

Know Your Artist, Know Your Art

Carbondale Arts believes in the power of art and we know you do, too. There is a deep connection that happens when you purchase a piece of art, and getting to know the artist makes that connection even deeper. Carbondale Arts hosts over 10 art exhibitions every year. Find some art you love and dive in.

We have launched a “Know Your Artist, Know Your Art” campaign, as Carbondale Arts works to build relationships between artists and patrons. Inspired by the Community Supported Agriculture (CSA) model of Investing in local food, this Community Supported Art movement promotes the investment of local artists making a living in and around the newly established Carbondale Creative District, where Carbondale Arts makes its home.

Artists included in this exhibition:

Christine Bergstrom, Teresa Booth Brown, Pama Collé, Brian Colley, Dominique Colver, Phil Colver, Joice Davis, Lynne DeNio, Tania Dibbs, Staci Dickerson, Linda Drake, Gayle Embrey, Chris Erickson, Charles Douglas Evans, Sheri Gaynor, William Gruenberg, Annaday Hiser, Kathy Honea, Deborah Jones, Reina Katzenberger, Scott Keating, Steve Keohane, Wewer Keohane (curator), Nicole Levesque, Nancy Lovendahl, Carol Loewenstern, Ingrid Magidson, Charles Morris, Jocelyn Murray, Alyson Muse, Lynette O’Kane, Suzan Obermeyer, Margaret Pearson, Vanessa Porras, Michael Raaum, Sondie Reiff, Kat Rich, Shannon Richardson, Erin Rigney, Andrew Roberts-Gray, Annette Roberts-Gray, Lisa Singer, Stefanie Soychak, Leslie Stoupas, Laura Stover, Lea Tawd, Lumen Tawd, Mellie Test, Felicia Trevor, Sarah Vincent-Hoag, Nannette Weinhold, Lara Whitley, and Ellen Woods.

July 3 - July 31

The Flash Card Project curated by **Wewer Keohane**

At the Carbondale Arts R2 Gallery
in The Launchpad (76 S 4th Street)
carbondalearts.com | 970-963-1680
Open weekdays 10am-5pm & Fridays til 7pm



About our R2 Gallery Sponsor

“The Flash Card Project” is generously sponsored by Forum Phi, an award-winning Architecture & Interior Design Firm with offices in Carbondale and Aspen, Colorado. Forum Phi thoughtfully provides a collaborative architecture and interior design environment, with client-centric and sustainability-driven processes. The team specializes in design-led renovations and highly crafted new builds, with an expanding portfolio of work across the Roaring Fork Valley and beyond.

Acknowledgements

Special thanks to Laura Stover for assistance with gallery layout, to Kirk Robinson for installing all wall-hanging works, to Lara Whitley for installing her sculpture “Diminishing Supply”. And of course, we are very appreciative of Wewer Keohane’s efforts to bring these artists together during this time.

Bidding Instructions

Created especially for this group exhibition, nearly all of the 54 artworks are listed in an online auction.

Visit accevents.com/e/flashcardproject to register and make your bid. You may either bid online or text your bid to: (424) 383-7299 with the item’s three letter code and bid amount (ex: EWO\$120). You will be notified if you are outbid.

Artists will receive 70% of the winning bid, with the remaining commission benefitting Carbondale Arts. Thank you so much for your support!

NEW! Visit this exhibition virtually

If you’re unable to view this show in person, you’re in luck! The R2 Gallery has been scanned with a 360° camera and put online for an immersive experience. Brought to you by KA Designworks (a design-focused, full-service architecture and interiors firm), you can now tour this exhibition virtually!

Head to www.carbondalearts.com/exhibitions for the link.

R2 Gallery Committee Members

Staff: Brian Colley, Staci Dickerson, Amy Kimberly

Board Liaisons: Nicholas DiFrank, Leah Swan

Non-staff: Kristi Close, Gayle Embrey, Lindsay Jones (Chair), Vanessa Porras, Kirk Robinson, Laura Stover, David Thickman

These committee members work with the Gallery Manager to choose exhibitions each year. Interested in learning more? Email brian@carbondalearts.com.

