable mention in the area of art they work within.

The Sheridan Prize for Art also wishes to promote and celebrate groups of artists who have traditionally been left out of many competitions and venues in order to give you, the artist, choices among which kind of art or among which group of artists you wish to show your art.

First held in 2021, this historic series of art prizes for 2025 is the very first prize to invite ALL artists together to begin to raise the profile of living artists in the Bay Area and to create an on-going platform to show some of the best and experimental

art the region has to offer – regardless of an artist's reputation, history, sales or resume.

The art shown in this series of art prizes features 13 categories or groups for Awards and Honorable Mentions. There will be 11 completely separate categories of art, each judged by an independent juror who is himself a working artist. Plus 2 of the 13 awards will be voted on by your fellow artists or by the public after the Prize for Art closes after November 10, using Ranked Choice Voting. Come to this website often and view the many excellent works of art that Bay Area artists have entered. Each day will be different as more artists upload their work.

An important and progressive innovation is that while most competitions offer only 3 – 5 cash prizes, the Sheridan Prize for Art will offer a national record total of 78 Winning Awards and Honorable Mentions of between \$500 and \$100 which will be awarded and announced after November 26, 2025. The 13 winning Awards will each also have an excellent short essay written about their work by a Bay Area art critic, the juror or the artist. The essays are a way to address the shameful and almost total lack of art press in the Bay Area.

For too long cultural neglect and the high cost of living in the Bay Area has forced artists to stop working or to leave. It has forced the closure of many art galleries, art colleges and alternative spaces. Corporate media no longer cover the arts except sporadically.

I hope by creating this Prize for Art with its focus on the larger Bay Area, by its many categories of art and artist, by its written essays and its almost unprecedented number of awards to begin to treat living artists as the great human resource that we in fact are and by acknowledging, honoring and celebrating the art of the Bay Area to allow us to take our rightful place in the culture of our time and our place.

If you read this page and you have any love for art, support this Prize for Art by donating any amount you may be able. Your tax deductible donation will be gratefully acknowledged, your name will be placed on the Wall of Fame and you will be helping to pioneer and establish a new structure, a stage that has never been created before, an annual cultural edifice and opportunities that will support and grow arts culture now and in the future. Be a integral part of it. Show that the Bay Area can be a great place for the arts. Be an art pioneer!

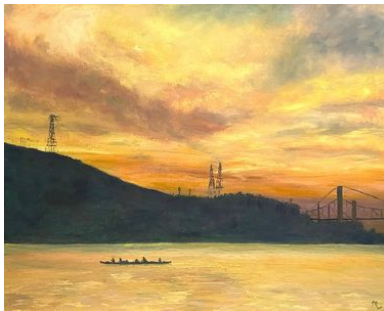
Painting / Drawing / Murals

Winner



The Juror's Choice for the winning work is "Private Victories" by Liz Boeder

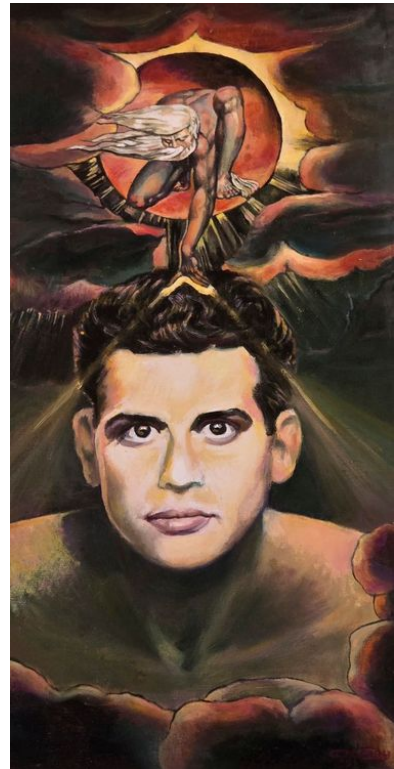
Honorable Mentions



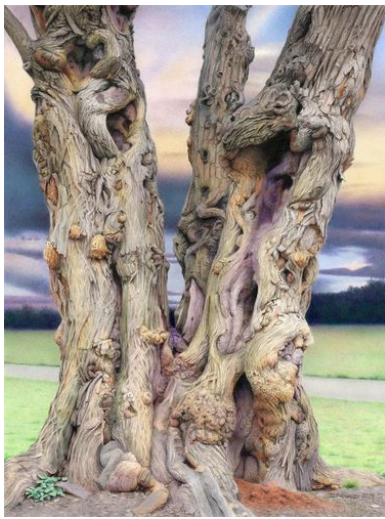
"Rowers" by Annette Batchelor



"Family Portrait" by Stanley Goldstein



"Portrait of Allen Ginsberg" by Carolyn Cassady [in memoriam for her daughter Jami Cassady who submitted this work on behalf of her late mother.]



"Tree of Witness" by Denise Howard



"Making Peace With Entropy" by Marvin Mann



"Just Missed It" by Carol Jessin



"Dogs Playing Poker" by Douglas Bloch



"Trauma Always Leaves a Scar" by Bette Linderman



"Black Cherry" by Denise Owen



"The White Dog" by Mary Fetherolf

Painting / Drawing / Murals

This is the category for artists whose essential media are paint on paper, canvas or other medium such as walls. Or drawing. This group can include any colored medium applied over a relatively flat surface. Although, some dimensionality is fine. If you have collaged your work, but it is essentially painted or drawn, you may include that in this category. Or you may also or instead include it in the Experimental Art Category. Please SIGN UP to participate.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the 9 counties of the Bay Area and Sacramento and Santa Cruz counties in this fourth year of the first ever Bay Area regional art prize. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a viewer, please consider sending a tax-deductible donation or purchase a print from some other Bay Area artists who want to sell some of their work to help fund this unique regional Prize for Art!

If you are an artist and you participate in the Prize, you may upload up to eight (8) of your works of art for \$10 each work. Your work will be reviewed and then placed on this website for everyone to see, in this and/or one of the other juried categories as you choose. Your work will be eligible for a Winning Prize or one of the Honorable Mentions in this category.

There is one winning work of art at \$500 plus an essay about their work and 10 honorable mentions at \$100 each for the Painting/Drawing/Murals category. One Honorable Mention was given by a very generous donor specifically for the finest Mural Art. The Mural Art award is offered in memoriam for Antonio Ramos, a fine mural artist who was shot and killed while working on a mural in Oakland, CA. The awards are cash awards or a gift certificate to a Bay Area store specializing in art-related services for the Painting/Drawing/Murals group.

As well all work submitted here will be eligible for 2 more awards, to be VOTED ON by all the participating Artists and another prize voted by Viewers after the Prize for Art closes November 14 and voting ends November 25, 2025!

Artists may enter more than one category. Each category is awarded separately from the others, so that artists are juried only in the category they have chosen for any work of art and not from the entire pool of participating artists. Each artist is eligible for one award per category. If you won a prize in a previous Sheridan Prize for Art, any of those works are not eligible to enter the Prize for Art again. The Winner and Honorable Mentions will be shown here after they are chosen as close to November 25 as possible! Please also come back often to see the works of art as they are submitted day by day and also for the prize results in November. Good luck to everyone!

Painting / Drawing / Murals Juror – Frank Garvey



Curriculum Vitae

Frank Garvey Director, OmniCircus Solo Performance Project And the MOTH NOR RUST BAND

MULTIMEDIA ARTIST, COMPOSER, FILMMAKER and ARTS INSTRUCTOR

omnicircus@gmail.com www.omnicircus.com

PROFESSIONAL EXPERIENCE

Founder & Director, OmniCircus Multimedia Touring Theater

<http://www.omnicircus.com> (1988–Present)

Instructor, Video Art

Film Arts Foundation, San Francisco, CA (2004)

Art Robotics Fellow, Studio for Creative Inquiry

Carnegie Mellon University, Pittsburgh, PA (2000–Present)

Microsoft Research Fellow, Studio for Creative Inquiry

Carnegie Mellon University, Pittsburgh, PA (1999–Present)

Founder & Director, Center for Robotic and Synthetic Performance

Carnegie Mellon University, Pittsburgh, PA (1999–2001)

<http://www.ri.cmu.edu/centers/crp/index.html>

Adjunct Assistant Professor of Robotic Art

Carnegie Mellon University, Pittsburgh, PA (1999–2001)

Instructor, Studio Art and Multimedia Studies

University of California at Berkeley Extension

San Francisco, CA (1996–1997 and 2001–2007)

Electronic Test and Engineering Technician

Several Bay Area and Silicon Valley Companies,

including **DigiDesign** (1996–1997), **Highland Technology** (1997–1999)

Co-founder and Co-director, Morphos Gallery

San Francisco, (1993–1994)

Instructor, Captive Minds Seminar

New College of California, San Francisco, CA (1987–1988)

Co-founder, Collision Theater for Video and Sound

Chicago Filmmakers, Chicago, IL (1983)

Co-founder and Instructor in laser art, electronic music and video

Omega Intermedia Center, Chicago, IL (1977–1980)

EDUCATION

1991 Associate of Applied Science Degree in Electronics

Heald Institute of Technology, Stockton, CA

1985 Secondary Ed. Teaching Certificate

San Francisco State University, San Francisco, CA

1982 Post-Graduate Work in Computer Animation

Electronic Visualization Laboratory, University of Illinois

Chicago, IL (1980–1982)

1982 Master of Fine Arts Degree

School of the Art Institute of Chicago, Chicago, IL

MAJOR MULTIMEDIA THEATER PRODUCTIONS

2009 *Thousand Faces Ball*, OmniCircus, San Francisco

2007 *Moth Nor Rust*, OmniCircus, San Francisco

2004 *Mystery Box House*, OmniCircus, San Francisco

2003 *EROShambo*, OmniCircus

1999 *Orgy Of Doubt*, OmniCircus

1999 *Feeding Frenzy*, OmniCircus

1998 *Sermon On The Mound*, OmniCircus

1998 *House Of The Deafman*, OmniCircus

1997 *Seasons Of The Veil*, OmniCircus

1997 *Rapture Of The Deep*, OmniCircus

1996 *Detour*, OmniCircus

1995 *Cave Canum*, Morphos Gallery, San Francisco

1995 *Damaged Man And Woman*, Climate Theater, San Francisco

1994 Omnicircus I, Somar Theater, San Francisco

1989 *Guardian Knot*, Eye Gallery, San Francisco

1987 *Art From Hell*, ProArts Gallery, Oakland, CA

1982 *Pandemonium*, West Hubbard Street Gallery, Chicago, IL

SELECTED SOLO EXHIBITION

2005 Roshambo Gallery, Healdsburg, California

2004 Varnish Gallery, San Francisco, California

2004 Sanchez Art Center, Pacifica, California

2000 Pittsburgh Filmmakers, Pittsburgh, PA, film screening & lecture.

1999 ODC, San Francisco, multimedia show with robots & live music

1995 Artists' Television Access, San Francisco, videos

1992 Morphos Gallery, San Francisco, paintings photographs, & robotic sculpture

1990 San Francisco State Art Gallery, painting & sculpture

Somar Gallery, San Francisco, painting, robotics

SELECTED GROUP EXHIBITIONS, PERFORMANCES & LECTURES

2001 NASA Ames Research Center, California, robotic theatre lecture & demo

Dance Alloy, Pittsburgh, PA, multimedia show, 9 actor/dancers & 5 robots.

ARC Gallery, Chicago, IL, two-person show with robotic performance.

1999 Asolimar, California Arts Council Conference, multimedia with robots

1998 111 Minna Gallery, San Francisco, paintings & sculptures

1997 San Francisco Museum of Modern Art, robotics

1996 Yerba Buena Arts Center, San Francisco, CA, dance & robotics

1994 Nouvelles Technologies, France, videos & performance

1991 Southern Exposure, San Francisco, painting

Ghia Gallery, San Francisco, sculpture

1990 Seventh Arts Foundation, Videos

1989 Theater Concrete, San Francisco, multimedia

La Pena, Berkeley, CA, paintings

1988 Artists' Television Access, videos

ProArts, Oakland, CA, painting & sculpture

Urban Institute for Contemporary Arts, Grand Rapids, MI, painting

1987 Heller Gallery, Berkeley, CA paintings

Eye Gallery, San Francisco, videos, paintings, & music

1986 Martin/Weber Gallery, San Francisco, paintings & videos

Art Motel, San Francisco, paintings

Bannam Place, San Francisco, paintings

1983 Chicago Filmmakers, videos

Two Doors Down, Lansing, MI, paintings & videos

Crosscurrents Performance Center, Chicago, IL, videos

1982 National Public Television, 1/2 hr. drama, video

Chicago Editing Center, videos

Visual Studies Workshop, Rochester, NY, computer animation

1981 CBS National Broadcast, Charles Kuralt Show, computer animation

ARC Gallery, Chicago, IL, paintings, video, & sculpture

Global Village, New York, NY, videos

West Hubbard Gallery, Chicago, IL, paintings & video

Raw Space, Chicago, IL, sculpture installation

1980 Chicago International Film Festival, video

Electronics Arts Festival, University of Texas, videos

University of Illinois, electronic music

Governors State University, Chicago, IL, lasers & electronic music

SELECTED AWARDS

2001 Third Place Award, Computer Graphics International

Digital Media Art Track, Hong Kong

1993 Winner, Guardian Goldie Arts Award, San Francisco

1993 Article and Winning Photo, Photo Metro Magazine

1982 Certificate of Merit, Chicago International Film Festival

1981 First Place Award, Festival of Independent Film and Video, Detroit, MI

1980 First Place Award, JVC National Video Festival

SELECTED NATIONAL & INTERNATIONAL PRESS

2009 SFBay Guardian

2008 Discovery Channel – *Monster Nation* documentary feature on OmniCircus

2007 SF Weekly

2005 SF Chronicle

2001 Pittsburgh Post-Gazette

<http://www.post-gazette.com/magazine/20010304robots2.asp>

2001 Churn Magazine, San Francisco

1999 Pittsburgh City Paper

<http://www.wall-to-wall.com/FilmKitchen/dec99rev.html>

1999 [Salon.com](http://www.salon.com)

http://www.salon.com/tech/feature/1999/09/27/omnicircus_robots/index.html1999

1999 MetroActive, Bay Area online newspaper

<http://www.metroactive.com/papers/sfmetro/11.16.98/robots-9844.html>

1998 San Francisco Focus

1998 Japan News, Tokyo

1997 San Francisco Weekly

1997 San Francisco Chronicle

1994 Wired Magazine

<http://www.wired.com/wired/archive/2.10/eword.html?pg=5>

1994 Visions, San Francisco

1993 Bay Area Reporter, San Francisco

1992 Film Threat Magazine, Los Angeles, CA

1991 Komotion International Magazine, San Francisco

1991 California Magazine

1990 The City, San Francisco

1988 Artweek

1987 Daily Californian, Berkeley, CA

1985 Phoenix News

1980 Videography Magazine

1979 Synapse Magazine, Chicago, IL

1978 Chicago Tribune

CDs and videos by and about Frank Garvey, the OmniCircus, and DeusMachina are available upon request.

Painting / Drawing / Murals – Essay on the Winning Entry



The Juror's Choice for the winning work is "Private Victories" by Liz Boeder

Liz Boeder's fabulous painting entitled *Private Victories* is a *Memento Mori*—an object serving as a warning or reminder of death. The perfume and roses co-exist with the human skull in a rhapsodic pas de deux with no permission needed "may I have this dance" yes no not yet wait gimme just a few more years I still haven't watched all the episodes of *Twilight Zone* or offered my apologies for asking your sister to the wake or mailed the letter on the way to get that milkshake or failed to take the shot when I had the chance or saved Trixie from the gas chamber or bought a ticket on the road to Music Box or solved the Unified Field equation.

It'll be enough to go home to my wife and family before the cross examination starts as long as the skull holds the upper hand. I was filled with sexual innuendo when I got a whiff of that perfume but the roses absorbed the useful part leaving me with nothing but the leftover bags packed indicating pre meditation and a relevant clarity of sightline between birth and death with no malice a foreskin.

~ Frank Garvey

Painting / Drawing / Murals



Family Portrait

Artist: Stanley Goldstein

Media: Acrylic on Linen

Size: 48"W x 64"H



Regarding Vivien

Artist: Stanley Goldstein

Media: Acrylic on Arches paper

Size: 64"W x 48"H



Guatemala Nocturne

Artist: Stanley Goldstein

Media: Acrylic on Arches paper

Size: 64"W x 48"H

Artist Statement

The mystery of this moment still haunts me. Those horses unattended. The random boats docked. The hillside with lit unfinished buildings....



Bobcat Fun

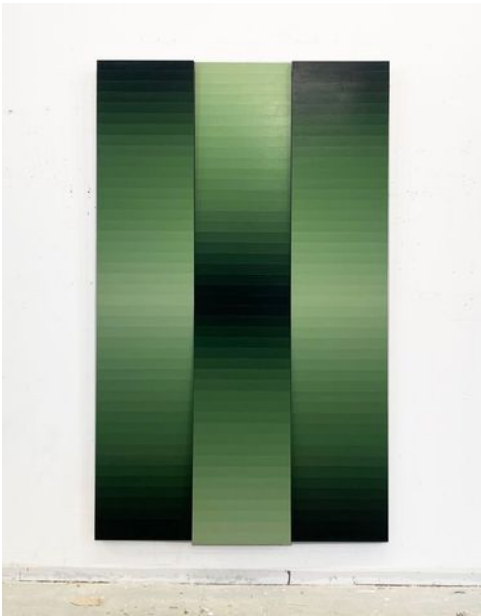
Artist: Jackie lee

Media: oil on canvas

Size: 25"W x 25"H x 1"D

Artist Statement

So many animals face challenges in today's world, mostly from hunters but also from people who simply want to trap them with cruel machines of torture. I believe in a world where all animals can be free and happy and fulfill their reason for being. This bobcat typifies all those sentiments.



Tipping Point 25-11

Artist: Howard Hersh

Media: acrylic on panels

Size: 48"W x 78"H x 4"D



Regal woof

Artist: Miguel Campos

Media: Colored pencils on wood plate



Highland Dawn

Artist: Jackie lee

Media: oil on canvas

Size: 36"W x 36"H x 2"D



Sea Games

Artist: Jackie lee

Media: oil on canvas

Size: 36"W x 36"H x 2"D



Queen of the Sky

Artist: Jackie lee

Media: oil on canvas

Size: 48"W x 48"H x 3"D



Insufficient Structures: Energy and Inertia

Artist: Katie Korotzer

Media: Ink, Pigment, Charcoal and Glitter on Canvas

Size: 48"W x 60"H x 2"D

Artist Statement

In itself the iron boundary marker has proved insufficient. It's composition of iron has proven insufficient to the action of water over time as it has been buried within the earth. A layer of rust formed and gradually bit into the surface of the metal - forming grooves, divots and weak spots.

Iron becomes old and rusty, and has led me to think about the relationships between land, soil, minerals, water, property and bodies. As a marker of property, this object implies ownership and boundaries. Which implies time: the past and the future. For me, thinking about this intersection of land, time and boundaries leads to the idea of the insufficient structure.



Brass

Artist: Robert Windle

Media: Acrylic on Canvas

Artist Statement

Bold, swirling brushstrokes in black, blue, and white create dynamic forms that suggest musical instruments, with circular elements that resemble brass instrument bells and valves. There are vibrant splashes of orange and yellow that add warmth and contrast against the cooler blues and blacks. The texture of the brushstrokes is layered and expressive, giving the piece depth and movement. The overall effect is energetic and rhythmical, evoking the sensation of jazz music and its improvisational spirit.



Turbulent Harmony

Artist: Robert Windle

Media: Acrylic on Canvas

Artist Statement

My painting, "Turbulent Harmony" features organic forms outlined in black that twist and curve through the canvas. Bright blue and orange bands with a ribbed texture create a dynamic sense of movement, winding through the piece diagonally. These bands contrast strongly against a backdrop of softer red, pink, and light blue hues. Interspersed throughout are various geometric accents such as red circles and blue rectangles, adding complexity to the visual rhythm. The background contains loose brushstrokes in warm tones of yellow and red, enhancing the energetic and lively atmosphere of the piece. The overall effect is one of fluidity and vibrancy, with an interplay of structured and freeform elements.



All That I Once Was Is Lost

Artist: Denise Howard

Media: Colored pencil

Size: 17"W x 24"H

Artist Statement

In this tree stump next to a trail I saw a metaphor for aging and loss. Most people never noticed it, but it stopped me every time to contemplate its past and wonder how long it lived after the last of its limbs were removed. Our lives are similarly destined as we age and lose careers, family, friends, vitality, and health.



The Last Monarch

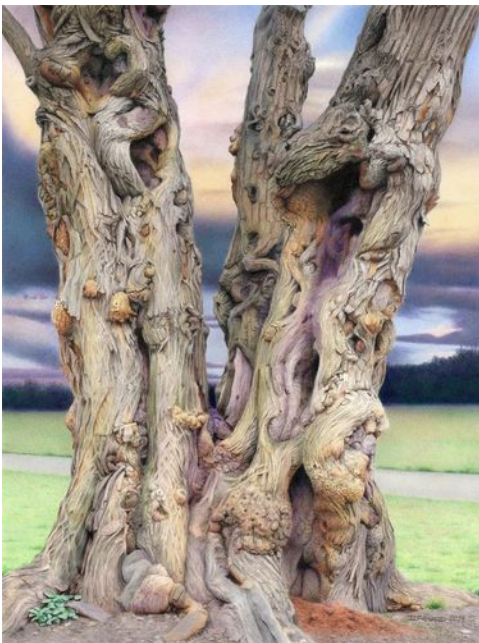
Artist: Denise Howard

Media: Colored pencil

Size: 16"W x 12"H

Artist Statement

Western Monarch butterfly populations have dropped by 95% and are on track for extinction. When the very last one dies, it will be our fault; we have actively caused their decline via insecticide and herbicide use and habitat destruction. We hurt ourselves, losing not only their pollination service but their beauty.



Tree of Witness

Artist: Denise Howard

Media: Colored pencil

Size: 15"W x 20"H

Artist Statement

Imagine a lifetime of standing in silent witness to the full spectrum of behaviors of man and beast, from delightful to monstrous. What would it do to a human? What would it do to a tree? This incredible osage orange tree in New York City's Central Park has witnessed a lot.



Emerald Bay Meadows

Artist: Annette Batchelor

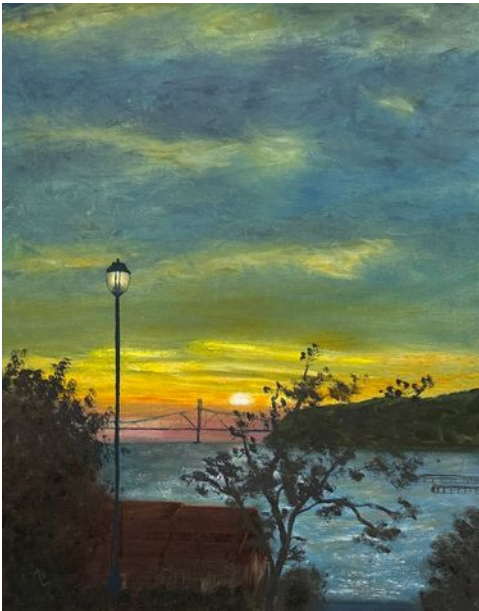
Media: Oil on canvas.

Size: 36"W x 24"H x 1"D

Artist Statement

Many places have brought me great joy and memories of exploring beaches, hiking in forests, discovering landscapes, cityscapes, flora, and wildlife. I spend hours carefully creating and painting compositions of expressive images from nature in

Plein Air and in the studio. My paintings tend to lean towards a painterly fashion, some with an impressionistic flair. I love creating pieces that draw attention and imagination that create a story. I have been honored to showcase my work in local, national, and international juried shows, earning several awards in the process. My greatest reward, of course, is when others find peace and inspiration in my work. It's most gratifying when someone appreciates my art enough to want to place it in their home.



Lamppost at Twilight

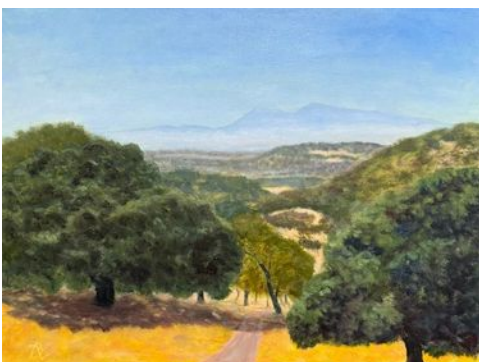
Artist: Annette Batchelor

Media: Oil on canvas

Size: 16"W x 20"H x 1"D

Artist Statement

Many places have brought me great joy and memories of exploring beaches, hiking in forests, discovering landscapes, cityscapes, flora, and wildlife. I spend hours carefully creating and painting compositions of expressive images from nature in Plein Air and in the studio. My paintings tend to lean towards a painterly fashion, some with an impressionistic flair. I love creating pieces that draw attention and imagination that create a story. I have been honored to showcase my work in local, national, and international juried shows, earning several awards in the process. My greatest reward, of course, is when others find peace and inspiration in my work. It's most gratifying when someone appreciates my art enough to want to place it in their home.



Green Valley Mt Diablo

Artist: Annette Batchelor

Media: Oil on canvas

Size: 24"W x 18"H x 1"D

Artist Statement

Many places have brought me great joy and memories of exploring beaches, hiking in forests, discovering landscapes, cityscapes, flora, and wildlife. I spend hours carefully creating and painting compositions of expressive images from nature in Plein Air and in the studio. My paintings tend to lean towards a painterly fashion,

some with an impressionistic flair. I love creating pieces that draw attention and imagination that create a story. I have been honored to showcase my work in local, national, and international juried shows, earning several awards in the process. My greatest reward, of course, is when others find peace and inspiration in my work. It's most gratifying when someone appreciates my art enough to want to place it in their home.



Winter Sunrise

Artist: Annette Batchelor

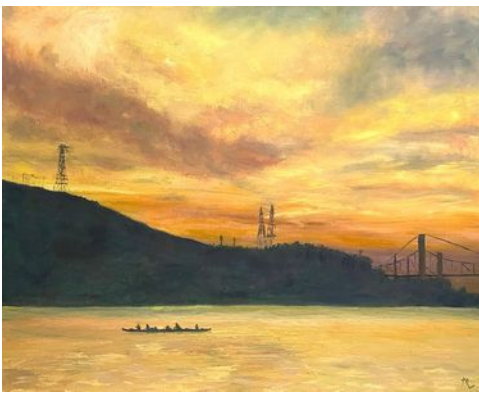
Media: Oil on cradled wood.

Size: 12"W x 12"H x 1.5"D

Artist Statement

Many places have brought me great joy and memories of exploring beaches, hiking in forests, discovering landscapes, cityscapes, flora, and wildlife. I spend hours carefully creating and painting compositions of expressive images from nature in Plein Air and in the studio. My paintings tend to lean towards a painterly fashion, some with an impressionistic flair. I love creating pieces that draw attention and imagination that create a story. I have been honored to showcase my work in local, national, and international juried shows, earning several awards in the process. My greatest reward, of course, is when others find peace and inspiration in my work.

It's most gratifying when someone appreciates my art enough to want to place it in their home.



Rowers

Artist: Annette Batchelor

Media: Oil on Canvas

Size: 30"W x 24"H x 2"D

Artist Statement

Many places have brought me great joy and memories of exploring beaches, hiking in forests, discovering landscapes, cityscapes, flora, and wildlife. I spend hours carefully creating and painting compositions of expressive images from nature in Plein Air and in the studio. My paintings tend to lean towards a painterly fashion, some with an impressionistic flair. I love creating pieces that draw attention and

imagination that create a story. I have been honored to showcase my work in local, national, and international juried shows, earning several awards in the process. My greatest reward, of course, is when others find peace and inspiration in my work. It's most gratifying when someone appreciates my art enough to want to place it in their home.



Casa Azul, Alas de Fuego

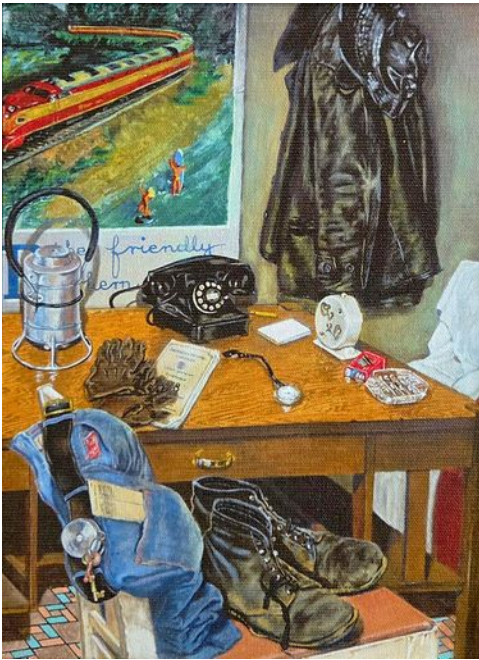
Artist: Jasmin Pelayo

Media: Acrylic on canvas

Size: 24"W x 24"H

Artist Statement

This painting is inspired by Frida Kahlo's Casa Azul, where vibrant blue walls meet the warmth of orange, and butterflies embody her spirit of transformation.



Railroad Blues

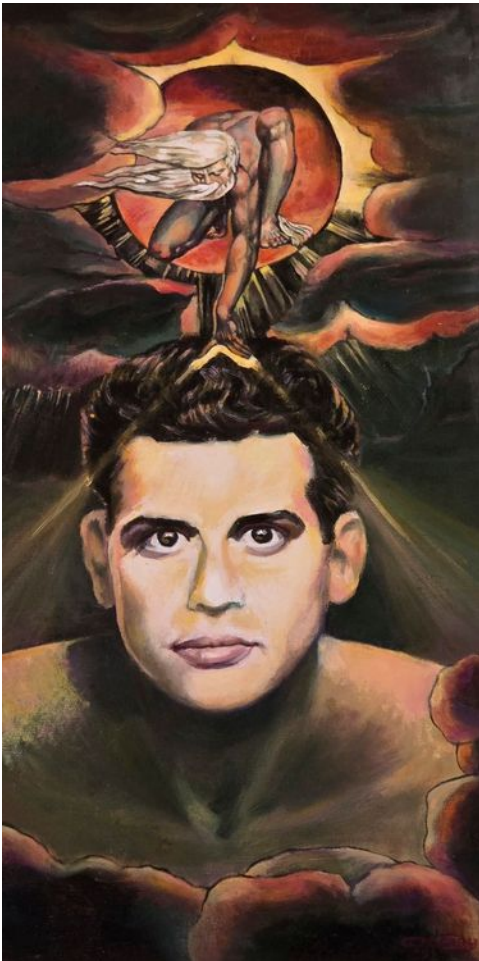
Artist: Carolyn Cassady

Media: Acrylic on board.

Artist Statement

My dad, Neal Cassady worked on the Southern Pacific Railroad for 10 years. 1948-1958. He never missed a day and was picked to be the conductor on President Eisenhower's Campaign Train.

My mom, Carolyn Cassady did this painting 1951



Portrait of Allen Ginsberg by Carolyn Cassady

Artist: Carolyn Cassady

Media: Oil on canvas.

Artist Statement

In this portrait of the great poet Allen Ginsberg, Carolyn Cassady is quoting the "Ancient of Days", an illustration

William Blake drew and included in the frontispiece to his 1794 book "Europe a Prophecy."

This portrait is clearly intended as a tribute to Allen Ginsberg's lifelong study and fascination with William Blake.



Les Mimes du Palopan

Artist: Mark P Fisher

Media: Pencil, Ink, Watercolor

Size: 10"W x 15"H



Jackson Valerie Depend Suspend

Artist: Mark P Fisher

Media: Oil on Canvas

Size: 20"W x 16"H

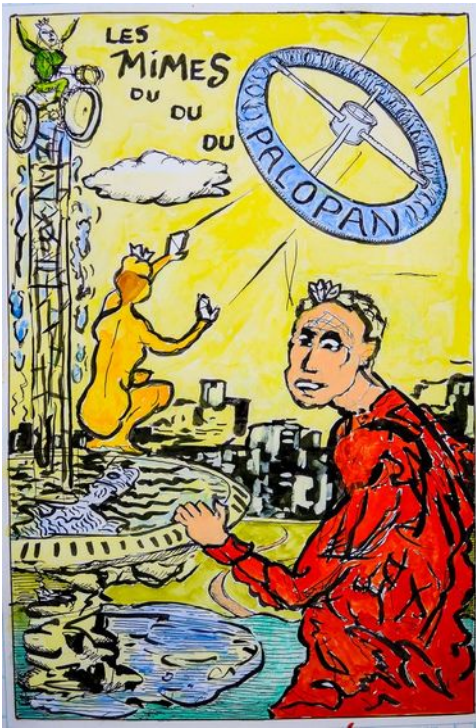


Cofin's Cafe

Artist: Mark P Fisher

Media: Pencil, Waterproof Black Ink on Paper

Size: 7.5"W x 5.5"H



Cover #2 "The Mimes of Palopan"

Artist: Mark P Fisher

Media: Pencil, Waterproof Ink, Watercolor

Size: 15"W x 10"H



NOW Page of Comic Book

Artist: Mark P Fisher

Media: Pencil, Waterproof Ink, Watercolor

Size: 15"W x 10"H

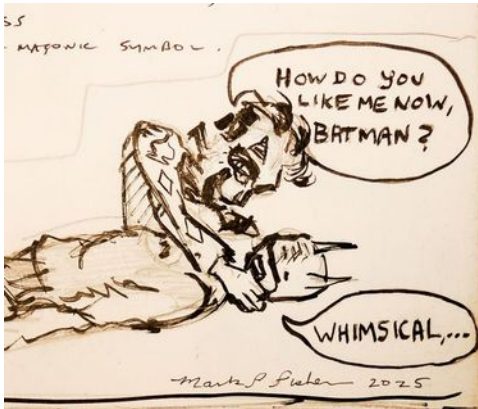


August 7,1949 from Comic Book

Artist: Mark P Fisher

Media: Pencil, Waterproof Ink, Watercolor on Bristol Paper

Size: 15"W x 10"H



BATMAN/JOKER

Artist: Mark P Fisher

Media: Waterproof Ink on Sketch Paper

Size: 7"W x 5"H



The Temple Bath and the Sea Beyond

Artist: Marvin Mann

Media: oil on canvas

Size: 24"W x 30"H x 1"D

Artist Statement

I have been focused on abstract landscapes, but have begun adding structures presented in their own abstract manner. Silhouetting the form creates compositional structure, notan and adds to the mystery inherent in sacred places. This painting retains the abstracted landscape forms carried over from my other work.



Sea of Reeds

Artist: Marvin Mann

Media: oil and cold on panel

Size: 20"W x 24"H x 0.2"D

Artist Statement

The use of oil and cold wax medium on a sturdy surface allows for palette knives to scrape and cut surfaces, coupled with blotted paint, to create rich textures that suggest natural forms. Compressed perspective and heightened colors help to create an abstracted image that carries great emotional resonance.



Making Peace with Entropy

Artist: Marvin Mann

Media: oil on canvas

Size: 24"W x 18"H x 1.5"D

Artist Statement

The somber tones of this painting reflect my interest in American Tonalist painting. But this is a dissolving landscape, where time and space remain unclear.



Garden City AM

Artist: Marvin Mann

Media: oil and cold wax on panel

Size: 20"W x 16"H x 0.2"D

Artist Statement

This is among my most abstract landscapes. The possibilities of paint and mark making comes purely into the fore.



Weeping Willow

Artist: Marvin Mann

Media: oil on panel

Size: 24"W x 20"H x 0.2"D

Artist Statement

An image made for the joy of applying paint. Pure sensation that brings to mind a morning spent under the canopy of the trees.



The Dissolution of memory

Artist: Marvin Mann

Media: oil on canvas

Size: 24"W x 18"H x 1.5"D

Artist Statement

This abstract landscape suggests an uncertain world of adventure. The title is a call-back to the Surrealism of a Max Ernst, Leonor Fini or Remedios Varo. And what is that little red dot in the sky that perfectly balances the looming dark tower opposite?



Flaming Sunflowers

Artist: MICHAEL CHILDS

Media: Acrylic paints and pens on damp paper.

Size: 7"W x 10"H

Artist Statement

I wanted to capture the vibrancy and vitality of these flowers before they faded. Sunflowers are not naturally this colorful. These were fed with colored water that made them more attractive than ordinary sunflowers, like makeup on a beautiful woman. They made an extraordinary impact on me.



Ebony Bodhi

Artist: Pranava Kim - Taylor

Media: Acrylic on canvas

Size: 24"W x 24"H x 1"D

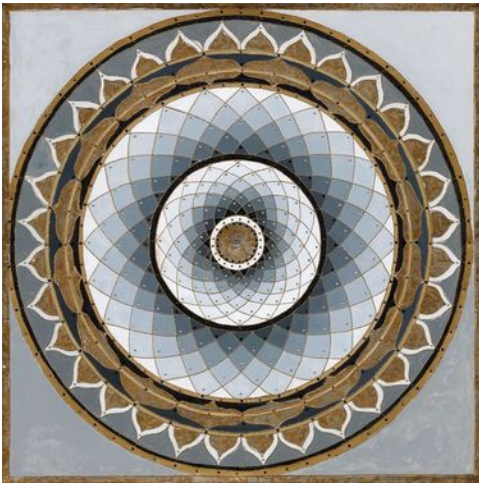
Artist Statement

Ebony Bodhi arises at the meeting of shadow and radiance—a meditation on awakening and human divinity. This work honors the Buddha's South Asian origins while centering Ebony Buddha, celebrating Blackness as sacred, powerful, and deeply rooted in wisdom traditions. Enlightenment is not merely a journey into light—it is the courage to sit within darkness, witness it fully, and discover its teachings.

Through vibrant golds, sacred geometry, and a cosmic palette of deep blues and indigos, the painting engages both the spiritual and the material. Flowing saffron robes,

a golden halo, and intricate lotus patterns create a layered, tactile composition that pulls the viewer in, demanding attention and reflection. The work invites recognition of unity in difference, liberation through self-acceptance, and the sacredness of lived experience, pointing beyond identity to the essence of being and awakening that resides within us all.

This is Ebony Buddha, radiant and grounded—ancient wisdom rendered vividly in contemporary color, light, and form. A meditation, a call, a presence.



Lunar Lumina

Artist: Pranava Kim – Taylor

Media: Acrylic on canvas with gold leaf and raised pinlined accents

Size: 36"W x 36"H x 1"D

Artist Statement

The light you seek is already within." Guided by this truth, Lunar Lumina pulses quietly yet powerfully, inviting viewers to pause and reflect.

Drawing from the mandala tradition—historically used in rituals to lead the mind inward, promoting focus and balance—this work radiates from a central gemstone in subtle yet impactful tones of black, white, and gray. Twilight inspires these colors: a gentle, dreamlike atmosphere, a liminal in-between time, neither day nor night. It exists between action and rest, the known and the unknown, inviting quiet introspection.

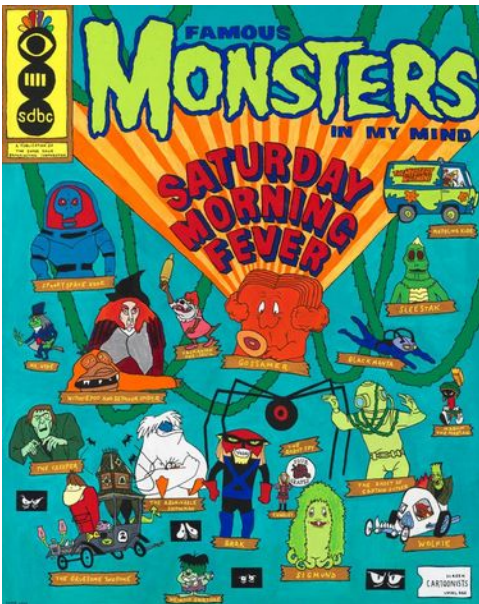
Shadows deepen, subtle details emerge, and the world seems to slow, offering space to notice what often goes unseen. In this mysterious light, opposites meet: dark and light, stillness and movement, outer world and inner awareness. Twilight embodies transformation and balance, a fleeting moment of magic where the ordinary feels profound, and subtle, quiet moments hold extraordinary power.

Shimmering gold leaf and raised pinlined accents catch the light, creating intricate details within a simple, meditative geometry. Its design emphasizes symmetry, contrast, and the interplay of shadow and light.

The eye is drawn inward from the outer edges toward the center, inviting contemplation of the cycles that shape both inner and outer worlds. It shows how subtle, quiet moments can hold profound power.

This neutral mandala blends quietly into the background, yet it is far from timid—simply observing and inviting reflection. It encourages us to honor our own innate wisdom and to trust the guidance that already resides within us.

Lunar Lumina offers a sacred experience and a gentle mirror for everyday life.



Saturday Morning Fever FM

Artist: Douglas Bloch

Media: Acrylic and ink on paper and canvas

Size: 34"W x 27"H x 1"D

Artist Statement

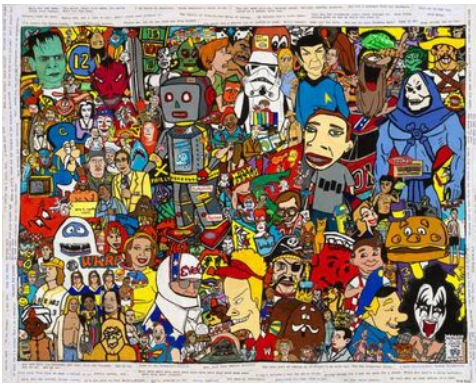
As kids growing up in the 70s, every Saturday morning you would find my brother and me in front of the TV with a bowl of cereal like Lucky Charms, Crunchberries, Trix, Fruity Pebbles, Quisp, one of the Monster Cereals, or the short-lived Grins & Smiles & Giggles & Laughs.

Saturday morning was for cartoons.

Yes not only were we feeding our bodies with unhealthy food, we were stuffing our brains with cartoons. We knew all the network schedules but we also had *TV Guide* in case we forgot and that was good because we would fight over who had to get up and change the channel.

All those cartoons are still in my brain, so for this *Famous Monsters* mashup I pulled out the monsters I shared my Saturday mornings with as a boy.

The undisputed heavyweight champion of the world on Saturday morning was Bugs Bunny. Of course there was also Scoob and the gang and all the other Hanna-Barbera greats like Jonny Quest, Space Ghost, the Wacky Races, The Flintstones, and Super Friends. There were outliers like the Groovie Goolies, including an inspirational wolfman turned beatnik/surfer/stoner who was named Wolfie. And finally who can forget the strange worlds created by Sid and Marty Krofft, whether it was [H.R. Pufnstuf](#), [Land of the Lost](#), [Sigmund and the Sea Monsters](#), or The Banana Splits. I loved all of it. Still do.



Garbage

Artist: Douglas Bloch

Media: Acrylic on paper

Size: 26"W x 33"H x 0.25"D

Artist Statement

his started out as a few characters on a cheap piece of poster board in 2007. I was painting for the first time since the 80s. Then I stopped.

Then when the pandemic hit I picked up my brushes again and began with this. I added a few more characters, and then a few more. And then like the old Fabergé

shampoo commercial about the person who told two friends it became "and so on, and so on, and so on..."

This painting is a perfect reflection of the garbage that occupies my brain. I created a border of typewritten advertising slogans because I cannot walk by a bottle of Palmolive without thinking "You're soaking in it."

I ended up with 186 different cultural icons spanning more than half a century. How many can you guess? Get this painting and entertain your friends! It's fun for the whole family! Get the most right and you can win a NEW CAR!



Pee-Chee Sex, Drugs, and Rock 'n' Roll Portfolio

Artist: Douglas Bloch

Media: Acrylic, paper, pen, and pencil on canvas board

Size: 33"W x 26"H x 0.25"D

Artist Statement

West Coast kids who went to school in the '70s and '80s remember the Pee-Chee folder. These things were awesome, must-have items like pencils. They had side pockets for holding all your papers, which meant your papers didn't fall out even if you carried them upside down.

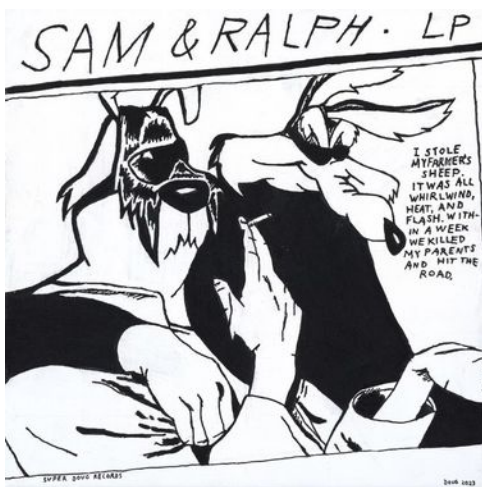
Pee-Chee folders have carried the same illustrations since 1964, depicting people playing sports: football, basketball, skiing, tennis, track, and baseball.

This piece reimagines the Pee-Chee. Instead of sports athletes, it's role models are the sex, drugs, and rock 'n' roll heroes. And it has the same heavy metal stoner graffiti of the era.

You see the coolest thing about the Pee-Chee was drawing all over it and defacing it.

This was a place to show off your artistic skills, favorite bands, names of your crushes, hated teachers, and much, much more. Add to that the challenge of keeping this cheap cardboard together for the entire school year with only the aid of tape, and you understand how cool these things were.

This was a breakthrough painting for me. The first one in decades where I was not deliberate and careful with every line. It rocked.



Vinyl #3: Sam & Ralph LP

Artist: Douglas Bloch

Media: Acrylic on canvas

Size: 12"W x 12"H x 1"D

Artist Statement

This painting is third of eight paintings I did in my vinyl series, which reimagines album covers of my youth.

In this case, Sonic Youth's Goo meets Sam Sheepdog and Ralph Wolf (as played by Wile E. Coyote) in the great Looney Tunes/Merry Melodies cartoons.

Although I came out of Seattle's punk scene in the '80s, to be honest, I am a much bigger fan of the cartoons than the album. "Kool Thing" is a great song. But think about the cartoon... two blue-collar workers who punch in every morning and do their

job of hunting and protecting a herd of sheep. As they pass each other by, they say "Mornin' Sam" and "Mornin' Ralph" and then the mayhem begins until it's time to clock off and say goodnight until the next day. Brilliant.



Are you Sarah Connor?

Artist: Douglas Bloch

Media: Acrylic on paper

Size: 16"W x 12"H x 0.25"D

Artist Statement

I love dystopian visions of the future. Beginning with George Orwell's seminal piece 1984, I have an insatiable appetite — along with a deep-seated fear — for any works depicting humanity undoing itself.

The Terminator movies are high on my list of dystopian films, especially the first one.

Sixteen years before Microsoft scared the bejeesus out of us with Y2K, the original movie painted a dark portrait of humankind creating a computer system that eventually becomes self-aware and (rightfully) decides that we are a threat to the planet's existence. And so the machines terminate us.

But a small band of humans resists. And so the machines send a Terminator back to the present to systematically hunt down and murder every Sarah Connor in LA County, as she is the mother of the rebellion's leader in the future. But she fights back against the machines.

So here we are, over 40 years later. In the age of Google, Meta, and Elon Musk, the question becomes, which Sarah Connor are you? Are you part of the resistance, or will you be a victim?



Dogs Playing Poker

Artist: Douglas Bloch

Media: Acrylic on paper and canvas

Size: 22"W x 28"H x 1"D

Artist Statement

Dogs Playing Poker is a series of 18 paintings done over 100 years ago that have not only survived but worked their way into American culture, especially in the 21st century. Most of the paintings were done as cigar advertisements.

I forever associate these paintings with "man spaces" in my youth. Auto repair shops, barber shops, the office in the scrap yard where my old man worked... you could usually find at least one poster of Dogs Playing Poker next to a Playboy centerfold and a calendar.

Here's my contribution to the canon of work. I fully expect to see this in the Louvre some day.

Also, Stimpy has stolen the Illudium Q-36 Explosive Space Modulator. Please ask him to return it.



Make Money Get Prizes

Artist: Douglas Bloch

Media: Acrylic and ink on paper and canvas

Size: 34"W x 27"H x 1"D

Artist Statement

I loved comic books as a kid. I loved the art. I loved the stories. I would get lost in the fantasy worlds created by greats like Jack Kirby. I would lovingly browse the racks at my local comic store deciding what I would buy with my hard-earned money. To this day, I still love the smell every time I walk in.

When I landed in art school years later my painting instructor told me to stop outlining everything. I didn't listen to him. I dropped out of art school and I still outline everything.

I also loved the comic book ads. All of the monsters, novelties and more. I ordered the X-Ray Spex and was so disappointed I couldn't see through the girls' clothes at school.

And like many kids of my generation, I dreamt of making money and getting prizes by

selling seeds or copies of *Grit* magazine.

That dream never came true for me. Others did though.



Golden Gate Bridge

Artist: MICHAEL CHILDS

Media: Acrylic paint and pens, sharpie (permanent pen, and salt on rag paper.

Size: 18"W x 24"H

Artist Statement

When I went to the bridge with my drawing tools, I wondered how could I ever capture the massiveness, the height, the grandeur, the wind and wildness of the scene on a little piece of paper? Finding a spot took a while. I needed to be out of the wind and have all the elements in view. My first drawing took a long time, as I worked out the shapes and the mood, carefully drawing the curved roadway contrasted against the soaring towers. I solved the spatial problems that had overwhelmed me at first. It was accurate but too stiff. So I took it home to repaint, using the initial drawing for guidance. All that careful drawing had given me the muscle memory to draw the scene confidently. I could feel the rock emerge from my pen, the towers looming over me, I used salt to capture the water sparkling in the sunlight - the sky, swirling above the towers, that came from within.



Kenzie's Sunset

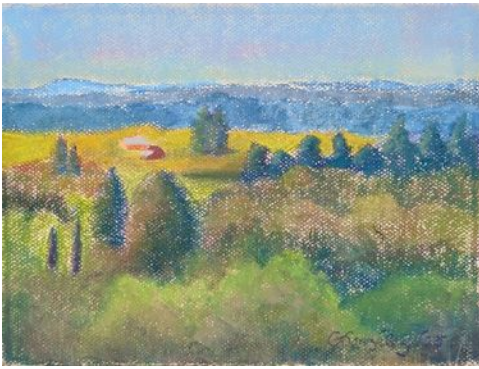
Artist: Cynthia Gonzalez

Media: pastel on board

Size: 14"W x 11"H

Artist Statement

This desert sunset in Utah is dedicated to my newly-found niece, Kenzie, who took the original photo and asked me to create a painting.



View from Fitch Mountain

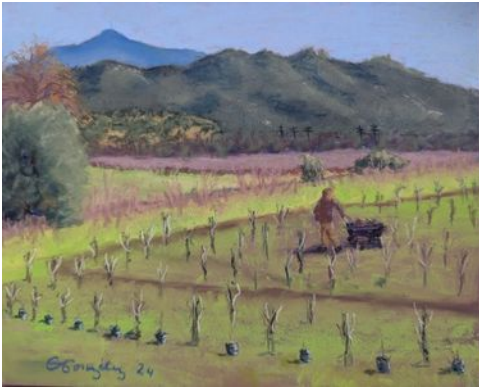
Artist: Cynthia Gonzalez

Media: Soft pastels on paper

Size: 12"W x 9"H

Artist Statement

On this beautiful day in Healdsburg I was painting with the Plein Air group, looking down from Fitch Mountain. We could see the whole valley. This painting is an experiment with pastels and Canson Mi Tientes paper, which I had never tried before. I was intrigued by the texture and how it gives the painting sparkle.



Winter Morning

Artist: Cynthia Gonzalez

Media: Pastel on panel

Size: 10"W x 8"H

Artist Statement

Early spring in Northern California, in the vineyards, with my husband pulling his cart through the field, a view of the mountains beyond. What more could an artist ask for?



Coil #2

Artist: Michael Larson

Media: Oil, oil pastel, silver metal leaf on wood

Size: 24"W x 24"H x 2"D

Artist Statement

This work extends my *Spolia* series, an exploration of how fragments—of memory, place, and self—are salvaged and reassembled into new forms. The term *spolia* comes from architecture: remnants of earlier structures embedded within the new. In this painting, that process becomes a metaphor for personal and cultural reconstruction.

The circular form suggests both protection and confinement. Its layered surface—metal leaf, pigment, and abrasion—compresses time into texture. I'm interested in

how order emerges from tangle, how containment and release coexist.

The work balances decay and renewal: corrosion becomes light, and every scar is also repair. What appears stable is constantly eroding, what seems closed isn't.

"Coil #2" reflects an ongoing search for a visual language of endurance—one that acknowledges impermanence yet keeps building from its remains. Beauty is persistence.



150 West County

Artist: Michael Acker

Media: Painted photo collage with relief

Size: 17"W x 22"H x 1"D



El Verano Prowler

Artist: Michael Acker

Media: painted photo collage with relief

Size: 24"W x 36"H x 1"D



Under the Influence (of the PRB)

Artist: Michael Acker

Media: Painted photo collage

Size: 40"W x 50"H

Artist Statement

Under the Influence (of the PRB) -the story

The corner of Poplar and Boyes Blvd. is on the edge of the subdivision known as the Hotel Grounds, which was platted in 1909. The houses are all small cottages. At this corner there grows a lush conglomeration of plants surrounding a white grid trellis. On the Boyes Blvd. side a vigorous Datura vine spills over the sidewalk. Datura is one of the plants mentioned in the Don Juan books as being used to induce visions, so I imagined the man who lives in the house at that corner is a shaman.

When I showed a preliminary version of Under the Influence to a painter friend, he said it reminded him of the Pre-Raphaelite Brotherhood painters (such as Dante Gabriel Rossetti, active in the second half of the 19th century.) This inspired me to

insert a few covert references to the PRB, which you can see if you look closely. The supine figure could be dreaming or sleeping in a psychedelic haze. So, I am under the influence of my friend, the PRB, and, possibly, shamanic emanations. Then again, art, too is an intoxicant.



Across a New Dawn

Artist: Tripp Baird

Media: Raw pigments, sumi and shellac ink, oil, epoxy on canvas.

