

**Lower East Side Festival of the Arts Exhibit**  
**LES: We Will Not Be Silent-Speak Up For Democracy**

# Gallery Guide

**Contact:**

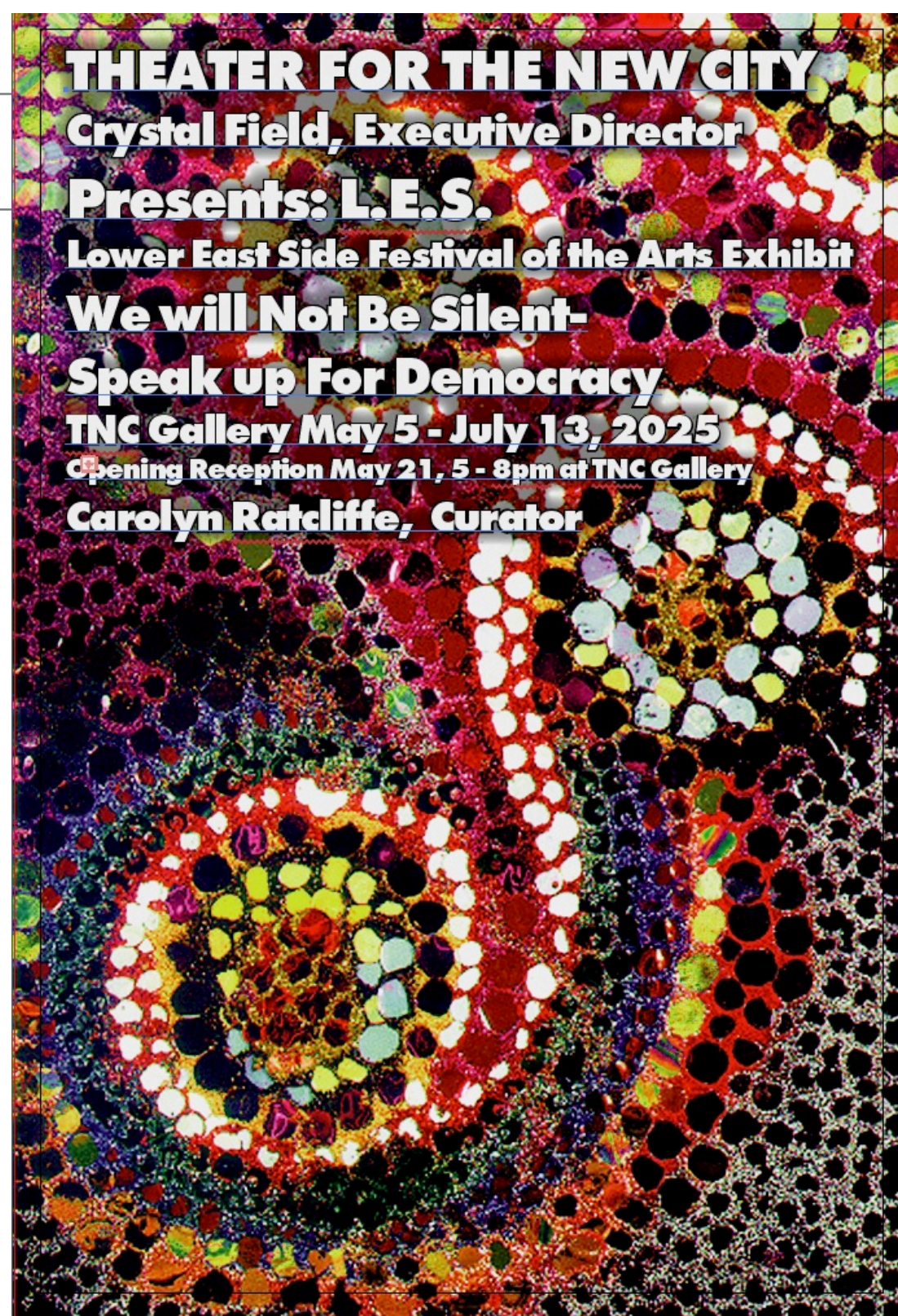
**Carolyn Ratcliffe, Curator**

*for information in regards to works for sale.*

*Email: [carolynratcliffe@icloud.com](mailto:carolynratcliffe@icloud.com)*

*Cell: 347-458-8940*

All work is for sale & purchases benefit both artist &  
Theater For The New City