CHRISTINE BERGSTROM
Charleston, South Carolina

I am a professional pastry chef trained by a Frenchman whose extremely rigorous teaching was based on and steeped in his native classical repertoire. This rigor, quickly inculcated in me, extended beyond practices and techniques to include an understanding and respect for the very nature of food. An understanding that food is much more than sustenance.

I believe that food, prepared with great care and love, is a soulful act. It is also a willful act. Procuring, preparing and serving food to others is a gesture, indeed a practice, that helps us better understand that we are each not separate but rather a part of the community of man. We are one among equals and as such, the high quality, healthful, safe food with which we are blessed is a right of every human on the planet.

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After two months of convulsively and obsessively devouring articles in The New York Times about America's coronavirus pandemic, I had a dream that went like this:

I went to an upscale store to purchase groceries. As I wandered down the aisles I was impressed by the magnificent display of beautiful, fresh, whole foods. Really, the array was truly astonishing! Then I noticed a handsome family who had just sat down in the store's cafe to eat a meal together. Mom and dad looked prosperous and kind. The children looked healthy and sweet. Then I noticed that the dad had a sumptuous looking burrito on his paper plate. Well, I love wraps of all

kinds and so I set out to find a burrito for myself. But as I turned to go on my search I saw that now the store was an empty, cavernous warehouse. The shelves had been gutted, the customers were all gone. I became agitated and started to head towards the exit. Just then an older man who appeared to be a security guard walked in and told me that I had to leave right now. The store was closed and I shouldn't be in there. At that moment I morphed into a young man in his twenties. I apologized and explained to the guard that I hadn't known the store was closed, that I was just looking for food. He seemed to understand and accept my apology. He was nice to me. But then suddenly, as if of its own accord, my hand reached down and yanked a gun out of my waistband. I spun around and shot the guard. As the older man lay dying he seemed stunned and bewildered. And I was too. All I had wanted was some food.

TERESA BOOTH BROWN
Snowmass Village, Colorado

Teresa Booth Brown is an artist and teacher best known for her use of collage in oil painting, mixed-media drawings, and printmaking. Her collage materials come from a wide range of sources including fashion magazines, discarded teaching materials, and obsolete textbooks. Strong color, abstracted imagery, and architectural geometry distinguish her work. She is the Artist Programs Coordinator for the Aspen Art Museum, teaches at the Pitkin County Jail, and is summer faculty at La Napoule Art Foundation in the South of France.

Teresa has been awarded residencies at the Skowhegan School of Painting and Sculpture, Anderson Ranch Arts Center, the Ucross Foundation, the American Academy in Rome, the Campo Artist Colony in Uruguay, and La Napoule Art Foundation. She is the 2019-20 recipient of the Marion International Fellowship Grant.

PAMA COLLÉ

Belgrade, Montana

Even as a small child, Pama Collé, (pam-ma co-lay') is one of those kids to whom a coloring book and crayons is about going outside the lines and not using conventional colors. This is the kid who got in trouble with the art teacher, (yes, a special teacher of art in "those days") for not following instructions. Considerable woe for a child raised in Kansas during the 40's and 50's. She survives! creativity in tact! Fast-forwarding another six decades (45 years of which were spent in the Roaring Fork Valley) "outside the box" (in most cases) is fairly comfortable, while currently residing outside Belgrade, near Bozeman, Montana.

Without a formal art education, aside from a handful of CMC classes over the years, artistic endeavors usually follow some momentary inspiration spurred by observation of the surrounding environment and elements on hand. Found-object construction and paper are among the most surviving of mediums tried. These are often enhanced with the other accoutrements of the arts.

With only a few exceptions, most of the works have disappeared from the creative hand as gifts.

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A profound burst of laughter accompanied the opening reveal of the flash card received in Montana. After sixteen years spent in the adult beverage industry, most as a "wine buyer", it is humorously ironic to receive the grapevine card. Having learned the myriad flavors connected to the many grape growing regions of the world, the mere fruit laden image is transportation aplenty to instantly circumnavigate the globe in the imagination.

The ease of that exercise facilitates the ability, during this cliched "unprecedented time", to be able to travel the world on the "ticket of compassion". That ticket transports one far beyond the grape growing latitudes of 30-50 degrees to a unified field of humanity. The abundance of the vine, whether the dried raisin, the edible fruit, or the beloved popular bottled liquid, is a reminder of the treasure within the heart of all animate and inanimate. Hence, via the humble nobility of the grapevine...mobility...Your Ticket to the World.