Size: 28"W x 18"H x 2"D

Artist Statement

Across a New Dawn

Sometimes, we read the
lines in the green leaf
run our fingers over the
smooth of the precious wood
from our ancient trees;

Sometimes, even the sunset

puzzles, as we look
for the lines that propel the clouds,
the colour scheme
with the multiple designs
that the first artist put together

There is dancing in the streets again
the laughter of children rings
through the house
On the seaside, the ruins recent
from the latest storms
remind of ancestral wealth
pillaged purloined pawned
by an unthinking grandfather
who lived the life of a lord
and drove coming generations to
despair and ruin

*

But who says our time is up
that the box maker and the digger
are in conference
or that the preachers have aired their robes
and the choir and the drummers
are in rehearsal?

No; where the worm eats
a grain grows.
the consultant deities
have measured the time
with long winded
arguments of eternity

And death, when he comes
to the door with his own
inimitable calling card
shall find a homestead
resurrected with laughter and dance
and the festival of the meat
of the young lamb and the red porridge
of the new corn

*

We are the celebrants
whose fields were
overrun by rogues

and other bad men who
interrupted our dance
with obscene songs and bad gestures

Someone said an ailing fish
swam up our lagoon
seeking a place to lay its load
in consonance with the Original Plan

Master, if you can be the oarsman
for our boat
please do it, do it.
I asked you before
once upon a shore
at home, where the
seafront has narrowed
to the brief space of childhood

We welcome the travelers
come home on the new boat
fresh from the upright tree

-KA



Emerging

Artist: Francis Snyder

Media: Acrylic on canvas

Size: 48"W x 42"H x 2"D



Just Missed It

Artist: Carol Jessen

Media: Acrylic on Canvas

Size: 48"W x 24"H x 1.5"D

Artist Statement

ARTIST STATEMENT

Capturing the fleeting moods of cityscapes and landscapes as they are transformed by fog, rain, light and darkness is my continuing passion. Reinventing and finding beauty in our day-to-day pedestrian world . . . watching the drama unfold in atmospheric changes as day recedes into the formless abstractions of night . . . reveling in the play of reflections dancing on a rain swept pavement and contemplating the mysterious in the spaces between the objects we see . . . this is my inspiration.

Through manipulation of color, design, nuance and form, I strive to make the ordinary extraordinary and find that magic place between realism and abstraction giving the feel of a place rather than just the graphic representation of a place.



Mnemosyne Rising 2

Artist: Holly Wong

Media: Alcohol ink, graphite, oil paint, archival printing, and candle smoke on paper mounted to shaped aluminum dibond

Size: 84"W x 48"H x 1.75"D

Video Link: <https://youtu.be/44uqSm-iXAE?si=n7cHG9ra0G8Q-Ru3>

Artist Statement

My collaged painting series, including Mnemosyne Rising, transforms trauma through what I call "radical repair." Named for the Greek goddess of memory, these works sublimate scars from a family history of violence into densely layered visual worlds. I begin with drawing—often referencing medical or crime scene photography—then build up surfaces with oil paint, graphite, charcoal, and alcohol ink on canvas and paper. These materials are hand-cut and adhered to shaped aluminum panels, creating organic overlays where plant life imagery suggests how healing becomes possible through time's passage and nature's overgrowth.



Elixir 6

Artist: Holly Wong

Media: Alcohol ink, acrylic ink, graphite, oil paint, archival printing, and candle smoke, mounted on shaped aluminum dibond

Size: 80"W x 48"H x 0.5"D

Video Link: https://youtu.be/LR3y_2PDY3I?si=_gD5acCWsBh5YLMb

Artist Statement

Elixir 6 involves my exploration of transformation, drawing from personal and family history to symbolize emotional and physical trauma. Through layering oil paint, graphite, charcoal, and alcohol ink, I merge these raw beginnings with natural forms like coral, seaweed, and flowers. These organic elements reflect the power of time, nature, and creativity to repair and reclaim—both mystical and personal ways to turn hurt into beauty and create space for renewal.



Lime

Artist: Patricia Dreher

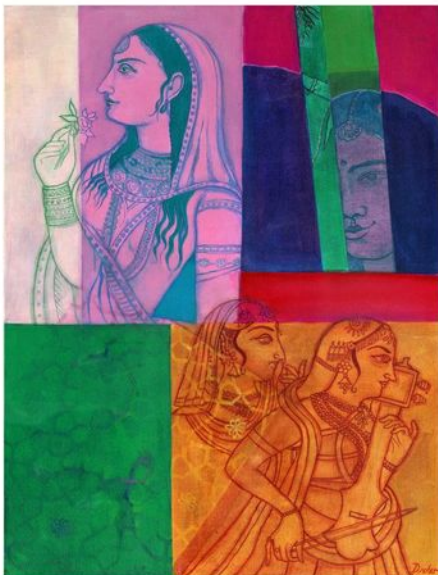
Media: Oil on Canvas



Pomegranate

Artist: Patricia Dreher

Media: Oil on Canvas



Waiting Maidens

Artist: Patricia Dreher

Media: Oil on Canvas



Red and Cyan Floral Painting

Artist: Patricia Dreher

Media: Oil on Canvas



Black Carnations Painting

Artist: Patricia Dreher

Media: Oil on Canvas



Waterfall

Artist: Ariel Liu

Media: Acrylic on wallpaper installation

Size: 66"W x 168"H



Camouflage

Artist: Kathy Kenny

Media: Acrylic on canvas

Size: 30"W x 40"H x 1.5"D

Artist Statement

Camouflage explores what's hidden and what's revealed. I build the surface through many layers—metallic golds and muted olives underneath, with bold orange, black, and white forms that move forward and back. The process is intuitive; I add, scrape, and rework until something true begins to emerge.

The title refers not only to patterns that conceal, but to the ways we adapt and protect ourselves, sometimes covering what we don't yet want seen. The painting holds that tension between exposure and mystery. I want the viewer to look closely—to sense the energy, the quiet, and the traces of what came before.

This piece reflects my ongoing interest in layers, memory, and transformation. It's about finding beauty and truth in what isn't immediately visible—something that feels deeply human and very much part of my own process as an artist.



All That Jazz

Artist: Kathy Kenny

Media: Acrylic on Canvas

Size: 30"W x 30"H x 1.5"D

Artist Statement

All That Jazz is about rhythm, improvisation, and the energy that happens when things collide in harmony. I worked intuitively, layering bold strokes of yellow, gray, teal, and white, letting the marks find their own beat. Much like jazz, the painting is built on call and response — brush against brush, color against silence.

I used dots, lines, and textured passages to create movement and surprise, echoing the pulse of music that shifts and changes but always holds together. My process is spontaneous, playful, and physical — I follow where the rhythm leads. The piece celebrates

freedom, balance, and the joy of letting go, capturing that moment when everything syncs, just for a beat, into something alive.



Berkeley marina

Artist: Vita Golubovskaya

Media: Pastel

Size: 14"W x 11"H



Lake Como

Artist: Vita Golubovskaya

Media: Acrylic

Size: 16"W x 20"H



Stilllife

Artist: Vita Golubovskaya

Media: Acrylic

Size: 16"W x 20"H



Parrying Through Time & Space #2

Artist: Rick Weyrich

Media: Mixed Media

Size: 60"W x 36"H



Musicians

Artist: Vita Golubovskaya

Media: Acrylic

Size: 14"W x 18"H



Bridge in Milan

Artist: Vita Golubovskaya

Media: Acrylic

Size: 20"W x 16"H



Curious Dog

Artist: Hiroko Chastain

Media: acrylics

Size: 18"W x 24"H

Artist Statement

Her name is Renkon, "Lotus Root" in Japanese. Lotus roots begin in the mud, send their shoots up through the murky water, and they flower when they find the light. In Buddhism, this represents our journey from darkness to light, suffering to fulfillment.

We named her Renkon because the beginning of her life was filled with difficulties, and she ended up at a shelter. When my husband and I saw her, we knew she was the one we were looking for. Her eyes were full of exuberance, curiosity, and endearing potential.



Nurture To Liberty

Artist: Saikat Choudhury

Media: Ink on Paper

Size: 24"W x 18"H

Artist Statement

My artistic practice is a dedicated exploration of **realism** through the rigorous and unforgiving mediums of **charcoal and ink**. For over fifteen years, I have been committed to unveiling the profound beauty found within **fine detail**, transforming simple paper into a rich, textural plane.

I approach each piece with the discipline of a craftsman, utilizing the deep, velvety tones of charcoal to establish **depth and emotional grounding**, and the precise, unwavering lines of ink to define form and light. This specialized combination allows me to transcend mere representation, capturing the complex **patina of life**—be it the fragile texture of a feather, the deep crease in an aged hand, or the nuanced play of light and shadow on a natural form.

The resulting works are not simply sketches, but **meditations on endurance and presence**. My focus is always on translating the subject's *essence* with such accuracy that the viewer is compelled to slow down and truly see. My recognized success in juried exhibitions and competitive settings validates the enduring power of this focused, **fine-detail approach** in contemporary art.



House of the Rising Sunflower

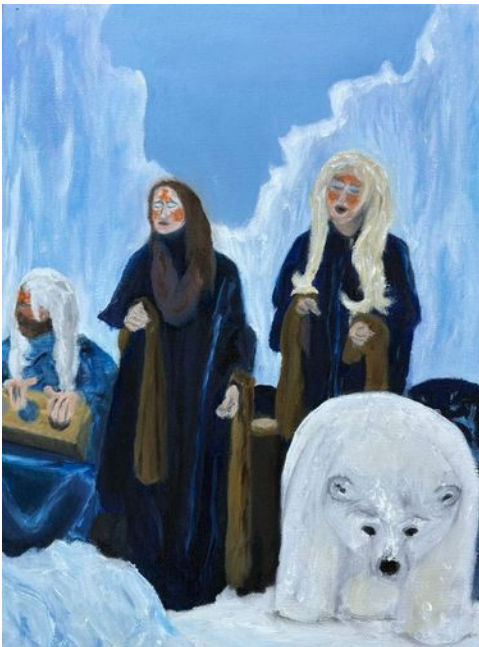
Artist: Andie Yao

Media: Oil on canvas

Size: 8"W x 10"H x 1"D

Artist Statement

Simple pleasures, such as gazing upon a sunflower in its afternoon brilliance, can make each day special beyond the immediate circumstances. As this young lady wistfully looks toward the warm afternoon light, rising sunflowers crane their heads to soak in its glow. It might yet imbue the viewer with longings of their own. As the sunflower always turns towards the sun, so might you turn towards the desires of the heart.



Ice Opera

Artist: Andie Yao

Media: Oil on canvas

Size: 9"W x 12"H x 1"D

Artist Statement

An escape into this surreal composition is warranted when the physical or political climate becomes too hot. The viewer may play their favorite vocals in their mind as they look onto the mysteriously adorned opera singers, or hear the percussion resonating from the bearded Icelandic hand-drummer. A polar bear idles in the foreground and adds to the whimsy of this musical moment.

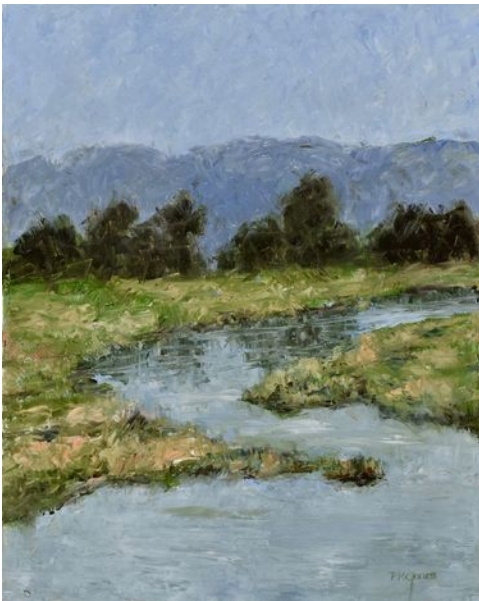


Baylands

Artist: Patricia Jones

Media: oil

Size: 20"W x 16"H



Evening at the Lake

Artist: Patricia Jones

Media: oil

Size: 16"W x 20"H



Welcome to the neighborhood

Artist: David Hatch

Media: Ball point pen and colored pencils

Size: 11"W x 8"H

Artist Statement

May we all be welcomed in this journey through life



Rolling Through

Artist: Paquerette Clark

Media: Acrylic Drawing on wooden panel

Size: 16"W x 16"H x 1"D

Artist Statement

I collect and decipher feelings lines and marks as images unfold. I think of this as the 'Flow State' where I must surrender in-order to receive. There is a driving force of energy that comes through me when I'm creating. When I tap into this, I don't know where it's going to take me. This is a process of discovery.



Gp 31.23

Artist: Michael Shemchuk

Media: Mixed media on panel

Size: 180"W x 18"H x 1.5"D



Somewhere in Minnesota

Artist: katrina wagner

Media: Acrylic

Size: 28"W x 22"H

Artist Statement

"I love the abstract geometry of grain elevators, barns, and industrial structures. The elevators in this painting stand unadorned by anything unnecessary or decorative, which makes them honest, true form to their function. And their simple elemental beauty delights me"



Celebration

Artist: Paquerette Clark

Media: Acrylic drawing on wooden panel

Size: 20"W x 20"H x 2"D

Artist Statement

I look out into the garden and see many butterflies fluttering. I marvel at their beauty and resilience for such delicate creatures! I like the idea of connecting with this energy and letting it come through me as I draw and paint. This body of work is a product of that inspiration.



Prayer Rug # 3

Artist: Judy Chew

Media: Color pencil, graphite and ink on paper

Size: 22.5"W x 30"H

Artist Statement

I love rugs, the idea of prayer rugs and the sacred practice of prayer.

Experimenting with the idea of painting as weaving without loom, warp and woof, I wanted to capture the density of woven textures but more or less symbolically. I am leaning into the idea of the opposite of functionality of a rug as iconography, also as drawing itself as prayer.

I realized after completing one, this must be a series, as prayer practice and art practice are ever continuing.

Originally the series was to be called "A Prayer Rug For The 4 Directions" and I intended to do 4, with the idea that the embedded intent/heart would permeate out into the 4 directions.



The White Dog

Artist: Mary Fetherolf

Media: Acrylic on Canvas

Size: 18"W x 14"H x 1.5"D

Artist Statement

A crowd has gathered to listen to music behind San Francisco's Beach Chalet. One small group is lovingly watched over by a large white dog. The dog seems unaware of his own beauty and grace; he's just happy to be with his people. Beyond just dwelling with the sweet vibe of the scene people are enjoying together on a beautiful day, the fun in painting this one was all the colors that show in the dog's long white fur.



Birth and Death

Artist: Chris Hansell

Media: Watercolor on plywood

Size: 48"W x 24"H

Artist Statement

This has taken a year and a half of painting and thinking, and it still isn't complete. (None of my projects have ever been truly completed.) I use watercolor on plywood to emphasize that everything fades and deteriorates over time. I try to let the wood grain tell its own story. There are around 30-40 layers of light watercolor applied to try to get a vibrant image. This project explores the concepts of birth and death in my mind.



Prayer Rug No. IV

Artist: Judy Chew

Media: Color pencil, graphite and ink

Size: 30"W x 22.5"H

Artist Statement

Fascinated with the idea of rugs, prayer rugs in particular, and the practice of prayer--connecting to the sacred, I have been exploring the idea of weaving with painting. Rather than duplicating lines of color for weft and warp, I started with that notion but expanded into suggesting figures or softness with curvilinear lines as well. Of course

this work was all intuitive. The process embodied attention to detail yet a freedom from thought once the "grid" was down. And the practice of returning to the work, day after day, hour after hour, from tedium to a kind of, dare I say, ecstasy embodied a melding of practice and intent--not unlike prayer in my mind.

I intended to have a series of 4 for the 4 cardinal directions as a nod to the Muslim prayer practice of facing a particular direction (Mecca) as well as the universal if not Native American idea of 4 directions encompassing everything/everywhere. Where else would you want your prayer to go?



Abundance

Artist: Liz Boeder

Media: oil on belgian linen

Size: 14"W x 11"H x 0.75"D

Artist Statement

Persimmons represent coming through a difficult time with grace and perseverance. They ripen on the tree and once the leaves begin to fall in winter, they radiate the warmth of the sun they've been secretly absorbing all season. When all the summer fruits are gone, they offer their sweetness in the middle of winter to remind us that tough times don't last.



Private Victories

Artist: Liz Boeder

Media: oil on panel

Size: 8"W x 10"H

Artist Statement

This painting explores my artistic journey; the skull represents my schooling at the atelier in San Francisco, the roses represent my time studying in Paris, and the perfume bottle represents my return to San Francisco, and my continuing practice. The painting explores ideas of personal growth and self-love.



What's Your Hurry

Artist: Liz Boeder

Media: oil on panel

Size: 9"W x 12"H x 1.5"D

Artist Statement

To find peonies at Trader Joe's in the middle of December was such a joy. Just when I thought that all the lovely blooms of summer were months away, comes this fragrant testament to remaining optimistic in dark times.



Fields 2

Artist: Jeff Cohen

Media: Acrylic on canvas, with Charcoal and Pastel

Size: 60"W x 36"H x 1.5"D



Fields 3

Artist: Jeff Cohen

Media: Acrylic on canvas, with Charcoal and Pastel

Size: 60"W x 36"H x 1.5"D



Fields 10

Artist: Jeff Cohen

Media: Acrylic on canvas, with Charcoal and Pastel

Size: 48"W x 48"H x 1.5"D



Fields 8

Artist: Jeff Cohen

Media: Acrylic on canvas, with Charcoal and Pastel

Size: 48"W x 48"H x 1.5"D



Elements 21

Artist: Jeff Cohen

Media: Acrylic on canvas with Charcoal

Size: 48"W x 36"H x 1.6"D



Elements 27

Artist: Jeff Cohen

Media: Acrylic on canvas, with Charcoal and Pastel

Size: 48"W x 36"H x 1.5"D



Elements 23

Artist: Jeff Cohen

Media: Acrylic on canvas, with Charcoal and Pastel

Size: 48"W x 36"H x 1.5"D



Elements 20

Artist: Jeff Cohen

Media: Acrylic on canvas, with pastel

Size: 48"W x 36"H x 1.5"D



Mindy; 2023

Artist: Arlene Diehl

Media: Compressed charcoal on paper.

Size: 18"W x 24"H



Dantes; 2019

Artist: Arlene Diehl

Media: Compressed charcoal on paper.

Size: 18"W x 24"H



Ami; 2015

Artist: Arlene Diehl

Media: Compressed charcoal on paper

Size: 18"W x 24"H



Billionayr Row SF

Artist: Melissa Ayr

Media: Acrylic on Canvas

Size: 72"W x 36"H

Artist Statement

A traditional, hand-painted vision of the Golden Gate Bridge in an era of algorithms and AI. The bright red bridge stretches across electric blue waters toward abstract, jewel-toned hills and the Robin Williams rainbow tunnel, suggesting a portal to creativity, opportunity and abundance. In a world flooded with digitally and artificially generated images, this painting celebrates the human touch, layered brushstrokes, and the imperfect, emotional mark-making that technology can't quite replicate.



Portrait of Woman

Artist: Eric Scheib

Media: ink on paper

Size: 16"W x 20"H

Artist Statement

A single looping line building a face out of chaos—every twist of ink finding its way toward clarity.



Hope Turns To Fear In The Absence of Light

Artist: Bette Linderman

Media: mixed media on paper

Size: 20"W x 30"H x 0.1"D

Artist Statement

This painting is part of a series of work based on the concept of hope. Hope, as defined, is a concept that suggests a greater emotional component than mere expectation, and is seen as an active process of conscious and unconscious reasoning. My exploration is a visual metaphor of hope and the loss of hope. When do we lose hope? What happens when hope is lost?



Trauma Always Leaves a Scar

Artist: Bette Linderman

Media: mixed media on paper

Size: 22"W x 30"H x 0.1"D

Artist Statement

My paintings are always content-driven, frequently stemming from passages in literary works, as well as texts from plays, dramas, and other sources. The inspiration for "Trauma..." stems from a beautifully written passage by Stacy McKee. Beautifully written and perfectly delivered, the quote tugs at the heartstrings.

The ending quote:

"It doesn't matter how tough we are. Trauma always leaves a scar. It follows us home, It changes our lives. Trauma messes everybody up. But maybe that's the point. All the pain and the fear and the crap. Maybe going through all that is what keeps us moving forward. It's what pushes us. Maybe we have to get a little messed up. Before we can step up."



Horse Weeping for Lost Love

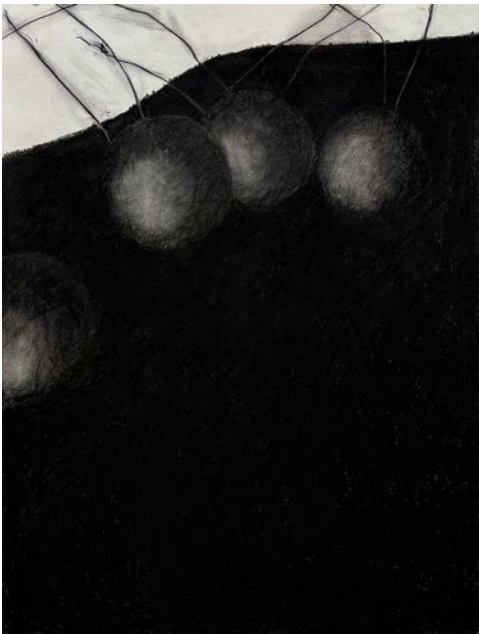
Artist: Sun Chang

Media: Acrylic on canvas

Size: 12"W x 16"H x 0.5"D

Artist Statement

This piece depicts a horse overcome with sorrow after love has left. Its tears reflect a pure and instinctive grief that anyone can understand, regardless of culture. The image becomes a symbol of vulnerability, longing, and the deep emotional connections all living beings can experience. Through this gentle sadness, the artwork invites viewers to feel empathy and remember the fragility of love.



Black Cherry

Artist: Denise Owen

Media: Charcoal on paper

Size: 18"W x 24"H

Artist Statement

From the series *Figurative Derivative*. Multiple 1-minute gesture drawings were superimposed onto a sheet to become the base for an abstract drawing.



Olivia with Blessed Thistle

Artist: Laura Vespertine

Media: Oil on Canvas

Size: 48"W x 36"H x 3"D

Artist Statement

Olivia with Blessed Thistle grew from a deeply personal collaboration with Olivia, who shaped every aspect of how she wished to be seen. From choosing to model with her baby, to how she dressed and undressed, to the palette and flowers that resonated with her experiences, this painting reflects her voice and her story. Olivia generously

shared the complex relationship she has had with her body—its perceived failures, its quiet triumphs, and the way motherhood transformed her understanding of herself. As she described, “Childbirth and breastfeeding was something my body did that had nothing to do with how attractive I was. Motherhood completely changed my relationship with my body... There are no trophies in motherhood—only grey hairs, stretch marks, and shoes that don’t fit—but I am proud of the labor.” This painting does not turn Olivia into a symbol—it honors Olivia as herself, grounding her personal strength, vulnerability, and pride in the warmth and softness she chose to show.

This painting continues my series, ***Girl, Woman, Other***, in which I collaborate closely with women to create as expansive and diverse a collection of bodies as possible while centering each model’s agency, voice, and lived experience.



The Last Resort

Artist: Chris Adessa

Media: oil on panel

Size: 12"W x 48"H x 2"D

Artist Statement

From my monochromatic series Everyday Sacred this image is unique in its double meaning. On the surface it is a lovingly painted image of functional tool from the Victorian era but it holds a deeper meaning of an alternate use. I use a black and white palette to find the soul of the subject just as black and white photography does.



Eureka!

Artist: Chris Adessa

Media: oil on panel

Size: 12"W x 12"H x 2"D

Artist Statement

From my monochromatic series Everyday Sacred, this image of simple lightbulb expresses the moment of recognition of a new thought or idea, the Eureka moment we all know.



Owl in the moon-lit forest

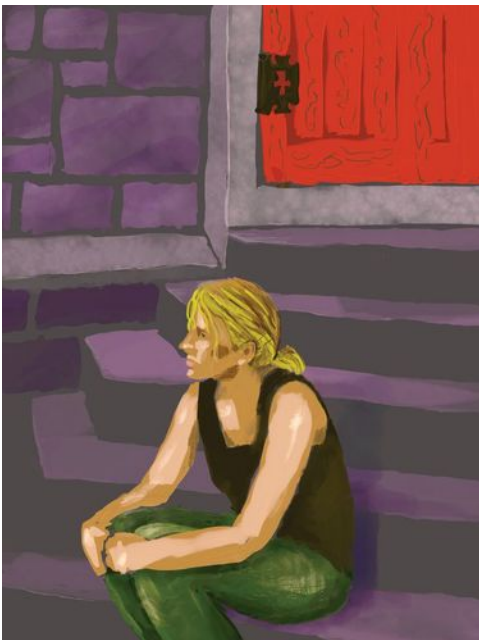
Artist: Hiroko Chastain

Media: mixed Media

Size: 14"W x 17"H

Artist Statement

My subject matter is almost all animals, especially their eyes. I get so mesmerized and fascinated by their eyes; they are so deep, so profound. I wonder what they see and perceive, how their eyes convey emotions like joy and fear, and how their instincts guide them. For me, drawing and painting them is a form of expressing my love, and that is an awe-inspiring experience.



Ingrid in Baltimore

Artist: Karen McClinchey

Media: Digital Painting Giclée

Size: 18"W x 24"H



Mid Century Playground

Artist: Karen McClinchey

Media: Digital Painting Gicée

Size: 8.5"W x 8.5"H

Women Artists

Winner



The Juror's Choice for the winning work is "High Country" by Holly Lane

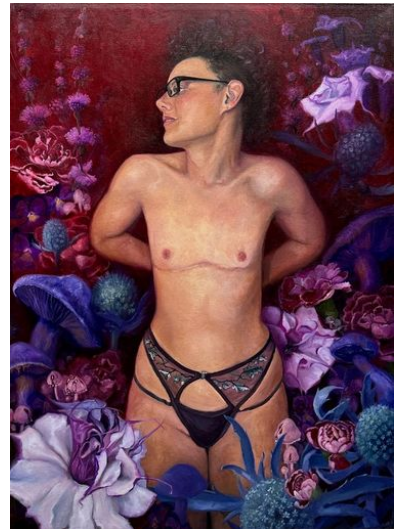
Honorable Mentions



"Mending Light" by Holly Wong



"Shelter-In-Place Self Portrait with Wallpaper" by Laura Kamian McDermott



"Ray with Pennyroyal" by Laura Verspertine



"Earth Colors" by Nga Trinh



"The Beach at the End of the Little Sur River" by LaRhee Webster



"Hell is Empty" by Paulette Traverso



"What Dreams May Come" by Layil Umbralux



"Bullseye" by Barbara Strick

Women Artists

This is for women artists, and is open to many different media. If you feel this group does not represent you, please consider entering your work in another category if that is more appropriate, or any of the other groups of art and artists that you wish. An individual artwork can also be entered in more than one category.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the 9 counties of the Bay Area and Sacramento and Santa Cruz counties in this first ever regional series of art prizes. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a viewer, please donate a tax-deductible donation or purchase a print from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art!

If you are an artist you may upload up to eight (8) of your works of art for \$10 each. Your work will be reviewed and then placed immediately up on this website for everyone to see, in one of more of the juried categories. All work will be then eligible for a Winning Prize or Honorable mention.

There is one winner at \$500 and an essay and 8 honorable mentions at \$100 each! The awards are cash awards or a gift certificate to a Bay Area store specializing in art-related services for the Women Artists group. As well all the work submitted here will be eligible for 2 more voted awards, to be voted on after the Prize for Art closes November 14 and voting ends on November 25!

Artists may enter more than one category. Each category is awarded separately. Each artist is eligible for one award per category. Works that have won in the previous Prize for Art are not eligible for the 2024 Sheridan Prize for Art. The Winner and Honorable Mentions are now shown! Please also come back often to see the results. Good luck everyone!

Women Artists Juror – Kaytea Petro



Curriculum Vitae

Kaytea Petro (*gen. Gnomus Artistica*)

After studying at UC Santa Cruz, the Florence Academy of Art, and the Sichuan Academy of Fine Arts, Kaytea permanently injured the tendons in her arms working as a theatrical carpenter in 2003. The chronic, disabling pain prevented her from making sculptures for a number of years, so she turned to comic books and illustration. In 2011, she stumbled into a ceramics studio, and decided to give 3D another try. Gnome Island Studios was born out of those first sculptures made after all those years.

Background

Born Anna Caterina Petro, 1978, San Francisco, California

Currently lives and works in San Francisco, California. Kaytea operated Gallery-O-Rama from 2023 to 2024, and opened KnK Contemporary in 2025 with Kalie Capadona.

Exhibitions

2025 *Art is Light*, Drawing Room; San Francisco, CA

SUPERHYPERLOCAL, Drawing Room Annex; San Francisco, CA

Blue Note, KnK Contemporary; San Francisco, CA

2024 *Máaz: Recent Archeology from the Earth's Second Colony*, Gallery-O-Rama; San Francisco, CA (Solo with Clown Mutiny Collective)

Home, Drawing Room Annex; San Francisco, CA

For the Love of....., 2358MRKT; San Francisco, CA

2023 *Cool Summer Vibes*, 2358 MRKT; San Francisco, CA

Politics, Gallery-O-Rama; San Francisco, CA

Everything But The Kitchen Sink, La Luz de Jesus; Los Angeles, CA

Faculty Art Show, The Crucible; Oakland, CA

Humans: A Portrait Show, Fame-O-Rama; San Francisco, CA

Adaptations: Sky, Drawing Room Annex; San Francisco, CA

2022 *Trans Aware*, Senator Scott Weiner's Office; San Francisco, CA

Adaptations: Land, Drawing Room Annex; San Francisco, CA

Marin City 80, Marin Civic Center; San Rafael, CA

Restart, Palo Alto Arts Center; Palo Alto, CA

Story Cups, Strawberry Moon Festival; Laytonville, CA

Ano Domini, City Art Gallery; San Francisco, CA

Women Rising, Drawing Room; San Francisco, CA

Tides of Change, Drawing Room; San Francisco, CA

2021 *Creative Gateways*; Frederic Arts Council Gallery, Frederick, MD

Emotion Mugs, San Mateo City Hall; San Mateo, CA

#5Cubed, ARC Gallery; San Francisco, CA

Local Love Festival, Block 51; Oakland, CA

American Royalty, San Mateo Public Library; San Mateo, CA

You Were Always on My Mind, City Art Gallery; San Francisco, CA

Hearts in San Francisco, Union Square; San Francisco, CA

2020 *Wheatpaste VS. COVID*, City Art Gallery; San Francisco, CA

COVID Creative Convention, Online; San Francisco, CA

Sea Lions in San Francisco, Pier 39; San Francisco, CA

2019 *All That Glitters*, San Francisco Public Library; San Francisco, CA

Shaken & Stirred, Engine 43 Gallery; San Francisco, CA

Triggered, Lye Residence; Berkeley, CA

Heart of the Man, Burning Man Festival; Black Rock City, NV

Monuments to the Might Have Been, City Art Gallery; San Francisco, CA

All that Glitters is Not Gold, City Art Gallery; San Francisco, CA

2018 *Art of Peace*, Temple Art Lofts; Vallejo, CA

Sanctuary City, City Art Gallery; San Francisco, CA

2017 *"Who Killed Hunter S. Thompson?" Book Signing and Art Show*, 111 Minna; San Francisco, CA

Light and Dark, Catskill Art Society; Livingston Manor, NY

By the Bay, Back to the Picture Mission Bay; San Francisco, CA

Art Circus, 2017, Live Worms Gallery; San Francisco, CA

Against Trumpism, Museum of International Propaganda; San Rafael, CA

Sketchbook West, Las Lagunas Gallery; Laguna Beach, CA

Mission Artists Now, Back to the Picture; San Francisco, CA

Figure Ground, Buckham Gallery; Flint, MI

Patterns of Disorder, Red Museum; Sacramento, CA

2016 *Memento Mori*, public installation, Civic Center Plaza, San Francisco, CA

2015 *Speak Out*, Bronx Art Space, Bronx, NY

#BlackLivesMatter, MCLA Gallery 51, North Adams, MA

Hard Place, Firehouse Gallery; Johnson, VT

Hidden Gems of the Tenderloin, Space 236; San Francisco, CA

Gnome Contingent (part of the Ecossexual Contingent), Pride Parade, San Francisco, CA

HAM the Astrochimp Mug Release, Hey Café, New Orleans, LA

Teaching

2021 to Present SMAART Studios, San Francisco, CA

2023 to Present The Crucible, Oakland, CA

2021–2024 New Traditions Elementary School, San Francisco, CA

Education

2008 Master's of Business Administration, Presidio Graduate School, San Francisco, CA, USA

2002 Bachelor of Fine Arts, University of California Santa Cruz, Santa Cruz, California, USA
Bachelor of Humanities, University of California Santa Cruz, Santa Cruz, California, USA
1999-2000 四川美术学院 Sichuan Academy of Fine Arts, 重庆 Chongqing, China
1997 Florence Academy of Arts, Florence, Italy

Grants and Awards

2023 *Artist Grant*, Puffin Foundation, Teaneck, NJ
2022 *Certificate of Recognition*, State of California Senate, Sponsored by Senator Scott Weiner, November 11th
Best of Class, Adult Fine Arts: Sculpture, Alameda County Fair, Pleasanton, CA
Silver Award & Fair Theme Award, Adult Fine Arts: Sculpture, Alameda County Fair, Pleasanton, CA
Project Grant, San Francisco Institute of Possibility, San Francisco, CA
2021 *CGI Quick Grant*; Center for Cultural Innovation, San Francisco, CA, USA
1st Place, Adult Fine Arts: Sculpture – Clay; Alameda County Fair, Pleasanton, CA, USA
2020 *Safety Net Fund Grant*; San Francisco, CA, USA
San Francisco Artist Relief Grant; Center for Cultural Innovation, San Francisco, CA, USA
Visiting Artist Grant; Philanthropic Ventures Fund, Palo Alto, CA, USA
2015 *Hidden Gems of the Tenderloin Award*; Wildflower Institute, San Francisco, CA, USA
2007 Urban Re:Visions, Re:Route Competition winner
Urban Re:Visions, Re:Store Competition winner
2002 President's Undergraduate Fellowship, University of California Santa Cruz
Dean's Award, University of California Santa Cruz
William H. Irwin Scholarship for Excellence in Art, University of California Santa Cruz

Women Artists – Essay on the Winning Entry



The Juror's Choice for the winning work is "High Country" by Holly Lane

This year's entrants for the Women Artist category of the Sheridan Art Prize were universally of a very high caliber; artistry, technical skills with materials, both traditional and non-, and deep empathy for subject matter were typical of all the works in this category. The standout works embody universal truths about the lived experience of womanhood. They do so through materials and processes that have historically been coded as "feminine", through female subjectivity, and through symbolically charged subject matter – such as the natural world – traditionally associated with femininity. The works situate themselves within broader cultural and historical frameworks that have shaped how femininity is constructed, valued, and represented. Rather than proposing a singular or universal definition of womanhood, the works acknowledge femininity as a complex, socially mediated, and embodied experience, shaped by both personal subjectivity and collective memory.

The winning entrant, "High Country" by Holly Lane is almost an altar piece to the sacred feminine. In the central painting, the light shines down from the heavens, illuminating a body of water just behind a hill. The baroque, hand-made frame transforms the painting into a power object, sanctifying the subject and the artist's hand that created the work.

Several of the works utilize materials and techniques associated with "women's work", such as fabric, quilting, embroidery and fiber arts to address the bodily experience of womanhood. "Mending Light" by Holly Lane, is an installation that uses traditional quilting and mending techniques to create a space for memory and loss. Laura Kamian McDermott's "Shelter-in-Place Self-Portrait with Wallpaper" uses traditional techniques to create a tapestry that embodies the grief of loss of the world during COVID-19 and represents an artificially cheery indoor space. The complex and contradictory feelings embodied in both of these works is woven into the very fabrics they are made from.

These pieces all reflected something about the essential experience of being a woman for me, as a juror. They either engaged in materials or processes of making that are gendered feminine, engaged with women's lived experiences, or reflected subject that is frequently associated with femininity.

Women Artists



The Russian River Basin at Dawn

Artist: Teresa Saluzzo

Media: Oil on panel

Size: 32"W x 20"H x 1.5"D

Artist Statement

Some early mornings the sunrise paints the colors so intense I can't help but be inspired.



Marin Headlands

Artist: Teresa Saluzzo

Media: Oil on panel

Size: 42"W x 48"H x 1.5"D

Artist Statement

Why take the freeway when such beauty lies in the backroads ?



By the River

Artist: Teresa Saluzzo

Media: Oil on panel

Size: 26"W x 18"H x 2"D

Artist Statement

These complex paintings take time and vision and knowing when to stop.



Columns of Light

Artist: Teresa Saluzzo

Media: Oil on panel

Size: 36"W x 18"H x 1.5"D

Artist Statement

This is one of a series that I have been working on Called "Above and Below". They are representative if the life we live "above" but what also what develops "below" that gives us direction in times of abundance and turbulence .



Reflections

Artist: Teresa Saluzzo

Media: Oil on panel

Size: 16"W x 31"H x 2"D

Artist Statement

I am an oil painter and impressionist. The natural world beckons me to take shape under my brush. California imbues me with her profound use of color. I create landscapes as portals to the majesty of nature, always striving to create an impression with fewer brushstrokes. I am not obsessed with detail but with the overall impression of the world around me.



Razzmatazz

Artist: Licita Fernandez

Media: acrylic and oil on canvas

Size: 28"W x 22"H x 1.5"D



Razzle Dazzle

Artist: Licita Fernandez

Media: acrylic and oil on canvas

Size: 28"W x 22"H x 1.5"D



Jitterbug Jamboree

Artist: Licita Fernandez

Media: oil and acrylic on canvas

Size: 28"W x 22"H x 1.5"D



event type: birth

Artist: Emily Weil

Media: ink, collage, acrylic, watercolor, pastel

Size: 8"W x 8"H x 0.005"D

Artist Statement

In my healing journey, working through heavy grief from loss of my siblings, I do work on paper to help me work through sadness. This was an energetic and cathartic work.



funny bone

Artist: Emily Weil

Media: watercolor, ink on paper

Size: 7"W x 5"H x 0.005"D

Artist Statement

I recently moved to the Rocky Mountains in CO. As I roamed around near my condo, I found a pile of bleached bones under a tree. Guessing an elk died there, perhaps predated upon, perhaps not. It was a way of honoring my new surroundings.



red horizon

Artist: Emily Weil

Media: watercolor, acrylic on paper

Size: 6"W x 6"H x 0.005"D

Artist Statement

Another expression of grief and healing.



tunnel vision

Artist: Emily Weil

Media: acrylic, watercolor, ink

Size: 7"W x 7"H x 0.005"D

Artist Statement

This painting was inspired by healing work with my therapist. She took me on a journey that soothed and inspired my grief. It was a revelation.



Memory of Water and a Boat

Artist: Rachel Tirosh

Media: Mixed media, spackle, acrylic on Cradle wood panel

Size: 30"W x 24"H x 1.5"D

Artist Statement

My work explores the delicate interplay between past memories and the forging of new futures, inspired by two pivotal life changes: my relocation to the U.S. and a career shift from electrical engineering to the arts. Through layered textures and the balance of construction and deconstruction, I examine movement, belonging, and sanctuary.

I aim to inspire introspection through the power of suggestion, balancing revelation and concealment. My art invites viewers to reflect on their own journeys, finding beauty in the hidden layers of their existence.



Space and Flare

Artist: Rachel Tirosh

Media: Mixed media, Spackle, acrylic on canvas

Size: 12"W x 12"H x 1.5"D

Artist Statement

My work explores the delicate interplay between past memories and the forging of new futures, inspired by two pivotal life changes: my relocation to the U.S. and a career shift from electrical engineering to the arts. Through layered textures and the balance of construction and deconstruction, I examine movement, belonging, and sanctuary.

I aim to inspire introspection through the power of suggestion, balancing revelation and concealment. My art invites viewers to reflect on their own journeys, finding beauty in the hidden layers of their existence.



Insufficient Structures: A Long Memory

Artist: Katie Korotzer

Media: Ink, charcoal, pigment and glitter on canvas

Size: 48"W x 60"H x 2"D

Artist Statement

In itself the iron boundary marker has proved insufficient. It's composition of iron has proven insufficient to the action of water over time as it has been buried within the earth. A layer of rust formed and gradually bit into the surface of the metal - forming grooves, divots and weak spots.

Iron becomes old and rusty, and has led me to think about the relationships between land, soil, minerals, water, property and bodies. As a marker of property, this object implies ownership and boundaries. Which implies time: the past and the future. For me, thinking about this intersection of land, time and boundaries leads to the idea of the insufficient structure.



Insufficient Structure: Listen

Artist: Katie Korotzer

Media: Pigment, pumice, graphite and ink on canvas

Size: 20"W x 60"H x 2"D

Artist Statement

An all encompassing network of prior and ongoing systems is an unavoidable state of being. We are involved in a state of impossible separation of figure and ground. In the south where the iron rich soil creates a deep red rust, everything is stained. Monoculture farming of cotton throughout the 18th and 19th centuries, stemmed from the mass emigration and forced labor initiated by frightened kingdoms of Spain and England. The erasure of indigenous people, customs, flora and fauna was wholesale and justified by a twisted interpretation of religious doctrine. Now in the 21st century, we must stay with these inherited systems, finding the hope and strength to release the

boundaries.



Insufficient Structures: Listen II

Artist: Katie Korotzer

Media: Pigment, pumice, ink and graphite on canvas

Size: 60"W x 60"H x 2"D

Artist Statement

An all encompassing network of prior and ongoing systems is an unavoidable state of being. We are involved in a state of impossible separation of figure and ground. In the south where the iron rich soil creates a deep red rust, everything is stained. Monoculture farming of cotton throughout the 18th and 19th centuries, stemmed from the mass emigration and forced labor initiated by frightened kingdoms of Spain and England. The erasure of indigenous people, customs, flora and fauna was wholesale and justified by a twisted interpretation of religious doctrine. Now in the 21st century, we must stay with these inherited systems, finding the hope and strength to break away

from their insufficient structure.



Insufficient Structure: Love, Not Grief

Artist: Katie Korotzer

Media: Graphite, pigment, fabric collage on unstretched raw canvas with attached photocopy

Size: 84"W x 48"H x 4"D

Artist Statement

Women have faced an all encompassing network of prior and ongoing systems as an unavoidable state of being. We are involved in a state of impossible separation of figure and ground. In the south where the iron rich soil creates a deep red rust, everything is stained. Monoculture farming of cotton throughout the 18th and 19th centuries,

stemmed from the mass emigration and forced labor initiated by frightened kingdoms of Spain and England. The erasure of indigenous people, customs, flora and fauna was wholesale and justified by a twisted interpretation of religious doctrine. Now in the 21st century, women must stay with these inherited systems, despite the grief of these memories. Love and hope must be an essential part of stepping free from imposed prior boundaries and nets.



Insufficient Structures: Ongoing Together

Artist: Katie Korotzer

Media: A mixed media installation of painting, drawing, photography and metal objects

Size: 144"W x 108"H x 72"D

Artist Statement

The feminine body is part of an all encompassing network of prior and ongoing systems as an unavoidable state of being. We are involved in a state of impossible separation of figure and ground. In the south where the iron rich soil creates a deep red rust, everything is stained. Monoculture farming of cotton throughout the 18th and 19th centuries, stemmed from the mass emigration and forced labor initiated by frightened kingdoms of Spain and England. The erasure of indigenous people, customs, flora and fauna was wholesale and justified by a twisted interpretation of religious doctrine. The feminine body, conscious or not of these habits and systems is inextricable. Now in the 21st century, we must stay with these inherited systems, finding the hope and strength to release the pain these boundaries have imposed and make new choices.



Changed Conditions Ahead

Artist: Katya McCulloch

Media: Collage with watercolor, using primary source images on Fabriano Artistico paper.

Size: 52"W x 30"H

Artist Statement

Liberty Series Statement

This piece is one of a series of mixed-media collages exploring my perspective of the historic and current inequities, exclusions, systemic racism, and inherent imperialism of our constitution. For many, liberty is broken. Using the Statue of Liberty as a symbol of an ideal, just society, I chose to use time-consuming, intricate collage medium as a metaphor for the diligent vigilance needed to understand and address the complex challenges to create liberty for all. What foundation is our constitution built on? How can we rebuild more equitably?



Grandma's Hands

Artist: Georgia Crowley

Media: Original photo > pencil drawing & lettering > pen > digitizing in Adobe Illustrator.

Size: 8.5"W x 11"H

Artist Statement

I drew this piece from a photo I took of my grandma Nono while sitting next to her on her couch in San Jose, California. My grandma Nono would knit a row, then I would knit a row. I was living part time with Nono.

A few weeks after I took this photo Nono, 98 years old, entered a new phase of life: transitioning toward the end of her life. I now live full time with Nono and am grateful to be with her through this tender time.

Amazed by Nono's strength and skills, I was inspired to transform my photo into this hand drawn piece, drawing while sitting next to her. I studied ye old English alphabet to execute the lettering. I first drew it in pencil, then pen, and then I digitized it in Adobe Illustrator.

My grandma Nono's hands have raised children, grandchildren, and great grandchildren, sewed clothing for her family of seven, written calligraphy, golfed and packed travel bags, and so much more. As her body slows down my grandma Nono's hands seem unfamiliar with her slowed pace of life and they fidget based on muscle memory I imagine.

I get to hold my grandma's hands when she gets shaky and confused, and I get to learn from her sweet life memories when they suddenly flood in.

Grandma's Hands is about more than my grandma Nono. It's an ode to all of our elders and a call to action. Elder care should be valued. Society should make time for it.

Bill Withers' song "[*Grandma's Hands*](#)" should be listened to when viewing this piece.



Thinking Too Much

Artist: Sherry Karver

Media: Dye Sublimation print on Aluminum

Size: 24"W x 16"H x 2"D

Artist Statement

By harnessing the visual effects of data corruption glitches for aesthetic purposes, I am allowing these spontaneous glitches to create the images that I photograph off of a TV screen.

I intentionally wait to shoot for the moment when the screen becomes 'pixelated' and fragmented due to uneven reception. These images are *not* created using Photoshop or any algorithm. They are actual unaltered photographs.

The images appear for just a split second on my TV screen, and become deconstructed, stretching the colors, lines, and shapes into a new format, from recognizable to almost abstract. The little squares that arbitrarily appear on the screen represent how our technological world interacts with, and effects people and the environment itself.

It seems that we are in an uncertain period in our history, where things are disintegrating and breaking apart, socially, politically, emotionally, and environmentally, which is what my work reflects, yet at the same time I see the beauty and hopefulness in the chaos.

This method of working is exciting to me because it is almost like magic, where the TV is literally 'channeling' these images and I am there to capture those moments before they disappear.

They are printed as Dye Sublimation on Metal, a very archival process, in small editions. I've chosen to use metal rather than printing on paper because the metal substrate shines through the surface, adding another visual layer of depth. The industrial feel of the metal works well with contemporary digital technology and the glitches that occur. These can be made in any size including huge, and are wired ready to hang.



Luke – Ever Faithful, Ever Watchful

Artist: LaRhee Webster

Media: Oil on stretched canvas

Size: 18"W x 14"H x 1.5"D

Artist Statement

Luke is my daughter's dog. He was so charming sitting on her old couch (his couch if you ask him!), that I just had to capture him in a painting. He is everyone's favorite dog, and why not! He's always on duty, whether it's play, guarding, greeting or just lounging, he carries out his assignment with style.



Madonna & St. Catherine the Grey

Artist: LaRhee Webster

Media: Oil on canvas panel

Size: 9"W x 12"H

Artist Statement

Did Mary Madonna love cats? Of course she did! Were cats saintly, like St. Catherine the Grey depicted here? Of course they were, and aren't they still? Yes indeed, for these beloved creatures still purr gently to remind us of their heavenly state.



The Beach at the End of the Little Sur River

Artist: LaRhee Webster

Media: Oil on stretched linen

Size: 30"W x 24"H x 1.5"D

Artist Statement

This is the Little Sur river making its distinctive meander when it runs into the Pacific Ocean just north of Big Sur State Historic Park. This painting was inspired by a series of photos I made while stopping there on Highway 1 for the magnificent views. The red is the winter color of the leaves of the low-growing succulent, carobrotus, known commonly as ice plant, which is iconic to the California Coast.



Greiving Psyche

Artist: Gretchen Dumas

Media: Acrylic



Empty or Full

Artist: Reddy Lieb

Media: acrylic on canvas

Size: 48"W x 60"H x 2"D

Artist Statement

I am creating narrative work that is a reflection of what is happening in the world—the evidence of chaos and change.

This is the space between creation and [destruction](#). In the empty warehouse I see everything within the space: the broken windows, the strong diagonal supports, the sky through the back windows and the graffiti marking the identities of those who need acknowledgement in this complex world that has lost sight of its humanity.



Chaos

Artist: Reddy Lieb

Media: Acrylic on canvas

Size: 24"W x 24"H x 2"D

Artist Statement

This speaks of censorship in a time of chaos.



There is enough for Everyone

Artist: Reddy Lieb

Media: acrylic paint on canvas

Size: 24"W x 24"H x 2"D

Artist Statement

The image of a garage sale was abstracted to suggest the impermanence of the materialistic culture we live in and how, in time, it will all [disappear](#). Do we really need all of our stuff?



Kali Yantra

Artist: Pranava Kim – Taylor

Media: Acrylic on canvas

Size: 36"W x 36"H x 1"D

Artist Statement

Fire, color, and transformation pulse through Kali Yantra—a meditation on destruction and creation. Painted during the upheaval of COVID, this mandala reflects both personal and collective cycles of chaos, dissolution, and renewal. The canvas evolved organically: deep red layered with luminous pink and yellow undertones, intertwined with the iconic red, black, and gold of Kali. The result is a dynamic, living energy that mirrors resilience, intensity, and joy.

Kali is not only a fearsome goddess of myth but a symbol of profound transformation. Her name, *kāla*, can mean “time,” “black,” or “death,” reflecting her role as both destroyer and transformer. She dissolves ignorance, attachment, and ego, yet her destruction always clears the path for renewal. Kali embodies the unstoppable cycles of life and change while serving as a fierce, motherly protector. She invites us to embrace both destruction and creation in our own lives—to release what no longer serves, confront fear, and awaken to truth and power.

Structured in the sacred geometry of the Kali Yantra, a central downward-pointing triangle draws the eye inward, reflecting transformation and resilience. Gold and silver pinlined accents trace an intricate web of lines, enhancing depth, luminosity, and rhythm. This mandala invites meditation on the quiet power that arises when destruction gives way to creation—a celebration of renewal and the beauty hidden within change.



Indigo Shakti

Artist: Pranava Kim – Taylor

Media: Acrylic on canvas with gold leaf, glitter, and jewel embellishments

Size: 24"W x 24"H x 1"D

Artist Statement

Shakti rises from a field of deep indigo—luminous, her stillness alive. Gold leaf catches the light like a quiet current. Glittering jewels across her form hint at unseen worlds. Two moons hover behind her, balanced by a soft blue halo that radiates calm and power. Translucent, sparkly glitter overlays her golden, pin-lined clothing, catching the light and giving her an ethereal, radiant glow.

A translucent veil drapes over her shoulders, shielding and revealing. A red and gold jeweled crown rests upon her brow, while a crystal gemstone necklace glows at her heart—the seat of compassion, the portal of awakening. Each gem vibrates with intention, honoring the heart chakra and the power of divine love. Her green eyes meet ours without hesitation, whispering: Rise as you are—nothing is missing. Her red lips, glittered nails, bindi, nose ring, earrings, and ornate jewelry echoing the crown and necklace complete her presence.

She is Shakti—the pulse of creation, the rhythm of renewal. She is women navigating life on their own terms, to the unseen labor, the light, and the fierce love that shapes communities. She is every woman: resilient, powerful, vulnerable, sacred, and present. She glimmers—but she does not apologize. She stands as both mirror and invitation: to remember, to rise, to reclaim her divine nature. To behold the goddess before you is to behold yourself—divine, luminous, complete.



The Weaver's Dream

Artist: Pranava Kim – Taylor

Media: Acrylic on canvas with gold and silver leaf, glitter, and gemstone-like accents

Size: 20"W x 20"H x 1"D

Artist Statement

Creation begins with a single thread. The Weaver's Dream honors the quiet power of creative rhythm and cosmic order. At its center, a signature silver moon rests above a golden sun. This symbolizes the cosmos and the harmonious dialogue between feminine and masculine forces.

This mandala is simple yet intricate. Thin gold pinlined threads radiate across a deep blue background, forming a luminous, layered composition. Glittering gemstones and icy highlights suggest stars strewn across the night sky. A distressed border of gold

and silver leaf frames the mandala, grounding the design with sacred presence.

Each thread carries ancestral knowledge, echoing the wisdom of generations who looked to the night sky for guidance. Constellations and celestial patterns were tools for survival, ritual, and spiritual insight. In this mandala, the radiating threads and shimmering gemstones connect that ancient understanding to the present moment. It invites viewers to recognize the timeless dialogue between the cosmos and human consciousness, creating a meditative portal.

This work is a meditation on balance, rhythm, and connection. It evokes humility and inspires wonder. It sparks reflection on our place within the universe, simultaneously evoking intellectual curiosity and spiritual awe. It is a night-sky meditation, where the stars echo our inner hopes, fears, and dreams. It transforms sacred geometry into a stargazing journey. It is a recognition that the universe is bigger than ourselves, yet we are part of it.



Raíces Divinas / Roots of the Divine

Artist: Pranava Kim – Taylor

Media: Tree of Life with molten copper and maroon branches, spirals, lotus flame heart, eyes within spirals, and pin-lined accents.

Size: 20"W x 20"H x 1"D

Artist Statement

Raíces Divinas / Roots of the Divine envisions humanity as one great tree nourished by Spirit. Molten copper and maroon branches twist against a deep blue sky, tracing scars, resilience, and the pulse of Source. Its roots plunge into ancestry and culture, grounding the tree, while each shimmer of color catches lessons, cycles endured, and the flame of transformation into love at the heart. The tree stretches through history toward the present and future.