**THEATER FOR THE NEW CITY**

**Crystal Field, Executive Director**

**Presents: L.E.S.**

**Lower East Side Festival of the Arts Exhibit**

**We will Not Be Silent-**

**Speak up For Democracy**

**TNC Gallery May 5 - July 13, 2025**

**Opening Reception May 21, 5 - 8pm at TNC Gallery**

**Carolyn Ratcliffe, Curator**





**Dory Bergman**

1. *Let Them Speak*

Acrylic & Paper  
20 x 14 in  
\$350



**Dory Bergman**

2. *Liberty*

Acrylic & Paper  
20 x 14 in  
\$350



**Dory Bergman**

3. *Too Late*

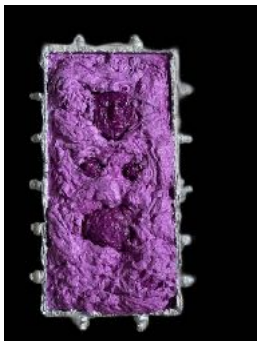
Acrylic & Paper  
13.5 x 11 in  
\$350



**Meg Boe Birns**

1. *Goddess of Lost Minds*

Mixed Media  
14 x 8 in  
\$200



**Meg Boe Birns**

2. *Goddess of Raspberry Wine*

Mixed Media  
19 x 11 in  
\$200



**Jorge Calvo**

1. *Red Moon (Triptic)*

Digital Collage  
8 x 10 in  
\$300



**Marcus Carter**

1. *TikTok*

Acrylic on canvas  
21 x 40 in  
\$900



**Kathy Cruetzberg**

1. *While I Wait, Apple*

Pencil  
10 x 6 in  
\$80



**Kathy Cruetzberg**

2. *While I Wait, Carrot*

Pencil  
6 x 10 in  
\$80



**Kathy Cruetzberg**

3. *Still Waiting, Tamarand*

Pencil  
6 x 10 in  
\$80



**Francine Demeulenaere**

1. *Community Garden*

Vinyl on canvas  
48 x 36 in  
\$6000



**Francine Demeulenaere**

2. *Rotating Solar Reservoir of water in the garden*

Vinyl on canvas  
24 x 24 in  
\$1500



**Ingrid Dinter**

1. *How to keep quiet and a low profile #1*

Black & White Photo

\$350



**Ingrid Dinter**

2. *How to keep quiet and a low profile #2*

Black & White Photo

\$350



**Ingrid Dinter**

3. *How to keep quiet and a low profile #3*

Black & White Photo

\$350



**EiLeen Doster**

1. *Listen to Me*

Watercolor  
10 x 13 in  
\$500



**EiLeen Doster**

2. *Lilly*

Watercolor  
12 x 15 in  
\$500



**EiLeen Doster**

3. *Listen to the Flowers*

Watercolor  
12 x 15 in  
\$500





**Carmen Einfinger**

1. *My Family: United We Stand*

Acrylic & stitching on canvas

9 x 6.5 ft

\$2000



**Carmen Einfinger**

2. *Collective Unconscious*

Acrylic on canvas

76 x 49 in

\$1500



**Carmen Einfinger**

3. *Gaza boy*

Acrylic on paper

12 x 18 in

\$200



**Kris Enos**

1. *NYGD*

Photo

14 x 11 in

\$190



**Kris Enos**

2. *MAGA AGAIN*

Photo

14 x 11 in

\$190



**Kris Enos**

3. *This is what democracy look like*

Photo

14 x 11 in

\$190



**George Hirose**

1. *Anti-Trump protest 1*

Archival pigment print

15 7/8 x 21 1/4 in

Price upon request



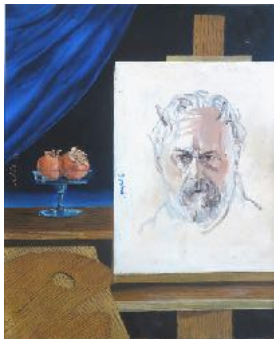
**George Hirose**

2. *Anti-Trump protest 2*

Archival pigment print

15 7/8 x 21 1/4 in

Price upon request



**Marc Kehoe**

1. *Studio by Night, Stay Hungry*

Oil on canvas

28 x 22 in

\$2000



**Marc Kehoe**

2. *Azovstal steel, Seige and Resistance (2022)*

Oil on canvas

16 x 20 in

\$1200



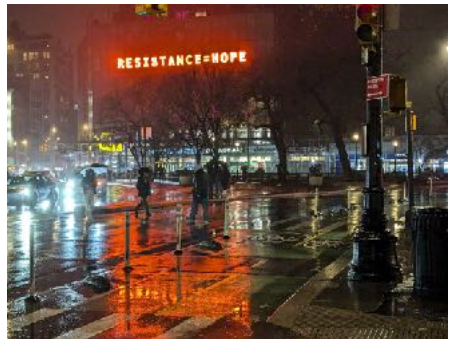
**Marc Kehoe**

3. *Watch on the Rhine*

Oil on canvas

28 x 22 in

\$1600



**Francine Lange**

1. *Resistance = Hope*

Photo

8 x 10 in

\$150



**Francine Lange**

2. *Fought for Democracy*

Photo

8 x 10 in

\$150



**Francine Lange**

3. *The Daily Dance*

Photo

8 x 10 in

\$150



**Naomi Machado**

1. *Voice of the Sea*