BRIAN COLLEY

Carbondale, Colorado

Brian has worked as an independent artist and illustrator in the Roaring Fork Valley since 2010. He holds a BA in fine art and supplements his time creating paintings, drawings, engraved prints, and sometimes graphic design. He's been a resident at Studio for Arts + Works (SAW) in Carbondale since 2013 and also has been the

Gallery Manager at Carbondale Arts since 2014.

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I get fairly existential even without a global pandemic but lately it's been on overdrive, so it's nice to have projects to help keep my mind distracted from the daily climbing death toll. This flash card (of a skeleton costume) felt like it needed some fleshing out, some acknowledgement that human beings are more than the sum of their parts, and so much more than what we even understand about ourselves and each other.

DOMINIQUE COLVER
Aspen, Colorado

I attended the art school Les Beax Arts in Avignon, France and I've taken several art classes at CMC. For ten years, I had a booth at the Aspen Saturday Market where I sold my watercolors, prints and acrylic landscapes, still lifes and Aspen landmark homes and buildings. Additionally, I have accepted commissions over the years.

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I dressed up the card picture to give it a French look.

PHIL COLVER
Aspen, Colorado

I've had no formal art education or training but started drawing during engineering graduate school while watching the Jack Parr TV show. My first oil painting was a copy of Van Gogh's "Blue Irises on Yellow Background." I did some abstract and op art during the 1960s then moved mostly to drawing and oil portraiture by the mid eighties where my never conquered challenges in art still exist.

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I didn't know what to do with the flash card image so I gessoed the card and painted a lovely lady.

JOICE DAVIS
Carbondale, Colorado

Joice Davis is a self-taught metal-smith artist based between Carbondale and Paonia, Colorado where she is a mother, educator, outdoor enthusiast, and artist. She specializes in silver, hammered jewelry pieces as well as sculptural pieces that explore the juxtaposition between natural elements and found objects.

She was born and raised in Northern California where she studied various mediums in studio art at Humboldt State University. She often found inspiration in her natural surroundings. It is in Northern California where she began sharing her work in assemblage art using

found objects in local exhibits.

The medium that she works in is fine silver, natural elements, and found objects. She finds inspiration in repurposing found objects and blending them with natural elements to create thought-provoking pieces of work. The idea of using found objects in her work delves into the possibilities of repurposing things that may otherwise be thrown away in an otherwise ongoing disposable society. She continues to find inspiration in her children, her partner, and nature.

Relatively new to the Roaring Fork Valley, The Flash Card Project is her first local art show.

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As a part of an invitational group exhibit, The Flash Card Project, I was asked to share what I learned while sequestered in my home as a result of COVID-19. Beauty is in the Eye of the Beholder reminds us that we hold the world in our hands. Life is a delicate balance between humans and the natural world. The act of creating art, along with viewing art, has the profound ability to nurture the heart and soul. It can also help to quiet an otherwise noisy, cluttered mind when it begins to wander to dark places. As an artist, mother, and educator, I am a life-long learner. Being sequestered in my home along with my partner and children, I learned that we all have the ability to either face adversity with great strength, optimism, a love for life and others or with fear and pessimism regardless of circumstance. I have always had a deep love for life. However, COVID and being sequestered away from my extended family and

friends, my love for life has grown exponentially. We are all truly in this life together. Community is what binds us. Beauty is in the Eye of the Beholder is intended to be symbolic of how I use my hands to create. It is a blend of found objects and natural elements that explore the notion of how quick our society is to discard items we no longer deem necessary versus recycling or repurposing in an attempt to cut down on unnecessary production.