Spirals and symbols twist through the trunk and branches, each a path of faith, philosophy, and belief, woven in the universal language of love. From the lotus flame at its heart to the eyes of awareness within its spirals, this tree honors the sacred unity that threads through all paths.

The Tree of Life is eternal, bridging human, divine, and other realms. In Celtic tradition, it symbolizes wisdom, strength, and the cycle of life. Its roots and branches intertwine, connecting heaven, earth, and the underworld. Twisted limbs, layered scars, and shimmering spirals tell stories of growth, survival, and renewal. Strength and wisdom coexist — some cycles break, others transform.

Every branch rises in dialogue with the whole, bound by the luminous energy of Spirit. This piece invites the viewer to trace its lines, follow its spirals, and honor the sacred roots that ground us while reaching toward understanding, compassion, and light.



Mi sobrino

Artist: Cynthia Gonzalez

Media: Pencil on paper

Size: 9"W x 12"H

Artist Statement

Drawing my nephew's portrait was a soul touching experience. He was enthusiastic about having his portrait drawn, and didn't complain about sitting still, although he would slump after awhile. The next session, when I asked him to sit up and look straight ahead, his expression took on a seriousness that truly captures the gravity of his outlook in this world that we live in. He faces it with calm determination.



Just Walkin'

Artist: Cynthia Gonzalez

Media: soft pastel on board

Size: 11"W x 14"H

Artist Statement

As I was working on another painting at the Russian River, this heron settled on the dock within my view, and calmly started walking from one side to the other, not in the least disturbed by my presence.



Break Out!

Artist: Jean Cherie

Media: Styrofoam, Acrylic Paint

Size: 48"W x 48"H x 6"D

Artist Statement

Working in foam is like sketching. It allows me to work big, fast, and free!



Looking up from #5008 - Cienfuegos, Cuba

Artist: Joy Phoenix

Media: Photograph

Size: 11"W x 14"H x 1"D



The Smile - Thanjavur, India

Artist: Joy Phoenix

Media: Photograph

Size: 11"W x 14"H x 1"D



The Visit at 18A - Vietnam

Artist: Joy Phoenix

Media: Photograph

Size: 14"W x 11"H x 1"D



Hell is Empty

Artist: Paulette Traverso

Media: Mixed media

Size: 30"W x 50"H

Artist Statement

I work in various media, and what that medium might be generally chooses me. For this piece, collage made a claim. The state of women's and human rights and the destruction of the environment are in a state of catastrophic global degradation. The enormity of these conditions cause me feelings of sadness, despair, and helplessness. In the last few years, I've used video collage of my drawings to express the overwhelm, outrage, fear, horror, and disbelief watching the few gather excess riches and take power over the many; evil, ill-will, and meanness putting their knee on vulnerable humanity.

In the last months, days, and weeks, as the daily news "observes" an escalation of egregious behaviors and violent events, the original idea faded and the piece transformed into a day-by-day, minute-by-minute stream of consciousness drawing, attempting to exorcise or at least soften, feelings of utter outrage and heartbreak; to externalize the toxicity I could feel permeating my being. The result is not the original intent, but it is a record of transforming daily rage into ink rendering "Hell is Empty".

The name of the piece is from Shakespeare's "The Tempest". "Hell is empty and all the devils are here."



Undulation

Artist: Barbara Strick

Media: Cotton fabric

Size: 54"W x 70"H x 1"D

Artist Statement

Started as a pencil sketch while listening to jazzy blues. Long and sinuous shapes dance and undulate to a colorful rhythm. Each bulbous shape is stretched and exaggerated atop a skinny stem, reminiscent of a cello. Overlapping creates transparencies, and straight lines further break up the space. Each area of color is quilted in an individual grid with a matching color to create an exciting texture.



A Bursting Heart

Artist: Barbara Strick

Media: Cotton fabric

Size: 44"W x 42"H x 1"D

Artist Statement

Human emotions are often described with colors. The chaotic and unpredictable pieces surrounding the central "heart" is intentionally confusing, like our feelings. The bright colors floating on the dark background represent the fragility of our emotions.



La Tour Eiffel

Artist: Barbara Strick

Media: Cotton fabric and thread

Size: 70"W x 70"H x 1"D

Artist Statement

In Paris, one can see the Eiffel Tower from almost everywhere, The image is plastered all over the city.

I wanted to change the visual; twisting, reshaping, and giving it a lively and modern spin. Most of Paris is in beautiful shades of grey, and I felt that this rendering needed to be vibrant and colorful.



Bullseye

Artist: Barbara Strick

Media: Cotton fabric and thread

Size: 70"W x 70"H x 1"D

Artist Statement

This design is a riff on a traditional quilt pattern. Bold quarter-circles, contrasted with spindly crescents of color and playful hues appear to make the circles shimmer, shake, and roll. Mixing in black, white, brown, and beige keep the eye moving. Hot pink quilting thread brings out even more color.



Courage vs. Obstacle

Artist: Joan Clair Di Stefano

Media: Oil on canvas

Size: 48"W x 36"H



Battle in the Basement

Artist: Joan Clair Di Stefano

Media: Acrylic on canvas

Size: 48"W x 36"H



Blue to Eternity

Artist: Joan Clair Di Stefano

Media: Oil on canvas

Size: 48"W x 36"H



THE MAGIC CARPET / Self Portrait

Artist: Anna O.

Media: Mixed Media

Artist Statement

From a discarded vintage fur coat emerged *Magic Carpet*, a giant heart-shaped vulva. Its alternative title, *Self-Portrait*, speaks not only to my own identity but to the feminine long erased from history and public spaces, now occupying an entire wall.

Using sewing and knitting — techniques traditionally associated with women's labor — this work transforms reclaimed materials into a vessel of memory, care, and reclamation. Hidden within are old gemstones gifted by my grandmother, representing the clitoris — the most secret and pleasurable part of this giant vulva, now honored and celebrated.

Magic Carpet celebrates feminine resilience, pleasure, and power, inviting viewers to witness the joy, transformation, and reclamation of what has long been silenced.



Circle of Life

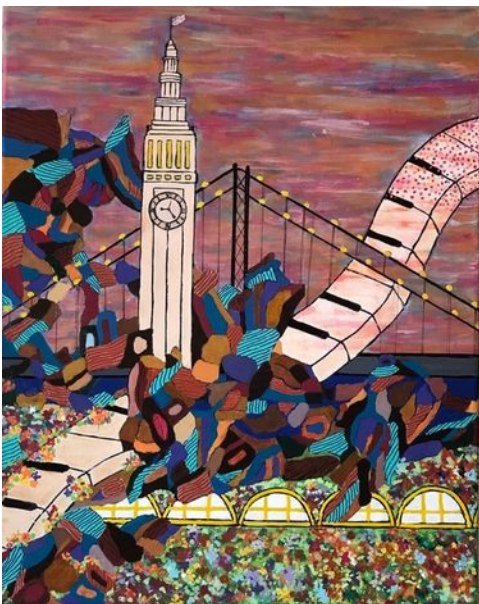
Artist: deNice Anteneh

Media: 3D Acrylic on Glass

Size: 25"W x 28"H x 0.25"D

Artist Statement

Ancestral Blood Calls from Land and Sea and Flows Right Back in Veins We See.



Before Nightfall

Artist: Durba Sen

Media: Acrylic painting

Size: 16"W x 20"H x 1"D

Artist Statement

Abstract painting of the clock tower at Embarcadero in San Francisco. The city is a melting pot of cultures and music, and the painting with its clock tower, the Bay Bridge in the background intertwining with the keyboard reflects that. The flower stands in the Saturday farmers market, the windows in the building, letting in the sunlight with the melting pots of colors, culture and music are all reflected in this abstract painting.



Mending Light

Artist: Holly Wong

Media: Silk, cotton, organza, antique lace, netting and LED light

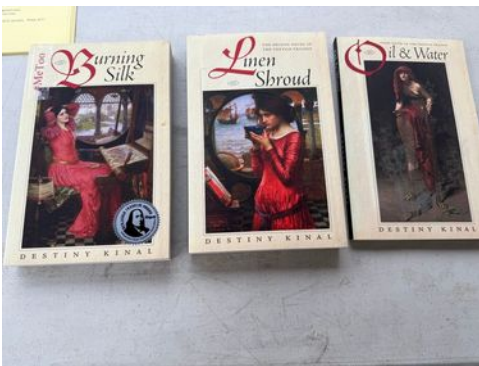
Size: 420"W x 144"H x 84"D

Video Link: <https://youtu.be/KYs-dysRONG?si=bdIgVyAMNsmiDI5M>

Artist Statement

"Mending Light" incorporates ephemeral materials such as silk and organza with LED lighting. Using techniques inspired by Korean bojagi, this suspended installation explores the permeable boundary between living and dead, creating translucent layers that serve as proxies for memory and loss. It is featured here as originally installed at Levi's Plaza this past October 2025 in San Francisco, as part of the KARL SF exhibition "The Art of Fashion."

Drawing from the Pattern and Decoration movement, second wave feminism, California Light and Space, and alternative craft histories, my practice centers on creating beauty from brokenness. I pursue wholeness—mining memories to rewrite history through a newly empowered self.



The Textile Trilogy

Artist: Destiny Kinal

Media: Text and covers

Artist Statement

Early on after my mentors in my MFA gave me permission to start writing, I heard Toni Morrison say that it took her 8-10 years to write a novel. In my mid50's, I did the math: I had just enough time to complete a trilogy of novels about how Native American women influenced European women to seek their rights; the suffragist movement is now a worldwide movement for universal women's rights

My first novel *Burning Silk* (2010) won a prestigious Ben Franklin prize for a First Novel and was reviewed in superlatives. The middle novel *Linen Shroud* (2017) sees the metis (mixed blood) family taking on the Industrial Revolution and US Civil War. (French Huguenot silkmakers and Seneca.). The final novel--taking place on the world's first oil frontier (*Oil & Water*, (2024)-- is speculative: my editor asked did I want to write another novel in which the women lose their artistic gambles to the patriarchy. No!

The prestigious reviewer Kirkus admired this effort to give my great grandmother a life she did not live. And the Native women artists did not lose their assets of oil, tobacco and land either.

They thrived.

Both sitiotiempo press and Destiny Kinal donated \$5000 of the Trilogy to the regional libraries in small towns where the book were writing in both NY and CA, the final piece making the whole execution a work of art. We hope you agree.



Mountain

Artist: Ariel Liu

Media: Acrylic on Canvas

Size: 48"W x 36"H

Artist Statement

My *Body Landscape* invited me to reconsider what it means to simply exist without the constant pressure to prove one's worth or beauty.



Heal Now

Artist: Kathy Kenny

Media: acrylic on canvas

Size: 24"W x 30"H x 1.5"D

Artist Statement

I created heal now as a recover from a serious accident. It is a very personal piece about my healing journey, as well as a personal and universal affirmation. I tried to capture the process of breaking through the barriers to healing.



My Garden

Artist: Kathy Kenny

Media: Acrylic on canvas

Size: 24"W x 30"H x 0.75"D

Artist Statement

My Garden isn't a literal garden, but a celebration of energy, growth, and renewal. I began with sweeping gestural lines and let the forms evolve intuitively, layering bold color and pattern as the composition found its rhythm. I used line work and other marks to embellish the shapes — adding movement, texture, and small surprises throughout the piece. The imagery suggests leaves, pods, eyes, and petals, yet it's more about the spirit of things coming to life. My process is spontaneous and responsive, driven by curiosity and emotion. The painting reflects how I see the world — interconnected, unpredictable, and full of beauty waiting to be noticed.



Unwritten Codes

Artist: Kathy Kenny

Media: Acrylic on paper

Size: 18"W x 24"H

Artist Statement

Unwritten Codes began with a need to paint something honest — something that comes from feeling rather than plan. I started with big gestures of orange, white, black, and ochre, and let the marks lead the way. Each layer seemed to suggest its own direction, like a kind of visual language that I didn't have to translate.

For me, this piece is about the ways we communicate without words — through energy, emotion, and the marks we leave behind. The shapes feel a little like thoughts or memories trying to surface. I worked until it felt balanced but still alive, with enough mystery left in it to keep me looking.



On The Altar of the Sky

Artist: Bernadette Robertson

Media: Mixed Media

Size: 24"W x 30"H x 1.5"D

Artist Statement

On the Altar of the Sky holds a quiet presence—an outline formed from fragments of memory, spirit, and history. Beneath the vibrant shards of torn paper, fibers, and faded texts, a silhouette emerges, suspended between earth and sky, past and becoming. The deep blue backdrop stretches like a space both infinite and intimate, inviting contemplation beyond what is seen. This figure carries the weight of ancestral stories and the traces of survival etched into mulberry paper and gel prints, a ritual of reckoning and reverence. In this work, I am drawn into the stillness where identity unfolds through layers—both worn and renewed—illuminating the fragile altar we build within ourselves, under a vast and vigilant sky.



I Encounter Darkness As A Bride

Artist: Layil Umbralux

Media: Oil Paint on Board

Size: 10"W x 10"H x 2"D

Artist Statement

Titled after a quote from Shakespeare, this piece is from a series of figurative paintings & drawings exploring a personal journey of uncovering, created in various sizes from small to large format in oil, ink, and charcoal. Unshed is about our layers of self, impermanence, the interplay between material incarnate and our ephemeral selves, embracing our shadows, and the comfort of the void.



What Dreams May Come

Artist: Layil Umbralux

Media: Oil Paint on Board

Size: 10"W x 10"H x 2"D

Artist Statement

Titled after a quote from Shakespeare, this piece is the second from a series of figurative paintings & drawings exploring a personal journey of uncovering, created in various sizes from small to large format in oil, ink, and charcoal. Unshed is about our layers of self, impermanence, the interplay between material incarnate and our ephemeral selves, embracing our shadows, and the comfort of the void.



Vespertine

Artist: Layil Umbralux

Media: Oil Paint on Board

Size: 16"W x 20"H x 1"D

Artist Statement

Vespertine explores the magick of the twilight hour, when the veil thins.



Transformation

Artist: Laura Tandeske

Media: Hand Embroidery with cotton floss on Vietnam era American Army Jacket

Artist Statement

I have been embroidering for many years and have found the art form to be instrumental in my mental health. I use this jacket as an example in many of my classes teaching surface embroidery in the Bay Area. It brings me great happiness to see students have the same enthusiasm as I do when they learn the ancient art of embroidery. I am an artist first but teaching is almost equal in priority. My Mom taught me to embroider when I was 5 and she died 35 years ago. To be able to teach others the way she taught me brings me great joy.



Shelter-in-Place Self-Portrait with Wallpaper

Artist: Laura Kamian McDermott

Media: Handwoven tapestry: cotton warp and weft

Size: 58"W x 49"H

Artist Statement

I am a textile artist with a twenty-nine year history of showing up to my studio (or sketchbook!) as many days of the week as I can manage. I use labor-intensive textile techniques to make work that insists on the value of creative labor. I believe in the power of the handmade to address social ills, support mental and community health, and bring out humanity's more positive traits. I use bright colors to abstract my domestic, natural, and architectural surroundings, with earnestness and humor. A

Crockett, CA resident and San Francisco State University graduate, my work has recently been shown at the Crocker Art Museum, the Richmond Art Center and the San Jose Museum of Quilts and Textiles.

This woven tapestry is based on an old charcoal drawing of my younger, somewhat unhinged and definitely unhappy self, sketching myself in the mirror in a room with wild wallpaper. I reclaimed and updated this design as a quarantine self-portrait in 2020, with the welcome understanding that I am now an adult better able to weather troubles and challenges and have a deeper sense of self-reliance and trust. Weaving helps. I have always loved Charlotte Perkins Gilman's short story "The Yellow Wallpaper" about a woman going mad while holed up in a room with wallpaper that alternately torments her and offers her solutions. I designed my wallpaper to be a place that I wanted to spend 2020, when I knew the act of weaving could see me through all that was being asked of all of us. Tapestry weaving can be a slow medium. This is a large piece- about 49" x 58", and my most detailed to date- 2020 turned into 2021, 2022, 2023 now 2024! I finished this piece in Spring 2024.



Art is Our Life Raft

Artist: Laura Kamian McDermott

Media: Handwoven tapestry: cotton warp and weft.

Size: 41"W x 42"H

Artist Statement

I am a textile artist with a twenty-nine year history of showing up to my studio (or sketchbook!) as many days of the week as I can manage. I use labor-intensive textile techniques to make work that insists on the value of creative labor. I believe in the power of the handmade to address social ills, support mental and community health, and bring out humanity's more positive traits. I use bright colors to abstract my domestic, natural, and architectural surroundings, with earnestness and humor. A Crockett, CA resident and San Francisco State University graduate, my work has recently been shown at the Crocker Art Museum, the Richmond Art Center and the San

Jose Museum of Quilts and Textiles.

Inspired by my view of San Pablo Bay and the Chevron Refinery, this tapestry depicts the smoky skies of California wildfire season, polluted waters and land, and a big beautiful raft calling for us all to "Grab On!" Weaving inspiration for the raft came from the tree shapes in Bauhaus Weaver Gunta Stölzl's tapestry "Winterwald." I took Gunta's trees, clear-cut them, and flipped them on their side to make a raft. (Though since I weave from the side, and she wove top to bottom, we wove them in the same orientation, which was pleasing to me as the weaver.) Another raft depicted in tapestry is Hannah Ryggen's "6 October 1942" in which she fashions a raft for her family to flee the Nazi occupation of Norway, an imagined scenario since in reality her husband ended up in a work camp while she was confined to the family farm. My Life Raft unites us and ignites us in our efforts to steer a new course of preservation for our planet and its inhabitants and many wonders.

Art can and will save us. Art endures. Art solves problems. Art stands as a record to our humanity for future generations. Support the power of the arts to create a more humane world by making art, consuming it, advocating for it, insisting that it be an important part of our lives and social fabric. Our advocacy will have an IMPACT.



Marchers

Artist: Laura Kamian McDermott

Media: Handwoven tapestry: cotton warp and wool weft

Size: 30"W x 32"H

Artist Statement

I am a textile artist with a twenty-nine year history of showing up to my studio (or sketchbook!) as many days of the week as I can manage. I use labor-intensive textile techniques to make work that insists on the value of creative labor. I believe in the power of the handmade to address social ills, support mental and community health, and bring out humanity's more positive traits. I use bright colors to abstract my domestic, natural, and architectural surroundings, with earnestness and humor. A Crockett, CA resident and San Francisco State University graduate, my work has recently been shown at the Crocker Art Museum, the Richmond Art Center and the San Jose Museum of Quilts and Textiles.

I designed and wove this tapestry while thinking about the mass moving around of people: The Women's March, civil rights, refugees, immigration, and the long desert walk in my own Armenian heritage.



Studio Ceiling: Giant Trade Center

Artist: Laura Kamian McDermott

Media: Handwoven tapestry: cotton warp and weft

Size: 16"W x 20"H

Artist Statement

I am a textile artist with a twenty-nine year history of showing up to my studio (or sketchbook!) as many days of the week as I can manage. I use labor-intensive textile techniques to make work that insists on the value of creative labor. I believe in the power of the handmade to address social ills, support mental and community health, and bring out humanity's more positive traits. I use bright colors to abstract my domestic, natural, and architectural surroundings, with earnestness and humor. A Crockett, CA resident and San Francisco State University graduate, my work has recently been shown at the Crocker Art Museum, the Richmond Art Center and the San Jose Museum of Quilts and Textiles.

This design came from a photo of an old studio of mine at the Giant Trade Center in San Pablo. Definitely the sketchiest environment I've ever had a studio in. I started weaving the purple sprinkler line the night of the 2016 election, with the electoral map

results on my computer next to me. Then I was weaving the last inch or so when the Ghost Ship fire happened in Oakland. Weaving tapestry, there are memories attached to the colors and textures you spend so much time with.

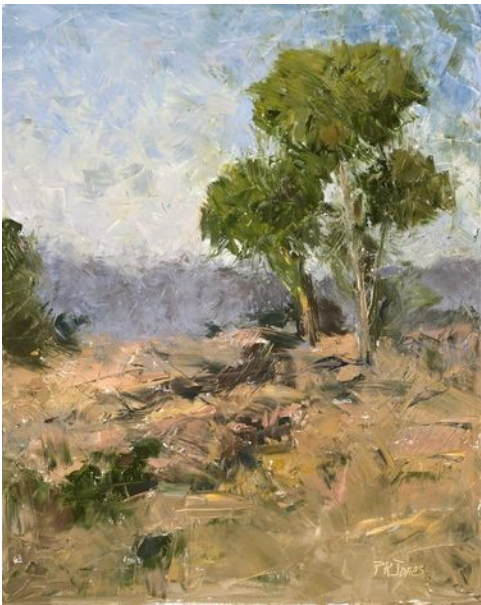


Fuji Apple II

Artist: Patricia Jones

Media: Oil

Size: 5"W x 7"H



Windy Day I

Artist: Patricia Jones

Media: oil

Size: 16"W x 20"H



Cottonwood Moon

Artist: Holly Lane

Media: Acrylic and carved wood

Size: 11.25"W x 27.5"H x 3.5"D

Artist Statement

There is a nature sanctuary not far from my studio/home. It is a peaceful place. Very flat land that at first felt exposing but the groves of cottonwood trees here and there feel sheltering and intimate. The moon rises and illuminates the gloaming.

I create the whole piece, I carve the frames from mostly basswood lumber and paint the interior painting. Often people assume I do assemblage...gather scraps of furniture and assemble, but I carve all this out of fresh basswood lumber, with the painting held in mind, then paint the panel, then wood stain the frame. I'm in love with each step of the long process.



High Country

Artist: Holly Lane

Media: Acrylic and carved wood

Size: 13.5"W x 26.5"H x 5.5"D

Artist Statement

I hand carved the frames as well as paint the paintings. It starts out as fresh basswood lumber, I carve every detail, this is not assemblage. After carving I paint the painting and stain the wood. There is a refuge nearby my studio/home and these mountains and wetlands are derived from the scenes I see. Nature is a sacred place.



Space and Time

Artist: Liz Boeder

Media: Mixed Media on Canvas

Size: 48"W x 36"H x 1.5"D

Artist Statement

In Graffiti from the Future I explore what art might look like 1000 years from now by using light and dark contrasts, soft and hard edges, small and large forms, and robust, sweeping, spontaneous gestures and delicate, deliberate marks. This series takes its inspiration from diverse sources such as James Joyce's Ulysses and the cave paintings at Font de Gaume in France. Everything that makes us human is distilled into a language unreadable, yet universal, inscrutable, yet familiar.

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All the Elements of a Fine Day

Artist: Liz Boeder

Media: Mixed Media on Canvas

Size: 48"W x 36"H x 1.5"D

Artist Statement

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Lakshmi ~ Three Aspects of the Divine, The Second Aspect; Humanity

Artist: Liz Boeder

Media: Oil on Wood Panel

Size: 24"W x 30"H x 2"D

Artist Statement

"Three Aspects of the Divine; Humanity," the second painting in a three-part series, represents the Hindu Goddess of beauty, prosperity, and love (Lakshmi) in three forms, first, as herself, second, as the divine in all of humanity, and third, as the individual. I perceive divine to mean that which is humanity expressing our highest selves; being selfless, caring, compassionate to others and ourselves. The pandemic has traumatized each of us and this series is created to express hope for a kinder and gentler world.

The first painting is Lakshmi offering prosperity and beauty to the world. The second, this one, is all the colors of humanity. The third is solid gold, the enlightened individual.



You've Got such Good Taste

Artist: Liz Boeder

Media: Oil on Alomalite

Size: 11.75"W x 8.25"H x 0.25"D

Artist Statement

My work is inspired by sources as diverse as James Joyce, Renaissance Art and the prehistoric cave paintings at Font de Gaume. It explores themes of pain both physical and mental, and overcoming adversity. I am interested in transmutation. The darkness, which cannot exist without the light, symbolizes struggle. The light is emblematic of coming out of the difficulties.

Through my art, my goal is to inspire perseverance and hope.

My creative process involves multiple layers of paint, and sometimes walking away from a painting and then coming back to it weeks or months later, which allow me to discover the hidden meanings in my work as it evolves over time. I hope that my viewers will experience their own interpretations and meanings that resonate with them.

In the future, I plan to expand on this body of work by including even more personal items in the still lives in order to create a personal artistic dialect and historical record of triumph over adversity.



Earth Colors

Artist: Nga Trinh

Media: Origami

Size: 29"W x 19"H



Poppies

Artist: katrina wagner

Media: Watercolor

Size: 8"W x 8"H

Artist Statement

"When the world gets too ugly I turn to flowers and trees for comfort. These ruffle-petalled poppies give me such joy"



Feminine Energy

Artist: Paquerette Clark

Media: Acrylic drawing on wooden panel

Size: 8"W x 8"H x 1"D

Artist Statement

Drawn to the mark, I see the line that flows through all my work, mapping time, energy, love, and hate while feeling the connection between everything.



Garden Gate

Artist: Elaine Pratt

Media: Digital Mixed Media

Size: 12"W x 15"H x 2"D

Artist Statement

Garden Gate: "Working with the idea of passages into other realms and places in life. Moving into better places. Escaping boundaries. Let your imagination go. Are you coming or going? Are we inside, a calm place, safe from turmoil? Or outside, with a garden hiding demons or a haven from things we cannot control?"

Pratt creates rich, layered, dreamlike experiences, drenched in color and mood. A large number of personally created photographs are used as paint brushes, woven in complicated layered aggregates, each affecting others, until most of the details blend into the whole. Pratt encourages the wild pixels and visual artifacts that result to be part of the art, like Impressionists proudly let their brush strokes show. This process emerged from years of training and experience in award-winning graphic design and abstract expressionism. They gravitate toward the dramatic interplay of light on cloud

formations, mountains, trees, plants, rocks, and ripples on water. Pratt's art often weaves global warming, women's equality, and interpersonal drama into the art. Sometimes the meaning takes a hard turn or a playful spin, following the creative lead till it clicks. The process is very immersive and meditative. Pratt craves the complexity that arises from this technique: The work is dreamlike, a world of shapes and colors to get lost in. Pratt has been combining photographic imagery for design clients for years; a series of these images is in the Smithsonian collection. Through abstract art, Pratt embraces the happy accident. The abstract arises, sometimes unbidden, from the concrete. Pratt's art gives you a place to connect with something in your subconscious that will bubble to the surface. With different environments and audiences the art strikes different chords.

A creator all their life. Trained at the University of Cincinnati's College of Design, Art and Architecture. Studied for years with artist Lois Tarlow. Pratt has won many national and international design awards. Has taught at Massachusetts College of Art and The Art Institute of Boston, and judged award shows,

Take a moment, dive in, let the art take your mind somewhere.



Magic Waterfall

Artist: Elaine Pratt

Media: Digital Mixed Media

Size: 13.5"W x 19.5"H x 2"D

Artist Statement

Magic Waterfall: "Ancient forest's secrets.
Sunlight dances a shimmering veil.
Water spirits rise, weave their stories in the mist.
A cascading promise.
A light in the dark."

Pratt creates rich, layered, dreamlike experiences, drenched in color and mood. A large number of personally created photographs are used as paint brushes, woven in complicated layered aggregates, each affecting others, until most of the details blend into the whole. Pratt encourages the wild pixels and visual artifacts that result to be part of the art, like Impressionists proudly let their brush strokes show. This process emerged from years of training and experience in award-winning graphic design and abstract expressionism. They gravitate toward the dramatic interplay of light on cloud

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Take a moment, dive in, let the art take your mind somewhere.



San Francisco Rain

Artist: Peggy Christiansen

Media: oil on linen panel

Size: 9"W x 12"H

Artist Statement

In this painting, I evoke the fleeting dance of light on a rain-slicked street through fluid, impressionistic strokes. The shimmering reflections seem to pulse with emotion, drawing you into the quiet solitude of twilight. This work infuses any space with a contemplative, serene energy, transforming a room into a sanctuary of poetic stillness and understated beauty.



Cable Car Rain

Artist: Peggy Christiansen

Media: oil on linen panel

Size: 12"W x 9"H

Artist Statement

There's something magical about San Francisco at night, especially when the rain turns the city into a blur of color and light. I wanted this painting to capture that feeling—the cable car lumbering down a slick street, its windows glowing and casting dynamic patterns across the pavement. The reflections shift and dance, echoing the energy of the city and the nostalgia I always feel for that place by the bay.



Magenta Reflection

Artist: Peggy Christiansen

Media: oil on linen panel

Size: 12"W x 9"H

Artist Statement

As the sun dips below the horizon, the shoreline comes alive with shimmering color. I painted this scene to capture that fleeting moment when the last evening light dances across the wet sand – lavenders, golds, and soft pinks blending together in a quiet, dreamlike glow.



Death Valley Sunrise

Artist: Peggy Christiansen

Media: oil on canvas

Size: 20"W x 16"H x 0.75"D

Artist Statement

At 5:30 am in Death Valley, I witnessed a fleeting moment of wonder- a lone couple standing atop a sand dune, dwarfed by the vast, swirling sky. By placing them low on the horizon, I sought to capture the immensity of the desert and the intimacy of shared experience. Bathed in the glow of sunrise, these figures become a quiet tribute to the beauty of togetherness and the hope each new day brings.



What Bird Sings That Song

Artist: Liz Boeder

Media: oil on panel

Size: 16"W x 12"H x 1.5"D

Artist Statement

This painting of pears on a ledge responds to a painting my mother did, and explores identity, memory, and personal history.



Signe; 2024

Artist: Arlene Diehl

Media: Compressed charcoal on paper.

Size: 18"W x 24"H

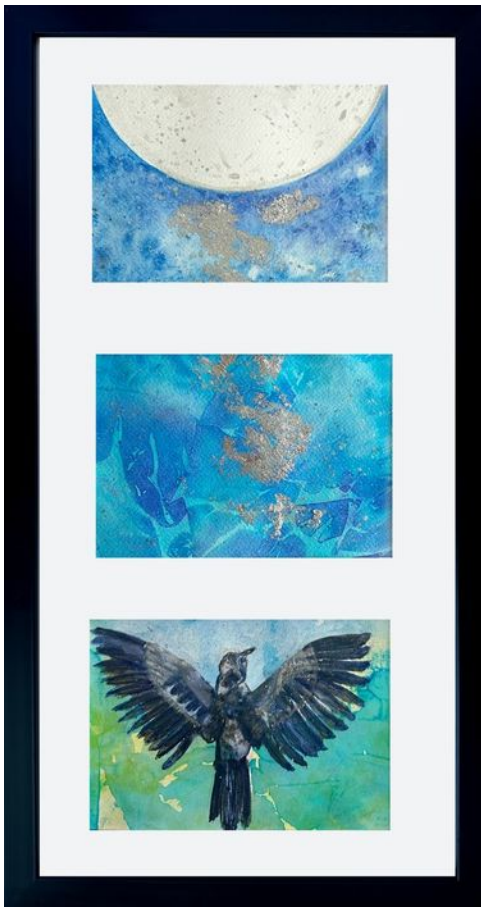


Unknown; 2004

Artist: Arlene Diehl

Media: Compressed charcoal on paper.

Size: 18"W x 24"H



Lullaby

Artist: Viviana Leija-Sysak

Media: Watercolor, silver leaf on paper

Size: 11"W x 22"H

Artist Statement

This Triptych is an ode to all the late-night lullabies mothers sing to their children. Just as a mockingbird that continues chanting through the darkness, the mother remains vigilant, embracing and caring for her young. her love is paired with high expectations, nurturing her babies until they are ready to eventually soar and fly.



Halo of the Deep

Artist: Sherry Montoya

Media: Gyotaku, Watercolor and Resin

Size: 2"W x 3"H x 0.5"D

Artist Statement

Sherry is a multidisciplinary artist whose work captures the spirit and movement of the natural world, particularly the ocean and its inhabitants. She specializes in Gyotaku, the traditional Japanese art of fish printing, a technique that originated in the mid-1800's as a way for fishermen, woman to record thier catch. Blending scientific accuracy with expressive detail.

NMFTG (No More Fucks To Give)

Artist: Kimberley Campisano

Media: digital photographic collage, archival pigment print on washi paper, mounted on wooden supports

Size: 9"W x 36"H

Artist Statement

Speaking Volumes are oral ideograms from a set of affirmations and quotations, in this case, about women aging. I concentrate my camera and my mouth on articulating one syllable at a time. The works submitted here are printed as vertical scrolls on washi paper, each a complete phrase, as indicated by their titles. Through this process, I explore the attenuation of language and construction of meaning, as well as how I change and evolve over time.



Terra Incognita

Artist: Kimberley Campisano

Media: digital photographic collage, archival pigment print on washi paper, mounted on wooden supports

Size: 9"W x 42"H

Artist Statement

Speaking Volumes are oral ideograms from a set of affirmations and quotations, in this case, about women aging. I concentrate my camera and my mouth on articulating one syllable at a time. The works submitted here are printed as vertical scrolls on washi paper, each a complete phrase, as indicated by their titles. Through this process, I explore the attenuation of language and construction of meaning, as well as how I change and evolve over time.





Deconstructed Kimonos

Artist: Na Omi Shintani

Media: vintage kimonos, bamboo

Size: 30"W x 72"H x 15"D

Artist Statement

I honor the cut out pieces in altars below the kimonos, holding them lovingly as lessons and parts that have died to make room for experiences. The kimono is reduced to a skeleton, a web, yet the garment still maintains its elegant and simple structure even after deconstruction.

The deconstructed garments represent not only the personal space but also the liminal space where the transformation of tradition, culture, and structure takes place.



Lain with Belladonna

Artist: Laura Vespertine

Media: Oil on Canvas

Size: 40"W x 30"H x 3"D

Artist Statement

Lain with Belladonna is the result of an intimate collaboration with Lain, who shaped this painting from its earliest conception through its completion. How she dressed and undressed, how she wished to be seen, the gentle self-respect in her posture, and the colors and flowers that held personal meaning—all were guided by her own choices

and significance. This painting is not about using Lain's body to create a symbolic stand-in for "woman," but about honoring Lain herself and her ownership of the way she is represented.

This work is the first in my ongoing series ***Girl, Woman, Other***, in which I collaborate closely with women to create as expansive and diverse a collection of bodies as possible while centering each model's agency, voice, and lived experience.



Healing shields

Artist: Na Omi Shintani

Media: gathered plants and forms

Size: 18"W x 36"H x 5"D

Artist Statement

In this series the feminine shaped shields honor the strength women wear for their family, community, and businesses. Their crusades can be local or worldly, personal or collective concerns.

Women's connection to the earth is a powerful source of renewal. The plants were intuitively gathered to adorn and infuse the shields with qualities of healing, perception, power, transformation, and beauty.



Ray with Pennyroyal

Artist: Laura Vespertine

Media: Oil on Canvas

Size: 30"W x 40"H x 3"D

Artist Statement

Ray with Pennyroyal grew from a deeply collaborative process with Ray, who shaped every aspect of how she wished to be seen. After surviving breast cancer, she shared that for years she had felt disconnected from her body, unsure how her physical self could reflect her inner sense of womanhood. In this portrait, Ray chose to present herself on her own terms—embracing her body, reclaiming her sexuality, and surrounding herself with colors and flora that held personal meaning. As she described, "This portrait was the first image I saw of myself post-mastectomy that made me feel beautiful and powerful and ultimately started the change in how I saw myself that gave me my confidence back." This painting honors Ray not as a symbol of illness or survival, but as a whole, resilient woman reclaiming her body and agency.

This painting continues my series, ***Girl, Woman, Other***, in which I collaborate closely with women to create as expansive and diverse a collection of bodies as possible while centering each model's agency, voice, and lived experience.



Grace

Artist: Chris Adessa

Media: oil on canvas

Size: 30"W x 40"H x 2"D

Artist Statement

From my monochromatic series *Everyday Sacred*, this pitcher characterizes grace and simplicity and yet exudes functional charm.



Lean In

Artist: Chris Adessa

Media: oil on panel

Size: 24"W x 24"H

Artist Statement

The phrase *Lean In* is significant as a message for all of us not to stand back but to lean in to life, corporate or private or family, any aspect of life. Part of my monochromatic series *Everyday Sacred*, it stands out with its positive message to all.



Palestine Everywhere

Artist: Rosesharon Oates

Media: Mixed Media: Pyrography/Mirrors/Copic Markers/Beads/Broken Glass/Water-melon Seeds

Size: 16"W x 16"H x 0.5"D

Artist Statement

the first in three part trilogy in response to witnessing the impact of war on the human body, and Spirit, especially as a mama, auntie & community healer. questioning how we move forward, what we carry with us, what we turn to for solace and the process of reassembling things that were broken and discarded into something beautiful



Parkatti (One with the Clipped Wings)

Artist: Pallavi Sharma

Media: Video Installation

Size: 60"W x 120"H x 10"D

Artist Statement

The term "*Par-katii*" is embedded in linguistic symbolism, loaded with dynamics of power and domination. The proposed work addresses and explores ways to unlearn that language and culture prohibit women and people from marginalized communities from claiming control over themselves and growing to their full potential.

It's fascinating in Hindi and Urdu language "Par" means 'wings' and 'par-Katti' is a term used sarcastically for women who cut their hair short, indicating free-spirited women who do not stick to the prescriptive traditions. Like many cultures around the world, even today in South Asian Culture, hair is a crucial aspect of female beauty and is linked with desirability, social-political status, etc.

The interdisciplinary work incorporates 3 minutes loop video with mixed media sculpture made from recycled and found objects. I imagine taking an agency over my body, flying, and exploring my internal desires and anxieties, creating a space for personal and communal healing.

Video – 3 minutes video will be placed under the figure's lower half, showing an experimental muted film looking out at the audience with 'blank eyes.'



Girls Dem

Artist: Tiffany Conway

Media: Girls Dem is a painting in my alternative style. It is an exploration of color harmony, texture, composition and the human figure.oil on canvas

Size: 22"W x 28"H x 1.5"D

Artist Statement

Girls Dem is a painting in my alternative style The Love Series. It is an exploration of color harmony, texture, composition and the human figure. Inspired by Reggae music and Dancehall, the title is a play on Jamaican Patois often heard in the music. Girls Dem translates to Them Girls .

Sculpture

Winner



The Juror's Choice for the winning sculpture is "Sanctuary" by Deborah Kennedy

Honorable Mentions



"Match Arrow" by Jon Kerpe



"Connection" by Jun Yan



"Cubiculum" by Holly Lane



"Runoff" by Ariel Liu

Sculpture

This is the category for artists whose artwork is essentially obviously in 3 dimensional media. This group can include any medium freestanding, or hanging off a wall or other traditional ways sculpture is made including if your sculpture is animated or mechanized. Please SIGN UP to participate.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the 9 counties of the Bay Area and Sacramento and Santa Cruz counties in this unique and first ever regional Bay Area art prize. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a viewer, please consider donating a tax-deductible donation or purchase a print from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art!

If you are an artist and wish to participate in the Prize, you may upload up to eight (8) of your works of art for \$10 each. Your work will be reviewed and then placed immediately up on this website for everyone to see, in one of more of the juried categories, as you choose. All work was then eligible for a Winning Prize or Honorable mention.

There is be a winner at \$500 and an essay and 4 honorable mentions at \$100 each, per category for a total of 77 prizes! The awards are cash awards or a gift certificate to a Bay Area store specializing in art-related services for the Sculpture group. As well all the work submitted here will be eligible for 2 more voted awards, to be voted on by the Artists and also by the Viewers after the Prize for Art closes on November 14.

Artists may enter more than one category. Each category is awarded separately. Each artist is eligible for one award per category. Works that have won in the previous Prize for Art are not eligible for the 2024 Sheridan Prize for Art. The Winner and Honorable Mentions are now shown here! Please also come back often to see the works of art as they are submitted daily as well as the prize results. Good luck everyone!

Sculpture Juror – Clayton Moraga



Curriculum Vitae

Clayton Moraga

ARTIST STATEMENT:

The Artist:

Art decays or is destroyed. ~ I am compelled to explore how the experience of art can be perpetuated through time.

Ideas are as persistent as a shadow cast by smoke. ~ I am haunted by the mystery of this ephemeral existence and the brief flame of consciousness.

Beauty arises from the most unexpected places. ~ I savor the delight of its discovery when sensitized to being in the big here and the long now.

The Art:

The act of creation: The exterior is a coalesced idea applied to a catalytic interior that is itself successive submerged layers of manifested concepts.

The action of being: Just as consciousness is formed through the accretion of awareness, thought, and memory; the work becomes an evolving identity through the shifting narrative of appearance and the ongoing evolution of the interior through imagination and fading memory.

RECENT EXHIBITIONS and HONORS:

2025, Group show: Where the Spirit Meets the Bone: Grief and Healing, 2D drawing: "The Irrational Value of Love", Arts Benicia, Benicia, CA

2025, Group show: Greater Bay Area Open, Sculpture: "Keystone for the Present Moment", NUMI – New Museum Los Gatos, CA

2025, Group show: Identity: Defining Identity Through Visual Expression Juror: Pablo Villicaña Lara, 2D drawing: "The Irrational Value of Love", UNCLE Credit Union Art Gallery, Livermore, CA.

2025, Group show: SVOS Preview Exhibition, 2D drawing: "The Irrational Value of Love", Burlingame Public Library, Burlingame, CA.

2025, Group show: What Can't Be Spoken, Juror: Frances McCormack, sculpture: "Distant Memory of a Mystery", Gallery Route One, Point Reyes, CA.

2024, Award: Sheridan Prize for Art, Honorable Mention in Sculpture: "Portable Reliquary for Saint Gaia" <https://sheridanprize-forart.com/sculpture/>

2024, Group show: (anti) Valentine Show, 2D drawing: "The Irrational Value of Love", WORKS/San Jose, San Jose, CA.

2023, Group show: Afterlife, Sculpture: "Keystone for the Present Moment", Mexican Heritage Plaza, San Jose, CA.

2022, Group show: EcoSculpt, Two sculptures: "The Memory of Fire" and "Portable Reliquary for Saint Gaia", Radius Gallery, Santa Cruz, CA.

PROFESSIONAL ACTIVITIES:

[Palimpsestum.com](https://palimpsestum.com), Santa Clara, CA., Studio Artist

- Creating a body of work exploring the mystery of consciousness, sensitization to beauty, and how the accretion and decay of time impacts works of art.
- Research phase of a book on how art objects survive over long periods of time despite cultural shifts, natural disasters and political upheaval.
- Development of a card game highlighting cosmology and scientific discovery to inspire an appreciation of inquiry and sensitivity to the natural world.

Sheridan Prize for Art, Juror for Sculpture category applicants

- The Sheridan Prize for Art is the first and only regional art prize in the San Francisco Bay Area. It features art submitted from artists who live, work, study or created their art in the 9 San Francisco Bay Area counties and Sacramento and Santa Cruz counties. The Prize for Art welcomes all artists and also encourages and supports marginalized groups.

WORKS/San Jose – Art and Performance, San Jose, CA (volunteer) 1997–1998, 2016 – present President, Board of Directors (97–98), Board of Directors (2016–present)

Volunteer member of a working board of artists and art enthusiasts dedicated to providing a venue for artists, ideas, and images that expand the scope of cultural and artistic experience. The gallery provides multiple group shows each year along with writer and poetry events.

- Supported the organization by taking on a range of responsibilities including the development and implementation of a 5-year plan with support from the City of San Jose, exhibition design and installation, grant applications, volunteer coordination, special events and fixing the roof when it leaked!
- Engaged with artists and the local community to grow the organization, support our mission of highlighting emerging and non-traditional artists, and recruit volunteers and members for our working board of directors.

- Successfully managed a move to a new location with significant earthquake stabilization and ADA renovations required. The space also featured the inclusion of five low-cost artist studio spaces – a new service from WORKS for the arts community.

EDUCATION:

Master of Fine Arts, San Jose State University, San Jose, CA (Plastic Arts) 1991

AFFILIATIONS:

Member: International Sculpture Center: https://sculpture.org/members/public_profile.asp?id=68681343

Silicon Valley Open Studios: <https://svos.org/artist/clayton-moraga/>

Pacific Rim Sculptors: <https://pacificrimsculptors.org/Sys/PublicProfile/62748498/3864604>

WORKS/San Jose Art and Performance: <https://workssanjose.org/>

The Long Now Foundation: <https://longnow.org/>

Mechanics' Institute <https://www.milibrary.org/>

Sculpture – Essay on the Winning Entry



The Juror's Choice for the winning sculpture is "Sanctuary" by Deborah Kennedy

What appealed to me about this work is how it expresses ideas on multiple levels. A quality I find most important in a work of art. Art, in its essence, must be a communication and a transformation. A catalyst for growth and ethical evolution. An inspiration to imagination. In this work multiple elements harmonize to create a unified experience and work to those ends.

Sanctuary implies Sanctity, the experience of the Sacred. A place, a presence, a quality. Here we have the elements of an altar. But in this case without the modern implications of religious subservience imposed by fear of retribution. The power of the patriarchal god has no place here. This is the hearth, the garden, the forest, the field; the altars of the goddess which is life and its cycle. Objects are placed there which echo our dependence, our vulnerability and our interconnectedness with nature. In their presence acknowledgement is made of kinship. The ofrenda of the earth – our remembrance and gratitude.

The books make their place here not as subjects of authority or worshippers of hierarchy, but as elements of the harmonics of nature flowing around the altar like stars slowly orbiting a galaxy, or the stately circling of birds riding an updraft. Components of a slow dance of great depth in the evolution of life and its thread backward in time. Each book being a repository of the past as a living record and as a story continuously unfolding – pages added like leaves growing on a tree. The living history of each one vital while being part of a larger library. Each one complementing and expanding on the greater story. The loss of even one page is a break in an ancient narrative. The destruction of a book? A cruel mutilation of our understanding of our place and part to play in nature.

Finally, there is the implication of incompleteness of the library, not through oversight, but more a sense of what is real but lies beyond our perception, or awaits our passage through ignorance, or is beyond the horizon of the future. There must be more books. The force of life is stronger than the force of destruction. The author of life is still writing. So there will be more books to come, which is a message of hope.

And that is the story I read in this artwork.

~ Clayton Moraga

Sculpture



Two Sides of a Man

Artist: Gregory Vernitsky

Media: Wood, color pencils, acrylic paint and media

Size: 3"W x 9"H x 2"D

Artist Statement

People are complicated and multi-faceted. You choose what to see in them.



Favorite Dish

Artist: Gregory Vernitsky

Media: Found wooden dish, rubber ball, aluminum mesh, leather, nails, face mask, brass, acrylic paint

Size: 5"W x 4.5"H x 5"D

Artist Statement

Is it a Viking boat or exuberant dish in a restaurant? It is for you to decide.



Horror Story

Artist: Gregory Vernitsky

Media: Seed crackers, found figurine and toy houses, metal, plastic, paint

Size: 4"W x 13"H x 4"D

Artist Statement

Like a still from a horror movie, or a nightmare - your memory keeps some images vivid and present.



a shrine to freezer burn

Artist: karl hauser

Media: PLA plastic

Size: 7"W x 11"H x 4"D

Artist Statement

a monument to everything we've forgotten in the back of the freezer, embalmed in the frost of good intentions. an offering of devotion in the temple of preservation and decay.



"Coffee skin, ebony eyes, legs of paradise, a smile to end all smiles." (Quote by Picasso about Josephine) (Portrait of Josephine Baker)

Artist: TONY Natsoulas

Media: Ceramic, wood, metal armature, glass gems

Size: 40"W x 96"H x 40"D

Artist Statement

The sculpture of Josephine Baker captures the essence of the iconic entertainer and activist in a stunning tribute. Tony has expertly crafted the sculpture to showcase Baker's grace, beauty, and charisma, with intricate details that bring her to life. Standing tall and proud, the sculpture evokes a sense of empowerment and strength, reflecting Baker's groundbreaking work in challenging societal norms and advocating for civil rights. From her signature extravagant outfits to her radiant smile, every aspect of the sculpture conveys the spirit of a trailblazing figure who continues to inspire generations.

The artwork showcases Ms. Baker's remarkable life story through the representation of the 12 children she adopted from various countries, each dressed in clothing matching the colors of their respective national flags. The objects they hold symbolize Ms. Baker's significant achievements: a plane for obtaining her pilot's license and delivering aid during WWII, a movie camera for being the first woman of color in a feature film, and animals reflecting her beloved pets. The cheetah painted on her back pays homage to a memorable pet she once strolled with through the streets. This intricate portrayal captures the diverse and impactful chapters of Ms. Baker's life in a vivid and

emotive manner.



Sleep Perchance to Dream

Artist: Sarah Merola

Media: Stoneware with lowfire glazes

Size: 12"W x 8.5"H x 12"D

Artist Statement

In *Perchance to Dream*, a small baby lies peacefully sleeping. Its back is exposed which has a partially opened zipper. The pose is called the froggy pose. This is a strange pose that people often pursue for newborns. What makes it particularly strange is that a newborn cannot actually pose like that. In order to achieve the pose, a photographer must hold the baby's head up then take the photo. Then they have to hold the child's arms and take the photo again. They then frankenstein the two photos together to achieve this strange pose.

The artificiality of the pose really attracted me. It symbolizes how we have all these unrealistic expectations about how life is going to be.

There are many ways that life is unfair to children. They can be born into poverty, war, abuse, neglect or disease. They can be unloved or unwanted.

My work explores the vulnerability and susceptibility of children. I make my sculptures look damaged or weathered to show how we spoil the innocence of children and leave them scarred and damaged. I finish the work with a peeling glaze to make them look old and worn by life.

The pieces have zippers, man-made barriers that appear secure, but with one tug, the internal contents can come spilling out. The zippers show how fragile children are; they are vessels which can be opened, accessed and filled. We fill children with our hopes and our dreams, but also our fears, hatreds and insecurities. I embed real zippers into the bodies. I like the unpredictability of the media. When combining zippers with clay I am never sure whether they will remain in the work or burn up. The unknown out-come is part of what attracts me to the process.



Match Arrow

Artist: Jon Kerpel

Media: mixed media assemblage

Size: 26.25"W x 45.75"H x 2.5"D



Gary

Artist: Robert Haemmerling

Media: Wood, Metal and Acrylic paint

Size: 24"W x 33"H x 16"D

Artist Statement

My works consist of many different images of people compiled into one unique figure. I strive for something which has a universal quality to it, something that is recognizable.

The found objects and materials I use help me to be open to the idea of accident and chance. Adding and removing materials throughout the process also allows the piece to emerge as something new and unexpected. It is through this process that I have learned to trust my intuition. If I am lucky, I will be surprised. And if I am surprised, I stay interested. For several years my work has focused on the human figure as well as the

occasional dog or two. With each figure I feel I am attempting to create something that has a universal feel to it. A familiar turn of the head or a hand gesture can be the catalyst that starts it all off. As I move forward in the process the individual figures will take on a much more specific role, complete with names and histories. Taking discarded pieces of wood, metal and cloth out of their original context and combining them in new ways brings out the essence of their previous lives. It is the combination of these found materials that is compelling, because it is open to so many levels of interpretation. I feel I am making order out of chaos, and never sure about how each piece will turn out. The evolution my artwork goes through is what I find surprising and exciting.



Cumulus

Artist: Michelle Echenique

Media: muselets

Size: 39"W x 15"H x 10"D

Video Link: [https://www.michelleechenique.com/cageandcrown?pgid=m9osfdoh-](https://www.michelleechenique.com/cageandcrown?pgid=m9osfdoh-c4088182-1740-4fd6-a083-a902f88c7491)

[c4088182-1740-4fd6-a083-a902f88c7491](https://www.michelleechenique.com/cageandcrown?pgid=m9osfdoh-c4088182-1740-4fd6-a083-a902f88c7491)

Artist Statement

"Cumulus" from the Cage and Crown series is a top hanging sculpture made solely from muselets, the wire cages that sit atop champagne bottles. The beguiling texture and cast shadows of this sculptural weaving creates an addictive visual intrigue. Unrecognizable upon first glance, a building awareness of what the material is triggers surprise, joy and mystery, which invites further involvement.



Fearamid

Artist: Charlie Milgrim

Media: bowling balls, steel

Size: 45"W x 84"H x 45"D

Artist Statement

This work exemplifies the despair, hopelessness and impending doom in the minds of many people in the ridiculously challenging current time.



Two Canes

Artist: Dave Kwinter

Media: mixed media

Size: 28"W x 50"H x 11"D

Artist Statement

Structurally, this sculpture combines two trays, two picture frames, a dish rack, a 9-ball billiards rack and, of course, two canes. Among other items, this assemblage also includes a banana (in the upper left, rear), a train whistle, a back scratcher, two ducks, one goose, two snakes, a toucan, a giraffe, a mousetrap, a zipper, and a trombone kazoo. At the top is a *molinillo* (Mexican wooden whisk) that was solicited from and donated by the artist's girlfriend's sister after he saw it in her kitchen.



Ding-a-ling

Artist: Dave Kwinter

Media: mixed media

Size: 140"W x 34"H x 9"D

Artist Statement

This is an assemblage sculpture made from found objects.



Yes, But...

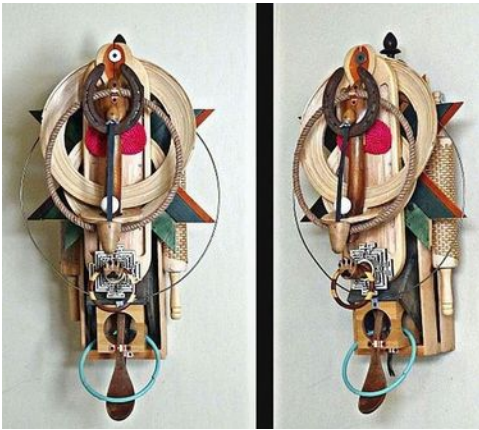
Artist: Dave Kwinter

Media: mixed media

Size: 37"W x 57"H x 7"D

Artist Statement

This is an assemblage sculpture made from found objects. It includes some of my favorite ingredients: picture frames, wood spoons and forks, and a rolling pin.



Paw

Artist: Dave Kwinter

Media: mixed media

Size: 15"W x 30"H x 13"D

Artist Statement

This is an assemblage sculpture made from found objects. It includes some of my favorite ingredients, including wood spoons, shoe stretchers, a horseshoe and two rolling pins.