Clay

6 x 6 in

\$100



**Naomi Machado**

2. *Voice of the Forest*

Clay

6.5 x 5.25 in

\$100



**Naomi Machado**

3. *Voice of the Wind*

Clay

5.5 x 5 in

\$100



**Rose McShane**

1. *Field One*

Mixed medium

12 x 12 in

Price upon request





**Rose McShane**

2. *Field Two*

Mixed medium

12 x 12 in

Price upon request



**Michael Meade**

1. *A Nation in Turmoil*

Acrylic on Canvas

18 x 24 in

Price upon request



**Michael Meade**

2. *Protest Against Oligarchy*

Acrylic on Canvas

18 x 24 in

Price upon request



**Michael Meade**

3. *We Must Stop this Autocrat*

Acrylic on Canvas

18 x 24 in

Price upon request



**Joan Meyer**

1. *In the Fall Out*

Oil on Canvas

30 x 40 in

\$3200



**Joan Meyer**

2. *Zoo Revolution*

Oil on Canvas

18 x 24 in

\$1600



**Joan Meyer**

3. *The Leaking Zodiac*

Oil on Wood

12 x 15 in

\$1300



**Esther Mizrahi**

1. *American Dream*

Sharpies

20 x 30 in

\$750



**Esther Mizrahi**

2. *Freakshow*

Sharpies

20 x 30 in

\$750



**Esther Mizrahi**

3. *Careful*

Sharpies

20 x 30 in

\$750



**Horacio Molina**

1. *Fantasmagoricos 1*

Charcoal

22 x 18 in

Price upon request



**Horacio Molina**

2. *Fantasmagoricos 2*

Charcoal

22 x 18 in

Price upon request



**Horacio Molina**

3. *Fantasmagoricos 3*

Charcoal

22 x 18 in

Price upon request



**Ruth Oisteanu**

1. *Help for America*

Collage

9 x 12 in

\$500



**Ruth Oisteanu**

2. *America Is Toppling*

Collage

9 x 12 in

\$500



**Judith Ornstein**

1. *Drawing Debris*

Honeycomb, cardboard, tubes

40 x 16 x 13 in

\$1800



**Judith Ornstein**

2. *A Particular Version of Me*

Honeycomb, cardboard

48 x 13 x 13 in

\$1800



**Judith Ornstein**

3. *Shadow Shelf*

Honeycomb, cardboard, metal

26 x 33 x 23.5 in

\$2100





**Iliana Ortega**

1. *Unframed*

Watercolor

7 x 10 in

Price upon request



**Jerry Pagane**

1. *Red Tail Hawk 1*

Gouache and color pencils

44 x 30 in

Price upon request



**Jerry Pagane**

2. *Red Tail Hawk 2*

Gouache and color pencils

44 x 30 in

Price upon request



**Rochelle Pashkin**

1. *Democracy Lifeboat*

Felt pen

14 x 19 in

Price upon request



**Anna Pasztor**

1. *Dada*

Mixed media on canvas

36 x 60 in

\$3000



**Anna Pasztor**

2. *Fixing It*

Mixed media on canvas

8 x 6 in

\$600



**Anna Pasztor**

3. *Green Dream*

Mixed media on canvas

8 x 6 in

\$600



**Gilda Pervin**

1. *One on One, 2025*

Acrylic

5 x 6 1/2 in

\$250



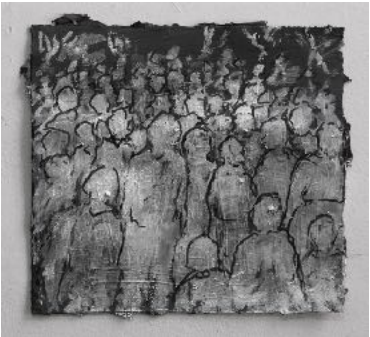
**Gilda Pervin**

2. *Let's Go, 2025*

Acrylic

5 x 6 1/2 in

\$250



**Gilda Pervin**

3. *...For you and me, 2025*

Acrylic

7 x 7 3/4 in

\$275



**JenniferPodisdead**

1. *Untitled*

Spray paint, pen, ink, broken glass

25 x 21 in

Price upon request



**Terri Powers**

1. *Rise up*

Acrylic on canvas

14 x 11 in

\$40



**Terri Powers**

2. *Silent no more*

Watercolor

11 x 14 in

\$40



**Carolyn Ratcliffe**

1. *RESIST*

Digital ink jet photo

11 x 14 in

Price upon request



**Carolyn Ratcliffe**

2. *This Man's Burning Desire Is Not Making America Great Again*

Digital ink jet photo

11 x 14 in

Price upon request