LYNNE DENIO
Loveland, Colorado

Lynne DeNio grew up in stereotypical midwestern 50's suburbia. The constant from childhood to present has always been art. After completing a degree in Fine Arts from University of Iowa, Lynne blended family years with developing skills, teaching classes and managing her stained glass business for residences and churches. Her career years were spent in Lakewood, Colorado in corporate graphic design, computer graphics, exhibit design and marketing. For over a decade she designed jewelry in polymer clay and founded the Denver Polymer Clay Art Guild. Her jewelry designs were featured in several books and magazines. Focusing on fine art after retirement Lynne's constantly evolving style settled on mixed media. Lynne says "Being in the company of other artists has been a constant source of creative inspiration." Lynne recently finished a series of relating to her husband Doug's spinal cord injury. For the "Flash Card Project" exhibit piece, Lynne enjoyed going back to her

digital roots using the Procreate digital art program on an iPad pro to create her entry.

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The “Child’s Wooden Spool Necklace” flashcard was playful and colorful. In the midst of stay-at-home Covid weariness this was refreshing and meshed with my current focus on shaping a very simple life for myself. Due to the Covid-19 virus impact I have lost some things temporarily and some forever but found a confirmed knowledge that it’s the simple things that make life meaningful. I am ready to let go. The tear-off tags at the bottom of my piece identify the things lost and found. I enjoyed designing this on my iPad Pro using Procreate.

TANIA DIBBS
Basalt, Colorado

Tania Dibbs is a professional painter and sculptor who lives and works in Basalt. She attended the University of Virginia from which she graduated with a Bachelor of Arts degree in fine art and in biology. Her love of nature and the natural sciences is evident in her work, which revolves around issues of the intersection of humans and nature. She has won an Aspen Foundation grant to fund her painting study and an Artists’ Fellowships for Colorado Artists award to study steel sculpture. Her honors include a Visual Artist Fellowship award from the Colorado Council on the Arts and an Art in Public Places selection from the state of Colorado. Tania was also invited to visit the Arctic Circle on a residency program in

2017 with other artists and scientist, witnessing climate change firsthand. She has had one woman and group shows in Aspen and across the United States, and her work is in collections worldwide.

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STACI DICKERSON
Carbondale, Colorado

Biology: fascinating adaptations, mutations, growth patterns. Reproduction pods, a reaching proboscis, tentacles for filter feeding, an anchoring body, a vector that infects...The majestic. The interesting. The ugly, the obscene. The masterpiece of a virus. A spore, a womb, an egg sac, a colony. To live in the dark, in the cold, in the light, in conditions imposed upon one life form by another. Adaptation thwarted by imposed environmental conditions; mutations caused. Are we the imposers? The subjects? The bystanders? We are all of these things. The survival of a cancer is horrendous, the survival of a coral reef is glorious. What is miraculous, and what is disgusting? What is repulsive and what is appealing and why? If we have controlled the process of nature is it more palatable than if the change is a by-product of our tinkering? These thoughts informed this sculpture.

I’m often curious about the many elements of our world that exist without being partial. Many Buddhist prayers speak about the ‘Great Impartiality’ as a state of consciousness that points to conscious psychological, physical and spiritual liberation. The Sun is impartial.

The Sun rises and sets unrelentingly all over the world heedless of any conditions, man made or otherwise. The Sun beams impartial and unconditional light upon our lives, giving life to this incredible planet every single moment. The Sun requires nothing in return. I paint the hot color of the sun and feel the intensity of radioactive power radiating through the universe being cooled by the blackness of space; space being the filter that makes the power of the Sun, a gift of life.

LINDA DRAKE
Glenwood Springs, Colorado

I am a full time artist working in my own art business. I create, laugh and paint with a positive love of life. I choose to walk on the sunny side of the street and even during these challenging times, I find hope and promise.

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And so this piece of art is about just that. It's about the incredible tenacity of a seed that can find a way to grow up through the smallest crack in the sidewalk. That is what I believe will happen to humanity. We will make it up and beyond these crazy times. My hope is we will learn from all the loss and hate and become a more conscious and loving society. "Seeds of Hope" is the title of my piece.

GAYLE EMBREY
Glenwood Springs, Colorado

I started painting at age five when my grandfather set me up in his studio to paint beside him. I realized about ten years ago that it's the process of creating that interests me, not the product.

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While sheltering at home, I meditate daily and paint frequently. I gaze at the moon over the Roaring Fork River outside my home and feel nurtured, so I wanted to create a piece that reflects my spiritual practice within the context of the Moon. Candra, Lord of the Moon in Vedic teachings, is a complement to the feminine aspects of the Moon. Moon reflects our Soul. In vedic astrology, this lunar orb governs our thought processes, emotions, moods and intuition. It rules over our attachment towards objects, people and our influence on others. Candra is also lord of the plants and vegetation on Earth.