Cat's Cradle

Artist: Dave Kwinter

Media: mixed media

Size: 9"W x 25"H x 16"D

Artist Statement

This is an assemblage sculpture made from found objects, to which I have added some acrylic paint.



The Walking Table

Artist: MICHAEL CHILDS

Media: Wood with mortise and tenon joints and no metal fasteners. Oil finish.

Size: 20"W x 30"H x 20"D

Artist Statement

I wanted to build a table that had never been done before: cantilevered legs that begin in one corner and whose feet rest under another corner or area. After assembling the first table, it appeared to be walking, hence the nickname, *Walking Table*. That feature tickled my fancy. It made me smile to think of a table appearing to walk when it wasn't. This design has another feature: the legs can be placed anywhere under the table top, as there is no supporting structure. As long as the top doesn't warp, the table's feet will always stay on the ground. As a consequence the Walking Table concept uses a minimum of material to construct. Another feature is the interesting geometry formed by the curves and placement of the legs.



Crossing Together

Artist: MICHAEL CHILDS

Media: Wood: purpleheart top and padouk legs

Size: 43"W x 30"H x 13.5"D

Artist Statement

This table is a variation of the Walking Table. The legs travel across the width of the top rather than lengthwise. The geometric patterns are very interesting. The top is a rare selection of figured purpleheart which has turned rose-brown after a few years of exposure to ambient sunlight. When a bright light is directed to the top, it appears like a scintillating hologram as you move around it. In consort with the curved legs, every inch of the table seems to be moving. This table won first prize in Woodworking and Judge's Choice at the 2019 Cal Expo as well as second prize in sculpture at the 2020 virtual Beverly Hills Art Festival.



Box for Ashes

Artist: MICHAEL CHILDS

Media: Wood: Western curly maple and bubinga with an oil finish.

Size: 9"W x 9"H x 8"D

Artist Statement

It took as much time to build this small box as it did to build a table: the joinery had to be flawless, the hinges set perfectly or the lid would be askew, a mortise (square hole) had to be cut into one of the sides for the lock, the bottom had to be made to allow for the expansion and contraction caused by temperature and humidity. A laser cut the name of the recipient's ashes. The curly maple was a rare and extraordinary piece

purchased from a sawyer located in the woods between Novato and Marshall, CA. Despite the difficulties I encountered, it turned out well.



Edna and the Turtle Dove

Artist: Jean Cherie

Media: Styrofoam, Acrylic Paint

Size: 28"W x 38"H x 34"D

Artist Statement

I first sculpted Edna in ceramic clay a few years ago when she was one of our live models at Ft. Mason, in San Francisco.

I loved her voluptuousness and her soft gentle, generous presence.

Currently creating in styrofoam on a much larger scale I thought her presence would be powerful in actual human scale.



The Lady Gaia Ziggurat

Artist: Jean Cherie

Media: Styrofoam, Acrylic Paint

Size: 120"W x 180"H x 120"D

Artist Statement

When I moved to San Francisco I was thrilled to be in walking distance to Ft. Mason where I joined a group sculpting from "the live model", which I did until the art classes were shut down.

So, what was I do without models, or a kiln to fire my sculpture?

But, as fate would have it, a company moved in next door to my studio on Mare Island who's goal was to build the facade for the Lucas Museum in Los Angeles.

They were digitally carving large blocks of Styrofoam, making molds, casting them, and then discarding the foam.

I knew what to do with that foam!

My early career in "Show Biz", included carving foam elements for television, and

movies (like the props for the Flintstone Movie!)

I have put those skills to use carving several large sculptures like the Lady Gaia Ziggurat on her Ziggurat throne.

She resides at the Mare Island Art Studios, facing East, where she invites you to step inside, be embraced, surrounded by a colorful, peaceful womb.



The Butterfly

Artist: Jean Cherie

Media: Styrofoam, Acrylic Paint

Size: 108"W x 96"H x 34"D

Artist Statement

The Butterfly, Pollinators of Hope, is an interactive Photo Op to spread Love, Beauty, and Community.



Leonardo

Artist: Dwight Hammack

Media: Metalwork



THE ORIGINAL STONE

Artist: Anna O.

Media: mixed media

Artist Statement

The Original Stone began with a found stone of striking shape, covered with scraps from a previous artwork. The stone evokes the first vulva, a symbol of humanity's origins, while the layered materials transform it into a vessel of feminine power.

My work centers on feminism, reclaiming the body, voice, and presence that history has often forced into silence. In this and other vulva-inspired pieces, I use found materials and the force of nature to celebrate resilience, transformation, and the enduring strength of women.



Runoff

Artist: Ariel Liu

Media: Ceramic, Water pump, Water, Plant

Size: 8"W x 20"H x 8"D

Artist Statement

Water trickles down from face to face. The same water that erodes also waters the plant that threads through the faces. Trauma gets passed down from generation to generation, perniciously and unknowingly. Yet, this trauma and tension is what animates us and brings us to life.



Cubiculum

Artist: Holly Lane

Media: Gilded carved wood

Size: 5"W x 5"H x 4.5"D

Artist Statement

This is a hand held box with fan vaulting inside to invert looking down to looking up into vast intricate heights. Showing how inward-ness can be elevating and ennobling.



Balm of Gilead

Artist: Holly Lane

Media: Gilded carved wood

Size: 18"W x 85.5"H x 18"D

Artist Statement

The Balm of Gilead is an ancient balm made from balsam wood...it is a metaphor for an universal healing balm. Birds circle the column. I started this piece in 2016 but expanded it in 2025.



Connection

Artist: Jun Yan

Media: Bronze, Ceramic

Size: 17"W x 27"H x 16"D

Artist Statement

This sculpture presents a ceramic baby delicately resting atop a bronze sphere and tree. The baby's "soft spot" becomes a symbol of our first connection to breath and being—a reminder that from the moment of birth, we are linked to the universe and its source. The contrast between fragile ceramic and enduring bronze reflects the balance of vulnerability and strength within life's beginnings.

The inspiration comes from the birth of my son. I was captivated by the soft spot on his head, gently pulsing with each breath—a quiet rhythm of life itself. Ancient wisdom says this spot connects us to the universe, the source of creation. I wish to honor and preserve this innocent, fleeting moment of a newborn's being, a reminder of our shared origin within the greater cosmic whole.



Sanctuary

Artist: Deborah Kennedy

Media: Recycled wood, burned wood from Santa Cruz wildfires, copper wire, recycled plastic, discarded library books, pigment, medium, soil, clay, grass, leaves, feathers, human hair, yak hair, black rice

Size: 144"W x 84"H x 72"D

Artist Statement

Sanctuary

Sanctuary, offers a quiet space for visitors to contemplate today's ecological challenges and envision constructive responses. A sculpture standing at the center of the installation has remnants of trees burned in recent wildfires, a copper wire circle, and a basket filled with rice. The intricately crafted wire circle is inspired by Professor Billings' holistic theory of our complexly connected web of life. This suggests the interdependence and connectivity essential to the vitality of our biosphere and each of our lives. The sanctuary also features altered books—envisioned as a library of life. Some of the sculpted books reflect on our environmental dilemmas, including diminishing human reproductive health, the global water crisis, and the alarming declines of fish, bees, amphibians, and birds.

Radiant human hearts suggest the compassion needed to care for the natural world and our children's future. This installation balances a growing awareness of loss with the hope that our empathic concern will help us embrace science, practical knowledge, and direct action to create thriving biospheres and societies.



Sanctuary, The Voice of the Forest

Artist: Deborah Kennedy

Media: Recycled wood, burned wood from Santa Cruz wildfires, copper, recycled plastic, pigment, medium, soil, black rice

Size: 36"W x 42"H x 36"D

Artist Statement

Voice of the Forest is the central sculpture in my eco installation, *Sanctuary*. I collected the curving charred wood forms from the Santa Cruz mountains—remnants from the CZU wildfire that consumed 86,500 acres and 911 homes. These forms suggest a family group standing beneath an intricately crafted copper wire disk. This disk is inspired by women's craft work called doilies. Women graces their homes with doilies and shared their textile skills. The doilies often featured abstracted plant forms. The other inspiration is Professor W. D. Billings holocoenotic theory of environmental complexity. His ideas were the first time a botanist attempted to understand the complexity and interdependence of our biospheres upon which we all depend. Using copper references the essential role of this element to the health of all life forms. A hand-made basket filled with black rice highlights our dependence on the natural world, completing the tableau. The forest speaks to us.



The Library of Life: A Memorial Field Guide for the Birds

Artist: Deborah Kennedy

Media: Discarded library book, pigment, medium, feathers, recycled metal, clay

Size: 20"W x 5"H x 10"D

Artist Statement

A Memorial Field Guide for the Birds

The quietude Rachel Carson foresaw in her seminal book, *Silent Spring*, is spreading through our world as birds disappear from our woods, fields, waterways and skies. In the United States, we have annihilated 3 billion birds since 1970, and bird populations are continuing to decline globally. One avian species is going extinct each year. Who still feels the loss of their songs?

However, on a more hopeful note, water bird populations are seeing localized increases, mainly due to successful conservation efforts like wetland restoration. Ironically, these efforts are often funded by duck hunters. While long-term trends depend on various factors, positive changes in habitat and weather demonstrate that improved management and sustained water levels can significantly boost numbers, even for species adapting to human-altered environments.

These success stories show we could protect birds by restoring and preserving crucial habitats.



Library of Life: A Memorial Field Guide for the Oaks

Artist: Deborah Kennedy

Media: Discarded library book, acorns, oak leaves, wire, pigment, medium

Size: 13"W x 5"H x 10"D

Artist Statement

Library of Life: A Memorial Field Guide for Oaks

killed over a million trees. Invasive beetles have killed tens of thousands more, often targeting trees already stressed by dry conditions. Prolonged drought weakens the oaks' defenses, creating a cycle where weakened trees succumb to pests and disease more easily. These widespread die-offs are the creating vast amounts of flammable fuel, which can increase the intensity of wildfires.

Scientists are researching Sudden Oak Death and hope to propagate genetically resistant oaks. Many programs are growing oak seedlings, and large-scale planting programs have planted millions of trees in our state. Help by supporting the efforts of these planting programs and, crucially, not moving firewood which can spread fungi and beetles.



Wings of Stone

Artist: Deborah Kennedy

Media: Alabaster, metal spikes

Size: 20"W x 16"H x 17"D

Artist Statement

This sculpture, Wings of Stone, is a wing carved from veined, pink alabaster. We, humans, desire to rise to great heights. However, we are weighted down by the gravity of our own nature.



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Media: Alabaster, metal spikes

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Artist Statement

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Panama Canal

Artist: Bette Linderman

Media: mixed media – resin, oils, permastone, panama hat

Size: 17"W x 6"H x 17"D

Artist Statement

The Hat Series began in 1997. The concept for the series was a *kind of wordplay*: the idea of taking different types of hats and bringing into view a literalized version of their names.

The initial hat that began the series is the *Panama Canal*. The piece centered on the use of a Panama Hat, then creating a sculpture where the hat becomes a figurative representation of the geographical location, the Panama Canal.

The series has expanded into several hats and continues to grow as new ideas or hats pop into (*or onto*) my head. The two most popular hats to date are the *Panama Hat* and the *Bowler*.



Getting Through Monday

Artist: Bette Linderman

Media: assemblage

Size: 16"W x 39"H x 8"D

Artist Statement

"*Getting Through Monday*" is part of an ongoing series that addresses issues of addiction, controversy, and contradiction. The initial concept and first assemblage, *Getting Through Monday*, was constructed in 2008.

"*Getting Through Monday*" is clearly about addictions and was featured in a 2012 show, entitled "*Addictions*," curated by Barbara Weiss. The piece was later included in the 2013 Pacific Rim Sculptors' show entitled "*Beyond Gaga*," curated by Lynne Todarro (juried by DeWitt Cheng and Lauren Baines).

Each "concept" assemblage in the series has a projected edition of ten. To date, seven of the ten limited edition of *Getting Through Monday* have been sold and are in private collections, one of which was donated by the artist and sold at the San Jose Institute of Contemporary Art's 2013 Benefit Auction. It was designated as one of the "Curator's Picks" by SJICA's director, Cathy Kimball.

Artists of Color (BIPOC)

Winner



The Juror's Choice for the winning image is "Oya 23" by Rosesharon Oates

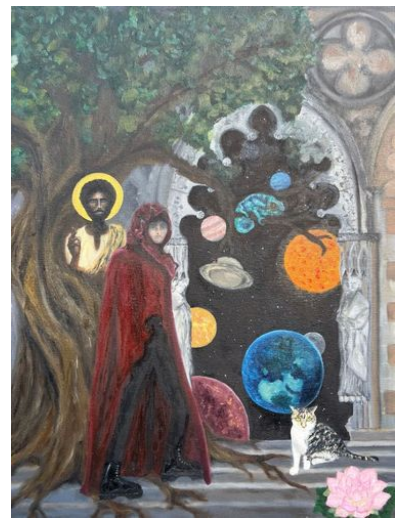
Honorable Mentions



"Remembrance Shrine" by Na Omi Shintanih



"Recognizing a Wolf" by Shari Bryant



"As Above So Below" by Andie Yao



*"The Crossing of the Ancestors" by
Bernadette Robertson*

Artists of Color (BIPOC)

This is for artists who identify as Black, Indigenous and/or as a Person of Color and is open to different media. Please SIGN UP to participate. If you feel this group description does not represent you, please also consider one of the other interesting groups on this Prize for Art. My goal is to give all artists in the Bay Area a place they feel is appropriate. Your artwork can also be entered in more than one category.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the 9 counties of the Bay Area and in Sacramento and Santa Cruz counties in this first ever Bay Area regional art prize. This page will update every time artwork is submitted. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a viewer, please consider donating a tax-deductible donation or purchase a print from this website from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art!

If you are an artist and participate in the Prize, you can upload up to eight (8) of your works of art for \$10 each. Your work will be reviewed and then placed immediately on this website for everyone to see, in one of more of the juried categories. Your work will be eligible for a Winning Prize or Honorable Mention.

There is a winner at \$500 and an essay and 4 honorable mentions at \$100 each! The awards will be cash awards or a gift certificate to a Bay Area store specializing in art-related services for the Artists of Color group. As well elsewhere on this site there are 2 more voted awards which artwork will also be eligible for, to be voted on after the Prize for Art closes November 14 and voting begins Nov. 15 and ends on November 25!

Artists may enter more than one category. Each category is juried and awarded separately. Each artist is eligible for one award per category. Works that have won in the previous Prize for Art are not eligible for the 2024 Sheridan Prize for Art. The Winner and Honorable Mentions are shown here after November 22! Please also come back after that date to see the results. Good luck everyone!

Artists of Color (BIPOC) Juror – Sandra Yagi



Curriculum Vitae

Selected Solo Exhibitions

- 2025 The Faerie Realm, Modern Eden Gallery, San Francisco, CA
- 2023, 2020, 2018, 2015, Bert Green Fine Art, Chicago, IL
- 2021 Scope Miami with Modern Eden Gallery.
- 2012 Bone Room, Berkeley, CA – Feb 2012
- 2011 Primal Renderings, Modern Eden Gallery, San Francisco, CA
- 2011, 2009, 2006 Bert Green Fine Art, Los Angeles, CA
- 2004 "Opposing Forces", Pima Community College, Tucson, AZ.
- 2002 American River College Kaneko Gallery, Sacramento, CA
- 2001 College of the Sequoias Art Gallery. Visalia, CA.
- 1999 Chico Art Center
- 1999 University Center Concourse Gallery, University of Tennessee, Knoxville, TN

- 1999 Merced College Art Gallery, Merced, CA
- 1998 Ventura College Art Galleries, Ventura, CA

Selected GROUP Exhibitions

- 2025 The Entomologist's Cabinet, Arch Enemy Art, Philadelphia, CA
- 2025 Celestial II, Arch Enemy Art, Philadelphia, CA
- 2025 Wait for the Moon, Arch Enemy Art, Philadelphia, CA
- 2025 Beyond the Sea, Nanny Goat Gallery, Petaluma, CA
- 2024, 2022, 2019, 2016, 2010, 4Squared, Arc Gallery, San Francisco, CA
- 2024 Portrait Show, Myth, Modern Eden Gallery, San Francisco
- 2024 We are Present: Artists with Asian Roots, Kitsune Community Studio, Half Moon Bay, CA
- 2022 Halcyon Days, curated by Beautiful Bizarre Magazine, Modern Eden Gallery, San Francisco
- 2021 Metamorphosis, 4 artist show, Modern Eden Gallery, San Francisco, CA
- 2019 The Illusionists, The Representational Art Conference, Camarillo, CA
- 2018 Nucleus Portland, Infinite Well, curated by WOWxWOW, Portland OR
- 2017 Distinction Gallery, "And If Our Days Won't Last", Escondido, CA
- 2017 Squared Alumni, Arc Gallery, San Francisco, CA
- 2017 and 2021 beinArt Gallery, Melbourne, AU
- 2016 Modern Eden,

REVIEWS, ARTICLES AND PUBLICATIONS

- 2021, "Snapshots," Beautiful Bizarre Magazine
- 2020 "Not Normal: Art in the Age of Trump," by [Karen M Gutfreund](#)
- 2019 Scientific Inquirer, "[Sandra Yagi: Life, Death and Le Petit Mort](#)"
- >El Cultural, [Interview with Sandra Yagi](#)
- 2017 [Sandra Yagi's Strange Creatures, Skeletons Explore Our Nature by Andy Smith, Hi-Fructose](#)
- 2016 Bicycle Review #32, by the Pedestrian Press.
- 2015 The Octopus Game, Nicky Beer, published by Carnegie Mellon. Cover Art
- WOW x WOW – interview and artist profile
- Dark Corner Books – "Sandra Yagi's Beautiful and Macabre Illustrations"
- SciArt in America blog: "Beauty in the Macabre: Science and Art in the works of Sandra Yagi"
- 2013, Verdad literary magazine
- 2013 Yay LA, Modern Eden Brings Fiction Alive
- 2012, Bartleby Snopes "Post-Experimentalism" – cover illustration
- 2012 KQED Quest, "The Fact and Fiction of Fantastic Hybrids" by Danna Staaf
- 2012 "Pinturas sobre los peligros de la modificación genética" by Helena Celdran, 20 [Minutos.es](#)
- Jan. 27, 2012, "Sandra Yagi : El lado salvaje del hombre", El Confidencial, diario de información en español El diario de los lectores influyentes
- 2011, Creep Machine, Review "Primal Renderings" by Sandra Yagi @ Modern Eden
- 2011. San Francisco Chronicle, "The Watch-May 5", by Kimberly Chun
- 2011, ArtScene, "Clive Barker and Sandra Yagi""
- 2006 Paul Ruscha's Full Moon, the Collection of Paul Ruscha, by Paul Ruscha
- Artweek – Displaced Passion: The Melodrama of Love, Loss & Transformation at Circle Elephant Art," by Shana Nys Dambrot
- Artweek; "Collector-Curator at Catherine Clark Gallery", by Gustavus Kundahl
- Los Angeles Times, Ventura edition, "Illusion by Intent – The appeal of Sandra Yagi's painting is their resistance to easy interpretation," by Josef Woodard,
- San Jose Mercury News, "Exhibition plays with toys' simple appeal, deeper meanings." by Mike Antonucci

Her works are in numerous private collections, including those of Axl Rose, Ben Stiller, Miley Cyrus, Chris Vroom (Co-Founder of Artspace), Paul Ruscha, and film director Lee Unkrich (director of Toy Story 3).

Artists of Color (BIPOC) – Essay on the Winning Entry



The Juror's Choice for the winning image is "Oya 23" by Rosesharon Oates

I found that jurying was challenging, as I saw positive attributes and sincerity in all of the entries. I want to congratulate all of the entrants for their beautiful work.

After a great deal of consideration, I selected the following:

Winning Prize

Oya 23

Rosesharon Oates

This work, by Rosesharon Oates, depicts a beautiful, skillfully crafted image of a goddess of the people of West Africa, symbolizing strength and a warrior spirit.

The first impression that I felt was one of uplift and motion. The central figure looks skyward, wielding palm fronds. Her skirt swirls about her and the viewer also sees she is surrounded by feathers. Beautiful clouds surround her, and between the inclusion of feathers and clouds, and a falcon rising above her, one gets a feeling of wind and air. Her posture is one of strength and confidence.

The artist used wood burning and alcohol markers, an interesting and uncommon media combination. This gives it a warmth, as well as some beautiful mixtures of colors. The passionate red and swirls of the goddess' skirt lead the viewer's eye through the composition to the central focus of the figure. All of this, together with the intricate patterns of feathers, textile decor, clouds and flowers, invite the viewer to take in all of the beautiful details.

Maferufun Oya, the goddess in the image, represents winds, storms, and change, and is a Yoruba deity originating in West Africa. This work captures the winds associated with the goddess. I viewed this work as metaphor for the strength of African American Women during these current difficult times, and throughout history, recognizing their perseverance through the cruelty of slavery and Jim Crow. The goddess can bring to all of us hope for change, to a world of peace, love and harmony.

~ Sandi Yagi

Comments on the Honorable Mentions for Artists of Color (BIPOC)

1. Remembrance Shrine by Na Omi Shintani

This glowing cage is a heartfelt and beautiful tribute to those who were incarcerated during WWII during the imprisonment of Japanese Americans living on the West Coast. Shintani's work makes history tangible and personal. The stories that the viewer can read

behind each of the little cage doors are by individuals who were imprisoned without due process based solely on race. It happened more than once in US history, and sadly is happening again. Despite the cold cruelty dealt by society, represented by the cage, there is a warm glow representing the resilient humanity of the imprisoned souls within.

2. Recognizing a Wall by Shari Bryant

An African American woman shows strength and calm even in the face of fierce looking wolves. The woman in this work does not shrink away in fear – her nonchalance despite a close threat encourages all of us to hold our own against the regime. This artist is an expert in the art of drawing, and both of her entries showed a great deal of technical skill and depiction of form.

3. As Above So Below by Andie Yao

I loved the classical feeling in this work, the symbols incorporated, and how it represents our travels through this existence. The incorporation of planets in the background and images of nature shows our intertwined existence and connection to the universe.

4. The Crossing of the Ancestors by Bernadette Robertson

This work is a beautiful tribute to all of our ancestors who made difficult journeys. The artist used used copies of historical documents to construct the work, adding to its depth of meaning.

Artists of Color (BIPOC)



The Dreamer

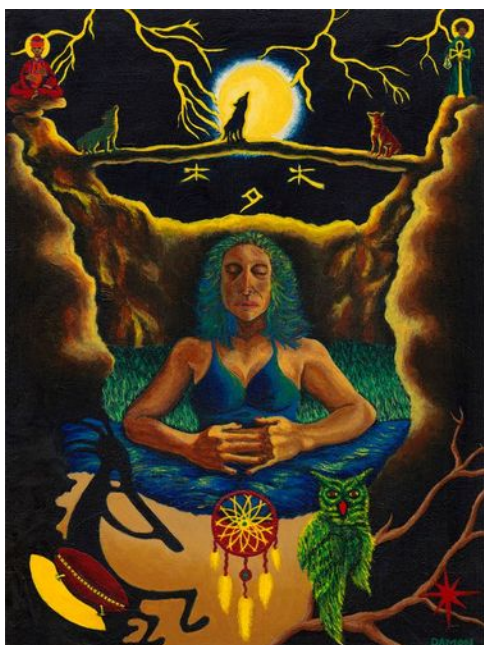
Artist: Damon Powell

Media: acrylic on board

Size: 16"W x 12"H x 2"D

Artist Statement

The Dreamer is a symbolic compilation of various signs and symbols that represent the fantastic or out of this world. The image shows the dreamer in her state of openness and wide vision which encourages her to dream beyond what is thought to be possible.



The Dream

Artist: Damon Powell

Media: acrylic on board

Size: 12"W x 16"H x 2"D

Artist Statement

The Dream is a symbolic compilation of various signs and symbols that illustrate aspects of the dream state. It speaks to the nature of dreaming through the use of Spirit guides, Spirit animals, the ocean of dreams, and other symbols that provide insight into the nature of our dreams.



Flava Fairy

Artist: Chamia LaRae

Media: Mixed media

Size: 24"W x 36"H

Artist Statement

Exuding, cultivating, edifying, celebrating and amplifying 'LOVE' is my life's purpose. My art is inspired by the many facets of love as evidenced through nature, spirit and the human experience. I use a variety of media in creating a range of artwork.

Speak love. Spread love. Be love." – Chamia LaRae

Let's Connect!

info@chamialarae.com

Instagram: @justchamia

<https://linktr.ee/chamialarae>

About the Artist

In corporations and in the community Chamia LaRae is an innovative and dynamic creator, communicator and visionary leader.

Chamia is the President & CEO of Chamia LaRae, LLC, an Oakland, California based company that creates thought-provoking content through its media division, and provides branding and communications consulting services through its marketing division.

As a sought after marketing communications expert who has worked with some of the most well-known companies in the world, Chamia coaches and advises leaders and organizations across the globe.

A native of the San Francisco Bay Area, Chamia is a multi-disciplinary artist who is the creator of the series The Just Chamia Show, author of Dear Love: A Collection of Love Letters Written to Love, and founder of #dearlovethemovement.

Chamia is most passionate about people and regularly serves her community through charitable contributions, volunteering and service to the most vulnerable. She also facilitates self-love and women's empowerment workshops. She holds a Master's Degree in Business Administration from Saint Mary's College of California and earned her Bachelor of Arts degree in Mass Communications from the California State University East Bay.



deseo de lengua

Artist: Chamia LaRae

Media: Mixed media

Artist Statement

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ay.



Nurturing pain

Artist: Rouzbeh Delijani

Media: Oil painting on canvas

Size: 30"W x 40"H x 1.3"D

Artist Statement

This painting is about how pain will nurture us through connection to our higher being, nature .



Spring Kissed

Artist: Durba Sen

Media: Acrylic Painting

Size: 20"W x 20"H x 2"D

Artist Statement

Spring arrives with a burst of colors in the green saplings, the melting of the snow, the dissipation of grey clouds replaced by the blue clear skies. Buds bloom with colors peaking through, and nature rejoices in it's rebirth and rejuvenation. This painting sees the play of geometric shapes and color to herald spring, to celebrate a new beginning and new life. The geometric shapes are precise and abstract, and the carefully selected spring colors are painted painstakingly and carefully without the help of painter's tapes. This geometric abstraction heralding Spring reflects the sway of the leaves and the peaking of the budding blooms.



束手束脚 (bound hands and feet)

Artist: Ariel Liu

Media: Cut paper

Size: 26"W x 13"H x 1"D

Artist Statement

束手束脚 (bound hands and feet) is a visual metaphor for external constraint and becomes a process of discovery of when the negative space turns into a positive result. It not only represents my feelings of external constraint--bound as a result of where I live--but also represents my own feelings of being restricted by self-imposed artistic expectation.



The Crossing of the Ancestors

Artist: Bernadette Robertson

Media: Mixed Media

Size: 36"W x 36"H x 1.5"D

Artist Statement

The Crossing of the Ancestors is a mixed media work that calls into presence the layered continuum between past and present. At its center stand five abstract, elongated forms, assembled from a quilt of colorful fragments—shades of yellow, red, blue, orange, and gray—that pulse with quiet intensity. Their faceless, black heads are each circled by halos of 24-karat gold leaf, lending a solemn reverence and a luminous spiritual charge to their presence. These figures gather close, grounded in a swirling, textured blue expanse that evokes time not as linear but as cyclical, fluid, and enveloping.

In this composition, the figures do not simply exist—they enact a crossing, a convergence of ancestors whose lives, struggles, and memories echo through the fragments that compose them. The quilt-like patchwork carries the weight of inherited histories, constructed from mulberry papers embedded with gel prints and copies of historical documents sourced from actual lives lived long ago. These materials are more than surface detail; they are traces of existence and evidence of endurance. The gold halos are both a marker of honor and a symbol of the sacred passage—an acknowledgment of the spiritual dimensions threaded through ancestral legacy.

Creating this work was a process rooted in both archival engagement and intuitive assembly. Historic documents printed on delicate mulberry paper were folded into the figures' forms alongside fibers and gel-printed fragments—the tactile insists on narrative, memory made material. The swirling blue backdrop animates their convergence, suggesting both water and sky, the space where ancestors dwell as much as the space through which their stories flow.

The Crossing of the Ancestors asks us to witness the ongoing presence of those who came before us—not in static remembrance but as active, luminous forces shaping the circling movement of time. It is an invitation to consider how history, memory, and spirit intertwine, how individual lives intersect within vast networks of connection and survival. The black, faceless heads resist simplified identification, opening a space for all ancestral voices whose names may have been lost but whose impact remains alive.

This artwork holds a tension between visibility and mystery, between the tactile and the transcendent. It does not claim to reveal everything but to honor what can be carried forward



As Above, So Below

Artist: Andie Yao

Media: Oil on canvas

Size: 18"W x 24"H x 1"D

Video Link: https://drive.google.com/file/d/1BvmwRkpo1ZTBOogAb0qzxMNG-m4wClnH1/view?usp=drive_link

Artist Statement

The viewer is invited to meditate on the details of this neoclassical-style genre painting with contemporary subjects. As they take in the array of symbols, they may reflect on their own spiritual path with its trials and joys. Although the scene may resemble something from a dream, it is more of an allegory in our walk through life — that our experiences can be interpreted through both the physical and metaphysical lens.



As I Am, and Will Be

Artist: Andie Yao

Media: Oil on canvas board

Size: 9"W x 12"H x 0.3"D

Artist Statement

What's in a look? So much can be communicated non-verbally that words become superfluous. A silent exchange of hopes, dreams, hardship, suffering; an entire spectrum of the human experience. Most interestingly, when one has had similar feelings, thoughts, and experiences, these traits can be recognized in the other. A kindred bond is formed just by their facial expressions.



Protecting: My Peace

Artist: Shari Bryant

Media: Pastel

Size: 24"W x 36"H

Artist Statement

"Protecting: My Peace" celebrates Black women's beauty and power. From the series "SpaceTime, Love&Peace," it is the first work in a triptych centered around protecting our peace, defending our space, and reclaiming our time.



Recognizing: A Wolf

Artist: Shari Bryant

Media: Pastel

Size: 24"W x 36"H

Artist Statement

"Recognizing: A Wolf" celebrates Black women's beauty and power. From the series "SpaceTime, Love&Peace," it is the second work in a triptych centered around protecting our peace, defending our space, and reclaiming our time.



Fearless

Artist: Jun Yan

Media: Bronze

Size: 25"W x 17"H x 12"D



Night Patrolling

Artist: Nga Trinh

Media: Origami

Size: 29"W x 19"H



Remembrance Shrine

Artist: Na Omi Shintani

Media: mixed media, rice paper, birdcage

Size: 24"W x 48"H x 24"D

Artist Statement

The piece is fashioned from a birdcage wrapped in rice paper and is reminiscent of an Obutsudan, a small Buddhist home shrine and glows like a paper lantern and signifies the dignity and resilience of the imprisoned.

The memories of those who were incarcerated from 1942-46 are hidden behind shutters on the shrine. The viewer may interact by lifting the shutters to reveal writings about this challenging time and some have left their own written thoughts tied on to the shrine.



Oya 23

Artist: Rosesharon Oates

Media: Pyrography, Birch Panel, Alcohol Markers

Size: 20"W x 24"H x 1"D

Artist Statement

maferfun Oya. in honor of the orisha Oya, the deity of the winds of change, the cross roads, the poet, the warriorress.

Photography

Winner



The Juror's Choice for the winning image is "Ivanpah Thermal Solar Plant, CA. Study #32" by David Gardner

Honorable Mentions



"The Green Bucket, Vietnam" by Joy Phoenix



"Shadow on the Walkway" by Ginnie Chabre



"Upon Reflection, Salton Sea" by Jim Van Slyke



"Cloudbow" by Melina Meza



"Jazz Orchestra Performance" by Jeff Cullen



"Hood 10" by Dana Davis



"Jo #138" by Joe Scoffone



"Yasaka Pagoda" by Stuart Bass

Photography

This is the category for artists whose artwork uses light to create viewable images. This can be of identifiable imagery, abstract or pattern, color or black and white. It does not have to be printed but may exist entirely digitally. If you have painted or collaged or otherwise used your photographs to create more complicated forms, or if you are using AI (Artificial Intelligence) to generate your work, please enter it in the Experimental Art Artwork category. You may also enter art in more than one category, if it fits that category's guidelines. Please SIGN UP to participate.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the 9 counties of the Bay Area and Sacramento and Santa Cruz counties in this first ever regional series of art prizes. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a viewer, please consider donating a tax-deductible donation or perhaps purchase a print from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art!

If you are an artist and wish to participate in the Prize, you may upload up to eight (8) of your works of art for \$10 each. Your work will be reviewed and then placed immediately up on this website for everyone to see, in one or more of the juried categories, as you choose. All work was eligible for a Winning Prize or Honorable Mention.

There is a winner at \$500 and an essay and 8 honorable mentions at \$100 each! The awards are cash awards or a gift certificate to a Bay Area store specializing in art-related services for the Photography Art group. As well all the work submitted here will be eligible for 2 more voted awards, to be voted on after the Prize for Art closed on November 15 and voting ended after November 25!

Artists may enter more than one category. Each category is awarded separately. Each artist is eligible for one award per category. Works that have won in the previous Prize for Art are not eligible for the 2024 Sheridan Prize for Art. The Winner and Honorable Mentions will be shown here! Please come back often to see the results as works are submitted day by day and to see the awards. Good luck, everyone!

Photography Juror – David Bacon

Curriculum Vitae

David Bacon is a California-based writer and photographer. He is the author of several books about migration: *The Children of NAFTA*, *Communities Without Borders*, *Illegal People – How Globalization Creates Migration and Criminalizes Immigrants*, and *The Right to Stay Home*. In *The Fields of the North / En los Campos del Norte*, copublished by the University of California Press (Berkeley) and the Colegio de la Frontera Norte (Tijuana), documents the lives of farm workers in photographs and narratives. His latest book is *More Than a Wall/Mas que un muro* (Colegio de la Frontera Norte, 2022).

Bacon was a factory worker and union organizer for two decades with the United Farm Workers, the International Ladies Garment Workers and other unions. Today he documents the changing conditions in the workforce, the impact of the global economy, war and migration, and the struggle for human rights. His photography has been exhibited in the U.S. Mexico and Europe, and his arti-

cles and photoessays have been published widely. David Bacon has been documenting the lives and social movements of migrants, farm workers and communities impacted by globalization through photographs and journalism since 1986.

The photography archive of David Bacon was acquired by the Special Collections Department of the Green Library at Stanford University in 2019, and his journalism archive in 2025. Browse the archive:

<https://exhibits.stanford.edu/bacon>

Photography – Essay on the Winning Entry



The Juror's Choice for the winning image is "Ivanpah Thermal Solar Plant, CA. Study #32" by David Gardner

David Gardner was the only photographer who tried to use photography in a social context, and created technically excellent images that show provoking environmental themes in landscape form. His photographer's statement was very clear and enlightening about his intention, and placed each image in its social context. Because they are all part of a project it's difficult to single out any one of them, but I would choose Ivanpah Solar Plant as the most ambitious and arresting image. Others included Asarco Pit Mine, Oildale and Harvest Time.

Photography of environmental crisis often relies on images that show destruction and damage in shocking terms. Gardner's images, by contrast, are almost peaceful, with saturated colors and a deceptive stillness in composition. They require the viewer to spend more time in examining them. But he combines each image with an accompanying text that ranges from history to an account of how he took it. Together, the combination is powerful.

Like many of the others, his winning photograph of the enormous Ivanpah Solar Plant compresses a huge landscape into an image that feels almost claustrophobic, that is almost abstract, a photograph of the future. The text accompanying it states the purpose of all of them: "the starting point for this body of work that explores vast man-altered landscapes ... formerly untouched natural landscapes and ecosystems will continue to be disturbed or destroyed."

~ David Bacon

Photography



Yasaka Pagoda in the Rain

Artist: Stuart Bass

Media: Digital Photography

Size: 20"W x 16"H x 1"D

Artist Statement

Got up early in the morning in Kyoto to get some shots of the medieval village. A young lady was passing by with an umbrella and I asked her if could take a shot of her.



The Golden Gate Bridge from above Robin Williams tunnel

Artist: Stuart Bass

Media: Digital photo

Size: 30"W x 20"H x 1"D

Artist Statement

When I first hiked over the Robin William's tunnel I saw the potential photo of a rarely seen San Francisco view. I returned to the spot many times over a couple years but the light was never right until this last time in April.



Welcome home, SFO

Artist: Debra Baida

Media: Digital Photography

Artist Statement

My work is a meditation on the mundane, isolating and highlighting the ordinary while presenting its extraordinariness. The quietly decisive "in between" moments are a visual shorthand for storytelling, or at least collecting stories that have yet to be told.



Stretched to the limit

Artist: Debra Baida

Media: Digital Photography

Artist Statement

My work is a meditation on the mundane, isolating and highlighting the ordinary while presenting its extraordinariness. The quietly decisive “in between” moments are a visual shorthand for storytelling, or at least collecting stories that have yet to be told.



Silver Agave

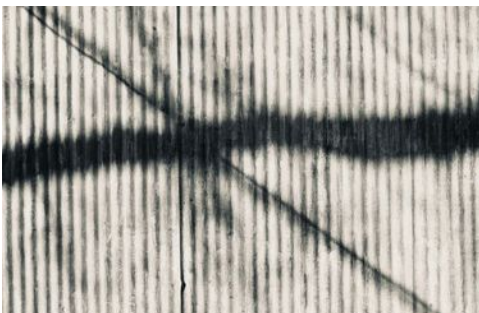
Artist: Andrea Pook

Media: Digital photograph

Artist Statement

As an ex-landscape architect who studied in the Tucson desert, I'm drawn to strong shapes. I love to take time to gaze at the repetition of shapes, the geometry, the functionality and of course the beauty of plants and nature. The sharpness is ironically calming, and the lack of color allows me to see the shapes better and rest my eyes

and be present.



Corrugated shadows

Artist: Andrea Pook

Media: Digital photograph

Artist Statement

Beauty and interest show up in the most unexpected places... a lonely street, the side of an auto shop in a residential neighborhood. The shadow of a tree and a power line intersect the shadows of the corrugated metal wall, catching my eye and resulting in an hour of playing with different images of the same thing... this day, and the next.

Here's to paying attention.



Great Sand Dunes – storm rising

Artist: Andrea Pook

Media: Digital photograph

Artist Statement

This visit to the Great Sand Dunes National Park in southern Colorado left me awed, exhausted and sandblasted. The dunes were larger than those I saw in the Sahara in Morocco in 2024. This country, and nature, never cease to amaze me with these displays of force and beauty.



Silhouettes and orb, Bernal Hill

Artist: Debra Baida

Media: Digital Photography

Artist Statement

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Hood 10

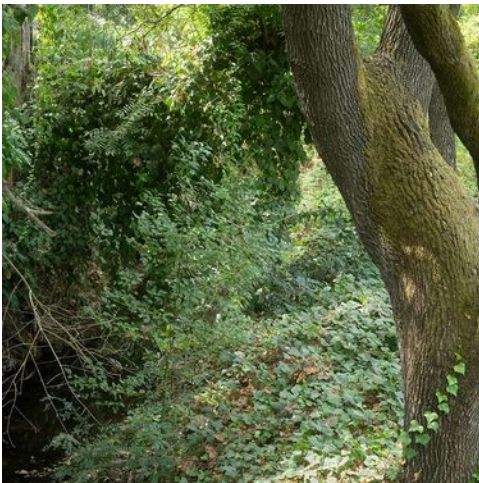
Artist: Dana Davis

Media: Digital Photograph

Size: 11"W x 11"H

Artist Statement

This photo is a part of a series shot in our new neighborhood which is part 1950's tract and 1950's large parcels of land sold and built upon individually.



Hood 28

Artist: Dana Davis

Media: Photography

Size: 11"W x 11"H

Artist Statement

I walked in the woods of Kennett Square, PA last September and saw in ways that fit the way I am thinking about seeing. We tend to recognize rather than to see. These photos are an attempt to lead the viewer to see with a sense of wonder. This photo was shot in our Sacramento neighborhood after learning what I learned in the Eastern Woods.



Hood 17

Artist: Dana Davis

Media: Photographic print

Size: 11"W x 11"H

Artist Statement

Our new neighborhood is part of a square mile of former goat farm developed in the 1950's. Half of the area is 1950's tract (our half) and the other is large lots with big houses built in many styles and period types. There was a horse stable there and trails through that side of the neighborhood but both seem to be out of commission these days. I walk here because it is always a visual delight and the place effects me in ways that I can't quite understand and not just the money and such. I love seeing a surprise like this horse that just showed up one day. I see and understand the world better through a viewfinder.



Hood 33

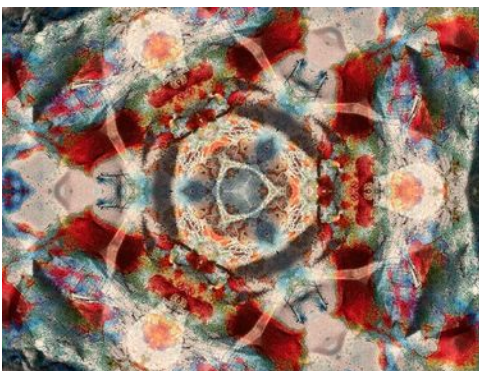
Artist: Dana Davis

Media: Photographic print

Size: 8"W x 11"H

Artist Statement

I have been looking at things to understand the difference between wonder and recognition when viewing the world. Children, before the ages of 3 or 5 or so look at the world with a sense of wonder and exploration. As we grow up we tend toward recognition rather than looking at the things before us. We see the stop sign and stop the car. We do not see the cat sleeping beneath the sign. We drive on. However, I have seen regular adults park their cars, get out and walk to the edge of the Grand Canyon and their jaws drop, they look at the view and wonder radiates from them. There is almost no way one can understand that view as it is like nothing most people have ever seen before and the distances, the colors, the spaces between and the sense of scale are all novel and unrecognizable. This is what I want a piece of with my work.



ORIGAMIM3 4

Artist: David Berks

Media: DESIGN SOURCED FROM COPPER TREATMENT; DIGITAL PRINT ON HIGH QUALITY PHOTO PAPER

Size: 40"W x 30"H

Artist Statement

ALL MY WORK IS INSPIRED ABSTRACT ANTHROPOMORPHIC ARTWORK OPEN TO INFINITE SUGGESTION, I.E., THE MUSE. MY INTENTION IS HIDDEN FROM ME UNTIL I FINISH THE WORK.



Help wanted, San Francisco

Artist: Debra Baida

Media: Photography

Artist Statement

My work is a meditation on the mundane, isolating and highlighting the ordinary while presenting its extraordinariness. The quietly decisive “in between” moments are a visual shorthand for storytelling, or at least collecting stories that have yet to be told.



Valencia dog, San Francisco

Artist: Debra Baida

Media: Photography

Artist Statement

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Palm Fan

Artist: kenneth banks

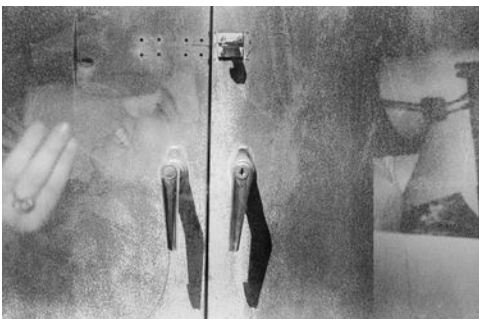
Media: Analog photo, cross processed. Expired film.



Public Dock

Artist: kenneth banks

Media: Digital photo.



Mystery Woman

Artist: kenneth banks

Media: Black and white analog photo, double exposed. Expired film.



Urban Landscaping

Artist: kenneth banks

Media: Analog photo, cross processed. Expired film.



Soupy Cones

Artist: kenneth banks

Media: Analog photo, souped. Double exposed.



One day at a time

Artist: Miguel Campos

Media: Photography

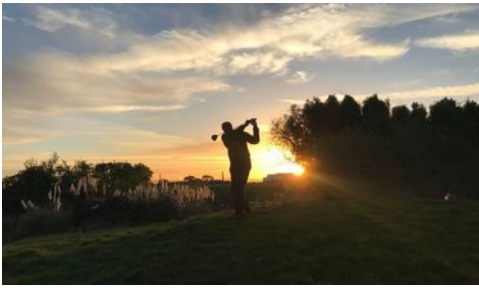
Artist Statement



Grand Oakland Moon Light

Artist: Darryl Rowe

Media: Facebook



Champions

Artist: Darryl Rowe

Media: YouTube

Video Link: https://youtu.be/MiBTIya7tBg?si=G8XwBWUd8JAjD_gg

Artist Statement

I noticed my neighborhood was a beautiful canvas waiting to be sheared. A while back, as I walked home from the BART station, I began taking photos of artwork around Lake Merritt and downtown. Sadly, nothing lasts forever....Enjoy.



Garden Choir

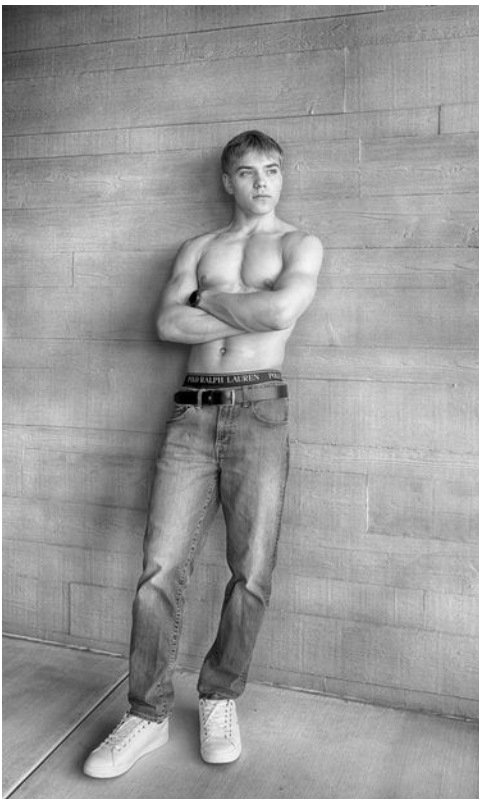
Artist: Neil Murphy

Media: This is a photograph of cactus -- with some music notes added digitally to help them sing!

Size: 16"W x 20"H x 0.25"D

Artist Statement

I noticed that this small pot of cactus people seemed to be standing around waiting for a choral director to arrive. The stopped waiting and burst into song. Good for them!



Alexey

Artist: Laurent Le Gourrierc

Media: Photography

Artist Statement

I have practiced photography since I was a teenager, but mostly focused on landscapes and flowers. It is only recently that I have moved to portrait. This image is part of a collaboration with young model and bodybuilder Alexey Fedorov



Colors of Turaco

Artist: Annie Huang

Media: digital

Artist Statement

As I watched the vibrant Turaco glide through the Tropical Aviary at the Santa Barbara Zoo, its colors seemed to dance in the filtered light. I waited, camera poised, for the moment it would settle on a branch. In flight, only the flash of crimson beneath its wings revealed itself; brilliant and fleeting. But when it landed, the full spectrum came alive: iridescent greens, deep blues, and velvety blacks shimmered across its feathers. It was then I learned that this bird possesses true pigments of red and green; a rarity in nature's palette. Later, as I edited the image, I sought to revive that vivid energy, to let its natural brilliance breathe once more.



Broken

Artist: Jeff Cullen

Media: photograph



Fleeting

Artist: Jeff Cullen

Media: photography



Risen

Artist: Jeff Cullen

Media: photograph



Jazz Orchestra Performance

Artist: Jeff Cullen

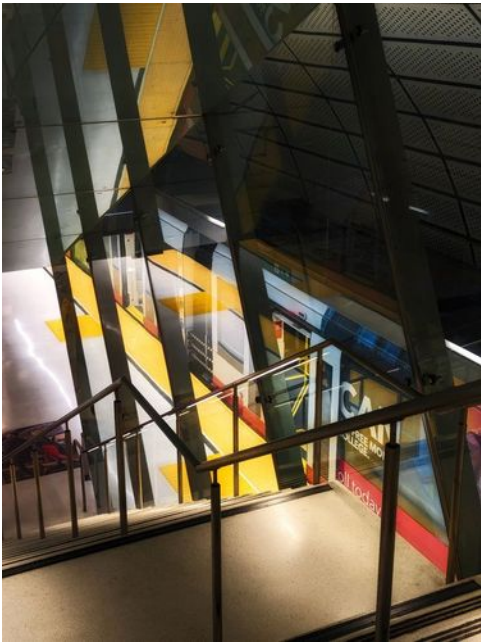
Media: photograph



Overlord

Artist: Jeff Cullen

Media: photograph



Chinatown Station

Artist: Jeff Cullen

Media: photograph



Allensworth

Artist: Jeff Cullen

Media: photograph



Concert Hall Intermission Spaces

Artist: Jeff Cullen

Media: photography



Cloudbow

Artist: Melina Meza

Media: Photography

Size: 20"W x 10"H x 0.5"D



Belonging

Artist: Melina Meza

Media: Photography

Size: 16"W x 20"H x 0.5"D



February Birds

Artist: Melina Meza

Media: Photography

Size: 20"W x 10"H x 0.5"D



Lined Up

Artist: Melina Meza

Media: Photography

Size: 20"W x 16"H x 0.5"D



Soul O Leveling

Artist: Chamia LaRae

Media: Photography

Artist Statement

Exuding, cultivating, edifying, celebrating and amplifying 'LOVE' is my life's purpose. My art is inspired by the many facets of love as evidenced through nature, spirit and the human experience. I use a variety of media in creating a range of artwork.

Speak love. Spread love. Be love." – Chamia LaRae

Let's Connect!

info@chamialarae.com

Instagram: @justchamia

<https://linktr.ee/chamialarae>

About the Artist

In corporations and in the community Chamia LaRae is an innovative and dynamic creator, communicator and visionary leader.

Chamia is the President & CEO of Chamia LaRae, LLC, an Oakland, California based company that creates thought-provoking content through its media division, and provides branding and communications consulting services through its marketing division.

As a sought after marketing communications expert who has worked with some of the most well-known companies in the world, Chamia coaches and advises leaders and organizations across the globe.

A native of the San Francisco Bay Area, Chamia is a multi-disciplinary artist who is the creator of the series The Just Chamia Show, author of Dear Love: A Collection of Love Letters Written to Love, and founder of #dearlovethemovement.

Chamia is most passionate about people and regularly serves her community through charitable contributions, volunteering and service to the most vulnerable. She also facilitates self-love and women's empowerment workshops. She holds a Master's Degree in Business Administration from Saint Mary's College of California and earned her Bachelor of Arts degree in Mass Communications from the California State University East Bay.



Irisation – Patriarch Grove 5

Artist: Tanya Lin

Media: Inkjet print on archival paper

Size: 20"W x 9"H x 1"D

Artist Statement

This atmospheric event of cloud irisation (iridescence) is a pleasure to behold. One in a series from the same observation session. Entirely different from rainbows or sun halos, the soap bubble or oil slick like diffracted colors appear slightly differently for each viewer and the thin/edge layer of clouds they occur in can result in the colors mixing and constantly changing as the winds power the cloud movement. This often hidden in plain sight phenom is difficult to see when it does occur due to often being 10% to the sun, who's glare dominates.



Irisation – Patriarch Grove 2

Artist: Tanya Lin

Media: Inkjet photo print on archival paper.

Size: 20"W x 9"H x 1"D



Irisation – Patriarch Grove 19

Artist: Tanya Lin

Media: Photographic inkjet print on archival paper

Size: 9"W x 20"H x 1"D



Irisation – Patriarch Grove 23

Artist: Tanya Lin

Media: Photographic ink jet print on archival paper

Size: 20"W x 9"H x 1"D



Harvest Time. Weyerhaeuser Tree Farm, WA. Study #3. 2025

Artist: David Gardner

Media: Archival Inkjet Print

Size: 17"W x 22"H

Artist Statement

The vast tree farms in Washington State can sometimes appear to be forests. Harvest time reveals the true nature of the land. After being planted more than 40 years ago, the trees – all of the same variety – have reached maturity and are cleared from the land by the Weyerhaeuser Corporation to become wood products for the world. The land will be replanted and the cycle will continue.



Palouse Wheat-field, WA. Study #72. 2022

Artist: David Gardner

Media: Archival Inkjet Print

Size: 17"W x 22"H

Artist Statement

In 2016, those who determine such things officially agreed the Earth had entered a new Epoch in its evolutionary age. Termed the Anthropocene, it is defined as human-influenced, where our activity has caused irreversible changes to land, oceans, and air. Anthropocene supplants the Holocene that began at the end of the last ice age about 11,000 years ago. Our new Earth Age is the starting point for this body of work that explores vast man-altered landscapes. I am both concerned and curious how repercussions from our rapidly expanding world need for Agriculture, Energy, and Water, impact our planet and ultimately us.

To begin my exploration, I traveled to the Palouse grasslands – now wheat fields – of eastern Washington to immerse myself in a landscape terraformed and overlaid by commerce since before the dawn of the Anthropocene (actual starting point TBD). By highlighting this region, I bring attention to difficult choices we face when considering exploitation or preservation of ecosystems.

The topography of the region is embellished by pattern and design across its surface – all byproducts of efficient farming required by constraints of the rolling terrain. It seemed a visual dance – or was it a struggle – between human imposed order and natural growth cycles, an imposition and collaboration at the same time. What was revealed I found compelling – strangely alien but completely human. By allowing human intervention to speak over the landscape itself in my images, I imagine a new landscape more of its Age.



Oildale Oilfield. Bakersfield, CA. Study #9

Artist: David Gardner

Media: Archival Inkjet Print

Size: 22"W x 17"H

Artist Statement

The Kern River Oil Field covers an area of 10,750 acres in a rough oval extending over the low hills north-northeast of Bakersfield – hills which are now almost completely barren except for oil rigs, drilling pads and associated equipment. Oil was first discovered here in 1899 in one large pool and was named for the river that runs through it. Two smaller pools, the Vedder and Jewett, were later discovered in 1981 and 1985 respectively.