**Carolyn Ratcliffe**

3. *Lady Liberty Protests*

Digital ink jet photo

11 x 14 in

Price upon request



**Daniel Root**

1. *Torn Hope 1*

Archival pigment print

10 x 10 in

\$250



**Daniel Root**

2. *Torn Hope 2*

Archival pigment print

14 x 14 in

\$250





**Bonnie Rosenstock**

1. *The U.S. Constitution*

Photo

11 x 14 in

\$120



**Karen Ruelle**

1. *Conversation (Dancing Elephant)*

Collage on paper

6 1/2 x 9 1/2 in

\$300



**Karen Ruelle**

2. *Conversation (Dancing Zebra)*

Collage on paper

6 1/2 x 9 1/2 in

\$300



**Lee Ruelle**

1. *Untitled, No. 24618*

Acrylic & charcoal on canvas

15 x 20 in

Price upon request



**Lee Ruelle**

2. *Untitled, No. 25619*

Acrylic & charcoal on canvas

15 x 20 in

Price upon request



**Lola Sáenz**

1. *Be Courageous*

Acrylic on linen

50 x 50 in

Price upon request



**Mollie Serena**

1. *Serendipity Novum Eboracum 1*

Mixed Media

13 x 19 in

\$800



**Mollie Serena**

2. *Serendipity Novum Eboracum 2*

Mixed Media

13 x 19 in

\$800



**Mollie Serena**

3. *Serendipity Novum Eboracum 3*

Mixed Media

13 x 19 in

\$800



**Sue Strande**

1. *Bronx Teenager, 2002*

Charcoal pencil on paper

12 x 9 in

\$600



**Sue Strande**

2. *Ultimate Model, 1999*

India ink: contour line

11 x 8 in

\$600



**Gretchen Van Dyk**

1. *See no Evil\_Speak No Evil\_Hear No Evil*

Collage, Paper & Ink

12 x 5 in - 4 pieces

\$75 each



**Gretchen Van Dyk**

2. *Flight of Gargoyles*

Collage, Paper & Ink

20 x 60 in

\$300



**Peter Welch**

1. *WALL STREET*

Limited Ed. Gelatin silver print

11 x 14 in

\$1200



**Peter Welch**

2. *LEHMAN BROTHERS*

Limited Ed. Gelatin silver print

11 x 14 in

\$1200



**Peter Welch**

3. *EMIGRANT SAVINGS*

Limited Ed. Gelatin silver print

11 x 14 in

\$1200



**Barbara J Wilson**

1. *DISRUPTION*

Acrylic on paper

14 x 11 in

\$350



**Barbara J Wilson**

2. *CHAOS*

Acrylic on paper

14 x 11 in

\$350





Barbara J Wilson

3. ENTROPY

Acrylic on paper

14 x 11 in

\$350



Dottie Wilson

1. GREENLAND is NOT 4 \$ale

Mixed media

13 x 19 in

\$988



Dottie Wilson

2. PURPLE MOUNTAINS MAJESTY,  
AVIAN URGENCY, CLEAN AIR,  
GRAPES & WRATH

Mixed media

18 x 15 x 1 in

\$588



Sally Young

1. Hopes & Dreams/Warnings &  
Omens

Found object

18"x 14" wide x14" high in

\$1200

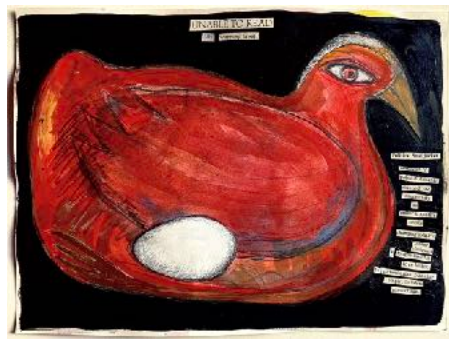


Sally Young

2. Clothesline of Countries (Existent and  
Non-Existant)

Found object

\$400



Sally Young

3. UNABLE TO READ the Warning  
Label

Acrylic, watercolor, gouache, pencil, and  
collage on watercolor paper

9 x 12 in

\$400

ARTIST STATEMENTS

<p><b>Dory Bergman</b> - I am entirely self-taught, if taught at all. These mixed media assemblages, like all my work, amuse out of a trance or perhaps zen mode where I access meaning. In this case, I accessed the meaning of ‘Democracy’ or its meaning to me.</p>	<p><b>Meg Boe Birns</b> - Whether abstract or figurative, my work will often integrate tactility into a design, but it is not the product of a conscious or intellectual plan; I believe I work within an intuitive context, as though the imagery springs directly from unconscious in the manner of automatic writing. This work is almost sculptural or perhaps is sculptural, but also involve paint, so are maybe a type of painting. I like making goddess figures and have made a lot of them. This idea keeps coming up, although I have no idea why.