CHRIS ERICKSON
Carbondale, Colorado

Chris Erickson is a Carbondale based artist currently working as an artist in residence at SAW, studio for arts + works. Chris has done multiple outdoor projects throughout the valley. He recently completed a 18' x 96' mural in Carbondale off the Artway along the Rio Grande bike trail. Chris' work has been featured in New York Magazine, Sunset Magazine, Aspen Sojourner and he worked with Aspen Public Radio, using images for their capital fundraising campaign.

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Chris' work looks to explore the boundaries of genre. While he has no interest in actively participating in the making of graffiti per se, aesthetically, street art pursues themes he finds relevant and worthy of exploration. More importantly, Chris finds interest in the space where graffiti meets traditional studio painting. The language Chris has worked to develop derives from his upbringing on 80's skateboard culture and punk rock music. Fragmented and dissected imagery appropriated from nature influence the structure of the composition and attempt to reveal subtle references to the nature while the hard lines and abrupt angles work to provide a structure or framework for which it all exists.

CHARLES DOUGLAS EVANS
Elizabeth, Colorado

Doug Evans, a Professor Emeritus of Colorado Mountain College in Communications and Humanities, has also worked in the Visual Arts in pastel, collage and some painting. This show marks his return to the Roaring Fork Valley art world, since his move to Elizabeth, CO in 2010.

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This is the first piece of visual art I've done in a long while, and I'm glad to say that it's been inspiring. I'm proud of its timeliness, simplicity and power; What a dark year 2020 has proved to be! So, thanks, I'm grateful for the enlightening opportunity.

SHERI GAYNOR
Carbondale, Colorado

Sheri Gaynor is a mixed-media artist, teacher and therapist, based in Carbondale, Colorado. Her book Creative Awakenings: Envisioning the Life of Your Dreams Through Art, was published by North Light Books, in 2009. The focus of her personal creative process and therapeutic work in community, is in the potential of the art and creativity, to be a healing force for change.

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Merging archetypes, symbols, lived experience and the wisdom of the unconscious. My work seeks to give a visual voice, to the language of my inner world and psyche. When I received my flash card, I knew it was meant for me. I rarely-if ever-begin a piece with an "idea," so it was interesting to receive something chosen for me. As an artist, I follow the threads revealed by words, mark making, color and imagery, trusting they will activate and reveal the story. The creation of this piece took me on an unexpected journey, beginning with the dreams of childhood, and ending in this present moment. Sueños de Caballo speaks to the power of intention, to manifest our dreams.

WILLIAM GRUENBERG
Aspen, Colorado

Bill is a long term local who after taking many art courses

now spends a few hours daily making art in many forms often with a dash of humor and irony.

Bill sees the current health situation as one where we have to make important choices. It reminded him of the time in NYC when you were asked to choose a Miss Reingold Beer. Now you have to choose how much you can socialize. That is life determining beauty contests are just sexist fun on the subway ride.

ANNADAY HISER
Snowmass, Colorado

For 50 years Annaday Hiser has exhibited nationwide in galleries and museums. She works with a wide variety of media and materials. Her creative impetus comes from individual histories and the sediments of dreams. The work draws upon a personal photographic archive and painterly techniques: smearing, rubbing, blending, bleeding. With her keen sensitivity to paper, the surfaces convey a unique material presence. Unconventional approaches to photographic printing have a singular descriptive power that can resonate in our consciousness and creatively reactivate the past... evolving with the concept of current issues in the global community, many gathered remnants become a cohesive and unified group. Annaday thrives on the experiences of making art. See more of Annaday's artwork at annadayhiser.com.