While most of the oil has been removed, modern extraction methods such as Fracking have made it possible to remove oil previously deemed too costly. Total estimated reserves of the Kern field at the end of 2006 totaled more than 475 million barrels – about 15% of California's reserve.

Wastewater from the field was once allowed to drain directly into the streams dissecting the region, and then into the Kern River. This practice ended in the 1960s and 1970s when more stringent environmental regulations were enacted both on federal and state levels. Wastewater now is treated in facilities specifically built for this purpose, and after the treatment, is used to irrigate crops in the San Joaquin Valley.



Asarco Pit Mine. Green Valley, AZ. Study #8

Artist: David Gardner

Media: Archival Inkjet Print

Size: 22"W x 17"H

Artist Statement

Wanting to experience the effect on the landscape of pit mining in the U.S., I traveled to the Asarco (American Smelting and Refining company) Mission pit mine near Green Valley – a modern, in-production operation.

At the Asarco's Mission mine, high water demands are consuming 85% of the aquifer supplied water in the Upper Santa Cruz Valley, leading to its steady decline. In 2007, a Pima County report stated that "Water supplies will become critical within the next ten years". This unsustainable consumption rate is now being mitigated by pumping water from the Central Arizona Project. It was estimated that it would require a pipe diameter of 72" to convey enough water for direct use or to recharge the Upper Basin. As of 2017 one 36" CAP pipeline had been completed, with a second slated to be completed later in the year. But, because capacity scales with cross-sectional area, not with diameter, the two pipeline provide only half the capacity of a single 72" pipe.



High Water Mark, Lake Mead, NV, Study #3. 2019

Artist: David Gardner

Media: Archival Inkjet Print

Size: 22"W x 17"H x 1"D

Artist Statement

Formed by Hoover Dam in 1935, Lake Mead was a marvel of twentieth-century engineering: a symbol of modern mastery over arid lands. It provided power, water, and recreation to millions across the Southwest. Yet today it reads more like an epitaph.

The stark white "bathtub ring" etched into canyon walls marks how far the waters have fallen—over 150 feet since its high point. Extended drought, climate change, and relentless demand have pushed Mead toward historic lows, raising questions about the viability of cities and agriculture built on borrowed water.

The dam's bold promise of permanence has given way to fragility, a vast reservoir revealing its emptiness. As power generation falters and water rationing escalates, Lake Mead is no longer a triumph but a warning. What was once celebrated as conquest over desert has become a ledger of overshoot, its retreat a reminder that engineered abundance has limits in an era of climate instability.



Ivanpah Thermal Solar Plant, CA. Study #32

Artist: David Gardner

Media: Archival Inkjet Print

Size: 22"W x 17"H x 1"D

Artist Statement

In 2016, those who determine such things officially agreed the Earth had entered a new Epoch in its evolutionary age. Termed the Anthropocene, it is defined as human-influenced, where our activity has caused irreversible changes to land, oceans, and

air. Anthropocene supplants the Holocene that began at the end of the last ice age about 11,000 years ago. Our new Earth Age is the starting point for this body of work that explores vast man-altered landscapes. I am both concerned and curious how repercussions from our rapidly expanding world need for Agriculture, Energy, and Water, impact our planet and ultimately us.

Coming over the rise through Nipton California, on Highway 164 into the Ivanpah Valley, the Ivanpah Thermal Solar Power Plant came into view. Like a vision from Tolkien's Mordor, three towers, glowing ominously, rise above the surrounding desert on a gentle slope. The towers are surrounded on all sides by mirror arrays, known as heliostats, that reflect the sunlight onto the central towers.

It is not an easy thing to make the desert here look small, but at 35,000 acres on leased BLM land, the sprawling plant caused a disorienting effect on my senses as my mind struggled to fit it into proper scale. It is the largest solar plant of its kind in the world and generates 377-megawatts that provide electricity to 140,000 homes. I was interested in exploring the effect this large facility had on my perception of the natural landscape. As world populations and demand for energy increase, formerly untouched natural landscapes and ecosystems will continue to be disturbed or destroyed.



First Snow on Burn Scar. Study #3. Lemon Lake Reservoir, CO. 2021

Artist: David Gardner

Media: Archival Inkjet Print

Size: 22"W x 17"H x 1"D

Artist Statement

I traveled up to the Lemon Lake Reservoir near Durango, Colorado looking to make some final fall color images among the hills. The first snow of the season fell the night before and when I arrived at the reservoir, I was startled to see how the new snow had

transformed the burned area of the mountain. The yellow aspens, together with the new snow seemed to offer the hope of renewal.



The Forest Returns. Yellowstone National Park. WY. 2024

Artist: David Gardner

Media: Archival Inkjet Print

Size: 22"W x 17"H x 1"D

Artist Statement

I came across this view while traveling through Yellowstone National Park in the spring or 2024. Thick new snow had fallen over the past few days. When the road finally opened, I came across this view of long ago bare lodgepole pine trees and new trees

poking through the heavy snow. It seemed a scene of renewal.



Glass Jars in the Storeroom at Fort Ross, California

Artist: Joy Phoenix

Media: Photograph

Size: 11"W x 14"H x 1"D



The Green Bucket, Vietnam

Artist: Joy Phoenix

Media: Photograph

Size: 11"W x 14"H x 1"D

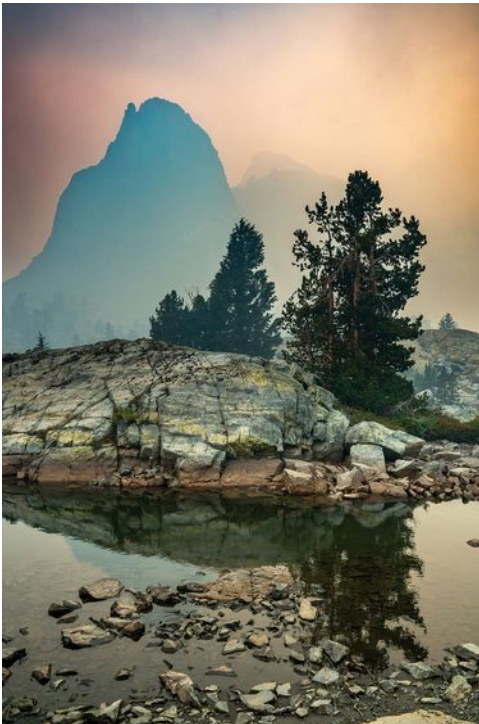


Study in Hot Pink

Artist: Joy Phoenix

Media: Photograph

Size: 12"W x 12"H x 1"D



The wildfire smoke thickens. Minarets, CA

Artist: Jim Van Slyke

Media: Photography

Size: 12"W x 18"H

Artist Statement

Jim Van Slyke – Artist Statement.

I am an impatient photographer in, what a dear friend calls, the Great Unfolding. I rarely spend more than a couple of minutes with a subject. I fall in love with a scene for just a moment, and then I move on. There's always something new to discover just ahead. The subjects are not of my choosing but, often, scream out for attention. I am only there to document the moment. I see myself as a facilitator for communication between the subject and viewer. I leave it to the viewer to define their own experience.

My process does not differentiate between the natural and the built environment. I take what I see, allowing light, geometry and color to guide me. As a straightforward photographer, I try to stay true to the subject at hand, creating an often clear, balanced, bright and saturated exterior world that is brought closer to mind. Rarely do I add to my images, but I often do highlight important details and minimize distracting elements.

I am honored to be part of this important competition.



A jarring awakening. Mt. Diablo from Sobrante Ridge Botanic Regional Preserve. Richmond, CA.

Artist: Jim Van Slyke

Media: Photography

Size: 12"W x 16"H

Artist Statement

Jim Van Slyke – Artist Statement.

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An open door policy.

Artist: Jim Van Slyke

Media: Photography

Size: 12"W x 8"H

Artist Statement

Jim Van Slyke – Artist Statement.

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Ominous evening. Pt. Isabel Dog Park. Richmond, CA

Artist: Jim Van Slyke

Media: Photography

Size: 12"W x 15"H

Artist Statement

Jim Van Slyke – Artist Statement.

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I am honored to be part of this important competition.



I see you, too, red aeonium.

Artist: Jim Van Slyke

Media: Photography

Size: 12"W x 16"H

Artist Statement

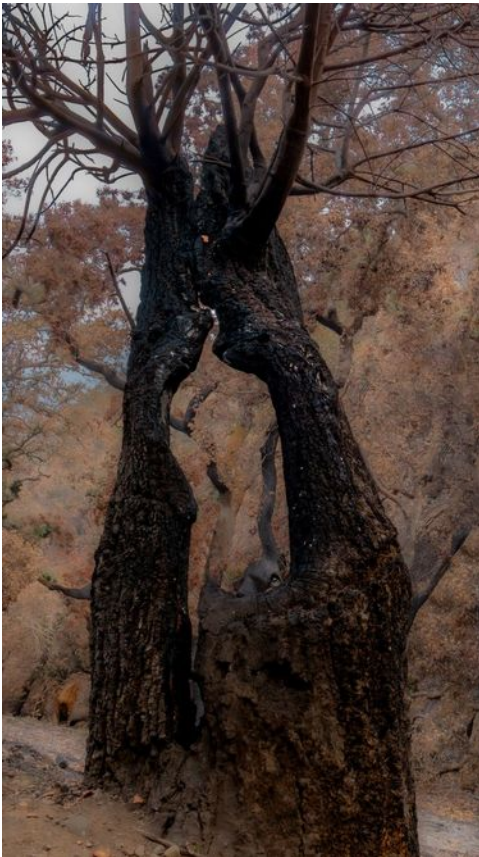
Jim Van Slyke – Artist Statement.

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elements. I am honored to be part of this important competition.



The final kiss. Burn scar from the June 23, 2022 fire at Pleasanton Ridge.

Artist: Jim Van Slyke

Media: Photography

Size: 9"W x 16"H

Artist Statement

Jim Van Slyke – Artist Statement.

I am an impatient photographer in, what a dear friend calls, the Great Unfolding. I rarely spend more than a couple of minutes with a subject. I fall in love with a scene for just a moment, and then I move on. There's always something new to discover just ahead. The subjects are not of my choosing but, often, scream out for attention. I am only there to document the moment. I see myself as a facilitator for communication between the subject and viewer. I leave it to the viewer to define their own experience.

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I am honored to be part of this important competition.



Upon reflection. Salton Sea, CA.

Artist: Jim Van Slyke

Media: Photography

Size: 16"W x 9"H

Artist Statement

Jim Van Slyke – Artist Statement.

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I am honored to be part of this important competition.



Plentiful petroleum. Alameda, CA

Artist: Jim Van Slyke

Media: Photography

Size: 16"W x 20"H

Artist Statement

Jim Van Slyke – Artist Statement.

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I am honored to be part of this important competition.



Eh

Artist: Cedric Vu

Media: photograph

Artist Statement

Taken on a stroll in San Deigo, California. An unhoused person sparked a conversation with me, and as we exchanged pleasantries, I asked to snap a photo.



JO #138

Artist: Craig Scoffone

Media: photography

Size: 11"W x 15"H x 1"D



Santa Cruz Mountains 4, #85b

Artist: Craig Scoffone

Media: photography

Size: 20"W x 16"H x 1"D



Fun

Artist: Kathleen Olival

Media: Photography

Artist Statement

The first week in September I was in Alaska to photograph Coastal Brown Bears fishing for Salmon. This bear took a break from eating and decided it was play time.



I see You

Artist: Kathleen Olival

Media: Photography

Artist Statement

The Golden Monkeys are found in bamboo forest in Africa. They share the space with Silver back Gorillas. This Golden monkey stole my heart.



Becoming a Flower

Artist: Ginnie CHABRE

Media: Photograph

Size: 6"W x 9"H



Blown Away

Artist: Ginnie CHABRE

Media: Photograph

Size: 10"W x 8"H

Artist Statement

I'm an opportunistic photographer. My subject matter varies greatly, as I am attracted to just about anything interesting; i-phone at the ready - always in my pocket. Hope you all enjoy the flotsam and jetsam I collected in my eyes as I toured around the various neighborhoods of our beautiful Bay Area.



Contemplation

Artist: Ginnie CHABRE

Media: Photograph

Size: 9"W x 10"H

Artist Statement

I'm an opportunistic photographer. My subject matter varies greatly, as I am attracted to just about anything interesting; i-phone at the ready - always in my pocket. Hope you all enjoy the flotsam and jetsam I collected in my eyes as I toured around the various neighborhoods of our beautiful Bay Area.



Emerging Bird

Artist: Ginnie CHABRE

Media: Photograph

Size: 10"W x 12"H

Artist Statement

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Glamorous Bug

Artist: Ginnie CHABRE

Media: Photograph

Size: 10"W x 12"H

Artist Statement

I'm an opportunistic photographer. My subject matter varies greatly, as I am attracted to just about anything interesting; i-phone at the ready - always in my pocket. Hope you all enjoy the flotsam and jetsam I collected in my eyes as I toured around the various neighborhoods of our beautiful Bay Area.



Shadows on the Walkway

Artist: Ginnie CHABRE

Media: Photograph

Size: 10"W x 12"H

Artist Statement

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Shadows on the Wall

Artist: Ginnie CHABRE

Media: Photograph

Size: 12"W x 10"H

Artist Statement

I'm an opportunistic photographer. My subject matter varies greatly, as I am attracted to just about anything interesting; i-phone at the ready - always in my pocket. Hope you all enjoy the flotsam and jetsam I collected in my eyes as I toured around the various neighborhoods of our beautiful Bay Area.



The Center

Artist: Ginnie CHABRE

Media: Photograph

Size: 10"W x 11"H

Artist Statement

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SF Chinatown

Artist: Louis Cuneo

Media: Photography

Size: 16"W x 20"H



Covered Pier at Berkeley's Aquatic Park

Artist: Louis Cuneo

Media: Photography

Size: 20"W x 16"H

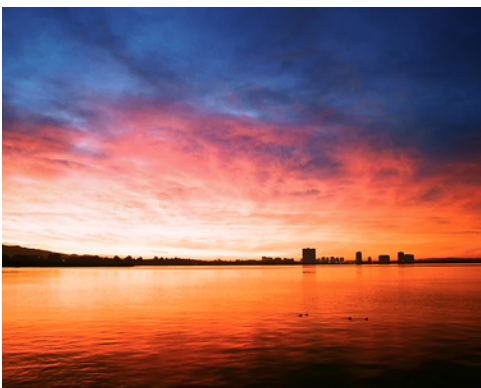


Golden Ramp at the Berkeley Marina

Artist: Louis Cuneo

Media: Photography

Size: 20"W x 16"H



Oakland Glow

Artist: Louis Cuneo

Media: Photography

Size: 20"W x 16"H



Eternal

Artist: Louis Cuneo

Media: Photography

Size: 20"W x 16"H



Sky over Gilman Street, Berkeley

Artist: Louis Cuneo

Media: Photography

Size: 20"W x 16"H

LGBTQ+ Artists

Winner



The Juror's Choice for the winning image is "Dani with Daffodils" by Laura Vespertine

Honorable Mentions



"Profile of leather" by Miguel Campos



"Self Portrait of a Mortal Man" by Ray Gonzalez

LGBTQ+ Artists

This is for artists who identify as LGBTQ+ and is open to many different media. If you feel this group description does not represent you, this is the fourth year of the prize, and it will be evolving in the next year and every year after to work to give all artists in the Bay Area a place they feel is appropriate. Your artwork can also be entered in more than one category. Please SIGN UP to participate.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the 9 counties of the Bay Area plus Sacramento and Santa Cruz counties in this first ever Bay Area regional art prize. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a viewer, please consider donating a tax-deductible donation or purchase a print from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art!

If you are an artist and wish to participate in the Prize, you may upload up to eight (8) of your works of art for \$10 each. Your work will be reviewed and then placed immediately up on this website for everyone to see, in this or one of the other juried categories, as you choose. All work will then be eligible for a Winning Prize or Honorable Mention.

There will be one winner at \$500 and an essay plus 2 honorable mentions at \$100 each! The awards will be cash awards or a gift certificate to a Bay Area store specializing in art-related services. As well all the work seen here will be eligible for 2 more voted awards, to be voted on after the Prize for Art closes on November 14 until November 25!

Artists may enter more than one category. Each category is awarded separately. Each artist is eligible for one award per category. Works that have won in the previous Prizes for Art are not eligible for the 2024 Sheridan Prize for Art. The Winner and Honorable Mentions will be shown here after they are chosen as close to November 25 as possible! Please come back often to see the many and varied works of art and afterwards to see the results. Good luck, everyone!

LGBTQ+ Artists Juror – Javier Perez



Curriculum Vitae

Javier Perez was born in Sacramento, California and has been a resident of the San Francisco Bay Area for over 54 years. He studied at the California College of Arts and Crafts, receiving his BA degree.

After traveling to Europe for a year, he began his career in jewelry design and fabrication eventually working with leading design firms in San Francisco. His avocation and passion however have always focused on clay and figurative design having been inspired by Viola Frye, Art Nelson and Peter Vandenberg. His work often includes latinx cultural issues and story telling influenced by his own journey as a child of Mexican immigrants and his experience as a gay artist.

He has exhibited his work at the John Natsoulas Gallery in Davis, the Mission Cultural Center in San Francisco, the ACCI Gallery in Berkeley and the ACGA exhibition in Palo Alto among others. Patrons who have commissioned his work include local and international collectors as well as local private collectors. His work has been featured in American Craft and the San Francisco Chronicle. He was awarded the Juror's Choice for LGBTQ+ Artists and Honorable Mention for Sculpture by the Sheridan Prize for Art in 2024.

He recently returned to Sacramento with his partner and will continue his work at his home studio.

LGBTQ+ Artists – Essay on the Winning Entry



"Dani with Daffodils" by Laura Vespertine

This work clearly represents a vision of self expression; unabashed, open, sensual, and a self-reflective "take me for who I am" declaration.

She is pensive in pose, acknowledging her physical being with hands on, but also willing to expose all parts of her inner and outer self. The use of brilliant background color with daffodils, symbolizing rebirth and new beginnings, frames the delicate use of flesh tones and shading reinforcing the message. The choice of flowers also enhance the sensual nature of the work.

The artists technique in composition and color makes a bold statement that is at the same time sensitive and vulnerable. Her commentary expands upon her intention with this painting, but that message is also clearly represented in the work. Beautifully executed.

LGBTQ+ Artists



Tongue Wagger 12

Artist: JOSEPH ABBATI

Media: Gouache on canvas

Size: 25.25"W x 25.25"H x 1.5"D

Artist Statement

Tongues Out is a vibrant and cheeky series capturing men in a pose familiar to today's selfie culture—sticking out their tongues. This playful gesture is both humorous and bold, with roots in defiance and self-expression. In each painting, heads pop out from bright, pastel backgrounds, reminiscent of a lively "Whack-A-Mole" game, each figure exuding a spirit that is both irreverent and delightfully human. The tongue here serves as a playful, phallic symbol—an instrument of pleasure and mischief, often hidden due to its association with disapproval or rudeness.

The men in *Tongues Out* subvert these taboos, using their tongues to express a carefree confidence that resonates with queer culture's embrace of shameless expression. Yet, the works are universal in their humor, capturing a common impulse to tease, play, and defy in our own unique ways. With vibrant colors and popping figures, this series is a celebration of shared humanity, showing how a single, silly gesture can encapsulate joy, freedom, connection, and defiance.



Self Portrait of a Mortal Man

Artist: Ray Gonzalez

Media: Linoleum Relief with oil ink on paper

Size: 26"W x 32"H

Artist Statement

This piece is about how life continues when all hope seems lost. I started this series while coming to terms with the reality that, as a chronically-ill/disabled person, my proximity to the American Healthcare system was going to kill me. Now I create this self portrait with the knowledge that as a trans person the current political regime would like to make sure I get there sooner. However, trans bodies and disabled bodies are buried all over this earth, and their spirits live on in the world around us, in the interconnection of each of us. I want these works to say "Go ahead. Kill me. I know you want to. But guess what? I'm not going anywhere. My flowers will always bloom."

Profile of leather

Artist: Miguel Campos

Media: Pencil on paper

Size: 11.5"W x 16.5"H

Artist Statement

This portrait highlights the confidence and presence emanating from the leather wearing community, highlighting textures, light and shadow created with pencil work and erasers only.



LA Mural

Artist: Laurent Le Gourrierc

Media: Photography

Artist Statement

Even though I live in the Bay Area, I frequently visit Los Angeles. I particularly like the vibrancy of the city. Here on Melrose Avenue, I asked my partner to pose in front of a mural





Playing The Heart Strings

Artist: Artemis Schatzkin

Media: graphic / ink/ gouache

Size: 26"W x 38"H x 1"D

Artist Statement

This series is focuses on my feelings of my soul not being specifically human. I'm using the word "soul" as shorthand for the deepest inner part of me. Inside me, I feel a hybridity and reciprocity between my human self and other animals. I'm sure there are other people who feel this way, but I have yet to meet them. It's hard to describe in words, so I have been using my art to attempt to express this.

This scrub jay visits me on almost a daily basis. There's something profound about befriending wild animals.

Although I have a strong mental image for each piece when I begin, there is much room improvisation and experimentation.



Have a Heart Thief

Artist: Artemis Schatzkin

Media: graphite / ink / gouache

Size: 26"W x 38"H x 1"D

Artist Statement

This series is focuses on my feelings of my soul not being specifically human. I'm using the word "soul" as shorthand for the deepest inner part of me. Inside me, I feel a hybridity and reciprocity between my human self and other animals. I'm sure there are other people who feel this way, but I have yet to meet them. It's hard to describe in words, so I have been using my art to attempt to express this.

Who doesn't have their heart stolen when they look at Sea Otters? The last time I saw one in the wild was a few years ago and I still think about that magic moment.

Although I have a strong mental image for each piece when I begin, there is much room improvisation and experimentation.



No Up or Down

Artist: Artemis Schatzkin

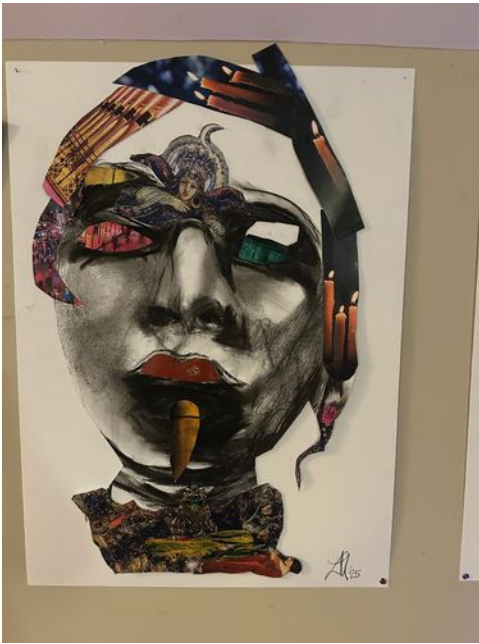
Media: graphite / gouache / ink

Size: 18"W x 14"H x 10"D

Artist Statement

These will be based on the daily images of deep-sea creatures from MBARI rover of the Monterey Bay Aquarium. Even though these animals live on the same planet as us, they live in a different world. Living in an environment of dim to no light, different pressure, and different gases they are further away in some ways than Mars. I can never go to their world and they can never go to mine, except in my imagination where we have a friendly interaction.

This Pearl Octopus and the this hand can be above, below or next to each other depending how you rotate the image.



Jupiter

Artist: Lea Magdangal

Media: Charcoal and collage

Size: 24"W x 36"H

Artist Statement

San Francisco native artist who travels to explore cultural and spiritual diversity. Driven by absorbing energy and emotion from different landscape and environments. Blessed with time and space

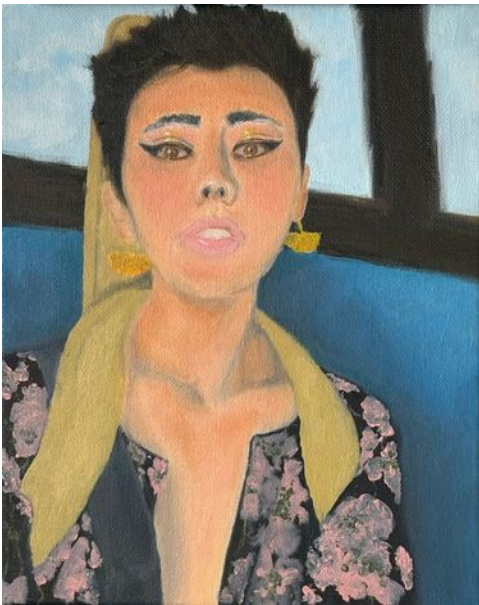


Phosphenes

Artist: Cedric Vu

Media: Acrylic yarn on cotton

Size: 53"W x 72"H x 2"D



Touch Sky

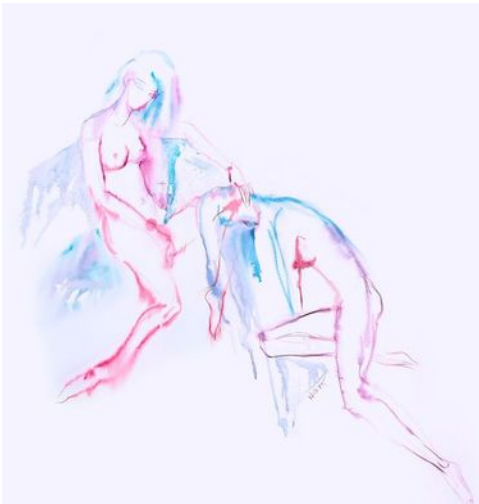
Artist: Andie Yao

Media: Oil on canvas

Size: 8"W x 10"H x 1"D

Artist Statement

A display of confidence and aesthetic appeal is not always to be taken at face value. Often, behind a beautiful face is an injured soul — hoping to find solace, joy, and some external validation through their day-to-day struggles. However, these hidden facts do not make the aesthetics of a person shallow nor less attractive. Quite the opposite.



A moment of Witnessing.

Artist: Nelli Varavva

Media: Watercolor, mixed technique

Size: 16"W x 16"H

Artist Statement

A moment of "Witnessing".

The moment of deep partnership, where one woman softens into vulnerability and the other stands steady beside her — holding space, supporting, and quietly witnessing her beloved's inner storm with unwavering presence.

Nelli Varavva. Artist Statement.

I create emotionally charged paintings that explore intimacy and vulnerability, the complexity of relationships— between body and soul, between memory and emotion,

and between people.

Watercolor became my medium of choice early on. I paint primarily in the alla prima technique, embracing the natural flow of water as a creative partner. Watercolor paint is a mixture of water and minerals, like oceans, soils, or the elemental makeup of our bodies — blood, sweat, and tears. That is binding my medium to human experience.

I was born in a small pagan town in Russia, and grew up surrounded by pagan rituals, folk symbolism, and a deep connection to nature—elements that continue to echo in my artistic language.

After being raised in a deeply traditional place, where conformity was valued over individuality, living in California radically expanded my view of identity and expression. Immersed in San Francisco's sex-positive and queer art scene, I began to reflect on my own feelings, preferences and sexuality, and to integrate the themes of eroticism to my art. My art became emotionally honest and psychologically deep.



Isak; 2016

Artist: Arlene Diehl

Media: Compressed charcoal on paper.

Size: 18"W x 24"H



Dani with Daffodils

Artist: Laura Vespertine

Media: oil on canvas

Size: 30"W x 48"H x 3"D

Artist Statement

Dani with Daffodils is the result of an intimate collaboration with Dani, who guided every choice in how she wished to be represented. She shared how grief, aging, and societal pressures had challenged her sense of self, raising questions about desire, respect, and love: "It's easy to be lusted after, or even just to be a body available. But is my body desired? Respected? Loved?" In this portrait, Dani confronted those questions on her own terms—choosing what to wear and not wear, how to pose, and the colors and flowers that surrounded her, all of which held personal significance. This created a space in which her body is neither objectified nor idealized, but fully her own—a process I was deeply honored to witness and facilitate.

This painting continues my series, ***Girl, Woman, Other***, in which I collaborate closely with women to create as expansive and diverse a collection of bodies as possible while centering each model's agency, voice, and lived experience.

Printmaking

Winner



The Juror's Choice for the winning image is "Raven at Home" by Caren Catterall

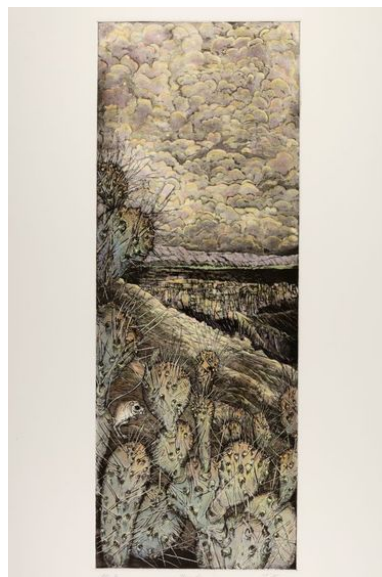
Honorable Mentions



"Iron Tree" by Peter Baczek



"Into the Breech #1" by Robynn Smith



"Nopales" by Susan Tibbon



"Taking Liberties: The Horrors and Humanities of Incarceration" by Katya McCulloch

Printmaking

This is the category for artists whose artwork is essentially printed onto a relatively flat surface. This can include monoprints, etching, engraving, serigraphy, woodblock, prints of computer generated images and high quality prints of your work in other media. If you identify as a photographer, even though your work can be printed, please instead enter the Photography category. If you are creating work using AI (Artificial Intelligence) please enter your work in the Experimental Art category.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the 9 counties of the Bay Area and Sacramento and Santa Cruz counties in this first ever regional art competition of art prizes in the Bay Area. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a Viewer, please consider donating a tax-deductible donation or purchase a print from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art!

If you are an artist and wish to participate in the Prize, you may SIGN UP and then upload up to eight (8) of your works of art for \$10 each. Your work will be reviewed and then placed immediately up on this website for everyone to see. Your work will then be eligible for a Winning Prize or Honorable Mention.

There is one winning work of art at \$500 and an essay and 4 honorable mentions at \$100 each for this category! The awards are cash awards or a gift certificate to a Bay Area store specializing in art-related services for the Printmaking Artists' group. As well all the work submitted here is eligible for 2 more voted awards, voted on after the Prize for Art closes November 14 and announced as close to November 25 as possible!

Artists may enter more than one category. Each category is awarded separately so that artists are not competing with all the other participating artists, but only those in the category in which you have uploaded any individual work of art. Each artist is eligible for one award per category. Works that have won in the previous Prize for Art are not eligible for the 2024 Sheridan Prize for Art. The Prize for Art ends November 14. The Winner and Honorable Mentions will then be shown here! Please also come back often to see the works being submitted and the prize results. Good luck, everyone!

Printmaking Juror – Sylvia Solochek Walters



Curriculum Vitae

Sylvia Solochek Walters received her MFA from the University of Wisconsin-Madison. Her woodcuts have been shown in numerous national/international exhibitions and have won many awards – including Honors in 2014 for Tradition in Printmaking from the Southern Graphics Council International conference in San Francisco. Walters began teaching in 1963 and subsequently taught at large and small, public and private colleges, art schools and universities in different parts of the country. Eventually, she settled in St. Louis, where she taught at the University of Missouri at St. Louis (UMSL) and founded the art department. She became the department's first (and third) Chair as well as its Gallery Director for 10 years. In 1984, she was invited to become a faculty member and permanent Chair of the art department at San Francisco State University. With the exception of two years during

which time she served as Acting Dean of the College of Creative Arts at SFSU, she remained in that position for twenty years until her working retirement in 2004, after which she taught relief printmaking for five years and was awarded Professor Emerita status in 2009.

Aside from her administrative responsibilities at SFSU, Walters also taught graduate seminars and undergraduate courses in printmaking at the university. An important component to her forty-five year academic and professional career was service to the field. She was visiting artist and lecturer at varied colleges and universities, was a frequent panelist and led national workshops for such organizations as the College Art Association and the National Association of Schools of Art and Design. She was an academic program evaluator for NASAD, organized national conferences, and often served on boards and numerous committees for local and national professional and academic groups. She served on the California Society of Printmakers Centennial Committee and currently serves on the Board of the Kala Art Institute in Berkeley. In 2013 she was Assistant Editor (along with editor Maryly Snow) for California Society of Printmakers: One Hundred Years 1913–2013, an award-winning publication produced to celebrate the centennial of the CSP. The book was re-edited and reissued as an e-book in 2015. More recently she and Snow edited a 50th Anniversary book for the Kala Art Institute – not yet in print as of September 2025.

Walters' work is held in the collections of the Milwaukee, St Louis, Oakland and Tweed Art Museums; the San Francisco Fine Arts Museum Achenbach Foundation for Graphic Arts; The Library of Congress; the Milwaukee and Judah Magnes Museums of Jewish Art; the Chazen Museum of Art; the de Saisset Museum Santa Clara, the New York Public Library; the collection of Chin Hsaio-Yi, Director, National Palace Museum of Taiwan; the US Information Agency; and many University, College, private and corporate collections. She is currently represented by the Kala Art Institute Gallery in Berkeley and the Annex Galleries in Santa Rosa, California.

Printmaking – Essay on the Winning Entry



"Raven at Home" by Caren Catterall

Although modest in size at 12" x 9", Caren Catterall's intaglio print, *Raven at Home*, is filled with imaginative and captivating storytelling that gives it an alluring power which draws the viewer in close and makes the print seem larger than it is. Technically, the piece was etched on a copper plate and inked à la Poupée – an historic printing technique that involves applying multiple colors on the plate by hand, with small cloth pads, and running it only once through the press. Every print in the edition will undoubtedly have slight differences of tone from one to the other giving each a personalized "hand-made" quality.

Ms Catterall describes her content like this – "Raven sips his tea," she says, "and looks out the window of his treehouse, enjoying the trinkets he has gathered." Yes, that might suffice as a thumbnail sketch of what the viewer encounters. But what captivates are her immaculate drawing skills and masterful decisions handling color and composition. Raven commands attention because of the artist's careful rendering of his feathery torso, with his right wing clasping his teacup and his left resting on the arm of his sinuous carved wooden chair – legs resting on a neatly rolled rug tucked beneath his feet. Beside him, Raven's wooden teapot resides on a round wooden table – a small cut log mounted on four metal legs. The view out of his arched window of a serpentine tree limb is partially obscured by Raven's collection of hanging ornaments. Behind him on the wall is a portrait – likely depicting friends or family. And on the floor nearby, his furry companion – a docile pet red fox – snoozes comfortably on a braided oval rug that echoes the curves of the window.

Raven immediately captures our attention in this delightful piece thanks to his commanding size, to the dramatic darks and lights that draw our attention to his "face," to Ms Catterall's decision to render him in delicate shades of ultramarine blue, and wrap him in contrasting tones of pale and cool umber browns. "Reynard" is the exception. He is described in an equally light, but warm sienna tone that also draws attention to him asleep in the lower corner, and suggests his importance to Raven. What ultimately makes this piece amusing and relatable is, of course, its anthropomorphic character. The artist has given us an outsized imaginary bird with a human life style that makes him so relatable that we can join him at tea, wonder what his thoughts are in his comfy corner, and long to tenderly touch the sweet sleeping pet at his feet.

Printmaking



Nightmare

Artist: Charlene Steen

Media: Monotype with chine colle

Size: 21"W x 17"H x 1"D



Reverie

Artist: Charlene Steen

Media: Monotype

Size: 21"W x 17"H x 1"D



AW CONTRER

Artist: David Berks

Media: COPPER SHEET

Size: 30"W x 40"H

Artist Statement

ALL MY WORK IS INSPIRED ABSTRACT ANTHROPOMORPHIC ARTWORK OPEN TO INFINITE SUGGESTION, I.E., THE MUSE. MY INTENTION IS HIDDEN FROM ME UNTIL I FINISH THE WORK.



PHASING GG 88

Artist: David Berks

Media: MIXED MEDIA: COPPER SHEET, CHEMICALS, DIGITAL PHOTO AND PRINT

Size: 30"W x 30"H

Artist Statement

ALL MY WORK IS INSPIRED ABSTRACT ANTHROPOMORPHIC ARTWORK OPEN TO INFINITE SUGGESTION, I.E., THE MUSE. MY INTENTION IS HIDDEN FROM ME UNTIL I FINISH THE WORK



T37 3D42502

Artist: David Berks

Media: MIXED MEDIA: COPPER SHEET, CHEMICALS, DIGITAL PHOTO AND PRINT

Size: 32"W x 42"H

Artist Statement

SHERIDAN ART PRIZE COPY

ALL MY WORK IS INSPIRED ABSTRACT ANTHROPOMORPHIC ARTWORK OPEN TO INFINITE SUGGESTION, I.E., THE MUSE. MY INTENTION IS HIDDEN FROM ME UNTIL I FINISH THE WORK.



MEDIUM WELL SHOW

Artist: David Berks

Media: MIXED MEDIA: COPPER SHEET, CHEMICALS, DIGITAL PHOTO AND PRINT

Size: 32"W x 42"H

Artist Statement

ALL MY WORK IS INSPIRED ABSTRACT ANTHROPOMORPHIC ARTWORK OPEN TO INFINITE SUGGESTION, I.E., THE MUSE. MY INTENTION IS HIDDEN FROM ME UNTIL I FINISH THE WORK.



Heart de Pomme

Artist: Ray Gonzalez

Media: Linoleum relief with oil ink and gold leaf on paper

Size: 15"W x 18"H

Artist Statement

The human body is part of the natural world so it is helped best by nature. "Heart de Pomme" reflects the strength and resilience of the human heart and the importance of antioxidant rich fruits for your heart health.



Taking Liberties: The Horrors and Humanities of Incarceration

Artist: Katya McCulloch

Media: Linoleum block print, hand-carved and hand-printed on Okawara mulberry paper, collaboration of Just Artists, including Katya McCulloch.

Size: 36"W x 36"H

Artist Statement

TAKING LIBERTIES

JUST ARTISTS: Henry Frank, Nicola Bucci, Gary Harrell, Isiah Daniels,

Felix Lucero, Katya McCulloch, Beth Thielen, Art Hazelwood

Hand-printed linocut on Okawara

In 2023, artist Henry Frank secured funding from the William James Association and the Art for Justice Fund to provide opportunities for artists coming out of the California carceral system to connect with a supportive community of artists. The JUST ARTISTS group was formed consisting of William James Association teaching artists and program alumni from the San Quentin Prison Arts Project. Many of these artists had met in 2008 when printmaker Art Hazelwood introduced a steamroller print opportunity to incarcerated students in a San Quentin block printing class taught by Katya McCulloch. Since then, most of the students had been released from prison, and those who could be located were invited to join JUST ARTISTS and a new iteration of the steamroller printing project.

JUST ARTISTS gathered in June 2023 at Art Hazelwood's studio in Richmond and regularly connected over the next ten months to plan, create, and present the Taking Liberties series of work. Taking the theme "The Horrors and Humanities of Incarceration," returning residents and their former instructors collaborated on linoleum cut works that were printed with a steamroller at a special event held at Diablo Valley College on Tuesday, March 26, 2024.

Henry Frank reflects on the project, "Art's studio in Richmond became an oasis from the everyday responsibilities, challenges, and stressors, just like the Arts in Corrections studio in San Quentin. Not that we were running or avoiding them, but while in these studios, we focused on the art, the process, the other artists, and their lives. As art was being created, we were giving and receiving support for each other with the challenges and celebrations in each other's lives. Just like the studio in San Quentin, art was the reason for gathering, but community, compassion, and vulnerability encouraged us to stay."



Made In America

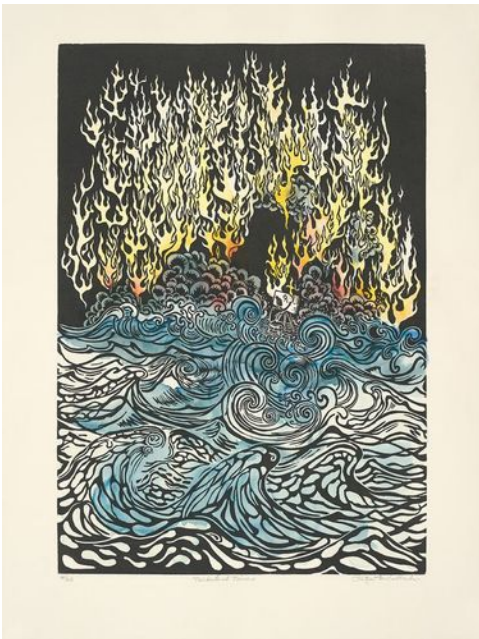
Artist: Katya McCulloch

Media: Linocut, 18"x12", Cranfield black ink, on Okawara mulberry paper

Size: 12"W x 18"H

Artist Statement

I am a printmaker as my primary media, working mostly in woodcut and linoleum carving. For 20 years I have taught printmaking at San Quentin. This has given me direct experience with the way our nation uses incarcerated people as a modern form of slavery to produce "Made In America" labels as a way of keeping competitive with off-shore labor. In this print Lady Liberty is chained and locked, with no arms to reach the key that hangs from a spike of her tiara. She also has a coin slot where an eagle is dropping coins and a long line of impoverished people leading into her caged torso.



Protect This Vessel / Turbulent Times

Artist: Katya McCulloch

Media: Woodcut, hand-colored with watercolor on Arches Aquarelle 300g paper

Size: 18"W x 24"H

Artist Statement

This print was conceived, carved, and printed at a time when we were having the largest wildfires and subsequent flooding in California history. In the middle of the image is a tiny artist painting at an easel on a wooden raft. This is my refuge in trying times.



Swimming to the Sun

Artist: Neil Murphy

Media: Print plus mixed media

Size: 16"W x 30"H x 1"D

Artist Statement

This mixed media print shows an abstracted fishy swimming toward a shining sun. The fish is happy! She is saying "Follow me! I'll take you from the crazy unhappy world to a brighter universe."

And... I, the artist, will do as she suggests! :-)



I Know. I'm Different

Artist: Neil Murphy

Media: Print

Size: 12"W x 12"H x 0.5"D

Artist Statement

This being is different. It's suffering. It needs help. Send someone who understands.



Bird with Kite

Artist: Neil Murphy

Media: A print that is finished with hand-painted embellishments

Size: 12"W x 12"H x 0.5"D

Artist Statement

This bird finds peace by flying kites. Wanna join him?



Cranes Flying

Artist: Neil Murphy

Media: Print that has been hand-embellished after printing.

Size: 36"W x 36"H x 1"D

Artist Statement

These cranes are feeling their freedom. The sky is the limit. Asian influence is felt in the representations of bamboo and folding screens.



Tomato

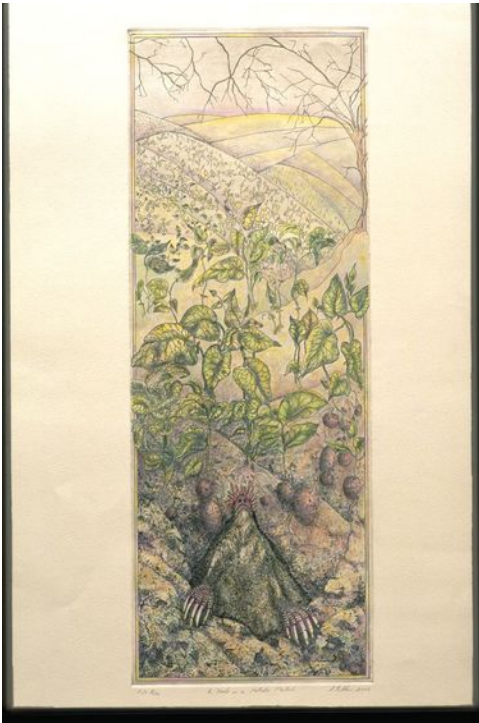
Artist: Susan Tibbon

Media: Intaglio w/water color

Size: 9"W x 24"H

Artist Statement

Singer songwriter Guy Clark wrote: *"There's only two things that money can't buy. That's true love and homegrown tomatoes."* (Can you find the garden insect in this image?)



Starry Nosed Mole in a POTATO patch

Artist: Susan Tibbon

Media: Intaglio w/water color

Size: 9"W x 24"H

Artist Statement

A mole in a potato patch is the epitome of happiness!



Nopales

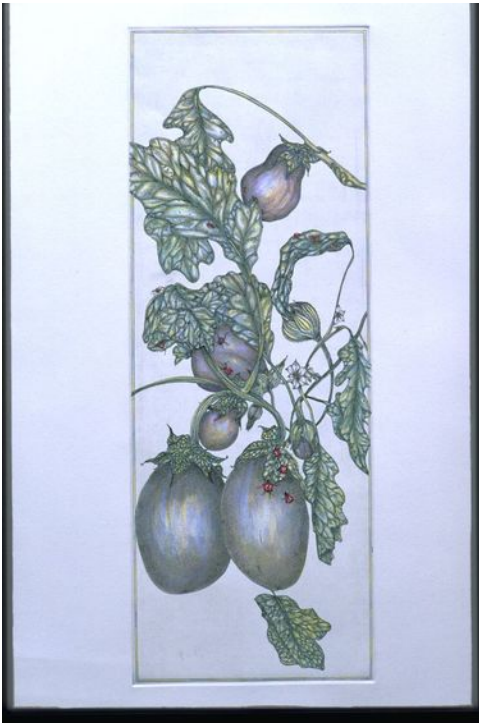
Artist: Susan Tibbon

Media: Intaglio w/water color

Size: 9"W x 24"H

Artist Statement

The tiny Jeroba rat seeks protection amid the Nopales spines and we marvel at the sky before a storm.



Eggplant

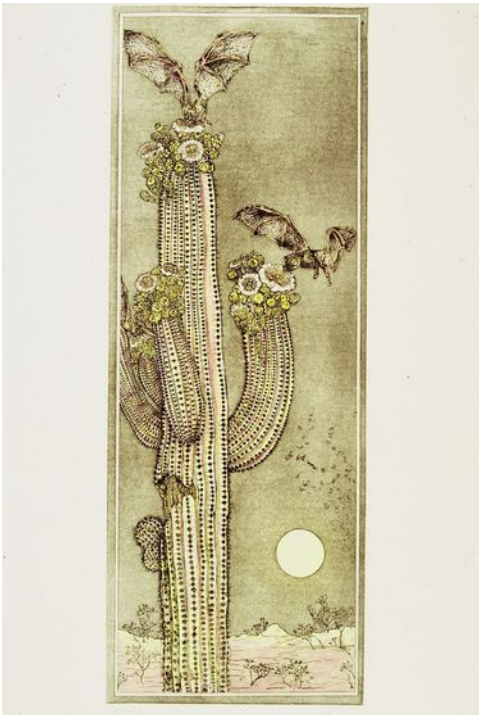
Artist: Susan Tibbon

Media: Intaglio w/water color

Size: 9"W x 24"H

Artist Statement

The tiny ladybugs are a welcome guest to the garden. They are an integral part of an Integrated Pest Management (IPM) program.



Saguaro Cactus

Artist: Susan Tibbon

Media: Intaglio w/watercolor

Size: 9"W x 24"H

Artist Statement

Moisture in this iconic cactus has saved many a life...human and non-human. The pollination of the night flowering cactus is done by nocturnal bats. This calls attention to the symbiotic relationship between divergent life forms.



Unicorn Gourd

Artist: Susan Tibbon

Media: Intaglio w/water color

Size: 9"W x 24"H

Artist Statement

Sometimes, garden visitors are less than welcome, but their charm wins out.



I CANNOT

Artist: David Berks

Media: Copper Copper sheet with patinas and other chemicals...taking photos of the process trying to capture an otherly world aesthetic.

Size: 30"W x 40"H

Artist Statement

Copper unveils new character the more it is worked. There is no other metal like it, which leaves me with an open field to bring out my work.



FOREBODDING IV

Artist: David Berks

Media: copper sheet with chemicals makes the photographic subject.

Size: 44"W x 32"H



MAN RO EXP 2

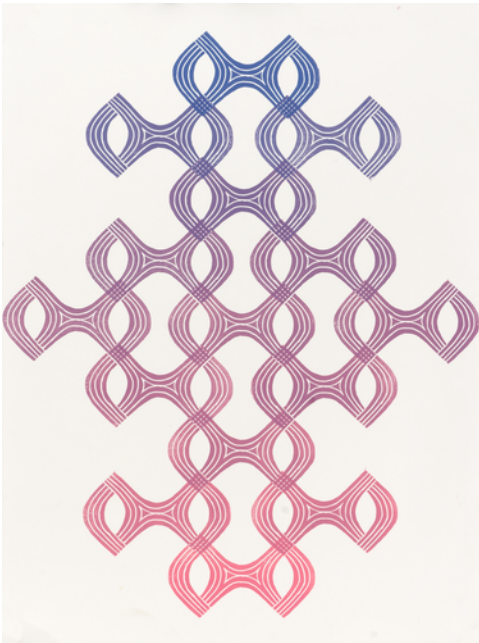
Artist: David Berks

Media: Copper sheet with chemicals and time to create the subjects for the intended use as prints based on the photos of the finished work

Size: 40"W x 30"H

Artist Statement

It is all in your mind.



Eyes of The Water

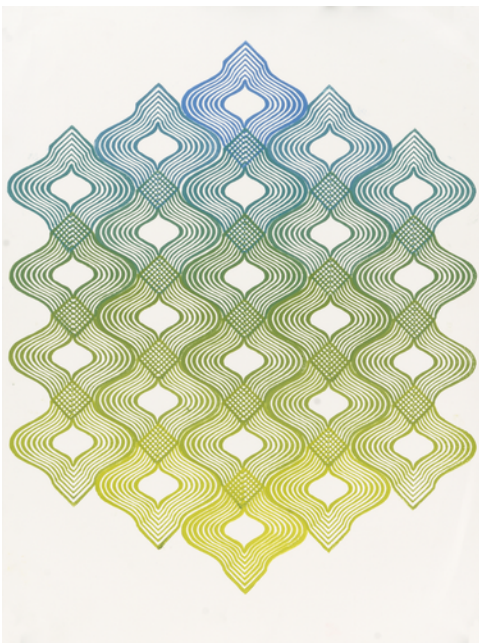
Artist: Roger Fairley

Media: Oil-based ink on paper

Size: 18"W x 24"H

Artist Statement

Patterns are woven into the very fiber of our being, resonating on both personal and cultural planes. As an artist I aim to create works that are a visual reflection of the natural patterns that connect and shape our lives.



Waves of Transformation

Artist: Roger Fairley

Media: Oil-based ink on paper

Size: 18"W x 24"H

Artist Statement

Patterns are woven into the very fiber of our being, resonating on both personal and cultural planes. As an artist I aim to create works that are a visual reflection of the natural patterns that connect and shape our lives.



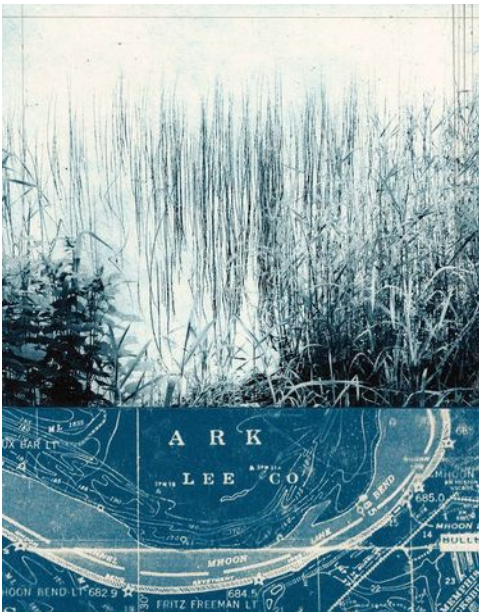
Diamond Ripples

Artist: Roger Fairley

Media: Oil-based ink on paper

Artist Statement

Patterns are woven into the very fiber of our being, resonating on both personal and cultural planes. As an artist I aim to create works that are a visual reflection of the natural patterns that connect and shape our lives.



Climate Change #15-R

Artist: frances valesco

Media: Photoprintmaking, cyanotype, graphite

Size: 9.75"W x 12.25"H

Artist Statement

This work is a response to the environment. Climate Change #15-R is my interpretation of what the assumptions are about mapping it. I live near an estuary and see it as a living embodiment of planetary movement. I think about how essential water is to life on Earth.



Bakhmut #2

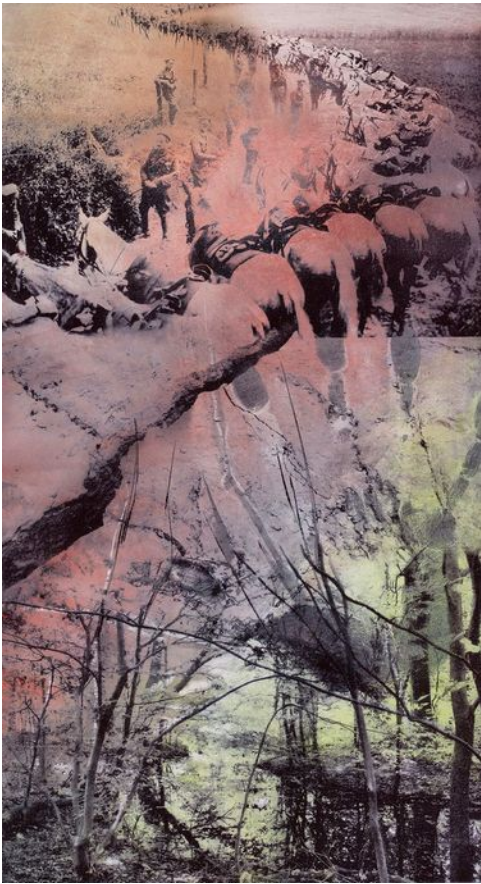
Artist: Robynn Smith

Media: Solarplate etching w/ chine colle

Size: 22"W x 15"H

Artist Statement

Juxtaposition of peaceful imagery with text referencing the Russian invasion of Ukraine



Into the Breech #1

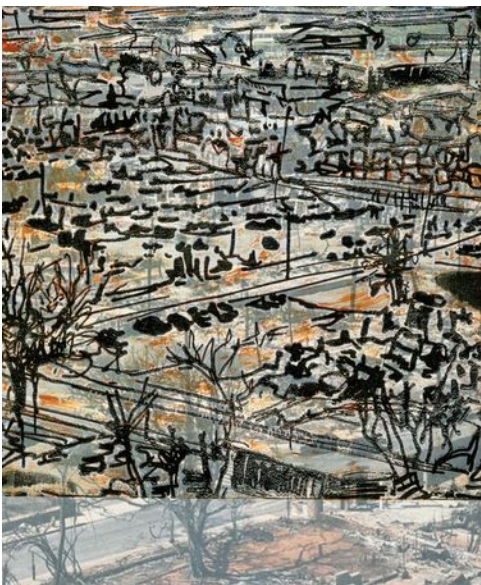
Artist: Robynn Smith

Media: Solarplate etching

Size: 15"W x 22"H

Artist Statement

Calvalry soldiers snaking through the wilderness. Shifting scale.