</p>	<p><b>Jorge Calvo</b> - I’m a visual artist native of Costa Rica working with video, sound, performance and photography. My work has been shown at venues including, the ICA in London, Galerie Chez Valentin in Paris, PS122, Bronx Museum, and Queens Museum. Jorge works organically, using the experiences, images and sounds of his daily life as the material for his work.</p>	<p><b>Marcus Carter</b> - I capture the spirit and the attitude of the East Village. My work is driven by a deep sense of empathy toward humanity and an unwavering faith that kindness will triumph. This conviction is mirrored in my art.</p>	<p><b>Kathy Creutzburg</b> - Carefully observed objects nearby me were the subjects I drew as I sat still and waited, watching therapies and shifts change- my son receiving the attention as I lingered helplessly. The news on the radio was dark, driving home a feeling of other worldliness.</p>	<p><b>Francine Demeulenaere</b> - My work explores forms and structures of nature in harmony with geometries of architecture. How the energy and the breath of life flows among nature and human cities.</p>
<p><b>Ingrid Dinter</b> - This trio of photos evoke the outward manifestation of keeping quiet when times are rough - keeping a low profile through deflection, directing attention elsewhere. A survival skill.</p>	<p><b>Eileen Doster</b> - If flowers and nature could speak, what would be said? And would anyone listen? Rise up and use your voice. We must ALL rise up and use our collective voice. For Democracy, for the environment, for justice, equality, and peace.</p>	<p><b>Carmen Einfinger</b> - I was born in Great Britain to Dutch and Croatian parents, and grew up in Brazil before settling in NYC. My work is in response to my mixed background, unpredictably fluctuating life circumstances and peripatetic, multilingual existence. I have in the manner of such imaginative exiles as Vladimir Nabokov and Saul Steinberg, and converted the anxieties of displacement and statelessness into artworks of cool, complex whimsey - created an oeuvre that amounts to a world of my own: discrete and unique, and constructed out of my own visual language and highly personal iconography.</p>		<p><b>Kris Enos</b> - We all have to speak out on how we feel about what is happening to our democracy. Art is one way. For over 40 years, I have been an East Village artist, exhibiting my work of both photography and painting. I studied at the School of Visual Arts, and The New School. I have been a board member of Art Loisaída Foundation for 18 years, presently holding the position of Vice President.</p>	<p><b>Marc Kehoe</b> - Creating works of art / working in the studio is an act of liberty and freedom. Creating what you want when you want and then inviting others to see/view consider and discuss your work or the work of any artist is standing up for our freedom.</p>