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In March, amidst the shut-down for COVID-19, I received my flash card in the mail. The hopscotch pattern instantly caught my attention as I remembered the many times I played that game. Of equal importance, I noted a small stone sitting in one of the squares. That detail recalled a lifelong habit of mine: rock collecting. The landing stone summoned back a recollection. The placing of small stones at grave sites is a way to symbolize the memory of a loved one. I began searching through my photographic prints, drawings and literally decades of art making. I made this work to invite interaction, hoping that the viewer will find for themselves a unique personal experience while seeing and touching Hopscotch. "The game of hopscotch is symbolic of the difficulties and the obstacles that some face, whether they be wealthy or poor." -Maya Angelou "Caged Bird Songs"

KATHY HONEA
Basalt, Colorado

"Untamed" perfectly describes the way my mind works. I merely follow along, while striving for better methods to manifest what I see in my mind's eye. Craftsmanship is important to me so I am continually learning new techniques and honing old skills in an attempt to keep up with my over active imagination.

No need for me to bore you with a lengthy bio about some life-altering event from the second grade. Nor how years of continuing art education form an unending quest

to find my inner child. Suffice to say, it forms the basis for my attempt to manifest my untamed imagination. I don't run deep. I make art for the sheer fun of it. There is never an angst ridden moment when I'm messing around in my studio making something. What I would wish to convey, if anything, is life is short so have a good time and laugh often.

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This writing assignment is much more difficult than making the art! When Wewer called with this brilliant concept I was so honored to be included. My curiosity and anticipation began to build, which image would Wewer choose for me? When my card arrived I felt so lucky! It's a cake. As usual my imagination went wild. So many choices but only one cake! 2D or 3D what to do? Ahhh, think cake, think cake decorating, think bling so I did. This will be a Cake Walk.

DEBORAH JONES
Basalt, Colorado

I have been drawing and painting my entire life. Interwoven with teaching, cofounding a community art center and raising a family, making art has been the core thread of of who I am. I was born in California and moved just about every year of my childhood until I ended up in Connecticut for high school and then onto Boston graduating from MassArt College of Art and Design in 1973. During that time I co-founded the Graphic Workshop. With a move to Colorado after that

and teaching at the Aspen Community School for 25 years, I cofounded the Art Base in Basalt where I was director and designed programs for 15 years. My work has been exhibited locally and nationally. I continue my art making in my studio in Basalt where the work ranges from painting and mixed media to book making.

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I had been in the midst of a project for a future exhibition when all of a sudden I stopped working on it as I began to shelter in place. Stunned, at a loss, vulnerable and confused I was comforted to receive the flash card invitation, and subsequently receive my Corn Cob card. Being immediately impressed with the design of the kernels on the cob as well as the whole notion of flash cards, I went with my first instinct and began to investigate the patterning of the kernels. It is a Voronoi pattern which provides clues to nature's tendency to favor efficiency: tightest fit and shortest path. I was attracted to learn about something I didn't know much about during this strange and daunting time of Covid. I reminisced too about how much I had enjoyed using flash cards as a child. Drawing and painting the patterns brought solace and focus for me in this tumultuous time of uncertainty and crisis. Unfortunately it was only 10 days before the piece was to be submitted that I realized it could not be handled by the viewer as I had envisioned. In the moment of the delight and focus in making the Voronoi flash cards I had forgotten about the virus and the necessary restrictions for helping it not spread.

REINA KATZENBERGER
Carbondale, Colorado

Born and raised in the Roaring Fork Valley, I am fathered by an earth systems scientist and mothered by an artist and community champion of art for all. From the beginning, I have been raised with the belief that to learn and know something it is best done by pulling a thing apart, before putting it back together and creating with it. This learn-by-doing philosophy continued as I completed my university studies at CU Boulder with an interdisciplinary focus in humanities. After 4 years of work in NY and LA I returned to the valley where I now live.

In 2014, I opened The Project Shop ~ a creative space specializing in providing hands-on opportunities for artists and creatives interested in exploring mixed media applications of traditional print methods such as letterpress, relief and screen printing. Empowering artists to express themselves well and successfully distribute quality works that promote creativity, collaboration and community is our goal.

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Police code 415 is for Disturbing the peace. I believe in the importance of our collective adherence and respect for the systems of law and order in our culture. I also hold in equal importance civil disobedience and individual expression of voice even if contrary to the rule of law.

This contradiction, and existence of two seemingly inconsistent truths is a theme that has long been with me. I am both old and young, full of potential and failure.