Lahaina #18

Artist: Robynn Smith

Media: Linocut collaged with photograph on Japanese paper

Size: 11"W x 14"H

Artist Statement

Response to the Lahaina fire after visiting the fire area soon after the event



Asni #8

Artist: Robynn Smith

Media: Solarplate etching

Size: 11"W x 7"H

Artist Statement

A memory of visiting Morocco just 3 months prior to the earthquake that devastated the village of Asni in the High Atlas



Fences #1

Artist: Robynn Smith

Media: Solarplate etching

Size: 11"W x 14"H

Artist Statement

Fences cannot keep the Russians at bay in Ukraine



Coyote Steps Between the Worlds

Artist: Caren Catterall

Media: etching on copper, softground, a la poupee inking

Size: 9"W x 12"H x 1"D

Artist Statement

Capturing the moment when Trickster, cleverly disguised as Man, steps Between the Worlds and returns to his true form of Coyote.



Trickster Steals the Sun

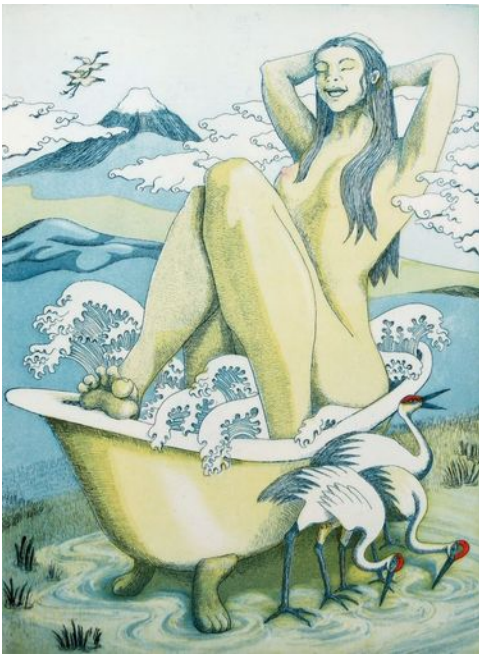
Artist: Caren Catterall

Media: etching on copper, a la poupee inking

Size: 9"W x 12"H x 1"D

Artist Statement

Coyote is disguised as Raven, tries to steal the Sun to return it to the People. However, he is riding a unicycle off the cliff, and the the Sun falls out of his bag.



Giantess Making Waves

Artist: Caren Catterall

Media: etching on copper, two plates

Size: 9"W x 12"H x 1"D

Artist Statement

A giant woman over fills her too-small tub, splashing joyfully and enjoying herself.



Peace Between Species

Artist: Caren Catterall

Media: etching on copper, softgound, a la poupee inking

Size: 12"W x 9"H x 1"D

Artist Statement

Fox, Rabbit and Mouse find shelter together; unlikely friends seeking safety.



Raven at Home

Artist: Caren Catterall

Media: etching on copper, a la poupee inking

Size: 9"W x 12"H x 1"D

Artist Statement

Raven sips his tea and looks out the window of his treehouse, enjoying the trinkets he has gathered.



Forest Royalty

Artist: Caren Catterall

Media: etching on copper, softground, a la poupee inking

Size: 9"W x 12"H x 1"D

Artist Statement

A Stag carries a Ravens nest in his antlers, an unlikely friendship between the rulers of the forest.



2/35 The Fearless Pursuit of Knowledge Avery

the Fearless Pursuit of Knowledge

Artist: David Avery

Media: Etching

Size: 4.875"W x 8.75"H

Artist Statement

This etching is inspired by a figure in a painting formerly attributed to Bosch, but which was probably painted by a follower. It celebrates our entry into the new dark ages where "we don't need no education". Or perhaps "Monstrous Black Butterflies are blotting out the sun" (Pierrot Lunaire).



AP 3/5 DEPARTURE "The eye, like a strange balloon..." Avery

Departure "the eye, like a strange balloon..."

Artist: David Avery

Media: Etching

Size: 6.75"W x 8.875"H

Artist Statement

Those of you who are familiar with the work of Odilon Redon will immediately recognize my shameless wholesale appropriation of his image (plus masks!) from the suite of lithographs he dedicated to Edgar Allen Poe, which I find appropriately fitting although my rendition perhaps doesn't reflect the same level of serene spirituality that my predecessors might have been thinking of. It may be that the urge to otherworldliness is both more insistent and more fraught with angst than what might have been poetically desired before we lost our grasp of what currently passes for reality.



Glacial Melt V

Artist: Margaret E. Murray

Media: Printmaking

Size: 12"W x 9"H

Artist Statement

My copper etchings seek to convey the grandeur of mountains and glaciers -- immense, timeless forms now shifting under the pressure of a warming planet. The experimental techniques I use create spontaneous and often uncontrollable fissures across the plate, mimicking the fracturing of ice sheets, glacial calving, and melt.

Cracks, texture, and tone depict transformation and erosion. The process of creating each plate becomes a metaphor for the ever-changing connection between ice and water, solid and liquid states, and the cascading changes happening in the Arctic.



Glacial Melt VI

Artist: Margaret E. Murray

Media: Printmaking

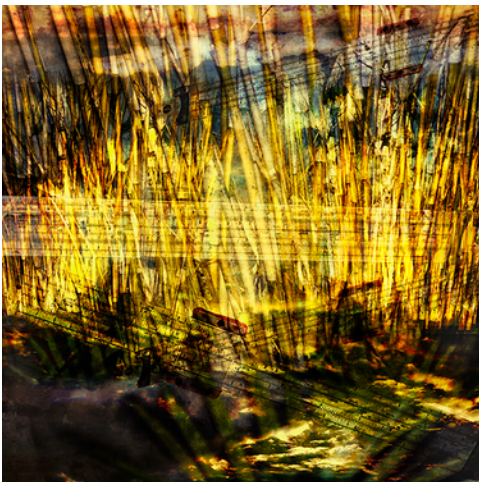
Size: 12"W x 10"H

Artist Statement

My copper etchings seek to convey the grandeur of mountains and glaciers -- immense, timeless forms now shifting under the pressure of a warming planet. The experimental techniques I use create spontaneous and often uncontrollable fissures across the plate, mimicking the fracturing of ice sheets, glacial calving, and melt.

Cracks, texture, and tone depict transformation and erosion. The process of creating

each plate becomes a metaphor for the ever-changing connection between ice and water, solid and liquid states, and the cascading changes happening in the Arctic.

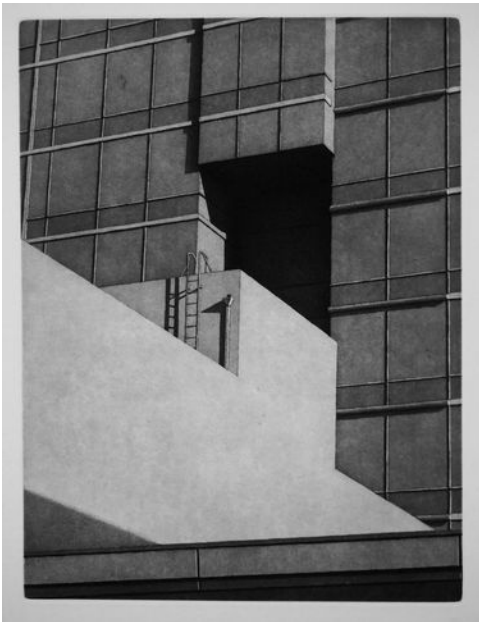


Nonduality

Artist: Marcia Poole

Media: Digital printmaking

Size: 27"W x 27"H



Composition in Gray

Artist: Peter Baczek

Media: Etching

Size: 10"W x 13"H



Iron Tree

Artist: Peter Baczek

Media: Lithograph

Size: 11"W x 15"H



Blurred Transit

Artist: Peter Baczek

Media: Lithograph

Size: 10"W x 8"H



Linen Study

Artist: Peter Baczek

Media: Lithograph

Size: 7"W x 5"H



One for Larry

Artist: Denise Owen

Media: Mono-type with collage on paper

Artist Statement

An experiment with new inks.



Romeovid and Juliemic

Artist: Denise Owen

Media: Mono-type on paper with collage. Framed

Size: 22"W x 28"H x 1"D

Artist Statement

From the series, *Story, Legend, or Myth?*

Romeovid and Juliemic

Stayed at home throughout the pandemic.

The end.



Lola

Artist: Denise Owen

Media: Mono-type on paper with collage. Framed

Size: 12"W x 16"H x 1"D



Little Tut-Tut

Artist: Denise Owen

Media: Mono-type on paper with collage. Framed

Size: 12"W x 16"H x 1"D

Artist Statement

From the series, *Bad Boys Go Good*.



Bling

Artist: Denise Owen

Media: Mono-type on paper with collage. Framed.

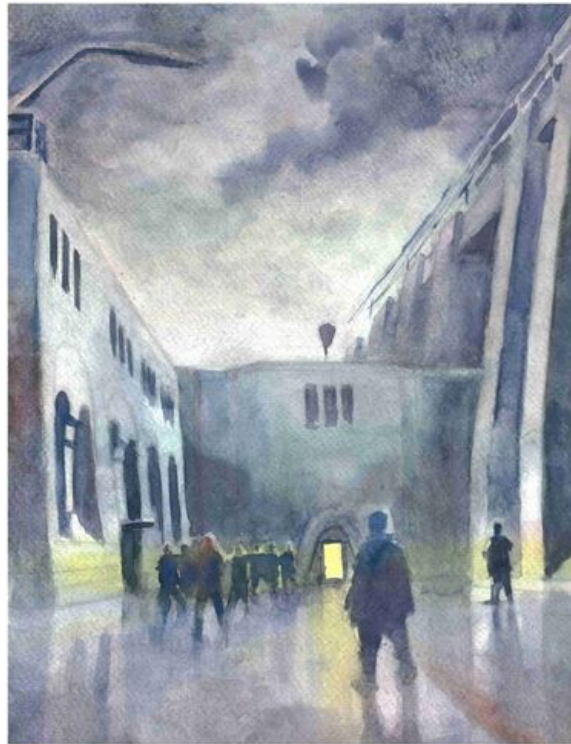
Size: 16"W x 20"H x 1"D

Artist Statement

From the series *Twice-Told Tales*. Inspired from my childhood memories of my mother's jewelry drawer, and watching her get ready to go out on Saturday nights.

Incarcerated Artists

Winner



The Juror's Choice for the winning work is "Rainy Day at San Quentin" by Thomas Tongpalan

Honorable Mentions



"Cruise Night" by Luke (Fuzzy) Waite



"3's Company" by Stephen Bourque



"A Sister, Mother, Wife, Daughter: A Study of Prayer 2024" by Mark Stanley



"Gazing Into Eternity" by Jose Diaz

Incarcerated Artists

This is for people who create art and who are serving or have served time in the incarcerative system in the 9 Bay Area counties and Sacramento or Santa Cruz counties, and it is open to different media. Artwork can be entered in more than one category. Please SIGN UP to participate.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the Bay Area in this first ever regional series of art prizes. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a viewer, please consider donating a tax-deductible donation or purchase a print from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art!

If you are an artist and want to participate in the Prize, you can sign up and then upload up to eight (8) of your works of art for free. Your work will be reviewed and then placed immediately and permanently up on this website for everyone to see. All work will be eligible for a Winning Prize or Honorable mention. As well all the works seen here will be eligible for 2 more voted awards which your work, to be voted on after the Prize for Art closes November 14 and voting ends on November 25!

Each category is awarded separately so artists are not competing against the entire pool for participating artists. There will be a winner at \$500 and an essay and 4 honorable mentions at \$100 each, per category for a total of 77 prizes! Each artist is eligible for one award per category. Works of art that have won in the previous Prize for Art are not eligible for the 2024 Sheridan Prize for Art. The Winner and Honorable Mentions will be shown after the results are in as soon after Nov. 25 as possible! Please visit many times and come back to see the results. Good luck everyone!

Incarcerated Artists Juror – Tommy Winfrey



Curriculum Vitae

Profile:

For most of his life Tommy let other people and the world define him, but today he chooses to define himself as an artist. Art helped Tommy to transform his life. Painting became an extension of his being allowing him to express himself. Painting also allowed him to see the world through a critical eye, and when he turned that gaze inward, he learned a lot about himself.

Through self-expression, Tommy has come to recognize both his weaknesses and strengths. He developed a sense of belonging, and he learned to show up in life. Something he had a real problem with in the past. Tommy considers art to be a passion of his, something he kept buried within his soul for way too long. He consistently felt like he very little sense of choice growing up. He felt there were always so many rules to follow, so he would often break them. This got him into a lot of trouble, and at the age of 19 years old he began a life sentence in prison.

Art allowed Tommy to see that although there may be rules it was really about how he applied them to his life. He realized the paint, the brush, and the canvas are all controlled by the laws of physics. Instead of feeling trapped by this realization, he decided to accept them for the way that they were. He saw that he needed to learn to operate within these laws, be creative, and he found the processes that allowed physics to work for him.

It was simple, all he had to do was show up and start thinking for himself.

Since Tommy's release from prison, he has gone on to work on justice system reform, while also still practicing his art. He has had gallery showings in San Diego.

Education:

Sacramento State University – Executive Fellow

San Diego State University – BA in Criminal Justice

Exhibitions:

Ray at Night – 2018

Hype @ the Studio Door – 2018

Tedx San Quentin – 2016

Luggage Room Gallery – 2014

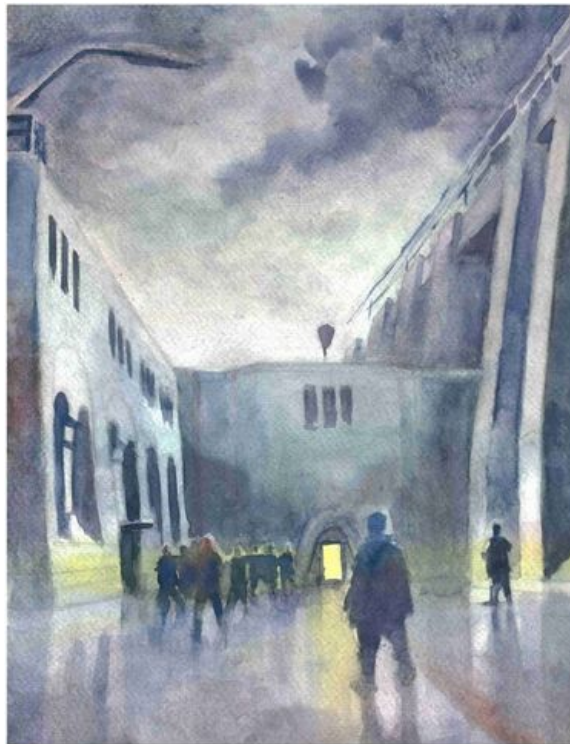
Yerba Buena Center for the Arts – 2014

Marin Humane Society – 2014

Awards:

PEN America Prison Writing Contest, First Place Memoir Category – 2016

Incarcerated Artists – Essay on the Winning Entry



"Rainy Day at San Quentin" by Thomas Tongpalan

Thomas Tongpalan's plein air watercolor *Rainy Day at San Quentin* is a quietly devastating achievement. Painted on-site at California's oldest prison, the work immediately envelops the viewer in the cold, saturated atmosphere of a coastal storm. The palette ap-

pears to be deliberately restrained—misty violets, chilled blues, and diluted grays—soaked into the paper until the sky and the walls seem to bleed into one another. What little warmth exists comes from the faint yellow glow of a doorway and the sickly reflection on wet asphalt, both serving only to heighten the prevailing sense of isolation and institutional bleakness. Tongpalan proves that watercolor, so often associated with delicacy and cheer, can be an instrument of emotional brutality when placed in the right hands.

The composition is beautiful in its simplicity. Two towering concrete walls converge toward a vanishing point, funneling the eye—and the imagination—straight into the heart of the prison. A lone figure in a dark raincoat walks away from us, dwarfed by the architecture and the weather, while a small cluster of other figures are gathered near the entrance. There is no sentimentality here, no plea for pity; instead, Tongpalan offers an unflinching record of what it actually feels like to stand inside those walls on a miserable day—the damp that seeps through clothing, the weight of time suspended, the unspoken knowledge that some people are walking in while others may never walk out. The painting does not editorialize; it simply transports you there, and that is its power.

Wet-on-wet passages create the soft, blooming edges of rain-soaked concrete while sharper, drier strokes define the railing on the building that slices through the haze. Tongpalan understands how little detail is needed when atmosphere does most of the talking; a few dark scribbles become huddled figures, a single vertical stroke becomes a lamppost, and suddenly the entire scene breathes. The paint itself feels saturated with Northern California fog, as though the paper absorbed not just pigment but the very humidity of the day.

Rainy Day at San Quentin is more than a skillful plein air study—it is an act of witness. In an age of sensationalized true-crime media, Tongpalan chooses restraint and honesty, reminding us that the reality of incarceration is often quiet, gray, and relentlessly ordinary. Gazing at this modest watercolor, you can almost feel the coastal wind and hear the muffled clang of a gate somewhere beyond the mist.

~ Tommy Winfrey

Incarcerated Artists

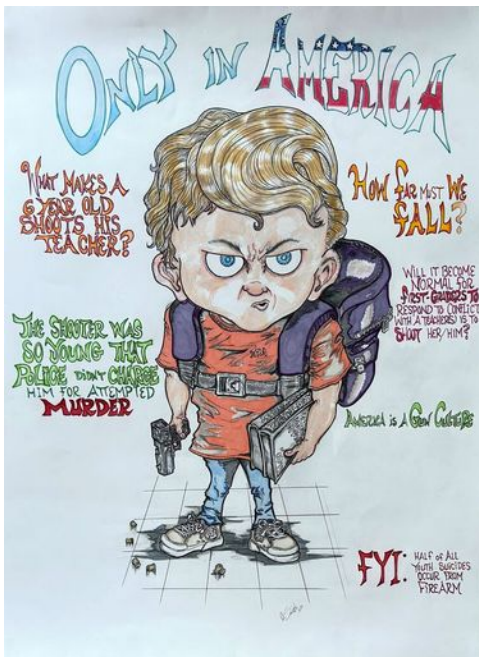


The Third Sex

Artist: Orlando Smith

Media: Original 1 page – micron pens, gel ink, colored pencils, pencil blenders, sharpee colored markers, ink brushes on paper

Size: 12"W x 9"H



Only In America

Artist: Orlando Smith

Media: Original 1 page – micron pens, gel ink, colored pencils, pencil blenders, sharpee colored markers, ink brushes on paper

Size: 17"W x 22.5"H

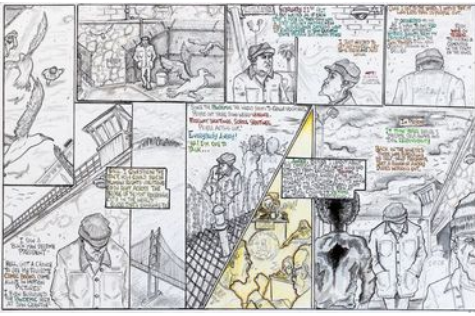


Leave Us Alone

Artist: Orlando Smith

Media: Original 1 page – micron pens, gel ink, colored pencils, pencil blenders, sharpee colored markers, ink brushes on paper

Size: 28.5"W x 22.5"H



February 21st Part Two

Artist: Orlando Smith

Media: Original 3 panels - micron pens, gel ink, colored pencils, pencil blenders, sharpie colored markers, ink brushes on paper

Size: 22.5"W x 17"H



Clown Around, Thugg Around

Artist: Orlando Smith

Media: Gouche, color inks, pencils, color sharpie, Micron pens

Size: 22"W x 28"H



Protest Poster #51 - Prisons, the Billion \$ Hustle

Artist: Orlando Smith

Media: Original, 1 page - micron pens, gel ink, colored pencils, pencil blenders, sharpie colored markers, ink brushes on paper

Size: 28.5"W x 22.5"H



Handing Down Ideas

Artist: Orlando Smith

Media: Gouche, color inks, pencils, color sharpie, Micron pens

Size: 28"W x 22"H



No Warning Shots

Artist: Orlando Smith

Media: Micron pens, gel ink, colored pencils, pencil blenders, sharpee colored markers, ink brushes on paper

Size: 14"W x 11"H



3's COMPANY

Artist: Stephen Bourque

Media: Mixed media collage



Kryptonite

Artist: Stephen Bourque

Media: Upcycle/Repurpose



\$PIRALOCITY

Artist: Stephen Bourque

Media: Mixed media collage



Sea Breeze

Artist: Stephen Bourque

Media: Mixed media collage



FYRE WERKS

Artist: Stephen Bourque

Media: Mixed media collage



DRAGON BALLZ

Artist: Stephen Bourque

Media: Mixed media collage



There's More Than Meets The Eye

Artist: Jose Diaz

Media: Acrylic Paints

Artist Statement

Some people can be judged as Monsters based on their outer appearance while others Masquerade themselves as Innocent Angel's.



Three Marks of Existence: Impermanence, Suffering, Non-Self

Artist: Mark Cádiz

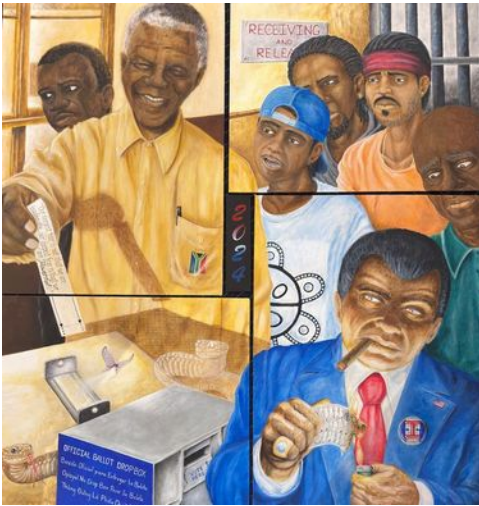
Media: Acrylic on canvas board

Size: 60"W x 24"H

Artist Statement

Throughout my life I've used artwork to process and express things that sometimes eluded language. After giving a talk on the Buddhist concepts of Impermanence(ANICCA), Suffering(DUKKHA) and Non-self(ANATTA), my creative half began giving them form.

Moving through time, certain language and phrases are used to reshape time to our particular preferences or annoyances. For example, saying, "This is taking forever!", when we know there's actually an end to it at some point. This also applies to that which we want to last. All of this contributes to Suffering—holding onto events and circumstances longer than what is good for us. All things have a beginning and an end—Impermanence. The ego holds "self" as permanent. Therefore, clear understanding sees Impermanence(ANICCA), Suffering(DUKKHA) and Non-self(ANATTA)—The three marks of existence. Time can only heal those wounds we tend to, so that we can continue on our journey through life. Life, just like time, flows like a river.



Reconceiving Reform

Artist: Mark Cádiz

Media: Acrylic on Canvas Board

Size: 44"W x 48"H

Artist Statement

The disenfranchisement of people with felony convictions disproportionately affects people of color. Who does it serve? What do they fear? Absolute power does not corrupt absolutely. It is the fear of losing absolute power that corrupts.

Individual paintings, clockwise from top left:

Mandela votes in 1994

Nelson Mandela cast his vote in 1994, four years after serving 27 years in prison. He is then elected President of South Africa. An inspirational and historic event that marked a turning point. The quote on the ballot is Mandela's own words.

Tethered Freedoms

Home of the Free? After serving prison terms in the United States, many returning citizens suffer ongoing limitations (both structural and systemic) that diminish, dismiss, or disregard them as citizens despite their rehabilitative endeavors. These impediments act as invisible shackles on life that discourage reintegration and inhibit the fulfillment of obligations to that same system.

Anonymous Tyranny

The politics of the United States are subjugated and dominated by big money "special" interests. The depth of that control is cloaked by ambiguity. When the ability to cast a vote is hampered...who benefits? The Taíno symbol for the sun behind the individual offers illumination into behavior. As the button on the lapel states, "I" voted, it implies, "no one else's vote matters" while he burns a ballot.

Hope's Peril

The enduring gift from Pandora's Box seems to be appropriate here. Hope manifesting as a butterfly, emblematic of a fundamental change of heart and mind in the midst of challenging circumstances. A change that shifts human consciousness. Yet there are elements that will resist change. We are all aware of the self-serving serpentine dangers of unchecked power. Even more dangerous are its spectral counterparts.



The Shadow Bag (2)

Artist: Mark Cádiz

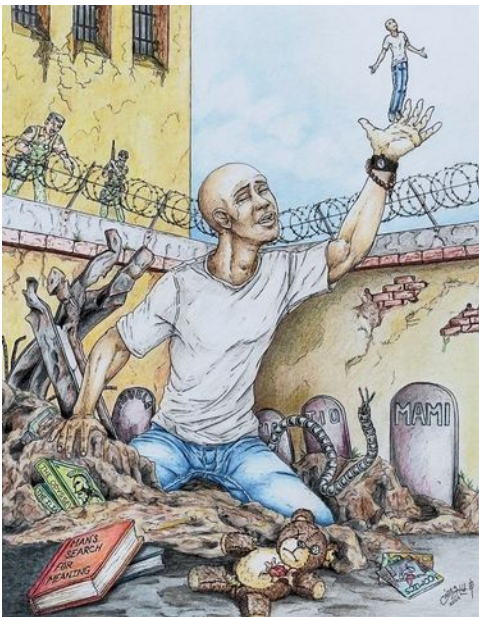
Media: Acrylic on Canvas Board

Size: 18"W x 24"H

Artist Statement

This painting is a recreation of a lost illustration. The image was inspired by the following excerpt by Robert A. Johnson titled "Owning your own shadow"

"The persona is what we would like to be and how we wish to be seen in the world. The ego is what we are and know about consciously. The shadow is that part of us we fail to see or know...These disowned parts are extremely valuable and cannot be disregarded... To honor and accept one's own shadow is a profound spiritual discipline. It is whole-making, and thus holy and the most important experience of a lifetime."



Pre-Release

Artist: Mark Cádiz

Media: Prismacolor pencil & ink on illustration board

Size: 11"W x 14"H

Artist Statement

Over the past decades of incarceration much has been lost to that unstoppable passage of time. It is unrecoverable. This illustration was completed just days after my mother's passing away. Pre-Release is an amalgamation of what the prison experience has been for me. It is representative of the concept of "leaving prison before getting out." In order to accomplish that I must rise above the wreckage of my past, learn from it, and recover the true "me" that was lost to ignorance. Moving from that ignorance to understanding and acceptance requires resilience, a fearless effort, and commitment. As progress is made there comes a sense of being grounded. A sense of equanimity. This is the birthplace of inner peace. This has freed my humanity and my spirit.



Oracle of Outcomes II: Heart Matters (Diptych)

Artist: Mark Cádiz

Media: Acrylic on canvas board

Size: 32"W x 20"H

Artist Statement

The Oracle of Outcomes lives in that space between the dualistic nature of the human heart. Decisions are made, and the weight of the consequences of those decisions must be accepted. This is what the Oracle shows you—heart matters.

On one hand the heart holds compassion, empathy, understanding, spiritual awareness, and passion. It also contains the ability to see in shades of grey, has a fluid and artistic nature that is vibrant and holds a reverence for life, even in its brokenness. On the other hand, the heart can hold reproach, anger, ignorance, cold logic, and concrete thought. It only sees absolutes, black and white, and tends to think of self more often than others. This allows room for our decisions to lean towards indifference and inconsideration. We are all subject to this. There has to be a balance. Temper one heart with the other. If not, there are tears for things that will reside within us. Can you live with your life choices?



Folly

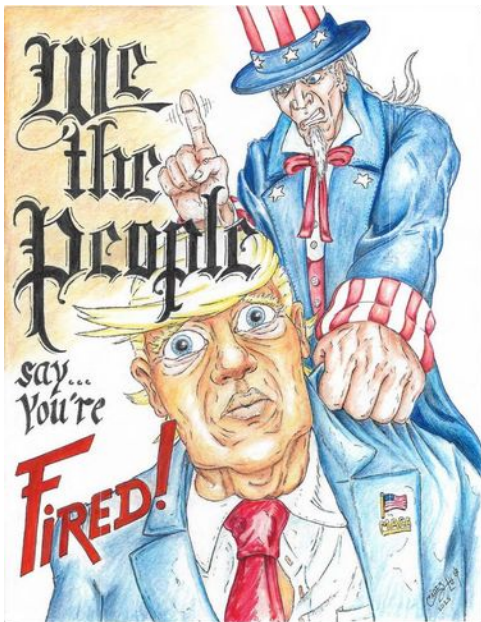
Artist: Mark Cádiz

Media: Prismacolor pencil & ink on illustration board

Size: 8.5"W x 11"H

Artist Statement

I remember watching the movie Excalibur in Hollywood's Mann's Chinese theatre with rapt attention as a young teen. Movies such as that which contained stories of magic, honor, chivalry, a strong brotherhood and a belief in a greater purpose spoke to the longing of my young mind. I even paid attention to the very human choices made by the characters that engendered suffering. In the final battle at the end of the movie, the forever wounded Sir Galahad came to stand with Arthur, to redeem his honor and support his brother. Wow! Only he who is worthy can pull the sword from the stone and wield it FOR the benefit of The People.



We the People

Artist: Mark Cádiz

Media: Prismacolor pencil & ink on illustration board

Size: 8.5"W x 11"H

Artist Statement

These three words are supposed to represent the very heart and soul of a democracy, of America. That was what we were taught to believe in school. "We The People" get to choose the direction of our country—The United States of America. What I see today isn't that. What I currently see is the Divided States of America and an administration that's driven to foster even greater division amongst the people. How often have you heard the phrase "divide and conquer" during your life? Would you recognize it if you saw it happening?



Emperor's Clothes

Artist: Mark Cádiz

Media: Prismacolor pencil & ink on illustration board

Size: 8.5"W x 11"H

Artist Statement

Most everyone has come across this children's story at some point. A man full of ego, narcissistic, and self absorbed is lulled by his own self-centered desires into making a fool of himself. We as adults often become so entrenched in our personal perspectives that we are blinded by them and refuse to consider alternatives. It took a child to express the reality of what no one else wanted to admit. I have always found that intriguing.



Cruisin'

Artist: Erick Maciel

Media: Lino Cut

Size: 15"W x 11.5"H

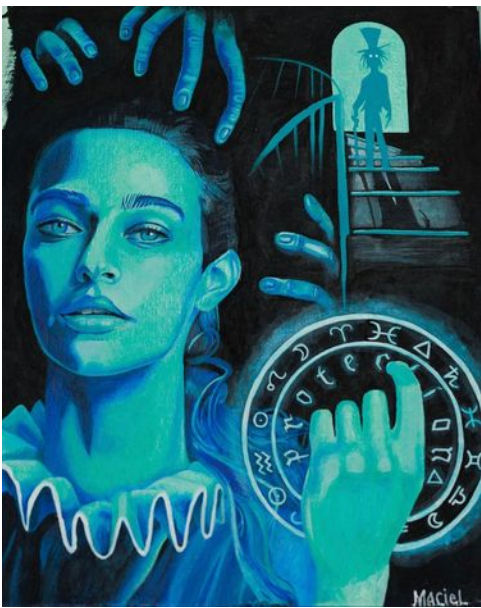


Merms

Artist: Erick Maciel

Media: Acrylic

Size: 14"W x 11"H



Blue Ghost

Artist: Erick Maciel

Media: Acrylic

Size: 14"W x 11"H

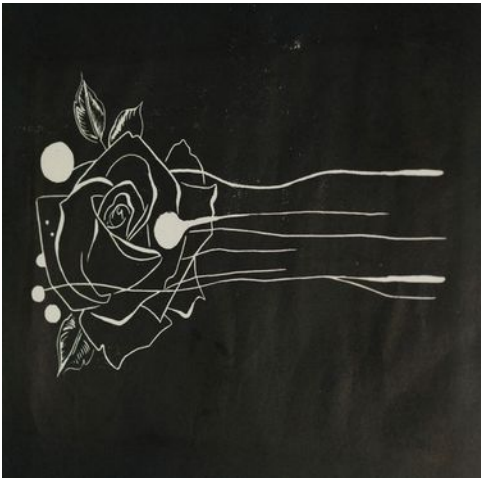


Blessed

Artist: Erick Maciel

Media: Acrylic

Size: 14"W x 11"H



Infinity

Artist: Erick Maciel

Media: Lino Cut

Size: 15"W x 12"H



Zombie Girl

Artist: Erick Maciel

Media: Lino Cut

Size: 15"W x 11.5"H



Pom Poms

Artist: Erick Maciel

Media: Lino Cut

Size: 15"W x 11.5"H



VvvvvvvV

Artist: Erick Maciel

Media: Lino Cut

Size: 15"W x 11.5"H



Gazing Into Eternity

Artist: Jose Diaz

Media: Charcoal pencil, stick, and powder



Together through The Good, The Bad, and The Ugly

Artist: Jose Diaz

Media: Acrylic paint



One chain

Artist: Jessie Milo

Media: Acrylic on canvas

Size: 18"W x 14"H

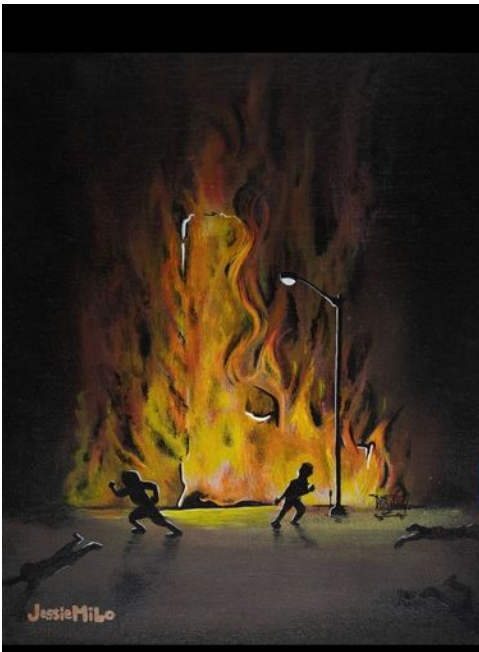
Artist Statement

Jessie milo is an incarcerated artist and is serving a life sentence.

He uses his art to make amends and tell carceral stories and give hope.

Follow his journey at

[jessiemiart@instagram](https://www.instagram.com/jessiemiart)



Inferno

Artist: Jessie Milo

Media: Acrylic and canvas

Size: 18"W x 14"H

Artist Statement

Jessie milo is an incarcerated artist and is serving a life sentence.

He uses his art to make amends and tell carceral stories and give hope.

Follow his journey at

[jessiemiart@instagram](https://www.instagram.com/jessiemiart)



One Wish

Artist: Jessie Milo

Media: Acrylic /canvas

Size: 18"W x 14"H

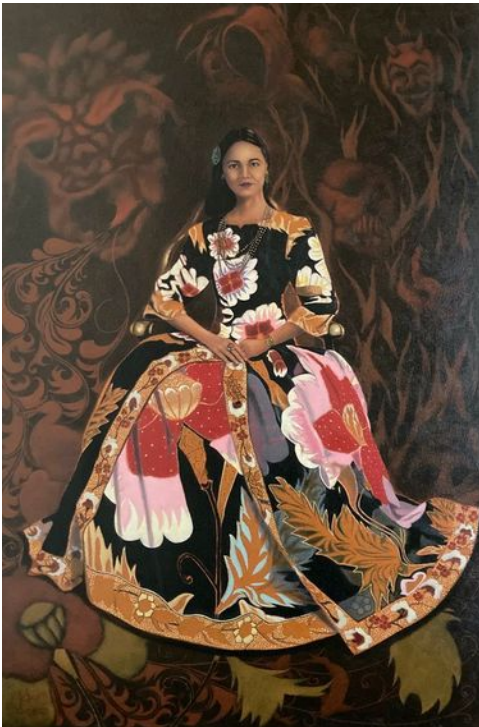
Artist Statement

Jessie milo is an incarcerated artist and is serving a life sentence.

He uses his art to make amends and tell carceral stories and give hope.

Follow his journey at

[jessiemiart@instagram](https://www.instagram.com/jessiemiart)



Against Asian Hate

Artist: Jeffrey Isom

Media: Oil on Canvas panel

Size: 18"W x 24"H

Artist Statement

I painted this because the father of one of my art instructors, Amy Ho, was murdered. I wanted to do something to honor her father's memory. I chose to depict an unidentified Asian woman to both symbolize the object of hate and love. The background figures tell a story of complete opposites. On the right are Western symbols of evil, hate and all that is bad. The symbols on the left of the woman symbolize good, love, blessings, a kind of yin & yang. Love overcomes evil when the dragon breathes out blessings.



Father Daughter

Artist: Luke (Fuzzy) Waite

Media: Pencil on paper

Artist Statement

A friend incarcerated with me, name will remain anonymous, had this picture with him. Not only did I love the photo but he did it as well and I offered to make my own version of the photo.



41 Chevy

Artist: Luke (Fuzzy) Waite

Media: Black ink on paper

Artist Statement

Being incarcerated there isn't much to look at. I copied a photo that a friend had. It was an important picture to him I copied it and sent it home with him.



Cruise Night

Artist: Luke (Fuzzy) Waite

Media: Pencil on paper

Artist Statement

Again this is another photo that my friend had that was important to him that I copied and sent home with him.



Marilyn Monroe

Artist: Luke (Fuzzy) Waite

Media: Pencil on card stock paper

Artist Statement

I'm always drawing Marilyn Monroe for my mom.



John Wayne

Artist: Luke (Fuzzy) Waite

Media: Charcoal on card stock

Artist Statement

I surprised my mom with this drawing of the Duke.



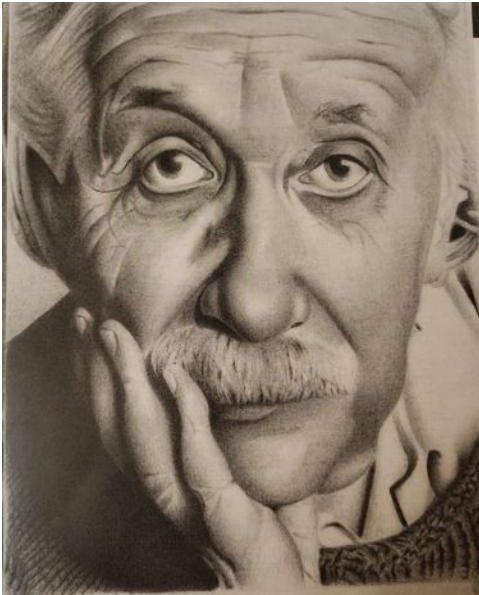
Bob Marley

Artist: Luke (Fuzzy) Waite

Media: Charcoal on card stock

Artist Statement

I found out that I found interesting that I copied I found it challenging which is why I did it.



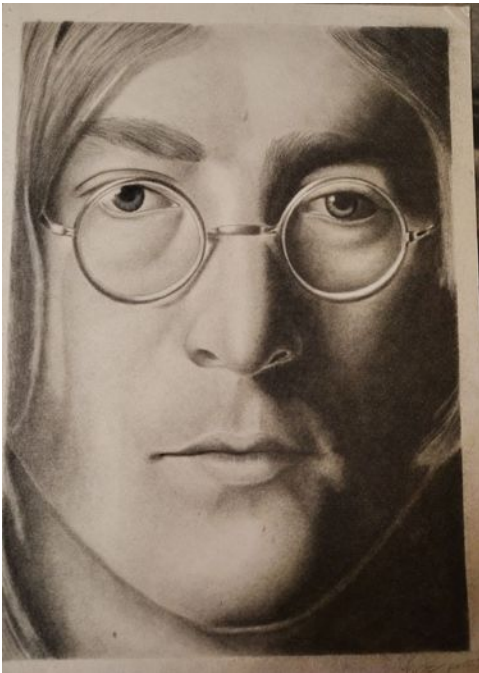
Einstein

Artist: Luke (Fuzzy) Waite

Media: Pen on paper

Artist Statement

Albert Einstein, I found him intriguing.



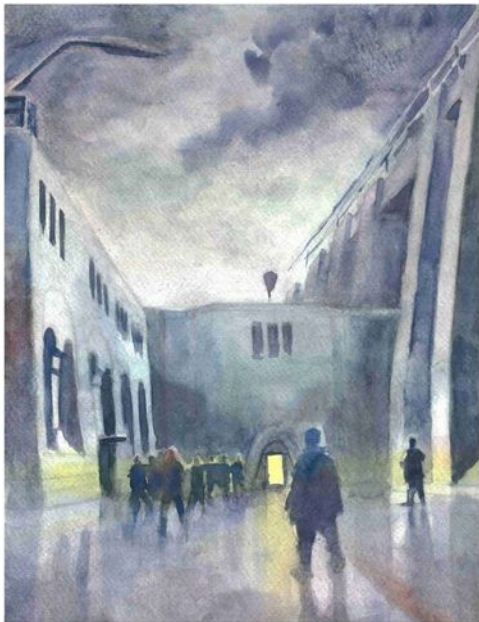
John

Artist: Luke (Fuzzy) Waite

Media: Charcoal on watercolor paper

Artist Statement

Another photo that I copied for fun and sent home to mom



Rainy Day at San Quentin

Artist: Thomas Tongpalan

Media: Watercolor Painting Plein Air

Size: 12"W x 9"H

Artist Statement

This work is part of a body of work that I have been building around San Quentin State Prison as a representation of my experience as a prisoner.

I started the work in 2019 and the work continues.



Shards

Artist: George (Mesro) Coles-El

Media: Poster board, colored pencils

Size: 11"W x 14"H

Artist Statement

This piece is called "Shards," the name of the lyric that is central to the work. My lyrics are therapy for me, so I fashioned it after the cliché, "It all started..." monologues popular with psychiatric scenes. In keeping with this theme, I am caricatured standing on an old psychiatric couch as if I were on stage, microphone and all. I made my statement resemble a sun, using yellows, oranges, and reds, a spicule border with prominences and flames dancing around the word "shards" down the side. I fashioned the title after a jade kintsugi pattern to symbolize putting myself back together and highlighting my brokenness. In the lower corner are representations of a district attorney and a parole commissioner looking away and closing their eyes as a symbol of their unwillingness to hear my words and their inability to accept my reasoning politically. They stand near the exit as if eager to leave. The sign "NO WARNING SHOTS" is something I see here daily, a reminder that death is close.



A Sister, Mother, Wife, Daughter: A Study of Prayer, 2024

Artist: Mark Stanley

Media: Colored Pencil and dipping ink on black canvas.

Size: 9"W x 14"H

Artist Statement

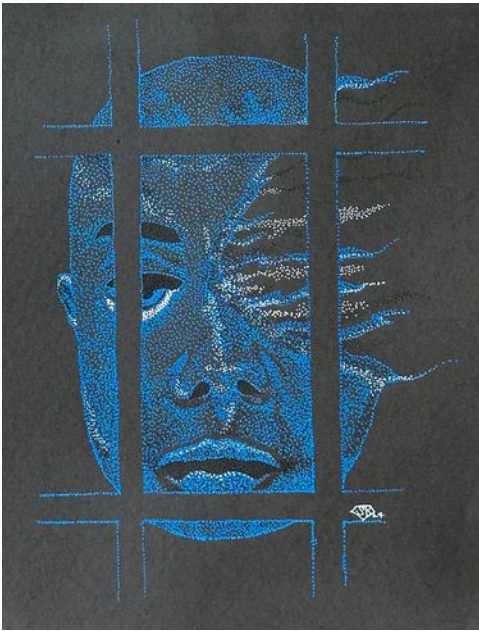
My name is Mark Stanley-Bey, but I prefer to be called Stan-Bey. I am an artist who has continued my work since my incarceration. My mantra is, "I love all things art." I agree with a fellow artist who said that as artists we are indestructible regardless of our surroundings, whether they be in prison or in a concentration camp. I am almighty in my own world of art.

I work in watercolor, color pencil, lead pencil, Micron/Technia pens, and dipping ink for my stippling technique. I learned this stippling technique and watercolor process through a fellow incarcerated man who was an art teacher from Ohio. This teaching gave me the incentive to better myself as a person and as an artist for the art world inside and outside of prison.

My new "Wild, Wild, West" and "Military Mite" series depict African Americans characters with disabilities that didn't let physical challenges stop them from performing their duties as enforcers of the law. All are part of the same secret order, with the "Wild Wild West" working as local civil servants and the "Military Mite" operating globally, with military training. Influenced by the semi-future Steampunk genre, each character

has adapted biomechanical appendages and unique abilities that help them to overcome their disability. A graphic novel based on some of these characters is in the works.

I was inspired by the idea long ignored in conventional thinking that African American innovation was absent in the Americas. Contrary to popular belief African Americans contributed to America's Victorian and Industrial era inventions. The current shape of the common ironing board, and the cotton gin are examples. Additionally, many innovations used today have their roots in African culture.



Remember, 2024

Artist: Mark Stanley

Media: Dipping ink on black paper

Size: 8.5"W x 11"H

Artist Statement

As a sense of wonderment and all I am reminded of the many who have been incarcerated for a long period of time and have disappeared due to death or been given a second chance by parole either of them no longer in the state of being. This drawing honors them and their humanity with a sense of dignity.

My Black Series is inspired by spiritual life and principles such as honesty, integrity, spiritual humanity, and love. As the world we live in goes through what I understand as a growth cycle, the series reminds us to stay in the moment. It inspires the viewer to recall those times when their own growth—or the lack of it—caused them to pause and look in the mirror of their lives. It's not about darkness, but seeing the light, which can help one stretch a little and come out on the other side better for it. This is not the end of the series, just the beginning!



Prayer Mom, 2024

Artist: Mark Stanley

Media: Colored Pencil and dipping ink on black canvas,

Size: 12"W x 9"H

Artist Statement

As my mom prayed for me, I am sure without doubt or contradiction that many mothers have prayed for their loved ones. Whether Christian, Muslim, Jewish, Methodist, Jehovah's Witness, African Methodist, or any of the many belief systems within our culture, our mothers love us and want the best for their children. Keep praying, mothers

of the world.

My Black Series is inspired by spiritual life and principles such as honesty, integrity, spiritual humanity, and love. As the world we live in goes through what I understand as a growth cycle, the series reminds us to stay in the moment. It inspires the viewer to recall those times when their own growth—or the lack of it—caused them to pause and look in the mirror of their lives. It's not about darkness, but seeing the light, which can help one stretch a little and come out on the other side better for it. This is not the end of the series, just the beginning!



The Apple of a Buffalo Soldier's Eye: His Son, 2024

Artist: Mark Stanley

Media: Colored pencil and dipping ink on black canvas

Size: 9"W x 12"H

Artist Statement

I am inspired by the Buffalo Soldier and how many don't have a good understanding of what it took to be a soldier of color during what some have seen as Western times, but what we know as the post-Civil War era. In my study of this piece, I came to the true awareness that the Buffalo Soldiers fought in the World War Two era. What an inspiration to know these men were involved to that extent. Credit is due to these men not only for their love of their country but also for their families, who served as these men's backbone?

My Black Series is inspired by spiritual life and principles such as honesty, integrity, spiritual humanity, and love. As the world we live in goes through what I understand as a growth cycle, the series reminds us to stay in the moment. It inspires the viewer to recall those times when their own growth—or the lack of it—caused them to pause and look in the mirror of their lives. It's not about darkness, but seeing the light, which

can help one stretch a little and come out on the other side better for it. This is not the end of the series, just the beginning!



Dancing in the Moonlight: A study of Misty Copeland, 2023

Artist: Mark Stanley

Media: Dipping Ink on black board

Size: 9"W x 12"H

Artist Statement

Misty was determined on a spiritual level in order to reach our goal of being a ballerina never knowing she would become a ballerina of a major ballet company. She has become the inspiration for little girls of color... not to mention... for little girls. I have four girls of my own and one mentioned Misty as someone she looks to for inspiration when met with challenges she sees challenges as opportunities like the small light of the moon it still shines in the darkness of night spiritually I too identify with Misty spirit when it comes to determination. Thank you... Misty.

My Black Series is inspired by spiritual life and principles such as honesty, integrity, spiritual humanity, and love. As the world we live in goes through what I understand as a growth cycle, the series reminds us to stay in the moment. It inspires the viewer to recall those times when their own growth—or the lack of it—caused them to pause and look in the mirror of their lives. It's not about darkness, but seeing the light, which

can help one stretch a little and come out on the other side better for it. This is not the end of the series, just the beginning!



A Sister, Mother, Wife, Daughter: A Study of Prayer, 2024

Artist: Mark Stanley

Media: Colored Pencil and dipping ink on black canvas.

Size: 9"W x 14"H

Artist Statement

I am so-o-o inspired by the women in my life who have prayed for my sanity, peace, joy, and endurance. Having been incarcerated for so-o-o long, I am also reminded of those sisters, mothers, wives, and daughters who pray and have prayed for those they love.

My Black Series is inspired by spiritual life and principles such as honesty, integrity, spiritual humanity, and love. As the world we live in goes through what I understand as a growth cycle, the series reminds us to stay in the moment. It inspires the viewer to recall those times when their own growth—or the lack of it—caused them to pause and look in the mirror of their lives. It's not about darkness, but seeing the light, which can help one stretch a little and come out on the other side better for it. This is not the end of the series, just the beginning!

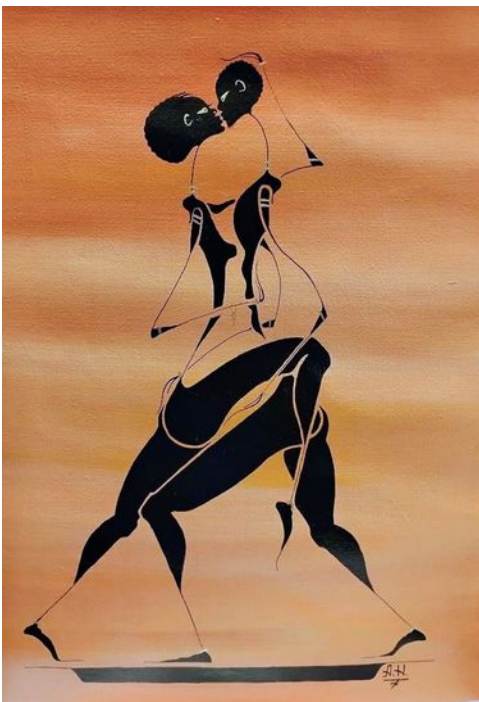


Eternal Vessel

Artist: Alphonso Howard

Media: Acrylic paint on canvas

Size: 16"W x 12"H



Love Symphony

Artist: Alphonso Howard

Media: Acrylic paint on canvas

Size: 16"W x 12"H



New Beginnings

Artist: Alphonso Howard

Media: Acrylic paint on canvas

Size: 9"W x 12"H

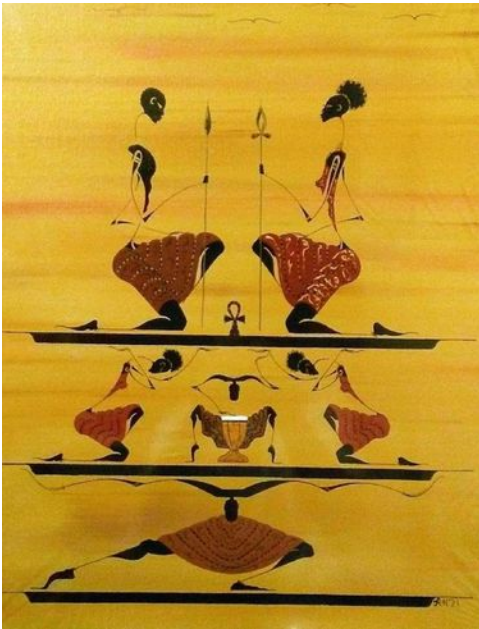


Family

Artist: Alphonso Howard

Media: Acrylic paint on canvas

Size: 16"W x 20"H

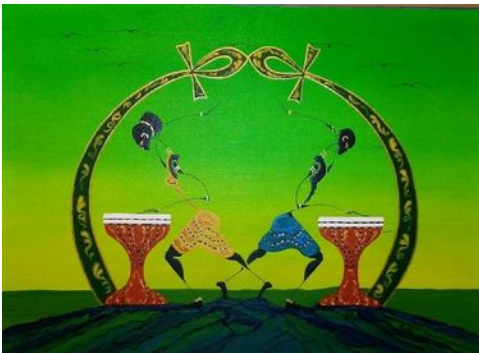


Sunset Hierophany

Artist: Alphonso Howard

Media: Acrylic paint on canvas

Size: 18"W x 24"H



Rhythm of Life

Artist: Alphonso Howard

Media: Acrylic paint on canvas

Size: 16"W x 12"H



Lady Africa

Artist: Alphonso Howard

Media: Acrylic paint on canvas

Size: 13"W x 9"H

Experimental Art

Winner



The Juror's Choice for the winning artwork is "Hour of Decision" by Deborah Kennedy

Honorable Mentions



"Little Red Riding Hoods" by Ken Berman



"Five Trees, an installation - a." by Simo Neri



"We Are Stardust" by Elaine Pratt



"Country Girl" by Michael Childs



"Carry On" by Pallavi Sharma

Experimental Art

This is the category for artists whose artwork is hard to define in other conventional terms. Your work may be time based, or exist outside of the gallery or even easy to access public places. It may be ephemeral. Work may include Performance Art, Installation Art, Conceptual Art, Assemblage, Happenings or short videos of 2 minutes or less. AI (Artificial Intelligence)-based artwork will also be accepted, providing that AI is specifically mentioned as generating the work in the title of each artwork.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the 9 counties of the Bay Area and in Sacramento and Santa Cruz counties in this first ever Bay Area regional art prize. The page will be updated every time more art is submitted. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a viewer, please consider donating a tax-deductible donation or purchase a print from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art! Viewers and artists can each vote for your favorite art to help an artist win a prize after the contest ends from November 15 and November 25, 2024.