<b>Francine Lange</b> - As I entered this year, facing a new, chaotic political reality, I asked myself this question: “How can I use my art to participate in this fraught and distressing conversation in a meaningful way?” Some themes that emerged: Equity in pay, a living wage for all, affordable housing, effective care for those who served our country, and so much more. I have always approached my artistic practice with a specific point of view, which would hopefully cause people looking at my work to pay attention to something beautiful, mysterious, uplifting and even quirky. But with these photographs I am asking you to look at those who might be invisible in so many ways, such as a cleaning woman in a fancy office building perhaps making minimum wage, or a vet seeking help on the streets. And to pay attention to messages all around us. Let me borrow from the lyrics of the powerful song “The Sound of Silence” written and recorded in 1964 by the American folk rock duo Simon & Garfunkel: “And the sign flashed out its warning In the words that it was forming” I hope people take heart from the message I saw high above Union Square in New York City one drizzly evening: “Resistance = Hope.”		<b>Naomi Machado</b> - My ceramic work is inspired by the beauty of nature; these faces give voice to its value. They remind us that we have to keep our eyes and hearts vigilant, and our voices heard.		<b>Rose McShane</b> - Medium wax panels on panel board inserted in shadow boxes hidden from direct light. Acrylic, gouache, leaf, watercolor, ink, & wax on wood panel. Two panel colors to which the eye must decided based on their action problem and social dilemma in acceptance the stagnate visual perception against the popular collective behaviors of the time. Two panels creating a simple implied population of choices by the viewers based on their personal experience with events over a period color = meaning. The viewer is subjected to refocus their attention to see the details hiding in plain sight.	<b>Michael Meade</b> - My intent for my paintings to show that Trump is a dangerous autocrat who has done severe damage to our country and we must rise up against him with our actions and our votes!
<b>Joan Meyer</b> - The approach to my paintings is to create a new world or a future world in paint that is a mix of the imagination, subconscious, dreams and imagery from places travelled, lived in or situations experienced. The overriding theme throughout the years has been to interpret nature colliding with the chaos of human impact. Some of my paintings have an apocalyptic vision of what could be. The series I am working on now is called "Nature's Revenge" and is in line with the ongoing perceptions of the world, nature, and human interference. Although the manner of paint application and techniques are varied in experimentation, the theme has never changed. Tainted landscapes, foreboding and disappearing worlds, the ocean washing in and taking over...scraping and painting through layers of color, wiping out and then making things out of pure paint accidents that allow images to emerge. These are embraced as the process reveals what internally is known but needs an opening to reveal itself. Artists that I love are Matta, Miro, Kandinsky, Tanguy, Inness, Delacroix, Redon, Ryder, Van Gogh, and Kiefer to name a small selection of many. All my influences help me explore the mysteries and complexities of nature.				<b>Esther Mizrahi</b> - This is my tribute to George Carlin, with some of his fabulous quotes. He really had a keen insight to reality with such a fabulous sense of humor.	<b>Ruth Oisteanu</b> - Political chaos surround us daily. We feel helpless and hopeless. It is difficult to find solid ground. The collages emphasize our uncertainty and confusion. We fight with ART!
<b>Judith Ornstein</b> - SAVE THE PLANET In the making of art I discover my humanity, which often becomes obscured amid a life that is moving too fast and filled with too much. I’m an abstract artist whose imagery melds poetic impulse with networks of shapes and forms. My work recycles the detritus materials from the ‘Amazon Generation’, corrugate, the by-products of our throw-away society. Sustainability is a strong message but my work is attempting to be many things at once. There is a state of perpetual confusion, a resonating of the landscape/ buildings around the city, a nod to 20th Century art and a visceral play of the shape as seen in Ankor Wat or a garbage pile. Cardboard imbues my sculptures with the conflict of permanence and impermanence and is a sign of cultural excess. Our work to save the planet is being thwarted by a corrupt administration. My compositions have an awkwardness, and the asymmetries and balanced imbalances are subtly choreographed. Edges are left raw, shapes hand carved, space is bent and stretched. Humble material corrugate, bring up the issue of ‘what gives art value’. Making art is a working process, every day, that engulfs my whole being. The work itself takes me places, suddenly and without reason. I delight in the things I do not plan.				<b>Iliana Ortega</b> – Unframed Unframed embraces the vulnerability of watercolor on paper as both material and message. By omitting traditional framing, the work invites direct, unmediated encounter, foregrounding the tension between exposure and preservation. Archival sleeves and visible tape function not as afterthoughts but as deliberate markers—part shield, part signal—calling attention to the ways value and care are assigned in art contexts. As a Mexican woman working within abstraction, Ortega navigates a space where legitimacy is often quietly gatekept. Rather than conform to dominant narratives, she engages abstraction as an intuitive, embodied language—one shaped by cultural displacement, luminosity, and the quiet force of interior resistance. Unframed is both a formal decision and a conceptual stance. By making fragility visible, Ortega invites a deeper engagement—one that does not correct or contain, but listens.	
<b>Jerry Pagane</b> - I saw them in Tompkins Square Park.	<b>Rochelle Pashkin</b> - Thought provoking artwork can be the new journalism. Without newspapers, we need to rely on each other. All the news that is fit to print is not printed.	<b>Anna Pasztor</b> - I am constantly searching for my own artistic language that I find meaningful in the context I live in. Through different mediums, painting, video, installation, and performance, I aim to create experiences that help people to transcend themselves, myself included.	<b>Gilda Pervin</b> - From one on one talks, to community actions, to countrywide consolidation, the fight against tyranny is on! The work of artists will one way or another reflect these times, regardless of our intentions.	<b>JenniferPodisdead</b> - resides in the Lower East Side of New York City where she repurposes and recycles found objects off the streets into art & jewelry.	<b>Terri Powers</b> - It is time to take back our government. And we shall not be silent.



