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*Since 1973, a gallery promoting the work of women artists and serving the community through public events*

For Immediate Release:

**STUDIO TO GALLERY:  
NEW WORK BY SOHO20 NATIONAL AFFILIATES**

June 19 – July 14, 2012

*Opening Reception: Thursday June 21<sup>st</sup>, 5-8pm*

For Soho20's National Affiliate Artists, human relationships stimulate ideas, both as the artists develop their work, and in mounting an annual group show. The fourteen artists from the Midwest, South and New England states have sustained a decades-long dialogue investigating their subjectivities and sensibilities in an all-woman context. This year's exhibition engages the personal and the political, while foregrounding each artist's search to integrate new materials, experience, and formal values in her work. Their diversity of forms and materials includes non-traditional drawing, painting and mixed media collage; wood-carving, assemblage, ceramic portraiture and construction, as well as large-scale etchings, explorations of pre-modern photographic technique, and multi-media installation and video. Several of the artists are engaged in intercultural dialogue and collaboration exploring the century's troubled legacies of immigration, colonialism, and genocide. The often surrealistic imagery and conceits include sculptural "fetish" figures in paper and encaustic, ceramic heads and carved "dolls," suspended visceral fantasies of crocheted fiber, and metaphorical walls, towers, and domestic interiors.

Exhibiting artists include:

B. Amore (Vermont)  
Karen Baldner (Indiana)  
Fran Bull (Vermont)  
Laura Cloud (Michigan)  
Louise Farrell (Massachusetts)  
Gail Hoffman (New York)  
Elizabeth Michelman (Massachusetts)  
Barbara Rehg (Georgia)  
Ann Rowles (Georgia)  
Georgia Strange (Georgia)  
Rosie Thompson (North Carolina)  
Virginia Tyler (North Carolina)  
Mary Whalen (Michigan)  
Eve Whitaker (Texas)

Further information on the artists can also be found at [www.soho20gallery.com](http://www.soho20gallery.com)

## Soho20 National Affiliates: The Artists And Their Art

**B. Amore** shows small to mid-sized mixed-media wall-reliefs employing street-found paper and gloves as symbols of both the private and interpersonal experience of immigration. In her work, the found elements are transformed and reference the continually changing trajectory of the human journey.

[www.bamore.com](http://www.bamore.com)

"With/drawing: a Triptych", a new collaborative work by **Karen Baldner** with Björn Krondorfer (from their "Jewish/German Dialogue Project") summarizes a sense of past and future coming together as a process in the present moment. How do two Germans candidly talk to each other in a post-Shoah world if they come from a Jewish and a non-Jewish family background? Three suspended typewriters and hand-made paper casts among other materials are catalysts for the separate stories told by a Jew and a German as well as their joint story.

[www.karenbaldner.com](http://www.karenbaldner.com)

**Laura Cloud** creates installations involving large sculptural forms and multiple sensory pathways that include sound, smell, and the poetry, voices, words, and cultural records of others. Her interdisciplinary structures play with and deconstruct cultural traditions, stereotypes, and mythologies, including her own personal myth of identification with the name "Cloud".

[www.art.msu.edu/?page\\_id=106](http://www.art.msu.edu/?page_id=106)

**Ann Rowles'** hanging crocheted sculptures, appropriating and elaborating on her great-grandmother's expressive craft, record her ongoing investigation of her dyadic relationship with her elderly mother as both struggle with age and loss. Her work offers a survival mechanism to retain sanity in the midst of decline and decay. Both "Enmeshed" and "Contortions" begin with rigid found structures that are increasingly concealed or distorted by seemingly unstructured layers of multicolored thread, wire, and cord. [www.annrowles.com](http://www.annrowles.com)

Inspired by the night sky, **Virginia Tyler** hangs long strings of bronze beads, hoops, and rings in the patterns of constellations. One piece is dedicated to Cassiopeia, an African queen known in mythology as a woman who was placed in the sky because her beauty surpasses the gods and goddesses. Ghanaian metal casters Paul Amponsah and Kofi Amponsem have collaborated with Tyler to create the traditional beads in this installation that are small sculptures in themselves. Tyler has also worked with craft artists Mary Assumadou and Michael Assumadou to create a work inspired by the Milky Way.