I am a rule follower and believe strongly in the power and potential of our systems. I also believe that there are deep rooted wrongs in our systems that have to be revealed, spoken of, acknowledged and torn down. I find great meaning when two disparate things become entangled and thus inform, enhance and offer a home to each other (data/narrative, entropy/order, subject/object, me/you, artist/art, order/disturbance, compliance/agitation). We have to keep doing the work together to strive for our collective potential, even if it feels elusive.

STEVE KEOHANE
Carbondale, Colorado

Took a teenage love of photography from camera to darkroom into an engineering career printing the circuitry on computer chips. My introduction to digital graphics was before computers could have moving pictures, only stills. I made an X-Y plotter draw Garfield from the comic strip. This had to be done with mathematical formulas as there were no graphic programs. My pre-teen facination with paleo-anthropology led me to teach myself how to work stone and make tools and arrowheads. I like most to work in carving wood, from classic European style to chainsaw sculpture. I make jewelry, silver and gold. Pottery, or more at clay is fun too.

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I like the owl I received to work with. Their call is heard mostly sight unseen in the dark. It has lots of patterns to play with.

WEWER KEOHANE (curator)
Carbondale, Colorado

Wewer Keohane is an international artist and author. She imagined The Flash Card Project while cleaning her studio during the 2020 pandemic and is grateful it has come to fruition.

Wewer’s art is in the permanent collections of the Denver Art Museum, New Orleans Museum of Art, National Museum of Women in the Arts, Brooklyn Library, Musee L’Eventail (Paris), Powers Collection, universities, corporations and libraries. Her work is represented and collected internationally and included in many publications. A body of music, inspired by Wewer’s Tea Ceremony, was composed and performed by ArsNova in Denver in 2016. She is also an Inaugural Fellow of the Aspen Art Museum and the founder of the Art Saves Lives scholarship offered by Carbondale Arts.

Wewer is the author of Artful Dreaming, holds Ph.D.’s in Creative Arts & Psychology of Dreaming and is an avid art collector, animal lover and yogi. www.wewerart.com

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The fawn’s spots camouflage her from predators. Her Mother, the doe, hides the fawn in the foliage when she leaves to collect food and the fawn knows to remain still and quiet while Mom is away. Home during the pandemic has been like the bushes, protecting us from being targeted by the virus. There is stillness inside and out. Fawn teaches me to trust Mother Nature. I am not in control of the results. I let go and trust as the fawn does. Stay home, stay safe. Don’t be the rebel black sheep, be protective of the masses. The fawn is childlike,

diminutive, young, hopeful, new born, protected, trusting, as am I in this situation. My freedom comes from the stillness.

NICOLE LEVESQUE
Basalt, Colorado

Nicole Levesque was born and raised in New York, east of the city on the south shore of Long Island. In 1999, Nicole moved to Colorado to enjoy the mountains, wildflowers and room to exhale. She currently resides in Basalt with her husband and handsome cat (actually, they are both quite handsome).

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As an artist statement, I’m an artist of the worst kind. The kind who doesn’t make time to make art. When I received an invitation to join this exhibit, it just so happened that I had time to make art. With gentle direction to “just be the creative self that you are”, my flash card inspiration came from the centrally focused pinwheel in this piece. A simple child’s toy, designed to spin with the wind. Much like how a person might feel in times of uncertainty in this unpredictable world, life teaches us to spin with the wind. And gives us reminders to be your true self.

CAROL LOEWENSTERN
Aspen, Colorado

Carol came to Aspen in 1976, from Los Angeles where she worked in the motion picture industry. She worked in the non-profit arts world for many years including the job of Producing Director of Aspen Theatre in the Park (now Theatre Aspen). She was also the founder of a theatre company in Chicago (Remy Bumppo Theatre Company). After retiring from the theatre she began to study drawing and painting at the Denver Art Museum. She has taken workshops at The Aspen Art Museum, Colorado Mountain College, Anderson Ranch Art Center, The Red Brick Art Center and The Art Base. She continues to take classes and workshops whenever possible. Her work has been exhibited at The Aspen Chapel Gallery, The Western Colorado Watercolor Society, Aspen Art Museum, The Red Brick Center for the Arts, Colorado Mountain College, Woody Creek Cultural Center, The Art Base and various businesses as well as in Juried Exhibitions.