<p><b>Carolyn Ratcliffe</b> - is an artist, curator, and photographer who moved to the East Village in 1976, left in 1981 and returned in 1989. She has a BA in Art from The University of Alabama and a MS in Nonprofit Management from Milano New School. An avid community gardener. I am one of the founders of Art Loisaida Foundation and it's Artistic Director, a local arts and cultural organization that promotes the art and artists of the Lower East Side, East Village and Loisaida New York. I am active in several community gardens and a community advocate by engaging neighbors and using art to teach children how to care for the environment.</p> <p>1. RESIST - Women's march 01/21/2017 2. This Man's Burning Desire Is Not Making America Great Again Print of street art collage by unknown artist taken April 29, 2017. The collage was on the door of 115 Avenue C and was removed by building owner. 3. Lady Liberty Protests Print taken at Occupy Wall Street protests</p>		<p><b>Daniel Root</b> - America hanging by a thread. Commentary on the figuratively weather beaten country.</p> <p><b>Bonnie Rosenstock</b> - These are challenging times for free speech, the constitution and our democracy itself. If we don't speak up, we are in danger of losing our rights. It's vital to make our voices heard.</p>	<p><b>Karen Ruelle</b> - This collage is part of a series of small works on paper which I began in early 2023. Before working in this medium, I was focused more on painting in oil and watercolor. As a children's book illustrator, I'm accustomed to telling stories in my work, and this carries over into my fine art. I find inspiration in the rhythms and hues of Paul Klee's watercolors, the sweetness and magic of Marc Chagall's oil paintings, and the playful kinetic quality of Alexander Calder's "Cirque Calder." My process is to comb through magazines and other printed matter to find details of buildings, objects and patterns that can be combined to suggest entirely other things. I cut them out and arrange them into new shapes, to create real and imagined animals in a world of invented landscapes. Sometimes the images are placed on a blank background, where I use the white of the paper to emphasize the movement of the subject. Other times, I use swirls and smears of oil painted colors to create a lush, fantastical background, sometimes adding a painted component to the figures, themselves. I usually apply the paint with my fingers, saving the brush for a few specific details. I find images of human eyes to add to these animals, and I turn clouds into speech or thought bubbles. My creatures may dance across the page or nibble at leaves, but they are nearly always in some sort of communication with each other and with the viewer, speaking out and inviting us into their world. My intention with this series is to animate elements of the hard-edged, constructed world and combine them in new and unexpected ways so that they become reintegrated into an imaginary natural world. The jarring juxtaposition becomes harmonious and joyful, almost musical. This is my way of envisioning a future that isn't dystopian or disastrous, envisioning the world I wish for my daughter and for future generations.</p>		
<p><b>Lee Ruelle</b> - These paintings are informed by the visual language of our collective unconscious - symbolic of the human spirit, standing tall, resilient and unwavering in the face of adversity.</p>	<p><b>Lola Sáenz</b> - I am a Self-taught artist and believe in following my dreams. "To create artwork and share it with the world " I've been working on a body of artwork that consists of my Self-portraits and New York City views. My paintings express emotions, perceptions and pieces of my imagination. I also create Documentary inspired art. They express location and dislocation, loss and distortion. I sometimes add Poetry or Words to my paintings to add more meaning. The result is Art that speaks all languages. Creating an environment in which feeling and responding are both natural.