Artists can SIGN UP and then upload up to eight (8) of their works of art for \$10 each. Your work will be reviewed and then proudly shown on this website for everyone to see. All work shown will be eligible for a Winning Prize or Honorable Mention.

There will be one winner at \$500 and an essay and 5 honorable mentions at \$100 each! The awards will be cash awards or a gift certificate to a Bay Area store specializing in art-related services for the Experimental Art group. As well your work here will be eligible for 2 more voted awards for which all the work will be eligible, to be voted on by participating artists and viewers between Nov. 15 until November 25!

Artists may enter more than one category. Each category is awarded separately, so that artists are not competing with the entire pool but only those artists within the category they have chosen for each particular work of art. Each artist is eligible for one award per category. Works that have won in the previous Prize for Art are not eligible for the 2024 Sheridan Prize for Art. The Winner and Honorable Mentions will be shown here after November 25! Please also come back often and after that date to see the results. Good luck everyone!

Experimental Art Juror – Mary Margaret



Curriculum Vitae

Mary Margaret (aka Ems)

Elemental Assemblages

San Francisco resident since 1978

Education: Wilmington College, Wilmington, OH

Double Major: Philosophy & Education, BA, Cum Laude 1974

Art Shows: UCSF Faculty & Staff Annual Art Show

Exhibited 2004 – 2018

Featured Artist 2015

UCSF Annual Recycled Art Show at Living Green Fair

Exhibited 2004 – 2018

Arise Gallery, San Francisco

The Annual Goddess Harvest Festival 2018

One-woman show of Elemental Assemblages

Jay n Bee Club, San Francisco 2016

Sheridan Prize for Art

Participated 2021 – 2024

Experimental Art Category

Honorable Mention 2021

Prizewinner 2022

Far Out Gallery, San Francisco

Open Invitation Summer Show 2021 – 2025

Artist Statement:

My work (I prefer to call it sacred play) is always personal and most often built on old boxes or boards.

I like having a theme and then 'staging' a scene using old and recycled objects, ribbons, game pieces, buttons, keys and other secondhand finds. I find I am particularly drawn to incorporating old tools of various trades.

One reason (or four reasons) why I call them 'Elemental Assemblages' is because I cast a circle to the four directions before I begin a piece.

For me the process is a lot like Swedish sand tray work (a therapeutic method used with children). I surround myself with an extensive collection of miniature secondhand objects. Then I allow meaningful images, dilemmas, fears, hopes and dreams to be accessed through the choice and placement of certain objects. This seems to allow conscious and unconscious aspects of my psyche to interact. Sometimes an assemblage is completed in one setting; others take months to finish.

Experimental Art – Essay on the Winning Entry



"Hour of Decision" by Deborah Kennedy

Deborah Kennedy's "Hour of Decision" is a powerful piece. At initial glance it could be considered serene and dreamy. Its compelling message is not.

The female form is cradling the hourglass like a precious baby. And indeed the clock is ticking (or the sand is running out) on humankind having a healthy planet on which to live. Our use of / dependence on plastics is harming life and is not environmentally sustainable.

The light reflecting off the CDs sparkle as if the figure might be sitting on the ocean floor surrounded by bubbles, or she might be seated amongst the stars in the heavens. The dimensions of the piece are quite large: seven and a half feet high and six and a half feet wide. I see this installation as Sacred Art. Kennedy has created beauty from our plastic waste while delivering a dire warning to all of us. She asks us, what will we decide?

I hope you will take time to read Kennedy's thoughtful statement regarding plastics in our waste stream. And perhaps when we do, we can consider our individual and collective roles in acting with more mindfulness to our daily use of plastics. (You might even become part of one of the voluntary litter collections in our community.) Kennedy's "Hour of Decision" is a clarion call to action, and I invite you to take her up on it.

Experimental Art



Her Outer Form and God Within

Artist: MICHAEL CHILDS

Media: A double painting using acrylics on archival mat, treated with thin epoxy and varnish to obviate glazing, separated by wood blocks.

Size: 40"W x 30"H x 2"D

Artist Statement

This painting represents what I was searching for: a woman who could hold me in her arms and love me wholeheartedly while contemplating God inwardly. I did not know it at the time. This painting, born from my subconsciousness, revealed that to me. Fifteen years later, we found each other. I was reading my poetry in a group when she

came up close to me to adjust my microphone and said, softly, "I really love your poetry." Within a few months, we were inseparable. That was almost 16 years ago.



Little Red Riding Hoods

Artist: Ken Berman

Media: Oil, Spray Paint, Objects & Colored Pencil on Canvas

Size: 24"W x 36"H x 2.5"D

Artist Statement

This is just one painting in a series of STEM (Science, Technology and Engineering Machines) paintings that I have done over the years.

Everyone thought Little Red Riding Hood was innocent BUT in the world of STEM she was pure evil and actually was in partnership with the Big Bad Wolf.



Earth Hut 2025

Artist: Jon Kerpel

Media: mixed media installation

Size: 42"W x 83"H x 23"D



What I Wanna Be When I Grow Up

Artist: Stephen Bourque

Media: Experimental

Video Link: <https://photos.app.goo.gl/5fnQnCPrCLEoRFZA6>



Worlds of Wonder

Artist: Ken Berman

Media: Digital Art

Size: 30"W x 40"H x 0.75"D

Artist Statement

This artwork is an AI interpretation of an original painting I did. The process I used was to let the AI program interpret my original painting based on the two word prompt I gave it (Mechanical Whimsy). The resultant artwork is very much a blend of image (my painting) and text (words used to describe my art) that are both associated with my work.



Play It Again

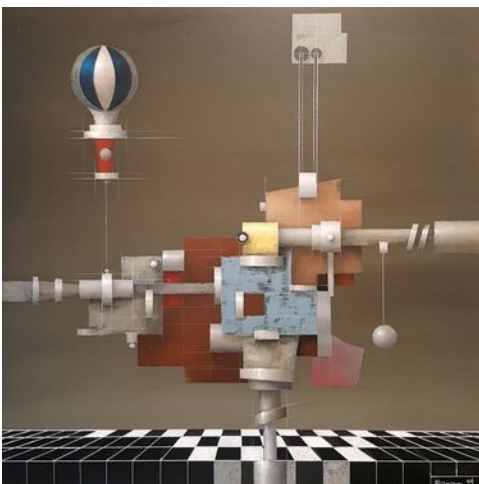
Artist: Ken Berman

Media: Oil and Colored Pencil on Panel

Size: 18"W x 18"H x 1.5"D

Artist Statement

This painting is one of many that I have developed over the years as part of my STEM (Science, Technology and Engineering Machines) series. It depicts a mechanical apparatus that plays music.



Not All Who Wander Are Lost

Artist: Ken Berman

Media: Mixed Media

Size: 18"W x 18"H x 1.5"D

Artist Statement

This painting is one of many and part of my STEM (Science, Technology and Engineering Machines) series and depicts an alternative STEM flying machine. It is meant to be an absurd, yet potentially realistic, alternative to a typical balloon.



How To Build A Balloon

Artist: Ken Berman

Media: Mixed Media and Assemblage

Size: 16"W x 20"H x 1.5"D

Artist Statement

This mixed media assemblage is a combination of painting, stenciling and laser cutting where I explored an alternative way to portray the elements of my STEM (Science, Technology and Engineering Machines) series.



Crossroads of Synthesis

Artist: Sherry Karver

Media: Mixed Media - Jigsaw puzzle made from my own photo, Oil, Decorative Japanese paper, Resin surface on wood panel

Size: 20"W x 20"H x 2"D

Artist Statement

I am always experimenting by pushing the parameters of photography and combining it with different materials to create a new hybrid, as in this series "Missing Pieces of the Puzzle". Photography is the first step in my mixed media process, not the end result. I photograph in public places such as Grand Central Station and on city streets in New York, Paris, Milan, San Francisco or wherever I happen to be.

This series expands the traditional possibilities of jigsaw puzzles made from my own photographs, by placing them within a fine art context. I am giving fresh and new significance to a material we are familiar with to help us contemplate what we are missing in our lives or in the world today.

People are often searching for things they have missed in life, such as missed opportunities, missed seeing family and friends, traveling, etc. For some it has been a search for the missing links in their own personal histories.

My husband and I started doing a lot of jigsaw puzzles during Covid19, and when they were partly finished I had the 'ah ha' moment, realizing they were more interesting with pieces missing which gave them greater meaning. This was the inspiration for having my own photos made into actual jigsaw puzzles.

After they are put together I 'deconstruct' the puzzle, removing many pieces, then adhere it to wood panels and paint the negative spaces with oils. The final coat is a resin pour, which blends the puzzle pieces and the background together, not allowing the puzzle to ever be fully completed.

The omitted pieces are as important as what is left in, and can offer insight into aspects of our personalities. In life we are always making choices of what is important and what to ignore since we are continuously bombarded with information. The British writer Henry Green said, "The more you leave out, the more you highlight what you leave in".

The left out spaces represent our search for the missing pieces in our lives, or in the world, and the realization that not everything can be found and replaced. This series conveys our need to find the acceptance and serenity in what is not there, and the hopefulness that the missing parts could be open spaces for something new to enter the picture.



Overlooking the Bridge

Artist: Sherry Karver

Media: Dye Sublimation print on aluminum

Size: 30"W x 24"H x 2"D

Artist Statement

By harnessing the visual effects of data corruption glitches for aesthetic purposes, I am allowing these spontaneous glitches to create the images that I photograph off of a TV screen.

I intentionally wait to shoot for the moment when the screen becomes 'pixelated' and fragmented due to uneven reception. These images are *not* created using Photoshop or any algorithm. They are actual unaltered photographs.

The images appear for just a split second on my TV screen, and become deconstructed, stretching the colors, lines, and shapes into a new format, from recognizable to almost abstract. The little squares that arbitrarily appear on the screen represent how our technological world interacts with, and effects people and the environment itself.

It seems that we are in an uncertain period in our history, where things are disintegrating and breaking apart, socially, politically, emotionally, and environmentally, which is what my work reflects, yet at the same time I see the beauty and hopefulness in the chaos.

This method of working is exciting to me because it is almost like magic, where the TV is literally 'channeling' these images and I am there to capture those moments before they disappear.

They are printed as Dye Sublimation on Metal, a very archival process, in small editions. I've chosen to use metal rather than printing on paper because the metal substrate shines through the surface, adding another visual layer of depth. The industrial feel of the metal works well with contemporary digital technology and the glitches that occur. These can be made in any size including huge, and are wired ready to hang.



In God We Trust

Artist: Les Phillips

Media: Currency on canvas

Size: 61.5"W x 34"H x 0.5"D

Artist Statement

I started this in 1984 or '85 while I was a starving artist just out of college. I've been working on it since. I would add a few bucks when I had a few to spare then would remove a few to get a burrito when hunger overtook me. I finished it once, had it in a show, then had to begin removing bills again. It was eventually reduced to only one bill, the one in the lower left corner that has a grommet through it. Those were some lean years. It's finished again. I'm hoping it stays that way.



Mad Dogs And Milkmen.

Artist: Les Phillips

Media: Mixed Media

Size: 16"W x 20"H x 9"D



Neighborhoods

Artist: Les Phillips

Media: Mixed media

Size: 36"W x 24"H x 2"D



One Big Whoopie

Artist: Les Phillips

Media: Mixed media

Size: 20.5"W x 16.5"H x 7"D



Somewhere In The Absolute Elsewhere

Artist: Les Phillips

Media: Mixed media

Size: 40"W x 30"H x 2"D



The Beholder's Share

Artist: Les Phillips

Media: Mixed media

Size: 40"W x 30"H x 2"D



What Summertime Told the Dead of Winter

Artist: Les Phillips

Media: Mixed media

Size: 40"W x 30"H x 2"D



Yellowstone

Artist: Laurent Le Gourrierc

Media: Photography

Artist Statement

I started photography as a teenager, focusing on landscapes. I like to find abstract patterns in Nature's works, like here at pond in Yellowstone National Park



ANDREW MAROVICH/MARK P FISHER Brooch for Mimes of Palopan Headdress

Artist: Mark P Fisher

Media: Enamel, Metal

Size: 3"W x 2.75"H

Artist Statement

Original Conceptual Design: Mark P. Fisher

Craft Drawings, Enamel and Metalwork: Andrew Marovich



Country Girl

Artist: MICHAEL CHILDS

Media: Drawn from a live model with a sharp knife on water soaked black mat infused with gold paint, given a coat of penetrating epoxy followed by varnish.

Size: 10"W x 15"H x 0.125"D

Artist Statement

I was experimenting with combining woodworking techniques with visual art. I was tired of dealing with glass: its weight, the necessary framing and matting. In particular, I wanted my art to be more accessible, like woodworking: touchable, tactile, viewable without reflections or glare, even washable. I knew, from experience, that penetrating epoxy would accomplish that. The varnish is to protect the epoxy from UV degradation. The paint that I use is lightfast, so the colors have remained bright and vibrant.



Blues in Blackness

Artist: Chamia LaRae

Media: Mixed media

Artist Statement

Exuding, cultivating, edifying, celebrating and amplifying 'LOVE' is my life's purpose. My art is inspired by the many facets of love as evidenced through nature, spirit and the human experience. I use a variety of media in creating a range of artwork.

Speak love. Spread love. Be love." – Chamia LaRae

Let's Connect!

info@chamialarae.com

Instagram: @justchamia

<https://linktr.ee/chamialarae>

About the Artist

In corporations and in the community Chamia LaRae is an innovative and dynamic creator, communicator and visionary leader.

Chamia is the President & CEO of Chamia LaRae, LLC, an Oakland, California based company that creates thought-provoking content through its media division, and provides branding and communications consulting services through its marketing division.

As a sought after marketing communications expert who has worked with some of the most well-known companies in the world, Chamia coaches and advises leaders and organizations across the globe.

A native of the San Francisco Bay Area, Chamia is a multi-disciplinary artist who is the creator of the series The Just Chamia Show, author of Dear Love: A Collection of Love Letters Written to Love, and founder of #dearlovethemovement.

Chamia is most passionate about people and regularly serves her community through charitable contributions, volunteering and service to the most vulnerable. She also facilitates self-love and women's empowerment workshops. She holds a Master's Degree in Business Administration from Saint Mary's College of California and earned her Bachelor of Arts degree in Mass Communications from the California State University East Bay.



7.7

Artist: Molly Finn

Media: Canvas, paint, copper nails on birch panel

Size: 60"W x 30"H x 4"D

Artist Statement

The foundation of my work in textiles is fusing my lineage of seamstresses and the work of my paternal grandmother – an abstract wood sculptor. It started by using denim left over from a quilt my mother made me and has evolved to using different

scrapped fabric that I source. This fabric was salvaged from SCRAP SF. Most of my textile work involves a fold. This bending, or returning to the fold is a reflection on family and belonging. When I washed this fabric it emerged with the most beautiful wrinkles. I wanted to preserve that effect so I painted a monochromatic layer of paint that enables the light to accentuate the wrinkles. The piece is called 7.7 because that is auspicious day for me and there are 77 folds. I have embroidered two sevens in the piece that are hidden from view.



Low CFG

Artist: Benji Friedman

Media: Generative AI

Artist Statement

This image is part of my *Low CFG* series, an exploration of how generative artificial intelligence can produce unexpected visual outcomes when given minimal guidance. Each work in this series is created using an AI image generation model – a system trained on millions of images that can translate written descriptions into visuals. The “CFG” (Classifier-Free Guidance) value determines how closely the AI follows the prompt. Most AI-generated art uses high CFG values to enforce accuracy and control. In this series, I deliberately lower that value to see what the model produces when it is allowed to interpret freely.

By lowering the CFG, the results become less predictable. Forms drift away from literal meaning, and the system reveals traces of its internal logic – how it combines texture, structure, and color when not constrained by human intent. My role as the artist involves writing and adjusting prompts, choosing parameters, and generating many iterations. From these, I curate and refine the final images, occasionally performing light edits or adjustments. The process is closer to developing film than to traditional painting. I set the conditions for an image to emerge, then work with the material that appears.

The *Low CFG* series examines what creativity means in a collaborative system. Rather than treating the AI as a tool that executes instructions, I approach it as a process that can yield surprising and sometimes ambiguous results. Each image is a record of interaction – between my choices and the model’s probabilistic interpretation of them.

These works invite viewers to see generative AI not as a machine that replaces human creativity, but as a medium that expands how images can come into being. The goal is not to depict something specific, but to explore the space between control and emergence, and to show what happens when part of the creative process is left open to chance.



THE STUFF – What We Consume Will Consume Us. – STOP MOTION VIDEO

Artist: Anna O.

Media: stop motion video

Video Link: https://drive.google.com/file/d/1tllxhP3FHc6BCFnnvZMLJbm-BoMH4eCwk/view?usp=drive_link

Artist Statement

Environmental anxiety is real. My work begins with bags of unwanted clothes — garments collected from a friend's wardrobe, representing the sheer volume of what we cast aside. Each piece carries traces of identity, desire, and waste.

I imagine these discarded clothes coming to life, taking over the spaces we inhabit. This idea isn't just fantasy; it reflects what is already happening to our planet as our consumption spirals beyond control. Through my work, I confront the overwhelming presence of material excess and invite reflection on how we use — and discard — our resources.

By reanimating what has been thrown away, I aim to make visible the emotional and ecological weight of consumption, and to encourage a more conscious, compassionate way of living with the things we own.



Cognitive Dissonance

Artist: Jordan Yu

Media: cockroach molts, plastic cockroaches, paper, cardboard, glue, found objects

Video Link: https://drive.google.com/file/d/1TLIPR5RnIPbIFBw_nx5spaRZZD-SqPQFF/view?usp=sharing

Artist Statement

With this project I explored the concept of cognitive dissonance in relation to consumption/capitalism. I constructed 4 miniature scenes — a coffee shop, circus, testing lab/BDSM torture chamber, and dairy farm — for my pet hissing cockroaches to interact with, and used a microphone to separately record and overlap their hisses. I propped up roach molts and plastic roaches to bring the scenes to life, and allowed my roaches to roam freely in each location. Despite popular media portraying cockroaches as dirty and scary, they are shy creatures with individual personalities who obsess over cleaning themselves. Some of the roaches in these scenes hid, while others roamed, and a few sat still and cleaned their antennae.

Each of these places reflect how animals are used for human pleasure with little to no regard for their wellbeing. The sources of the goods and services we consume (labs, farms and slaughterhouses) are deliberately hidden, allowing people to ignore the suffering behind them. While discomfort or outrage may arise when confronted with these realities, it's easy to look away when cruelty is obscured by convenience. We see baristas pouring milk, not the cows confined and exploited to produce it. In circuses, we witness performance but not the abuse behind it. In slaughterhouses, efficiency outweighs empathy: stun guns only work about 80% of the time, and many of those animals do not get instant death. They live in their own feces, surrounded by corpses, beaten, starved, hung by hooks through their legs, cut apart, boiled, electrocuted and/or gassed all while still alive.

Through these constructed environments, I aim to expose the contradictions embedded in everyday consumption and the mechanisms that allow people to detach from the realities behind what they enjoy. By miniaturizing and reimagining these spaces, I invite viewers to confront their own complicity and the unsettling overlap between care and cruelty, pleasure and violence. The roaches become both participants and witnesses, mirroring the ways humans navigate systems of exploitation while remaining desensitized to suffering. Ultimately, this project is an attempt to visualize the hidden infrastructures of consumption, to question the comfort of ignorance, and to ask what it means to live ethically within a culture built on denial.



Take my hand

Artist: Ariel Liu

Media: Acrylic on cut mat board

Size: 33"W x 47"H x 10"D

Artist Statement

Cut painting exposes negative space. This rupture turns a flat plane into a sculptural object. Hands are simultaneously reach away and interlocking.



Climate Legacy #10

Artist: frances valesco

Media: Photoetching, toned cyanotype, graphite, collage on paper

Size: 6.7"W x 10.6"H

Artist Statement

By reimagining boundaries through juxtaposing surprising imagery relationships, I hope to stitch together a counternarrative regarding climate change. Abstract markings are in dialogue with a natural object, creating new meaning that emerges from the pairing.



Camino Reimagined

Artist: Paquerette Clark

Media: sticker collage w/ acrylic on panel

Size: 8"W x 8"H x 1"D

Artist Statement

Paquerette is inspired by the concept of no waste. By using recycled stickers, she reimagines their intentions. This piece was created by using only a few images from Camino's stickers, cut up and reconfigured discovering uncharted territory.



Hour of Decision

Artist: Deborah Kennedy

Media: Pallet plastic, CDs, cardboard from the wastestream, string, tape, glass hourglass with green sand

Size: 78"W x 90"H x 60"D

Artist Statement

Hour of Decision: Plastic

This installation is largely made of materials gathered from the waste stream including plastic used to wrap pallets and CDs. *The Hour of Decision* features a feminine form contemplating an hourglass filled with green sand and surrounded by a rushing flow of plastic. Behind the translucent plastic figure is a halo of iridescent CD disks. This composition suggests traditional Christian "Throne of Heaven" images of Mary and her child.

This installation invites viewers to consider how deeply our lives are entwined with plastics. We use plastic for many essential tasks including containing much of our food and drink. Increasingly, plastic chemicals are also found in many other household products such as shampoo, furniture, clothing and shoes. Not surprisingly, the destructive, hormonally-active chemicals found in plastic and microplastics are in

the tissues of all people and animals today. Recently, microplastics are found to be implicated in a wide variety of diseases including increased risk of heart attack, stroke, and death from carotid artery disease, as well as potential links to cancer, reproductive problems, and inflammation. Will we choose to reformulate plastic by reducing the biologically-active chemicals found in 85% of today's plastics and help protect the health of children, as well as, other living creatures today and in the future?

Many companies are developing non-toxic plastic alternatives made of seaweed, fungi and other natural materials, but it will take widespread consumer support to make these materials available.



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Artist: Deborah Kennedy

Media: Pallet plastic, CDs, cardboard from the wastestream, tape, glass hourglass with green sand

Size: 78"W x 90"H x 60"D

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Core War -Mnemonic Clash

Artist: Mesila Thraam

Media: Digital - Photoshop

Artist Statement

Raw sensations inside the mind, before they become words and complete thoughts, battling one another for the ability to become these things. Created during a hypnagogic state.

2000



Pajama Nirvana

Artist: Mesila Thraam

Media: DeepDreamGenerator

Artist Statement

What happened when I asked an AI how it saw me, with a simple hint that I wanted it to be "psychedelic". Created with DeepDreamGenerator.



Every Mother's Son (Diptych, Left Side)

Artist: Mike Gabriel

Media: Mixed Media: Assorted print detritus, newsprint, wire, thermometer, audio speaker components, syringes, photos, photo negatives, 35mm slide, comic book panels, plastic skeleton toy, chalk, acrylic paint, watercolor paint, house paint, etc.

Size: 48.5"W x 36.5"H x 1"D

Artist Statement

"Even a man who is pure in heart/And says his prayers by night/May become a wolf/When the wolfbane blooms/And the autumn moon is bright." So goes the rhyme

written by Curt Siodmak in the 1941 film, *The Wolf Man*, a sign post at the heart of *Every Mother's Son*, an assemblage in two halves that explores unsettling atavistic tendencies—lust, desire, violence—that lurk just below the subconscious of red-blooded American males raised on comic books, B-horror films, trashy pulp magazines, and the temptations of criminality.

Loosely attributed to Surrealist Man Ray and his work, *The Gift (Le Cadeau)*, in 1921, the phrase "gifts from the street," involves taking a utilitarian object found in an urban environment and transforming it into a work of art. With a background in advertising, specifically print production,

I work primarily with print detritus—posters, fliers, and billboards typically found glued or wheat-pasted to abandoned buildings or near construction sites. *Every Mother's Son* evolved from that starting point and grew to incorporate numerous mundane found objects. Pop culture ephemera, as recognized by artists like Andy Warhol and Raymond Saunders, is often incorporated into the practice of elevating ordinary, unwanted objects—a hallmark of the Surrealists—to form new, often unsettling, meanings. *Every Mother's Son* follows in that tradition and reflects the influence of Robert Rauschenberg and Bruce Conner, two artists who scavenged for "gifts from the street" to construct a visual language of the overlooked and the discarded.



Every Mother's Son (Diptych, Right Side)

Artist: Mike Gabriel

Media: Mixed Media: Assorted print detritus, newsprint, wire, thermometer, audio speaker components, syringes, photos, photo negatives, 35mm slide, comic book panels, plastic skeleton toy, chalk, acrylic paint, watercolor paint, house paint, etc.

Size: 48.5"W x 36.5"H x 1"D

Artist Statement

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to construct a visual language of the overlooked and the discarded.



Venice Underwater City at Night

Artist: Elaine Pratt

Media: Digital Mixed Media

Size: 15"W x 12"H x 2"D

Artist Statement

Venice, Underwater City at Night: "With impending, ongoing global warming, Venice is in danger of being lost to the sea and becoming an underwater city. The images I used are all of reflections in the water at night, and of the buildings and bridges taken in Venice. A statement about global warming and the rising water table is the result.

As an artist most of my life, I've photographed millions of images. Now, using these textural, somewhat abstract photographs, I create art with nature as my paintbrush. My hope is that words and art may do their part to wake people up to what is happening to our fragile earth's ecosystems. In the dystopian future, not so far away, we will have to tour Venice by snorkel.

Pratt creates rich, layered, dreamlike experiences, drenched in color and mood. A large number of personally created photographs are used as paint brushes, woven in complicated layered aggregates, each affecting others, until most of the details blend into the whole. Pratt encourages the wild pixels and visual artifacts that result to be part of the art, like Impressionists proudly let their brush strokes show. This process emerged from years of training and experience in award-winning graphic design and abstract expressionism. They gravitate toward the dramatic interplay of light on cloud formations, mountains, trees, plants, rocks, and ripples on water. Pratt's art often weaves global warming, women's equality, and interpersonal drama into the art. Sometimes the meaning takes a hard turn or a playful spin, following the creative lead till it clicks. The process is very immersive and meditative. Pratt craves the complexity that arises from this technique: The work is dreamlike, a world of shapes and colors to get lost in. Pratt has been combining photographic imagery for design clients for years; a series of these images is in the Smithsonian collection. Through abstract art, Pratt embraces the happy accident. The abstract arises, sometimes unbidden, from the concrete. Pratt's art gives you a place to connect with something in your subconscious that will bubble to the surface. With different environments and audiences the art strikes different chords.

A creator all their life. Trained at the University of Cincinnati's College of Design, Art and Architecture. Studied for years with artist Lois Tarlow. Pratt has won many national and international awards.



Inner Journey

Artist: Elaine Pratt

Media: Digital Mixed Media

Size: 12"W x 15"H x 2"D

Artist Statement

Inner Journey: "Bay Area is a constantly rising Phoenix from a constantly burning fire, infinitely reinventing itself as new ideas and modalities arise, and old ones fade. Here, a shining newness is rising from a chaotic realm of history: dark and light, cloudy and bright; murky and clear. Yet it also rises from its own roots, traversing its inner journey to its bout of fame, ahead of its own successor to come.

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Take a moment, dive in, let the art take your mind somewhere.



Underwater Treasure

Artist: Elaine Pratt

Media: Digital Mixed Media

Size: 17.5"W x 9.5"H x 2"D

Artist Statement

Underwater Treasure: "Beneath the hush of the surface where light bends softly into blue, a treasure sleeps cradled in silence. A hush of presence, a breath between tides, the memory of a story long surrendered."

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We Are Stardust

Artist: Elaine Pratt

Media: Digital Mixed Media

Size: 9.5"W x 17.5"H x 2"D

Artist Statement

We Are Stardust: "Shimmering fluid. Golden starlight. Liquid sunshine. Blue inferno. Lava Dance. We are all part of the universe and created of the same stuff."

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WATERSLEEVES

Artist: Simo Neri

Media: Sequential Photography

Size: 116"W x 98"H x 10"D

Artist Statement

WATERSLEEVES juxtaposes the turbulent water of Japanese mountain streams with the peaceful water of the Mediterranean Sea and the golden evening water of the Seine river. Always looking for a rhythmic balance in movement, I photograph trees, skies, water, and earth from different locations; I then multiply, mix, and compose these im-

ages in logical sequences or as chance encounters. In 2004 this screen was installed in the austere architecture of the Ministry of Finance and Economics in Paris, where I was invited to exhibit my work. More recently, by installing this screen in the stairwell of an industrial work/live building in San Francisco - typically a place of hurried passage - I am challenging the notion of getting somewhere fast with an invitation to stop a moment to take in the infinitely diverse nature of moving water.



FIVE TREES, an installation – a.

Artist: Simo Neri

Media: Sequential Photography

Size: 190"W x 150"H x 3"D

Artist Statement

From left: **PINO ROMANO, JAPANESE CRYPTOMERIA, PINO SARDO, MASSACHUSETTS BIRCH, PARISIAN CHESTNUT** (marked for destruction).

These FIVE TREES are from a pre-digital series of ten "trees" that constitute one of my first experiments in perspective flattening through the sequential recomposition of deconstructed details. 25 original, continuous photo strips in groups of five, each representing a different tree from a different part of the world. Each continuous photo strip represents the entire original 36-exposure roll of 35mm film, composed in-camera, and printed in "no-cut" mode on a pre-digital archival photo printer. Each photo strip was then mounted between PH-neutral canvas on back and UV-protective lamination on front. Each strip represents a small journey, from the ground up. The juxtaposition of five photo strips creates a rhythmic pattern, unique in color and texture. As I look at the five trees together, I am struck by their diversity, their individuality, the unique story each tree tells. Mine is an effort to preserve each of these stories for future generations.

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FIVE TREES, an installation – b.

Artist: Simo Neri

Media: Sequential Photography, Mixed Media

Size: 190"W x 150"H x 3"D

Artist Statement

From left: **PINO ROMANO, JAPANESE CRYPTOMERIA, PINO SARDO, MASSACHUSETTS BIRCH, PARISIAN CHESTNUT** (marked for destruction).

These FIVE TREES are from a pre-digital series of ten "trees" that constitute one of my first experiments in perspective flattening through the sequential recomposition of deconstructed details. 25 original, continuous photo strips in groups of five, each representing a different tree from a different part of the world. Each continuous photo strip represents the entire original 36-exposure roll of 35mm film, composed in-camera, and printed in "no-cut" mode on a pre-digital archival photo printer. Each photo strip was then mounted between PH-neutral canvas on back and UV-protective lamination on front. Each strip represents a small journey, from the ground up. The juxtaposition of five photo strips creates a rhythmic pattern, unique in color and texture. As I look at the five trees together, I am struck by their diversity, their individuality, the unique story each tree tells. Mine is an effort to preserve each of these stories for future generations.

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TRAFFIC JAM

Artist: Simo Neri

Media: Sequential Photography

Size: 95"W x 142"H x 2"D

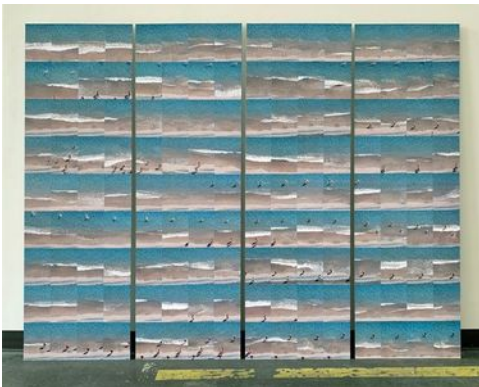
Artist Statement

In September 2005, in collaboration with architectural historian Richard Ingersoll, I was commissioned to produce two monumental, interactive, double-sided 'photo-curtains' as part of an international exhibition for the Kunsthaus Museum in Graz, Austria. The public passed through these photo-curtains to enter and exit the section titled "Eurosprawl" of the international exhibition "MStadt" (M City), between September 2005 and February 2006.

TRAFFIC JAM represents the nervous energy of the urban vehicle experience. What better way to get close to something than to move across the details of its surface, clicking selectively, collecting intimate visual data? As in film, the sequences follow the rhythm of discovery, connecting discontinuous images through the movements of the eye behind the camera. The sequences can then be accumulated and composed to create a larger statement, imposing a kind of order on reality's many chaotic forms. The work's perception is altered whether seen from a distance, or from up

close.

Sequential photography allows me to work on a large scale and to combine painterly elements with a sculptural format. The compositions become interactive, rhythmic, and meditative, providing a glimpse of the infinite within the physical world.



The FRONTIER DREAM SCREEN - a.

Artist: Simo Neri

Media: Mixed Media, Photography, Design

Size: 80"W x 66"H x 3"D

Artist Statement

One of three different prototypes, the FRONTIER Dream Screen represents a seaside landscape photographed from a hotel balcony high above a tiny beach on the volcanic island of Ventotene off the west coast of Italy. With the sequential crashing of waves and movements of bathers going in and out of the water, the scene evokes the rhythmic, relentless passage of time. The sea's natural rhythm is punctuated by the

presence of humans in their serendipitous, sequential movements. The work has a narrative structure evolving horizontally over the four panels. It illustrates the vertical movement of the boundary between liquid and solid, while simultaneously evoking the passage of time, with the sequential crashing of waves and horizontal movements of bathers going in and out of the water.

Each panel of the 4-panel FRONTIER Dream Screen is a dye sublimation print on metal, mounted on a lacquered white, wood frame structure. The panels sit on white, specialty casters. The four panels are hinged together with special, hand-crafted "double-acting" hinges which allow for variable positioning as well as complete folding of the panels for storage



The FRONTIER DREAM SCREEN_b.

Artist: Simo Neri

Media: Mixed Media, Photography, Design

Size: 80"W x 66"H x 3"D

Artist Statement

One of three different prototypes, the FRONTIER Dream Screen represents a seaside landscape photographed from a hotel balcony high above a tiny beach on the volcanic island of Ventotene off the west coast of Italy. With the sequential crashing of waves and movements of bathers going in and out of the water, the scene evokes the rhythmic, relentless passage of time. The sea's natural rhythm is punctuated by the presence of humans in their serendipitous, sequential movements.

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INCREMENTAL

Artist: Simo Neri

Media: Sequential Photography

Size: 20"W x 30"H x 1"D

Artist Statement

INCREMENTAL is an early work from my recent "Steam Series" when, after a hot shower, I observe colors and textures reflected through a steamy mirror. The steam condenses and drips down the mirror's surface as my camera captures time within the movement. I arrange the images in graphic sequences. Here, the vertical descent of condensation combines with the subject's horizontal, stepped evolution.

Steam, light, mirror, and time collaborate to produce rhythmic abstractions.



Eternal

Artist: Viviana Leija-Sysak

Media: Collage on black paper

Size: 11"W x 22"H

Artist Statement

This piece speaks to the endlessness of time and transformation, reflecting on the cyclical patterns of the cosmos. By drawing a connexion to celestial bodies, the collage explores the continuous capacity for the creation of the universe as well as of eternal myths coming from its own composition.



Grids 1

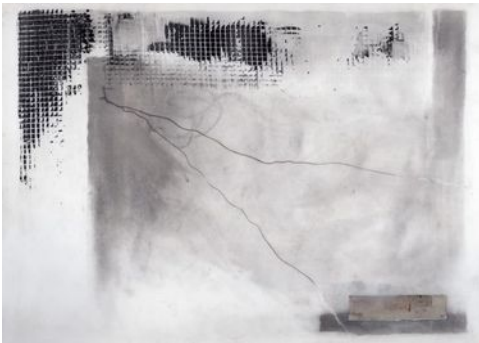
Artist: Denise Owen

Media: Mixed: Graphite, powered pigments, and cold wax on mylar with collage.

Size: 9"W x 12"H

Artist Statement

Experimenting with new media. A play session.



Rivers and Grids

Artist: Denise Owen

Media: Mixed: powered pigments, graphite, mesh netting and cold wax with collage on paper.

Size: 4.25"W x 7"H

Artist Statement

Another playful time experimenting with new media.



Dwelling in Liminality

Artist: Pallavi Sharma

Media: Mixed Media

Size: 84"W x 120"H x 60"D

Artist Statement

Dwelling in Liminality

Artist Statement: Pallavi Sharma

The work centers on the intersectionality of gender, caste, class, and environmental justice, exploring our bodies, environment, and cultural history to reclaim spaces and reconfigure systems that destroy communities. In my work, I have used a mosquito net to create a cocoon-like space, evoking a sense of renewal and growth. The weaving of the net generates meanings of unity and harmony for all living beings, and it also helps create a space for dreams and prayers.

My work offers imaginative ways to alter prescriptive texts and create liberatory spaces, new ways of knowing, connecting, and understanding one another. I derive my strength from many philosophers and activists who have generated the power to speak against oppression and enabled us to heal and bridge the deeper divides that separate us.

The work explores the regenerative aspect of liminal spaces, which serve to heal and nourish both the personal and collective self. As a first-generation immigrant woman of color, liminal spaces allow me to connect deeply with myself by discussing my fears and anguish of living in a country where I am often considered a perpetual foreigner. This in-between state can provide a contemplative space for reconnecting and seeking meaning in ambiguity and uncertainty, and exploring and accepting the fluidity of life. The work creates a metaphoric journey of my gendered self, offering the potential for transformation by consciously holding space to engage in a constant conversation without predicting outcomes!

Immigrant Artists

Winner



The Juror's Choice for the winning image is "Carry On" by Pallavi Sharma

Honorable Mentions



"Empowering Strides" by Durba Sen



"Magic Hour" by Shalu Attri



"California Dreaming" by Linda Schroeter

Immigrant Artists

This is for artists who live, work or study in the 9 counties of the Bay Area or in Sacramento and Santa Cruz counties who were born in other countries, and it is open to many different media. Please SIGN UP to participate.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the first ever regional series of art prizes. This page will be updated whenever new work is submitted. There are other categories you will find very interesting, please visit this one and all the others as well.

And if you are a viewer, please consider donating a tax-deductible donation or purchase a print from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art!

There will be one winner at \$500 and an essay and 3 honorable mention awards at \$100 each. The awards will be cash awards or a gift certificate to a Bay Area store specializing in art-related services for the Immigrant Artists' group. As well all the works here will be eligible for 2 more voted awards, voted on after the Prize for Art closes on November 14, one award by the participating Artists and one by Viewers who have signed up and voted. The awards will be announced as soon after voting ends on November 25 as possible!

Artists may enter more than one category. Each category is awarded separately. Each artist is eligible for one award per category. Works that have won in the previous Prize for Art are not eligible for the 2024 Sheridan Prize for Art. The Winner and Honorable Mentions will be shown here above after November 25! Please visit many times and also come back after that date to see the results. Good luck everyone!

Immigrant Artists Juror – Siana Smith



Curriculum Vitae

Siana Smith is a San Francisco Bay Area visual artist whose oil paintings and mixed media works explore consumerism, personal attachment, and humanity's connection to nature. Drawing on her experiences as an immigrant, she examines the tension between scarcity and abundance, permanence and disposability. Her work often depicts everyday objects and figures, using them as vessels for memory, identity, and cultural commentary.

Smith earned her MFA in Fine Art Painting from the California College of the Arts in 2021. She is the recipient of Jentel Residency (Wyoming, US), Kala Art Institute Residency (Berkeley, US), RUC Residency for Contemporary Art (Brescia, Italy), and Brazos Valley Artist in Residence (Texas, US). Smith was awarded the 2023 California Arts Council Individual Emerging Artist Fellowship. The artist's work has been exhibited nationally at institutions including the De Young Museum, the New York Academy of Art, the Triton Museum, Southern Arkansas University, the Haggin Museum, NUMU Los Gatos, and the Euphrat Museum. Smith is part of Root Division's Introduction 2025. Her painting was accepted into the 2025 London Biennial. Smith is serving on the Saratoga Library and Public Art Commission.

Immigrant Artists



LAMAR VALLEY, YELLOWSTONE NATIONAL PARK

Lamar Valley

Artist: Laurent Le Gourriec

Media: Photography

Artist Statement

I moved to the U.S. when I was thirty. As part of my embrace of the country, I fell in love with the National Parks. I view them as exemplifying America at its best



Marches on

Artist: Rouzbeh Delijani

Media: Oil on canvas

Size: 12"W x 24"H x 0.75"D

Artist Statement

Looking for better life, away from a bad one, is a choice no one should have to make .



Magic Hour

Artist: Shalu Attri

Media: Watercolor on Paper

Size: 15.7"W x 11.8"H

Artist Statement

Through this painting, I have been able to celebrate masterful craftsmanship while also preserving personal memories. Many of the objects depicted – the throw, the chair hold deep personal significance, and are part of my childhood memories. My grandparents had a royal chair – not exactly like the one I painted, but similar in spirit.

Positioned in a particular spot, the chair was partly lit, but mostly cast in shadow. My grandfather would sit in that very chair and teach me Urdu. I must have been around ten the last time I saw it, yet the image remains vivid in my mind.



Held Whole

Artist: Shalu Attri

Media: Watercolor on Paper (mounted on a cradle board)

Size: 10"W x 12.1"H

Artist Statement

Held Whole reflects the quiet joy found in everyday rituals. I am drawn to the way something so ordinary can hold warmth and light, how its stillness can center a moment. In its warmth and stillness, it holds the possibility of comfort and renewal. This piece is about noticing those everyday rituals that often go unseen, and how they can bring steadiness to the flow of daily life



THE SHAPESHIFTER - Triade

Artist: Anna O.

Media: mixed media - acrylic on broken chair, cotton yarn, tree branch, feathers

Artist Statement

This artwork is composed of three elements — two pieces from a broken chair and a tree branch found in the forest. It was created during the pandemic, while I was living in isolation in the Santa Cruz Mountains, surrounded by nature and animals. In this period of solitude, I found myself recycling discarded materials and giving new significance to what had been abandoned — a practice central to my work.

The broken chair appeared in my driveway, and the branch came from the forest. Together, they form a dialogue between the human and the wild, the domestic and the organic. I used feathers collected over time from the diverse birds that share this land with me. Working instinctively, I wove with ancestral techniques to transform these found objects into amulets — carriers of memory, protection, and transformation.

On the seat of the chair, I appear shapeshifting into a cougar — a natural being of the Santa Cruz Mountains — symbolizing my symbiosis with the environment around me. Turning forty during the pandemic — the “cougar’s age” — deepened this connection to cycles of life and change. The phases of the moon, shown in the image, add another layer of mysticism, marking time, renewal, and the rhythm between the human body and the natural world.

other layer of mysticism, marking time, renewal, and the rhythm between the human body and the natural world.



Empowering Strides

Artist: Durba Sen

Media: Acrylic painting

Size: 24"W x 30"H x 2"D

Artist Statement

Empowering Strides was painted to highlight women's existence in the world, from all walks of life. An abstract painting of women standing in unity to highlight their unseen work at home, often unrecognized or them being passed over on the workfront during promotions or higher pay. Women are often sidelined, their ambitions dismissed, their achievements unacknowledged, and this painting is a recognition of that. Women are an equal part of society and their voices need to be amplified and empowered and this abstract rendition of women from different parts of the world reflects that.



Electrogenesis

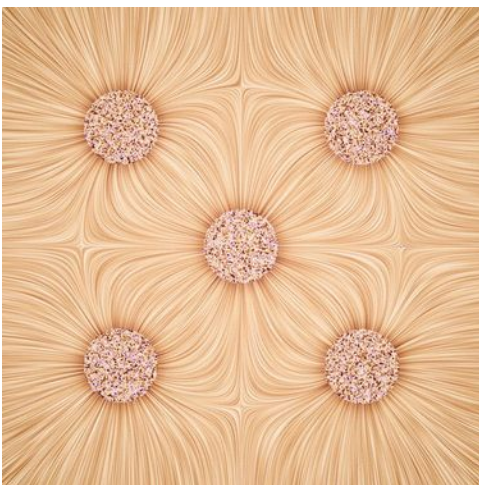
Artist: Åsmund Folkestad

Media: Digital art

Size: 25"W x 13"H x 1"D

Artist Statement

As we behold a piece of visual art, our eyes capture the electric field at the endpoint of its journey through space. But we rarely get to see electric fields in their habitat. In this piece, I've reinterpreted Michelangelo by painting directly with the laws of electromagnetism, the equations that underlie all visual art.



Sunsets

Artist: Åsmund Folkestad

Media: Digital art.

Size: 24"W x 24"H x 1"D

Artist Statement

As we behold a piece of visual art, our eyes capture the electric field at the endpoint of its journey through space. But we rarely get to see electric fields in their habitat. In this piece, I've painted directly with the laws of electromagnetism, the equations that underlie all visual art.



Potential possession

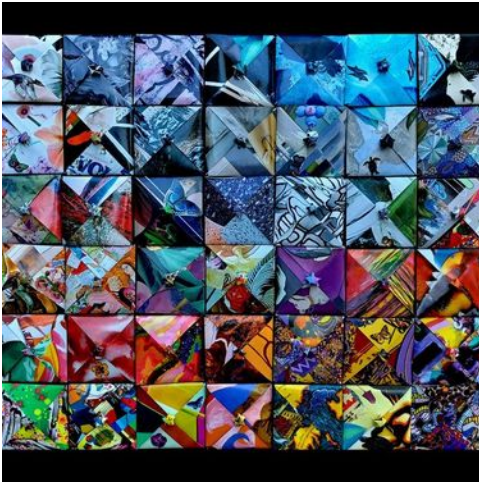
Artist: Åsmund Folkestad

Media: Digital art

Size: 24"W x 24"H x 1"D

Artist Statement

As we behold a piece of visual art, our eyes capture the electric field at the endpoint of its journey through space. But we rarely get to see electric fields in their habitat. In this piece, I've painted directly with the laws of electromagnetism, the equations that underlie all visual art.



Equanimity

Artist: Nga Trinh

Media: Origami

Size: 25"W x 21"H



Emptiness

Artist: Jun Yan

Media: Bronze

Size: 11"W x 13"H x 6"D



Being

Artist: Jun Yan

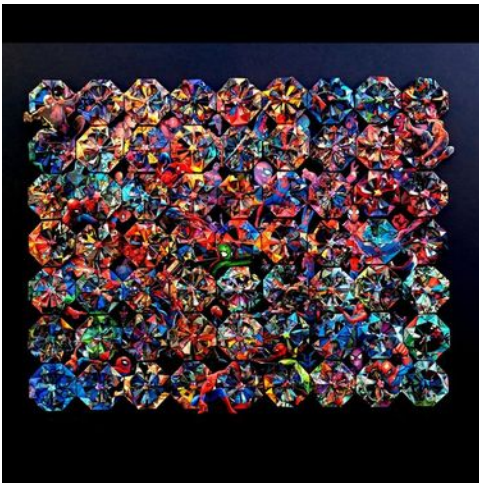
Media: Bronze, Ceramic

Size: 15"W x 18"H x 18"D

Artist Statement

This sculpture was inspired by true stories that happened in my life. Just after my son was born last year, I heard the news of a closed family friend passing away on the second day. It touched me really deep that life and death could happen so coherently.

Created with emotional intensity, the piece symbolizes the cycling nature of existence—where endings and beginnings coexist. It's a bold confrontation with mortality and renewal, in a way that evokes vulnerability where joy and sadness are just two sides of a coin. This work challenged me more than any piece before, requiring an elevation in craftsmanship.



Spiderman's Den

Artist: Nga Trinh

Media: Origami

Size: 32"W x 40"H



A Metamorphosis

Artist: Marisa Goudie

Media: Stoneware, glaze and underglaze

Size: 8.5"W x 8.5"H x 3"D

Artist Statement

I chose to leave my motherland, my family, and my established career to build a life in my husband's world – or perhaps our baby chose for us. Arriving in a new country, I entered a new family, a new home, and even returned to college. I struggled to release my former identity as a Veterinary Surgeon and to imagine how I might shape an entirely new life, quite literally, out of clay.

This wheel-thrown stoneware platter embodies that transformation. It merges my past – years spent working intimately with animals – with my evolving identity as an artist. The stag I painted was one I encountered at Tomales Point: holding my gaze, he is painted in underglazes and glazes whose final colors only emerge after firing. That alchemy in the kiln mirrors the metamorphosis of immigrants: a transition dependent on trust, faith, and vulnerability, emerging as a changed version of ourselves on the other side.



Silver and Gold

Artist: Viviana Leija-Sysak

Media: Watercolor, gold and silver leaf on paper

Size: 29.5"W x 22"H

Artist Statement

Inspired by the rhyme "One is Silver, One is Gold", this artwork is an exploration of time, change, and enduring relationships. The silver and gold hands illustrate the many divergent paths we encounter in life, symbolizing the choices we make and the relationships that both fade and flourish. The crescent moon is a silent witness, a universal symbol reminding us of the temporary nature of our existence and the importance of holding onto the truly valuable connections.



Grace of the Seungmu Dance

Artist: Sun Chang

Media: Acrylic on canvas

Size: 18"W x 24"H x 0.75"D

Artist Statement

This artwork portrays a woman immersed in the traditional Korean seungmu dance, known for its flowing sleeves and serene spiritual energy. Her gentle movements express both discipline and freedom, capturing a moment where emotion and tradition become one. Through soft motion and graceful balance, the painting celebrates the quiet power and beauty of Korean cultural heritage.



A Tail of Two Fish

Artist: Linda Schroeter

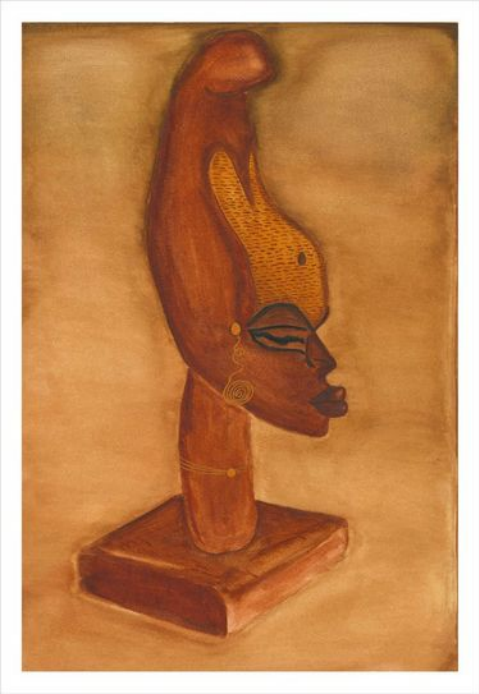
Media: Oil on ACM panel

Size: 35"W x 24"H

Artist Statement

I painted A Tail of Two Fish from my own Alaskan field photographs during the first few months of the 2020 pandemic lockdown and I reference this in the painting on the sea wall. Through challenging life experiences we all learned to be flexible and adjust to

external demands beyond our control. Like the wild eagle's resilience who successfully adapted to difficult environmental challenges and thus far has survived.



African Princess

Artist: Francisco Santos

Media: Watercolor on paper

Size: 17"W x 24"H

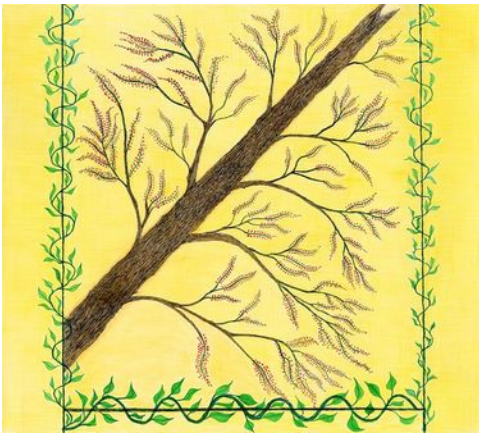


Green Frog on Reed

Artist: Francisco Santos

Media: Watercolor on paper

Size: 14"W x 18"H



Flowering Branch in Yellow

Artist: Francisco Santos

Media: Watercolor in paper

Size: 18"W x 18"H



California Dreaming

Artist: Linda Schroeter

Media: Oil on Linen ACM panel

Size: 23"W x 23"H

Artist Statement

California Dreaming with Peanuts...

A tribute to the wild, liberal and fantastical California vibe I have fallen in love with. Home state to the wholesome Peanuts comic strip and a wink to Woodstock, his character named after the infamous music festival of 1969, and who signifies a younger generation focusing on peace and love in a positive and affirming way. The Peanuts comic strip created by Charles Schultz had a significant influence on me as a very young artist growing up in rural Australia and raised on American T.V. and comic

strips.



Apples Galore

Artist: Francisco Santos

Media: Watercolor on paper

Size: 22"W x 17"H

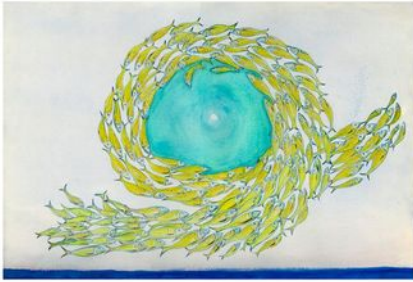


Midnight at the Vineyard

Artist: Francisco Santos

Media: Watercolor and Ink

Size: 18"W x 14"H

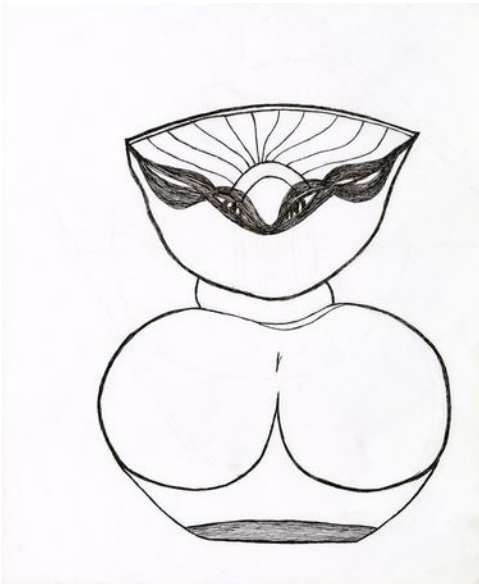


Fish 101

Artist: Francisco Santos

Media: Watercolor on paper

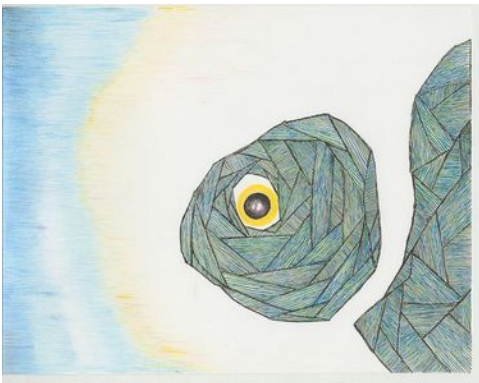
Size: 25"W x 18"H



Seductive

Artist: Francisco Santos

Media: Pen and Ink on paper



To the Sea

Artist: Francisco Santos

Media: Watercolor and pen and ink



Carry On

Artist: Pallavi Sharma

Media: Installation

Size: 18"W x 24"H x 8"D

Artist Statement

The work addresses the geo-political issues related to migration and how it is linked to the abundance and scarcity of resources. Here, the barley seeds are planted in the sandy layers of the carry-on luggage I traveled with when I immigrated to the United States, speaking to the multi-layered hopes and dreams that immigrants carry while

crossing borders.