**Louise Farrell** manipulates illusionistic materials to create bizarre sculptural groupings of large scale organic "Fetishes". These waist-high semi-figurative structures covered with encaustic, feathers, and wax-infused paper present a variety of expressive surfaces, express impulses and emotions of ancient religions and the primitive mind, while asserting life and death to be part of the same continuum.

[www.louisefarrell.com](http://www.louisefarrell.com)

**Georgia Strange** generates vivid surrealistic gestures by combining over-sized clay body-parts and polychromed imaginary heads with expressive steel armatures.

<http://www.art.uga.edu/people.php?id>

**Fran Bull** shows two large etchings from her World War I series "In Flanders Fields." To pull prints of this size she works in the atelier of master printer Virgili Barbarà (note accent) at Taller46 in Barcelona on giant press beds that were made expressly to accommodate the large work of Mirò and Tapiés.  
[www.franbull.com](http://www.franbull.com)

**Mary Whalen** "In using the wet plate collodion process to make tintypes, the photographic technique conjures the question of time, history and possibly a dream; a pile of sticks and branches, a pair of scissors and jar, subjects and objects that suggests a before and after moment asking the viewer to fill in the space/time in between."  
[www.marywhalen.com](http://www.marywhalen.com)

In a series of new work that builds off her previous sculptures, **Gail Hoffman** plays with our notion of time within the familiar home setting in her miniature room installations. Working at dollhouse scale with cast bronze figures, she streams video images into the interiors, creating vignettes in a psychic space of childhood memory, dreams and changing states of consciousness.

**Barbara Rehg** presents 2D walls in paper, charcoal and paint. "The construction of walls seduces one into thinking boundaries and safeguards are being built. Not so. The walls I build are no more real than those in my mind. What I find intriguing is The Space in Between. That place that allows me to wiggle and work my way into the next phase of my life. The constructions are mine to build, manipulate and transform or break down."  
<http://www.brehgstudios.com>  
[www.masonmurer.com/artist/rehg\\_barbara.htm](http://www.masonmurer.com/artist/rehg_barbara.htm)

**Rosie G. Thompson** shows recent work from her 2012 "Interlude Series" of six 32"x48"x2" figurative mixed media wood constructions. Her meditative figures are suspended between action and inaction in environments reflecting global happenings as interconnected and timeless.  
[www.tristatesculptors.org](http://www.tristatesculptors.org)  
[www.frankisart.com](http://www.frankisart.com)

**Eve Whitaker** has carved and constructed a small world of quirky and haunting "dolls" in representation of the human form. These rough effigies become the receptacle for our projections and are in her words "a keeper of time." Most are carved plaster head with additions of oil paint, carved wooden body and base with additions of graphite and colored pencils, casein varnish, and oil paint. Some have cotton textile bodies that are suspended in air, others are imbedded with glass beads; a third grouping is based on costume designs and the face cards of a deck of cards.  
[www.evewhitaker.com](http://www.evewhitaker.com)  
[www.buttonpettergallery.com](http://www.buttonpettergallery.com)

**Elizabeth Michelman's** minimalist installations examine relational aspects of language and gender-specific issues in human development. She explores connections between biological generativity and creativity in women, as well as the establishment of identity, individuation, and boundaries. "Glass Gift", a cluster of illuminated glass columns and broken wine bottles, returns to themes of fragility and containment, creativity and destruction presented in an earlier site-responsive installation at Dartmouth College.  
[www.studioswithoutwalls.org](http://www.studioswithoutwalls.org)  
<http://www.elizabethmichelman.com>