</p>	<p><b>Mollie Serena</b> - This series is born from walking— wandering, really—through the layered streets of New York City, allowing chance to guide my gaze. The textures, numbers, fragments, and symbols in each piece mirror the visual noise of the city: posters half-torn, graffiti overwritten, and conversations caught mid-sentence. There is no script, only synchronicity. These works hold space for the accidental poetry that emerges when we pause to look.</p>	<p><b>Sue Strande</b> - Sue's work derives from analyzing fragments of the everyday world: Body Art, Creative Movement and Dance informed choices related to figuration. Most work is done as both figurative and landscape painting. Many are scenes of classically styled nudes in minimal landscape painted in oil, acrylic, watercolor and fresco while the look of the work has evolved to near cartoon-like figurations in the process. Sue attempts to trigger mutual memories in viewer that surface in actions such as the Synchronized Swimming she performed as teen.</p>	<p><b>Gretchen Van Dyk</b> - My collages evoke fantasy and surrealism with a birds eye view of wonder.</p>	<p><b>Peter Welch</b> - Shot on film a few years before the 2008 market crash, these three images depict various institutions within the finance industry. From my vantage point it's there where most of the real power in the United States emanates from. So if we focus our efforts on fixing them, I believe that other overlords will likely follow.</p>
<p><b>Barbara J Wilson</b> - Our democracy is being systematically dismantled. My new paintings are fueled by surging rage and constant dread. Shapes slam into each other, spin, push, shove, disintegrate.</p>	<p><b>Dottie Wilson</b> - makes Shadowboxes, Collage, Montage, Mixed Media Assemblage, Shrines and Découpage. Much of her work is mere mood, place, time and/ or texture, via highly selective and alternate art supplies, significant revision, color. Several other pieces are reflections on nature, environment, war, religion, pollution, women, politics, 'steampunk light,' seahorses, and CATS. Wilson is freaking out and speaking out at TNC: "We will not be Silent- Speak up for Democracy."</p>	<p><b>Sally Young</b> - "We will not be Silent-Stand up for Democracy " are certainly words to live by in our fraught times but so much of it has become a game, a gamble of how our lives, not just in the US, but globally will play out. Those at the top that hold power are gambling or gaming the 99% of the population. Unfortunately some of that 99%, which includes some of the most vulnerable got caught up in the game and didn't see the warnings of an authoritarian government taking power and instead voted it in. My artwork is about games, gambles, and chances. The balls and dice in the Bingo tumbler, which I found on 2nd Ave., discarded by a church, take the place of the letters and numbers called in a Bingo game. I painted them and on them wrote messages of hope as well as warnings. Some are 8 Balls that are the decisive play in the game of Pool. Others are painted gold to represent wealth that has become a god, and the dice represent the rolls of chance. None can escape the cage but can roll around with the turn of a handle in anticipation that the hopes and the dreams rise to the top over the warnings and omens. The card clothes line is made up of cards from a 1959 RISK game. Many of the countries on the cards no longer exist. The object of the game of RISK is Total Global Takeover. The birds I drew all over the cards suggest total global takeover could be by nature in the end if we don't come to terms with nature and our climate. The bird with the egg drawing represents what came first, the chicken or the egg? The endless question that mirrors the collage poem of warnings that went unheeded and subsequently came to life in one order or the other.</p>			