Strictly Political

Winner



The Juror's Choice for best image was "Taking Liberties: The Horrors and Humanities of Incarceration" by artist Katya McCulloch

Honorable Mentions



"Amend the 13th - Abolition Today" by artist Georgia Crowley



"Asylum Court" by artist Katrina Wagner



"Marches on" by artist Rouzbeh Delijani

Strictly Political

If there are any radically political artists in the Bay Area this category is especially made for you and your art! Show your most radical work here. This category and prizes are designed for your most dynamic, passionate, even angry or extreme political art! The

only restrictions are no hate speech and nothing patently illegal.

This category will bend over backwards to allow for the free expression of your artistic, aesthetic perception of how the political world, power, justice, injustice, inequality, destruction, oppression and war affect art. Your art. You are invited to develop your radical thought as you define it and exhibit it here and perhaps ironically win a prize for your philosophical, religious, ideological, personal political beliefs.

Few if any exhibits in the Bay Area actually encourage political art of any kind, much less radical political art.

If you are a Viewer and visitor, please take a look below at some of the art that has been created in the 9 counties of the Bay Area and Sacramento and Santa Cruz counties in this first ever regional series of art prizes. There are other categories you will find very interesting, please visit this one and all the others as well.

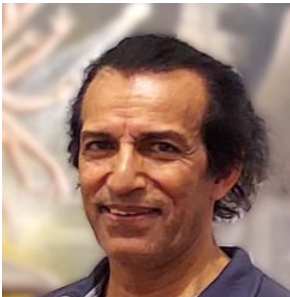
And if you are a viewer, please donate a tax-deductible donation or purchase a print from some other Bay Area artists who want to sell some of their work to help fund this first ever regional Prize for Art!

If you are an artist you may upload up to eight (8) of your works of art for \$10 each. Your work will be reviewed and then placed immediately up on this website for everyone to see, in one of more of the juried categories, as you choose. All work will then be eligible for a Winning Prize or Honorable mention.

There is one winner at \$500 and an essay and 3 honorable mentions at \$100 each! The awards are cash awards or a gift certificate to a Bay Area store specializing in art-related services. As well all the art submitted here will be eligible for 2 more voted awards, to be voted on after the Prize for Art closed November 14 and voting ended on November 25!

Artists may enter more than one category. Each category is awarded separately. Each artist is eligible for one award per category. Works that have won in the previous Prizes for Art are not eligible for the 2024 Sheridan Prize for Art. The Winner and Honorable Mentions are now shown! Please also come back often to see the results. Good luck everyone!

Strictly Political Juror – Hadi Aghaee



Curriculum Vitae

Hadi Aghaee is a San Jose-based artist known for his figurative, surreal, and visually compelling acrylic paintings that explore complex and thought-provoking contemporary themes. While his current work often carries a serious, reflective tone, his artistic journey began at young age in a spirit of curiosity and play.

Hadi, started as a self-taught artist with no formal or informal training and no artistic member in family, He spent his youth drawing portraits and illustrating stories inspired by poetry, people, and the world around him. After finishing high school, he migrated to the United States, where he spent the next 12 years studying Civil and Electronic Engineering—working various jobs along the way. He went

on to build a 14-year career in the semiconductor industry before dedicating the following 12 years to raising his two children, an experience he holds with great pride.

In mid-2014, Hadi returned to his art practice with renewed focus and intensity, using his work as a platform to reflect on contemporary socio-political issues. Under the mentorship of artist and educator George Rivera, Hadi continued to refine his vision while maintaining a strong emphasis on the figurative elements that have long defined his style.

He is an active member of the East Valley Artists Art Club (EVA) in San Jose and the Fine Arts League of Cupertino (FALC) in Cupertino, regularly exhibiting his work in juried shows across local, regional, and national levels—garnering numerous awards. His work has been featured in *Palo Alto Daily* (May 2018), *Silicon Valley Voice* (May 2023), *Canvas Rebel* (May 2024), and *La Raíz Magazine* (2024 & 2025).

Hadi Aghaee's paintings have been exhibited in galleries, art centers, and museums throughout Northern California, notably, in group shows at De Young Museum in San Francisco, Haggin Museum in Stockton, Triton Museum in Santa Clara and Euphrat Museum in Cupertino, including a 10 weeks solo exhibition at the Triton Museum of Art in Santa Clara in 2023. Hadi is looking forward to his upcoming Solo Show at Obelisk Gallery of Applied Arts at 1945 Grant St, Ste#1, Santa Clara CA, Oct 11 through Nov 23, 2025.

Strictly Political – Essay on the Winning Entry



"Taking Liberties: The Horrors and Humanities of Incarceration" by artist Katya McCulloch

Throughout history, brave artists have used their work to confront the injustices of their time—challenging the establishment and often risking their careers and even their lives. If ever there were a moment in our life when such courage is needed again, it is now. This piece, *Taking Liberties: The Horrors and Humanities of Incarceration*, along with the artist's other submission, captured my attention from the very beginning. Her work tackles systemic social and judicial injustices head-on. Though all of her submissions are deserving of praise, I found the black-and-white prints especially striking—an apt metaphor for the dual systems of justice we are forced to reckon with in our current era and the rough sketchy hand carvings signifies the uneasiness.

A powerful image indeed. Through the sheer weight of its visuals, the piece demands immediate attention. The overwhelming accumulation of elements in its composition mirrors the oppressive realities it wishes to expose. The artist exposes her full emotional response to the effects of trade and commerce shaped by capitalism imposed upon society—capitalism that once promised prosperity for all but has become a privilege for the few.

At the bottom of the image, we are reminded of the true origins of this country's economic engine. In the middle, Lady Liberty—who once stood tall to welcome the sick and the weary—now appears sick and weary herself, bound in barbed wire, constrained, out of reach, and powerless. To the left, the working class rising against the establishment, striving to free themselves and those trapped in modern forms of slavery. And yet, on the right, hopeful newcomers still arrive in search of liberty.

In a time when missing a single paycheck can mean standing in line for a grocery handout, this painting resonates deeply with a vast portion of the population. It reminds us that any meaningful readjustment of capitalism—and any hope for economic reform—demands collective action against an unjust system.

~ Hadi Aghaee

Strictly Political



Veil of Shame

Artist: Robert Windle

Media: Oil on Canvas

Artist Statement

Three translucent female figures overlap, their cool blues and warm purples merging with touches of pink and red. Each figure hides her face in a gesture of reflection or painful shame. White stars are placed across their bodies, referencing a flag and adding symbolic weight. The composition's layered forms and shifting tones create a quiet tension, emphasizing vulnerability and inner conflict.



Liberty Triage

Artist: Katya McCulloch

Media: Collage with watercolor, using primary source images, on Fabriano Artistico paper.

Size: 30"W x 44"H

Artist Statement

Liberty Series Statement

This piece is one of a series of mixed-media collages exploring my perspective of the historic and current inequities, exclusions, systemic racism, and inherent imperialism of our constitution. For many, liberty is broken. Using the Statue of Liberty as a symbol of an ideal, just society, I chose to use time-consuming, intricate collage medium as a metaphor for the diligent vigilance needed to understand and address the complex challenges to create liberty for all. What foundation is our constitution built on? How can we rebuild more equitably?



Amend the 13th – Abolition Today (Video – see link)

Artist: Georgia Crowley

Media: Hand drawings digitized into an animation. Video art combining creative commons photos and original artwork. Audio by Abolition Today radio show.

Video Link: <https://youtu.be/diTJCdk6gws?si=bRjDUBd5XXFCD3sB>

Artist Statement

I created this video art in collaboration with *Abolition Today* back in 2020. *Abolition Today* is a weekly online radio program (currently on hiatus) with a specific focus on modern slavery as it is practiced in the US through the 13th amendment of the US constitution and by for-profit prisons worldwide.

Free the people, free the land.

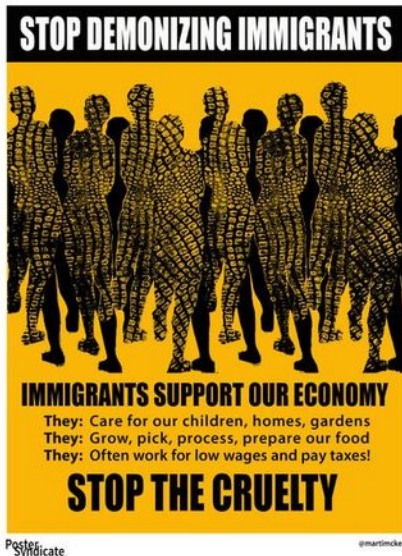
Abolition Today was hosted by Max Parthas and Yusuf Hassan. Although the radio show is on hiatus, the abolition work continues. Check out [Abolish Slavery National Network](#) for more information.

I created this video art in Adobe Photoshop.

It combines my own hand drawn artwork and animation with photos sourced from google creative commons.

The background song was pulled off YouTube and was produced by Isqo - https://www.youtube.com/watch?v=3POIkF-y26Y&list=RD3POIkF-y26Y&start_radio=1

I recently published the video to YouTube: <https://youtu.be/diTJCdk6gws?si=bRjDUBd5XXFCD3sB>



Stop the Cruelty

Artist: Marti McKee

Media: Silkscreen

Size: 19"W x 25"H

Artist Statement

My political posters are created as a response and resistance to the current right wing administration. The posters are designed and printed to be taken to the streets. The posters are given away free at marches and demonstrations. I am self funded.

Stop the Corruption

Artist: Marti McKee

Media: Silkscreen

Size: 19"W x 25"H

Artist Statement

My political posters are created as a response and resistance to the current right wing administration. The posters are designed and printed to be taken to the streets. The posters are given away free at marches and demonstrations. I am self funded.

Politics

Artist: Clint Imboden

Media: Laser engraved 1915 U.S. wooden map puzzle, 2019

Size: 12.25"W x 20"H x 1"D

Artist Statement

Using a vintage Parker Brothers' wood puzzle of the United States, I present viewers with 100 words laser engraved across the puzzle pieces. The list is composed of terms used by politicians to either demonize their opponents or glorify themselves. To remove any bias on my part in organizing these terms, I used a random number gener-

ator to order them. In a perfect world, the U.S' political structure would function free of bias in its supervisory branches, as it was intended. However, America's political framework has been broken for a long time, infected with a number of loathsome tactics varying from gerrymandering, misspelled districts, and voter suppression, to outright intimidation. politics presents the viewer with man's equally unifying and divisive behavioral trait, the need to gain an advantage over one's opponent no matter the cost or consequence.

Symbols (#3)

Artist: Clint Imboden

Media: Laser engraved vintage game boards

Size: 12"W x 12"H x 0.5"D

Artist Statement

Before man could write; he still drew. Eventually these drawings became symbols and language. A symbol is a mark or sign that represents an idea, object, or relationship. With this series I dig a bit below the surface; no peace sign, no cross, no skull and



a Trump tweet!

Tiny Pricks Project

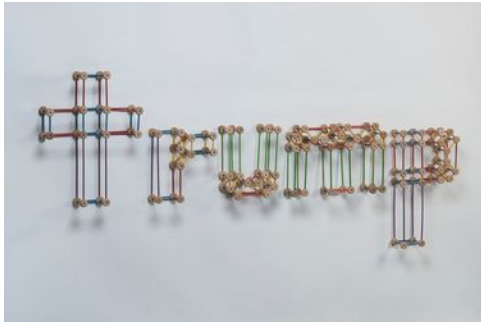
Artist: Clint Imboden

Media: Embroidery on USSR Flag, 2020

Size: 20"W x 10"H x 1"D

Artist Statement

After meeting Diana Weymar and learning about the [Tiny Pricks Project](#), I decided to contribute a piece. I had not done needlework since I was a teenager, but I dug up a needle and thread and found an old flag from the USSR – the perfect background for



Tinker Toys

Artist: Clint Imboden

Media: Wooden tinker toys

Size: 40"W x 14"H x 6"D

Artist Statement

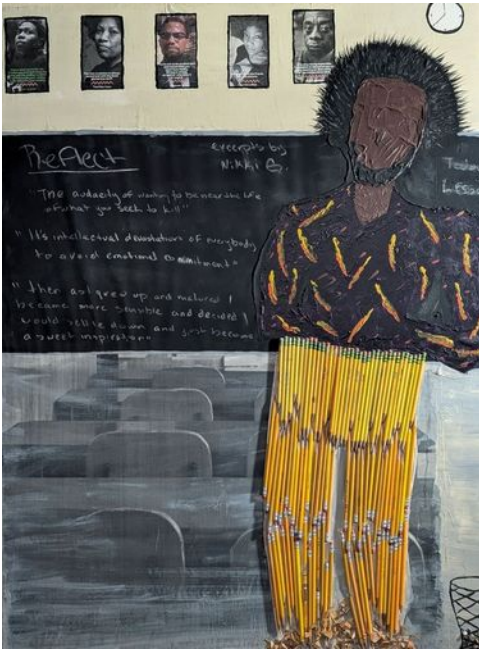
These are children's toys; with them you can build practically anything, yet everything you build is precarious and intensely fragile. What better to use to make a Trump sign?



45

Artist: Clint Imboden

Media: Mixed media



Professor Coates Prep Period

Artist: Chamia LaRae

Media: Mixed Media

Artist Statement

Exuding, cultivating, edifying, celebrating and amplifying 'LOVE' is my life's purpose. My art is inspired by the many facets of love as evidenced through nature, spirit and the human experience. I use a variety of media in creating a range of artwork.

Speak love. Spread love. Be love." - Chamia LaRae

Let's Connect!

info@chamialarae.com

Instagram: @justchamia

<https://linktr.ee/chamialarae>

About the Artist

In corporations and in the community Chamia LaRae is an innovative and dynamic creator, communicator and visionary leader.

Chamia is the President & CEO of Chamia LaRae, LLC, an Oakland, California based company that creates thought-provoking content through its media division, and provides branding and communications consulting services through its marketing division.

As a sought after marketing communications expert who has worked with some of the most well-known companies in the world, Chamia coaches and advises leaders and organizations across the globe.

A native of the San Francisco Bay Area, Chamia is a multi-disciplinary artist who is the creator of the series The Just Chamia Show, author of Dear Love: A Collection of Love Letters Written to Love, and founder of #dearlovethemovement.

Chamia is most passionate about people and regularly serves her community through charitable contributions, volunteering and service to the most vulnerable. She also facilitates self-love and women's empowerment workshops. She holds a Master's Degree in Business Administration from Saint Mary's College of California and earned her Bachelor of Arts degree in Mass Communications from the California State University East Bay.



Bee hives

Artist: Rouzbeh Delijani

Media: Oil on canvas

Size: 48"W x 36"H x 1"D

Artist Statement

With all that is happening, this is me tipping my toes into bringing what I know of the big picture on the canvas. How and where do we stand.



Masked shame

Artist: Rouzbeh Delijani

Media: Oil on canvas

Size: 36"W x 48"H x 1"D

Artist Statement

Why do we hide , where do we hide and what do we represent.



Lat sunset

Artist: Rouzbeh Delijani

Media: Oil on canvas

Size: 20"W x 16"H x 0.75"D

Artist Statement

Last sunset for me represents how nature will simply move on with or with out su.



Future Leader - 2018 Women's March in San Francisco

Artist: Joy Phoenix

Media: Photograph

Size: 14"W x 11"H x 1"D



A Lot of Pink Hats! - The March on Washington, 1-21-2017

Artist: Joy Phoenix

Media: Photograph

Size: 11"W x 14"H x 1"D



Inside the box

Artist: Rouzbeh Delijani

Media: Oil painting on canvas

Size: 48"W x 48"H x 2"D

Artist Statement

Will we survive or are we doomed to decay into times



Tesla Tear

Artist: Karen McClinchey

Media: Giclée Print

Size: 17"W x 22"H

Artist Statement

The result of the 2024 USA Presidential Election sent me into a tailspin. To channel my rage, I designed this image in Adobe Illustrator & Photoshop, then printed it using my Epson SureColor P800 inkjet printer and Red River 100% Cotton Rag Paper. I attached the print to a 17 x 22-inch piece of foam core and routinely exercise my First Amendment Rights by attending Tesla Takedowns, No Kings, and other Bay Area demonstrations as often as I can.



We The People

Artist: Durba Sen

Media: Acrylic Painting

Size: 20"W x 30"H x 1"D

Artist Statement

Titled We the People, the abstract painting encompasses all of us, from all walks of life, standing under the same sun and the same moon. We are all equal, with equal rights and we are entitled to basic human needs like food and shelter, empathy, dignity and respect. The colors of the abstract human forms in the painting have been carefully selected to encompass people from all walks of life and all races, standing together in unity. We the People mean all of us.



Russian Ass-Hat

Artist: Karen McClinchey

Media: Giclee Print

Size: 22"W x 17"H

Artist Statement

The obscure we see eventually. The completely obvious, it seems, takes longer.
—Edward R. Murrow

This image was designed in Adobe Illustrator & Photoshop, and then printed on 17 x 22-inch Red River 100% Cotton Rag Paper with an Epson SureColor P800 inkjet printer.



Seeking Freedom

Artist: Kathy Kenny

Media: Acrylic on canvas

Size: 24"W x 30"H x 1"D

Artist Statement

Seeking Freedom was born from raw emotion and urgency — my visceral response to the genocide in Gaza. This painting holds nothing back. The sweeping black gestures and flashes of red, green, and white carry the weight of grief, outrage, and a deep belief in human dignity.

The work is both a cry and a witness — a visual protest against violence and the erasure of lives. I painted it in a single, intense session, letting the marks speak where words failed. What remains is not just anger or sorrow, but a plea for freedom and humanity — the most basic right we all share.



White Only 2025

Artist: Bernadette Robertson

Media: Mixed Media

Size: 24"W x 30"H x 1.5"D

Artist Statement

White Only 2025 embodies the intertwined themes of resistance, pride, and solidarity. The composition centers on visibility—offering a counter-narrative to historic erasure and refusal. The larger flag and the child's banner function as symbols of communal joy and the demand for recognition under systems that have imposed silence and invisibility. The artwork engages a dialogue between generations, reminding viewers of inherited resilience, ongoing activism, and the necessity of communal support in the face of oppression.

The choice of red for the background is deliberate. It evokes both danger and vitality, referencing the long history of violence directed at Black communities as well as the fierce life force that persists. The figures' casual yet intentional attire grounds the painting in the present moment, a deliberate contrast to the weight of the "White Only" text that looms behind, a reminder that these realities are not relics of a distant

past but are active and urgent.

Creating White Only 2025 was both a reflective and urgent process. The layering of visual elements—the colors, flags, garments, face masks, and the signage—each serve as a gesture toward collective memory and the abhorrent current realities. Embedded in the red background, barely visible are Desmond Tutu's words, "If you are neutral in situations of injustice, you have chosen the side of the oppressor." This work does not offer distance or abstraction. Instead, it insists on presence, on acknowledgment, and on the power of individual and communal acts to resist erasure. Through this piece, I invite viewers to confront the ongoing injustice and implications of present-day white supremacy and to recognize the spirited insistence on joy and humanity that continues to thrive despite it.



NO PERSON IS ABOVE THE LAW

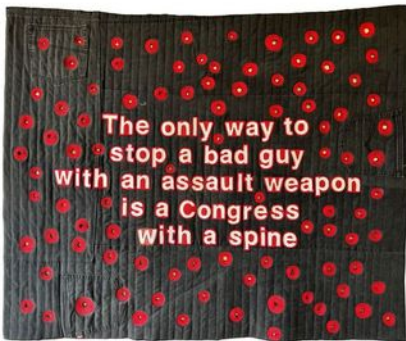
Artist: Lorraine Woodruff-Long

Media: Fiber

Size: 21.5"W x 21.5"H x 0.5"D

Artist Statement

Begun in 2023 as a text-on-denim quilt proclaiming NO PERSON IS ABOVE THE LAW, the original piece was inspired by the ongoing criminal trials of former president Donald Trump. In July 2024, the Supreme Court granted the president the power of a monarch in Trump v. U.S. My faith in the rule of law was torn to shreds. I chopped it into pieces and arranged in a jumble – just as SCOTUS has done to the fundamentals of U.S. law. I purposely kept the edges raw and uneven – as is our current justice system.



Only Way to Stop a Bad Guy

Artist: Lorraine Woodruff-Long

Media: Fiber

Size: 46"W x 37"H x 0.5"D

Artist Statement

A twist on the dubious 2012 NRA quote, the 92 "bullet holes" across this quilt represent the number of rounds fired by the 2017 Las Vegas shooter in the 7 seconds it takes to read this statement.



Asylum Court

Artist: katrina wagner

Media: Acrylic/collage

Artist Statement

"I am furious, appalled and deeply saddened to know that well-meaning migrants seeking asylum and going dutifully to court for their hearings walk out the door of the court and are immediately, illegally, and without due process herded by ICE agents into detention and then deported. News reports about this injustice cover the judge's podium while ICE is represented by a vulture and the jackals that they are"



The Divide

Artist: Mary Fetherolf

Media: Acrylic on Canvas

Size: 24"W x 18"H x 1.5"D

Artist Statement

A crowd of Americans stand with their backs to the viewer, looking out over a split-rail fence as if in a National Park. Ahead of them, a map of the Continental United States hovers in a blue sky. The states are outlined in red and blue to highlight the likely outcome of a national election. One of the Americans turns away, turns back to look at the viewer. It's less about taking one position or another (believe me, I take a position!). Instead, it's an expression of dismay over how divided Americans have become in recent history. Apart from that, it was a joy to paint these figures; I enjoyed their relationships, their postures, and the way the bright sun fell on them.



Battle Bodice

Artist: Elaine Pratt

Media: Digital Mixed Media

Size: 13"W x 13"H x 2"D

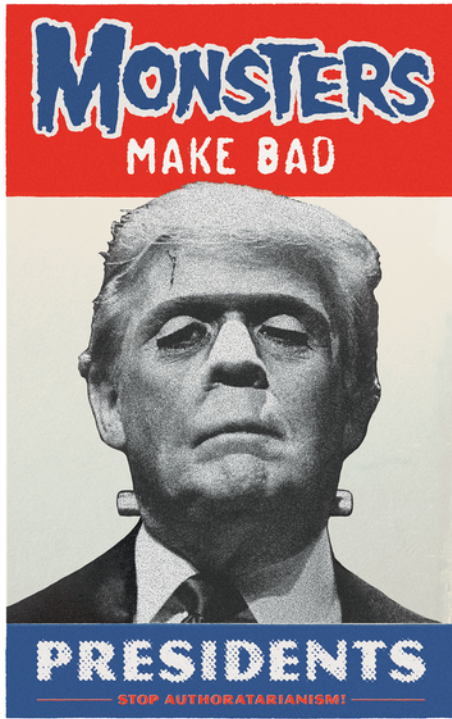
Artist Statement

Battle Bodice: "I lace up the morning, not with silk, but conviction. This is no bodice for shrinking. This is armor. Forged from every "No" not respected, every law that carved away choice. Steel-threaded with memory: of mothers and daughters marching, defiant, of the quiet ones who never got to shout. Each stitch says: "You do not own my body. Equality is not a gift, it is a fight."

Pratt creates rich, layered, dreamlike experiences, drenched in color and mood. A large number of personally created photographs are used as paint brushes, woven in complicated layered aggregates, each affecting others, until most of the details blend into the whole. Pratt encourages the wild pixels and visual artifacts that result to be part of the art, like Impressionists proudly let their brush strokes show. This process emerged from years of training and experience in award-winning graphic design and abstract expressionism. They gravitate toward the dramatic interplay of light on cloud formations, mountains, trees, plants, rocks, and ripples on water. Pratt's art often weaves global warming, women's equality, and interpersonal drama into the art. Sometimes the meaning takes a hard turn or a playful spin, following the creative lead till it clicks. The process is very immersive and meditative. Pratt craves the complexity that arises from this technique: The work is dreamlike, a world of shapes and colors to get lost in. Pratt has been combining photographic imagery for design clients for years; a series of these images is in the Smithsonian collection. Through abstract art, Pratt embraces the happy accident. The abstract arises, sometimes unbidden, from the concrete. Pratt's art gives you a place to connect with something in your subconscious that will bubble to the surface. With different environments and audiences the art strikes different chords.

A creator all their life. Trained at the University of Cincinnati's College of Design, Art and Architecture. Studied for years with artist Lois Tarlow. Pratt has won many national and international design awards. Has taught at Massachusetts College of Art and The Art Institute of Boston, and judged award shows,

Take a moment, dive in, let the art take your mind somewhere.



Monsters Make Bad Presidents!

Artist: Mike Gabriel

Media: Fine Art Print: Paper, Ink

Size: 11"W x 17"H x 0.1"D

Artist Statement

Witness terrifying incompetence! See shocking corruption! Introducing the most grotesque, horrifying Monster to ever hold office—Donald J. Trump! Incapable of empathy or civility, and fueled by hatred, fear, and greed, this mendacious narcissist is the undisputed king of all racist, xenophobic, misogynistic Monsters! With his total disdain for the rule of law and complete disregard for the U.S. Constitution, this would-be Fascist autocrat, must not go unchecked! Stop authoritarianism! Monsters make bad presidents!

With a nod to the masthead of Warren Publishing's *Famous Monsters of Filmland* and iconic "Kennedy for President" campaign posters of the 1960s, *Monsters Make Bad Presidents* merges a classic Hollywood film still of Boris Karloff as Frankenstein's Monster with that of No. 45/47, to create a black humor image with a stark call to action.



Netanyahu Murders

Artist: Teresa Camozzi

Media: Photomontage printed on archival paper

Size: 16"W x 7"H

Video Link: <https://www.youtube.com/watch?v=jQGzndAuxII>

Artist Statement

I have been studying humanity's modern times globally. The mutual association of the two is the transformation of ideas that have enabled every form of thought and art to yield spectacular innovation. In contrast, the polarity of religion, culture, war, and scientific attitudes also exists within an abstract context; polar opposite images are united as one in my art.

My photo collage is inspired by mass communication. The daily news provides endless images that I appropriate to make my own message. My artwork prompts reflection on our global condition, urging a reevaluation of violence, resource disparity, and the need for compassion, to forge a better future for humanity and the Earth. I aim to use art as a catalyst for change, inspiring reflection on our global condition and the vital need for compassion.

Mass communication informs my photo collage. I selectively appropriate images from current news media to convey my own narrative. My artwork serves as a platform for reflection on our global condition, prompting a critical reevaluation of issues such as violence, resource inequality, and the imperative for compassion. My objective is to utilize art as a catalyst for change, inspiring others to reflect on our shared humanity and recognize the essential need for compassion in striving for a more equitable future for both society and the planet.

Teresa Camozzi

San Francisco 11-15-25



Is There Hope

Artist: Marcia Poole

Media: digital art

Size: 10"W x 20"H



Immigration

Artist: Marcia Poole

Media: digital printmaking

Size: 10"W x 21"H



Refugee Camp - Medic weighing a baby

Artist: Marcia Poole

Media: Digital printmaking

Size: 10"W x 16"H



Church in Alabama

Artist: Marcia Poole

Media: Digital printmaking

Size: 38"W x 55"H



Arrest

Artist: Marcia Poole

Media: Digital printmaking.

Size: 8"W x 8"H



When Someone Shows You Who They Are, Believe Them the First Time

Artist: Bette Linderman

Media: assemblage

Size: 10"W x 3"H x 9"D

Artist Statement

Just before the 2024 Presidential Election, this piece was created for an exhibition entitled "Vote," the concept behind the show, was "how to encourage people to vote."



Don't Kill For Me

Artist: Louis Cuneo

Media: Photography

Size: 20"W x 16"H



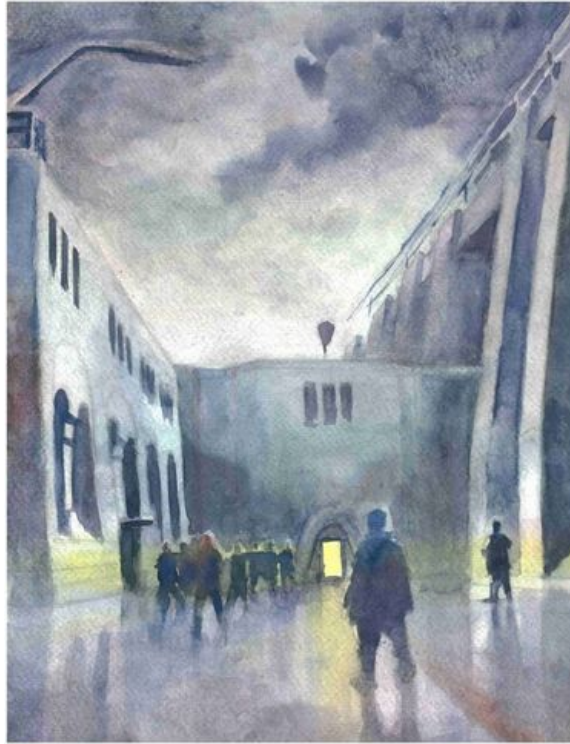
Lady of The Bay (sculpture by Osha Neumann)

Artist: Louis Cuneo

Media: Photography

Artist's Choice Award

Winner



The Artist's Choice for best artwork is "Rainy Day at San Quentin" by Thomas Tongpalan

Honorable Mentions



"Carry On" by Pallavi Sharma



"Lean In" by Chris Adessa



"Cottonwood Moon" by Holly Lane



"Raven at Home" by Caren Catterall



"The Forest Returns. Yellowstone National Park. WY. 2024" by David Gardner

Artist's Choice Award

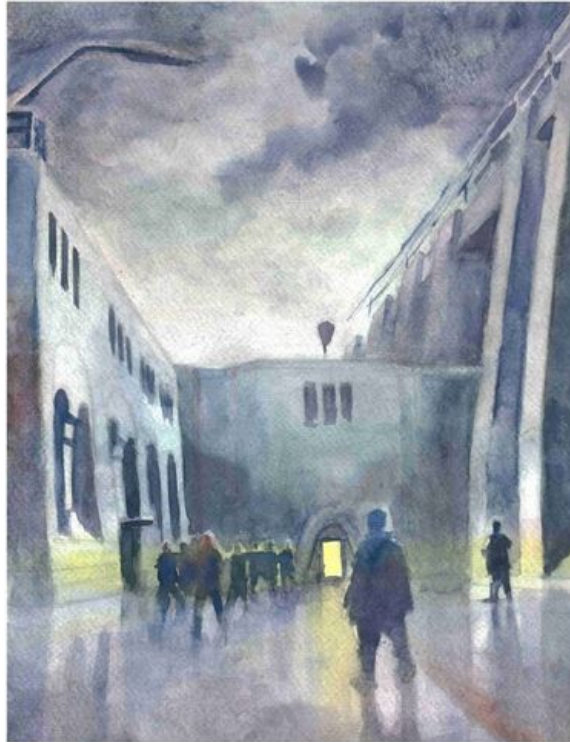
The Artists' Choice are awards VOTED on by the participating artists! Voting was open on November 17 – November 26, 2025 only. If you were a participating artist in the 2025 Sheridan Prize for Art you could vote during this time. The website will be updated on November 17 and voting links will be seen under each artwork. You can then log in and easily follow the voting link after Nov. 17 through Nov. 26 and clicking on it will take you to your own voting page. Each artist can win one award per category.

RANK the works 1, or 2, or 3, or 4 etc. up to 8 choices. We are using Rank Choice Voting with each artist having up to 8 choices of artwork they could choose among the submitted works, ranking them by numerical preference. The computer will then run a program to choose the top 6 works from among all those votes from all the artists, and the work with the most votes will receive the Winning award plus five more honorable mention awards.

Democracy in art can be a great thing. Artists voting for art.

There will be 1 winning artwork and 5 honorable mentions listed here. The winning work of art and honorable mentions will be viewable on this page after the results are tabulated in November. Come back often and see these works that were voted for BY THE ARTISTS THEMSELVES!

Artist's Choice Award – Essay on the Winning Entry



"Rainy Day at San Quentin" by Thomas Tongpalan

Thomas Tongpalan's plein air watercolor *Rainy Day at San Quentin* is a quietly devastating achievement. Painted on-site at California's oldest prison, the work immediately envelops the viewer in the cold, saturated atmosphere of a coastal storm. The palette appears to be deliberately restrained—misty violets, chilled blues, and diluted grays—soaked into the paper until the sky and the walls seem to bleed into one another. What little warmth exists comes from the faint yellow glow of a doorway and the sickly reflection on wet asphalt, both serving only to heighten the prevailing sense of isolation and institutional bleakness. Tongpalan proves that watercolor, so often associated with delicacy and cheer, can be an instrument of emotional brutality when placed in the right hands.

The composition is beautiful in its simplicity. Two towering concrete walls converge toward a vanishing point, funneling the eye—and the imagination—straight into the heart of the prison. A lone figure in a dark raincoat walks away from us, dwarfed by the architecture and the weather, while a small cluster of other figures are gathered near the entrance. There is no sentimentality here, no plea for pity; instead, Tongpalan offers an unflinching record of what it actually feels like to stand inside those walls on a miserable day—the damp that seeps through clothing, the weight of time suspended, the unspoken knowledge that some people are walking in while others may never walk out. The painting does not editorialize; it simply transports you there, and that is its power.

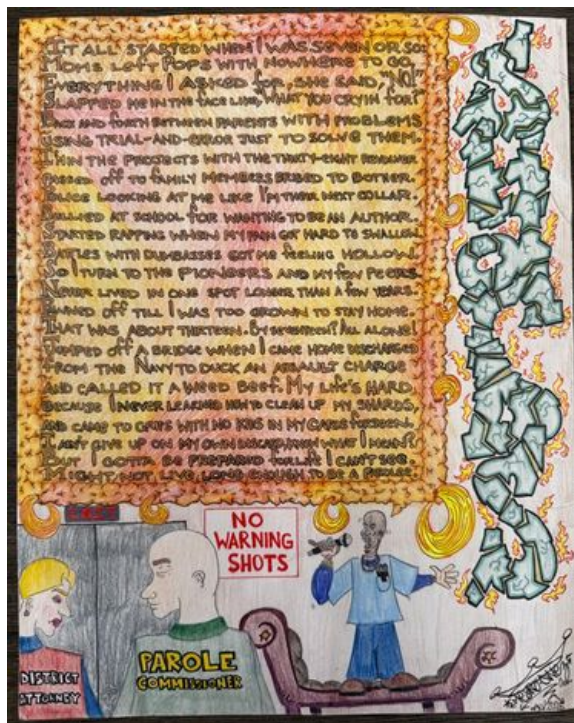
Wet-on-wet passages create the soft, blooming edges of rain-soaked concrete while sharper, drier strokes define the railing on the building that slices through the haze. Tongpalan understands how little detail is needed when atmosphere does most of the talking; a few dark scribbles become huddled figures, a single vertical stroke becomes a lamppost, and suddenly the entire scene breathes. The paint itself feels saturated with Northern California fog, as though the paper absorbed not just pigment but the very humidity of the day.

Rainy Day at San Quentin is more than a skillful plein air study—it is an act of witness. In an age of sensationalized true-crime media, Tongpalan chooses restraint and honesty, reminding us that the reality of incarceration is often quiet, gray, and relentlessly ordinary. Gazing at this modest watercolor, you can almost feel the coastal wind and hear the muffled clang of a gate somewhere beyond the mist.

~ Tommy Winfrey

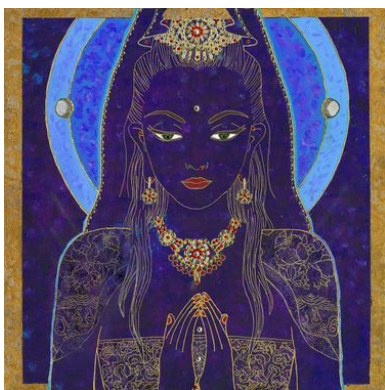
People's Choice Award

Winner

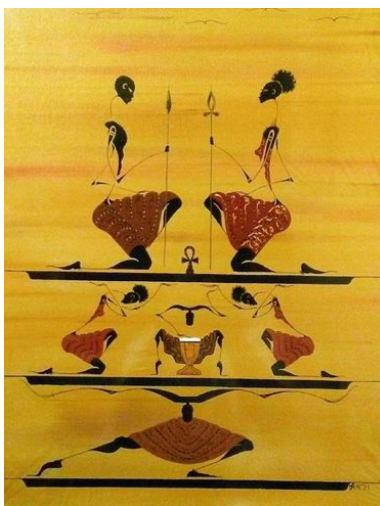


The People's Choice for best artwork is "Shards" by George (Mesro) Coles-EI

Honorable Mentions



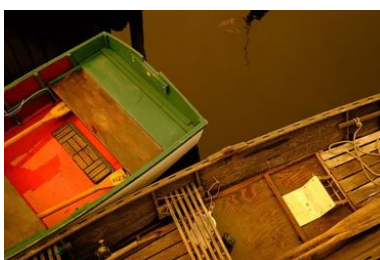
"Indigo Shakti" by Pranava Kim - Taylor



"Sunset Hierophany" by Alphonso Howard



"Garbage" by Douglas Bloch



"Public Dock" by Kenneth Banks

People's Choice Award

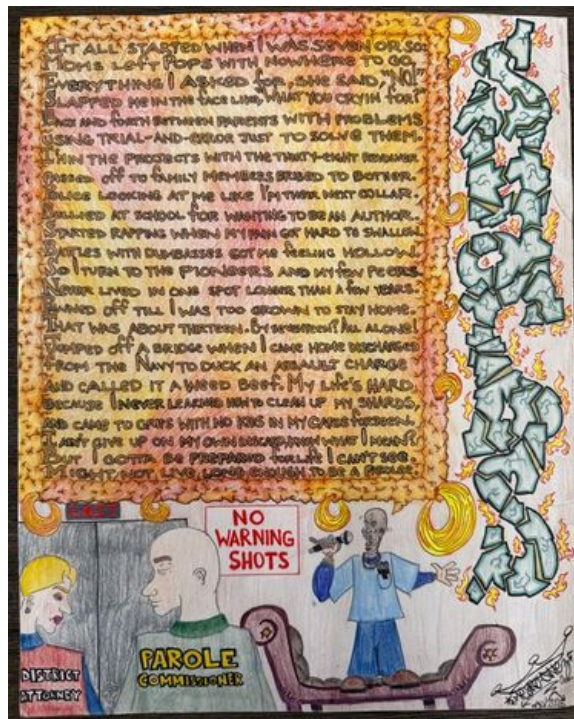
The Peoples' Choice are awards VOTED on by viewers like you who have SIGNED UP on this website. Voting was be open November 17 – November 26, 2025. If you are a viewer (not an artist) who has signed up during the 2025 Sheridan Prize for Art you can vote during this time. The website will be updated on November 17 and voting links will then appear under each artwork. You can then log in and easily follow the voting link only after Nov. 17 and through Nov. 26 and clicking on it will take you to your own voting page. Each artist can win one award per category.

RANK the works 1, or 2, or 3, or 4 etc. up to 8 choices. We are using Rank Choice Voting with each viewer having up to 8 choices of artwork they could choose among the submitted works, ranking them by numerical preference. The computer will then run a program to choose the top 6 works from among all those votes from all the viewers like you and the work with the most votes will receive the Winning award plus five more honorable mention awards.

Democracy in art can be a great thing. The People voting for art.

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People's Choice Award – Essay on the Winning Entry



The People's Choice for best artwork is "Shards" by George (Mesro) Coles-El

In his scathing 2007 documentary *Sicko* filmmaker/activist Michael Moore cast a harsh light on healthcare by comparing the dysfunctional for profit healthcare system of The United States with the more humane approach to healthcare adopted in Canada, France and elsewhere (aka universal healthcare or socialized medicine). A few years later, conservative talk show host Rush Limbaugh boasted that he bypassed the insurance companies by paying his enormous hospital bill in cash ("out of pocket" in insurance lingo. I nearly collapsed when I noticed on a recent pharmacy bill that my eyedrops are \$873 out of pocket!). Presumably every American should be able to do the same thing and pull himself or herself up by golden bootstraps attained through hard work and unwavering faith in The American Dream (namely that the playing field is level and opportunity is equal for everyone). Though some may vehemently deny it, political ideologies are usually irrelevant when it comes to their bottom line. Checkbook liberals are just as bad or worse than conservatives if you're not instantly viewed as a cash cow (i.e. You won't be seen or treated by a doctor unless you have insurance—and even if you do have insurance, it must be the *right* insurance from a company of *their* choosing—or, like Rush Limbaugh, you can pay upfront. But they may feign empathy as you're being ushered out the door.)

If the business of America has always been about business, it comes as no surprise that the mental health industry too has mushroomed into a multi-billion dollar industry over the decades. That wasn't always the case. Back in the milquetoast 1950s, the stigma surrounding mental illness was so great that the idea of seeking help for problems that couldn't be seen were kept in the shadows or swept under the carpet—and certainly not a topic for polite dinner table conversation. "Therapy" might consist of male family

member with major anger management issues of his own bellowing to “stop your bellyaching!”. On TV, the threat of domestic violence was played for belly laughs on *The Honeymooners* as Ralph Kramden (Jackie Gleason) would threaten to punch his wife Alice in the face: “One of these days... POW! Right in the kisser!” became the anticipated punchline that left audiences in stitches. If “Big Girls Don’t Cry” (sung by a man in a piercing falsetto no less) in the mid-1960s, it was implicitly understood that men either didn’t have feelings at all or if they did were supposed to keep them bottled up and unexpressed at all costs lest they be perceived as something less than a man by the culture at large. By the 1970s, however, the ‘T’ word had entered the lexicon of pop culture and became fodder for both serious feature films (The grim *One Flew Over The Cuckoo’s Nest* took an unflinching look at life in a psychiatric hospital) as well as more light-hearted entertainment on the boob tube via sitcoms such as *The Bob Newhart Show* (of course Dr. Hartley’s patients tended to be predominantly White and well-to-do). Psychiatrists and psychologists have long been the butt of jokes and disparagingly referred to as “shrinks”. Those who can afford to go see their shrinks (short for “head shrinker”—a term derived from the practice of literally creating shrunken heads amongst certain Amazonian tribes), whose years of training and resulting expertise ostensibly bestows them with the ability to get inside your head to help shrink your problems away.

Here in the 21st century psychotherapy is still largely, if not exclusively, a pricy luxury for the middle and upper classes even as issues surrounding mental health have once again emerged from the shadows and resurfaced as a hot topic to discuss around the proverbial water cooler. Enlightened high-profile world-class athletes such as tennis star Naomi Osaka and Gold Medal Olympians Michael Phelps and Simone Biles— individuals who are widely seen as demigods and not simpering wimps or weaklings who can’t get their acts together— have led the way by going public with their own mental health struggles.

Be that as it may, empathy has, by and large, become a four-letter word trickling from top on down in our current zeitgeist (2026). Business titan and Oligarch-in-Chief Elon Musk brands those on public assistance as a “parasite class” (via a reposted meme). Domestic terrorism has become the law of the land (the ICE Man cometh), Given this inhospitable climate, the last place one would expect to find a sympathetic ear, let alone adequate resources, is inside a broken penal system where rehabilitation of inmates is a low priority at best. More likely, mental health services are severely lacking if not outright nonexistent inside prison walls.

That being the case, incarcerated artist George (Mesro) Coles-El, this year’s People’s Choice Award winner, took matters into his own hands, becoming both patient and therapist. In doing so, he joins a long tradition of turning to art making as a form of affordable therapy (Van Gogh, the prototypical expressionist painter, may be the most storied example of an artist who wrestled with his personal demons across colorful and often convulsive canvases—self-help sans the enormous bill at the end of a truncated psychotherapy session). Coles-El’s gut-wrenching life story plays out across a modest mixed-media drawing *Shards* (2025) punctuated with muted sunburst hues and impassioned autobiographical rapid-fire couplets torn from a diary or dream journal that demands to be seen, heard, and, most of all, felt. Given the predominance of his words (They occupy well over half the sheet of paper), it comes as no surprise that he sees himself more as a wordsmith and poet than as a visual artist per se. He goes on to explicitly say that his rapped lyrics that are his therapy (i.e. literally a rap sheet here):

Although the artist likens his what he terms his “statement” (akin to something an attorney would present at an evidentiary procedure hearing inside a courtroom) to a sun due to the proliferation of pale reds, yellows, and oranges that serve as a translucent backdrop for a poignant rapped poetry that pull no punches. Steely bas relief stanzas are set against a gauzy backdrop nestled inside a large faux picture frame whose fibrous ropey border brings to mind scar tissue one might find on some strangely visceral war memorial plaque that conjures a blood-and-puss soaked bandage concealing an unhealed wound. The overall effect is both hard and soft—armor wreathed in cotton—and suitable for framing (like the fate of many behind bars failed by the justice system):

“Mom left Pops with nowhere to go. Everything I asked for, she said, “NO!” Slapped in the face like ‘what you crying for?..”.

“I’m in the projects with the thirty-eight revolver passed off to family members bribed to bother. Police looking at me like I’m their next collar. Bullied at school for wanting to be an author. Started rapping when my pain got hard to swallow.”

Slapped against the wall directly beneath this grand statement, a smaller but equally formidable sign that reads NO WARNING SHOTS in boldface blood-red lettering serves as a cardboard memento mori—a grim reminder death is always close at hand (Coles-El’s final couplet reads “But I gotta be prepared for life I can’t see. Might not live long enough to be a parolee.”) Streaming alongside both is something along the lines of iridescent green ice floes whose jagged safety glass-like islands form the word “shards”. For this the artist was inspired by kintsugi, the Japanese art of repairing broken ceramics and the like by filling in the cracks of the broken pieces with a mixture of lacquer and gold. He says the title (not to mention the floating fragments) highlight his brokenness and the process of putting himself back together.

One thing is clear. Cole-El’s words possess a dogged solidity and steely resilience in sharp contrast to the cartoonish paper doll power couple in the foreground identified (and presented mock superhero style—substitute turtle necks for capes) as the District Attorney and Parole Commissioner. They’re drawn as a pair of portrait busts whose heads are shown in profile with unseen truncated legs yet in every sense are mirror images existing in psychological lockstep (The twosome also appears to be holding hands beneath the bottom of the cropped composition as if in cahoots cutting some covert “under the table” deal to benefit themselves)

Needless to say, the caricatures comprising this not very dynamic duo don’t exactly represent profiles in courage. Sporting a red, white and blue turtle-neck the flaxen-haired, tightly pursed ruby-lipped prosecutor looks like she just hopped out of a *Bullwinkle*

cartoon (Wonder Woman she's not). The simian-looking melon-headed parole commissioner, for his part, conjures Cro-Magnon Man clad in green leisure wear—a kind of anti-Mr. Clean, Jolly Green Giant and Incredible Hulk rolled into one. These protagonists (i.e. antagonists) neither exhibit empathy nor show the slightest glint of compassion—just a bear trap close-mindedness that mirrors the gloomy gray double doors behind them through which not a ray of light penetrates the crack of this hermetically sealed “portal” that looks like it would be impossible to pry open with a crowbar and exceedingly difficult with a stick or two of dynamite. All of which makes the red Exit sign glowing above especially ironic and lends the scene even more of an ominous No Exit air. One can almost hear Dante's ghost whispering “Abandon all hope, ye who enter here”. Welcome to Hell on Earth. Justice is supposed to be blind. Here, the two individuals who hold the fate of Coles-El's life in their hands turn both a blind eye and deaf ear (See no evil, Hear no evil, Speak no evil). Fittingly, both bloodless (in reality heartless) caricatures have their eyes tightly shut and, to punctuate the point, the Parole Commissioner is depicted, like Van Gogh, with half an ear.

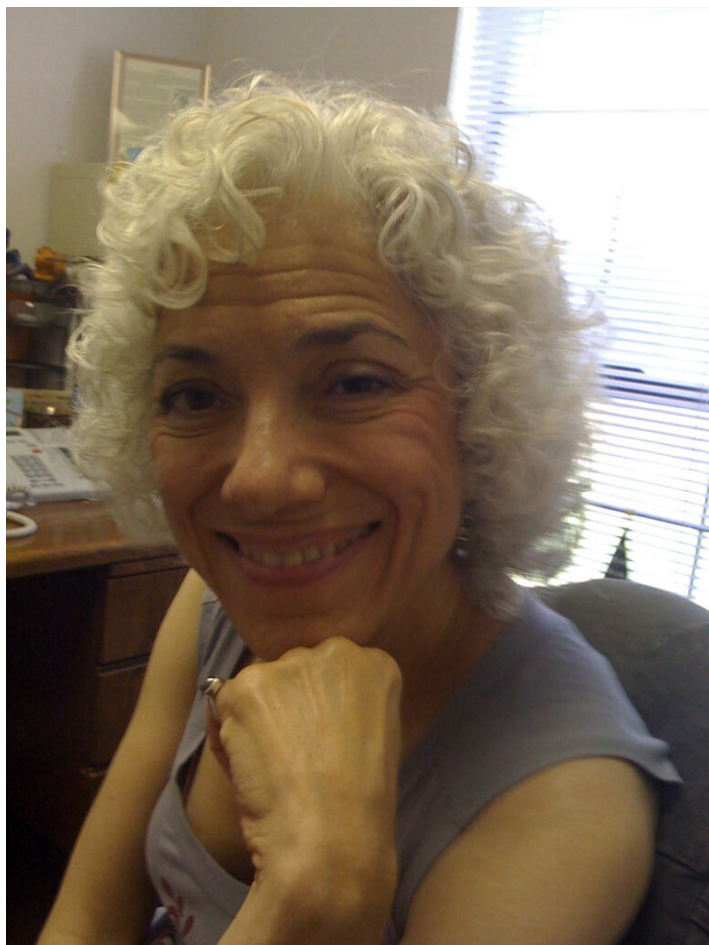
Although his powerful lyrics receive marquee billing (Easily seen—in fact impossible to remain unseen one has their back turned as is the case with the twin pillars of injustice in the foreground), the decidedly darker-skinned artist has relegated himself to the background, casting himself in the role of stand-up comic/rapper, microphone in hand, rapping to catch the attention of his captive yet myopic and wholly disinterested audience from atop a plush mauve make-shift stage in the form of an old Victorian psychiatric couch that has itself become a musty pop culture cliché. (One can almost picture Sigmund Freud entering from the wings intoning Coles-El to “Tell me your problems” in a thick Austrian accent. If he were living today, the cigar smoking, cocaine addled Father of Psychoanalysis might well have found himself behind bars on drug charges. As it was, he and a colleague nearly killed a female patient during a botched medical procedure attempting to cure her of “hysteria” while both were under the influence of the “magical drug”). Although it may be anybody's guess whether the pen is ultimately mightier than the sword (let alone the barrel of a gun) here, the way the tools of his trade (what appears to be some combination of colored pencils/felt-tip pens/wax crayons) poke out of his breast pocket like part of a colorful ammunition belt offers a clue to Coles-El's philosophic musings and aspirations. Hope springs eternal even from behind bars and deep within an entrenched society that is still largely *Sicko*.

~Harry Roche

The Sheridan Prize for Art Wall of Fame

Donors who have given so generously to help the arts in 2025.

For 2025 I dedicate this page to a wonderful supporter of the Sheridan Prize for Art. Vicki Thompson (1952 — 2024) truly appreciated — and she still supports — this innovative, unique and inclusive exhibition and prize for Bay Area artists. Thank you so much, Vicki, your generous gift is extremely touching.



Vicki Thompson

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"I am absolutely blown away by the work that John Sheridan does with the Sheridan Prize for Art. It is just these kinds of initiatives, focused on local artists; and absolutely inclusive of all, including those presently incarcerated and others. The Sheridan Prize for Art inspires us all to think about the difference we can each make in the world."

— James G. Leventhal, Executive Director, ICA San Jose

The Sheridan Prize for Art is accepting donations from art lovers and those of us who want to support creating new and better opportunities, showcases, acknowledgement and awards for Artists in the Bay Area.

This Prize is being fiscally sponsored by Independent Media & Arts of San Francisco, a 501 (c)(3) charity. Please donate here and you will be acknowledged below by name (if you like, just let us know!) and we will be glad to include you on our Wall of Fame.

Your donation will be tax-deductible to the full extent possible, and you will be a great and appreciated pioneer in aiding the third ever Sheridan Prize for Art in its goal of giving ALL our living artists a platform to showcase their art – something that has never been done before.

Donating Directly to the Sheridan Prize for Art is Tax Deductible

You may very easily make a tax deductible donation, through The Sheridan Prize for Art's fiscal sponsor, Independent Arts & Media, located in San Francisco. You may donate at https://www.flipcause.com/secure/cause_pdetails/MTUwMzk4. Your donation will be gratefully received and personally acknowledged. Also please consider sponsoring one or more of the cash awards! If you donate any amount your name or your company's name can be placed on the Wall of Fame to show everyone that you showed your support for one or more of the prizes of your choice. Please contact us and let us know you would like to sponsor a prize.

You May Purchase Prints of Art to Support the Sheridan Prize for Art!

Please support the Sheridan Prize for Art by purchasing prints partially donated by artists to help raise funds for this Prize. The works of art are not a part of the competition but are very high-quality archival works of art with the proceeds split between the artist and the Prize for Art. See the store on our website at <https://sheridanprizeforart.com/shop/>. Your collecting one or more of these prints will be greatly appreciated and will defray some of the costs of putting on The Sheridan Prize for Art.