For many years Carol worked as Co-director of The Aspen Chapel Gallery. Her work can be seen at carolloewenstern.net or by calling the artist at 303-378-2421.

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My work reflects the emotions I feel from various events, dreams or images. I see my art as a way of expressing my impressions in an abstract non-literal way. Water based paint can be both an ethereal and an exact medium and hence allows a great deal of flexibility. And

collage allows anything and everything to happen which can be exciting and often surprising.

NANCY LOVENDAHL
Old Snowmass, Colorado

“I was born and raised in the Chicago area and escaped what I anticipated would be a confining future to the vast open space of Colorado”. Following studies at The University of Illinois - Champaign/Urbana in ceramics, Lovendahl’s current multi media art explores issues of gender, cultural divides and perception. Her artwork can be found in collections and museums such as The Smithsonian Institution in Wash., DC, The Keramikmuseum, in Westerwald, Germany and The National Gallery in Tbilisi, Georgia. She has won numerous monumental Art in Public Places awards nationally. Nancy teaches and lectures in institutions such as The Central Academy of Fine Art in Beijing, China and Anderson Ranch Art Center. Nancy exhibits internationally and nationally with recent solo exhibitions at The Red Gate Gallery Residency in Beijing, The Colorado Springs Fine Art Center and Michael Warren Contemporary, Denver. She lives in Old Snowmass.

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My image of a bar of soap opened thoughts about the pandemic’s mandate, “Wash your hands” to avoid disease, combined with the state of our divided nation. Seen in this artwork is that basic hand washing lesson, taught to us as children, becoming a metaphorical story

of a black hand giving the soap to a white hand to avoid disease. The disease, here, is of institutionalized racism and financial exclusion begun in the earliest days of The United States in 1619. The brazen and shocking murder by police of George Floyd has reignited the “giving of the gift” (soap) to wake-up whites to transform, take action and make legislative change allowing The American Dream to finally become achievable for all people in our country.

INGRID DEE MAGIDSON
Carbondale, Colorado

Important collections include: Dallas Museum of Biblical Arts, Dallas; Antonio Banderas, NYC; Jackie Bezos, Seattle; Tsukanov Family Foundation, London and Black Coffee Museum, Oaxaca, Mexico. Magazine Features include: Cover of Miami Magazine, Womenkind Magazine, and Professional Artist. Featured artist of the Hermitage Museum Foundation for 3 consecutive years.

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My work is about change, metamorphosis, how one life becomes another. Each subject I choose for my work is alive to me, not in a metaphorical sense, but truly alive. They have personality, memories, desires, loves; everything you and I have. Only they are frozen in time. I listen to them carefully, “what do you want?” And they guide me - to put a book, a watch, a feather, an ancient picture or some other forgotten object into the work. It is their world. The most import thing I can do as an artist is listen.

BOBBIE MOROSS
Silt, Colorado

Originally from Michigan, came to Aspen in December 1972 to ski with friends, took a break and went to the Hot Springs Pool...outside...in the winter...I was hooked! Moved here a year later and have loved living in the mountains ever since. Taught Graphic Design at Colorado Mountain College for over 27 years and still teach the occasional workshop. I have a small graphic design business and I’m actively working on a number of projects. Mixed media would be the best explanation for my art work. A combination of digital art, computer graphics, collage, glass, gourds, assemblage and other inspirational mediums I haven’t discovered yet.

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The last few years have been life changing and I’m now on the other side of all those challenges. The card that was chosen for me was the perfect card, I knew immediately what direction my art would take me. My life finally settled down to a contented happy place when the Covid 19 and stay at home order started. I didn’t mind the stay at home order, it was important for ALL of us and I now had my own time to do what I wanted and a house that is now my “canvas”. My vegetable garden is growing, I surround myself with nature, good friends and abundant amounts of flowers. I know I have been one of the lucky ones through this crisis and I’m very grateful.

CHARLES MORRIS
Carbondale, Colorado

I began my relationship with the Roaring Fork Valley in 1973 as the Aspen sandal maker. I'm the author of Butterfly, the journey from loss to recovery, a guide for transformation and founder of We are designed to heal. One of the goals of WADTH is to encourage communities to explore and review their culture and what it supports. Shift is an extension of that goal. Shift is about cultural interrogation.

JOCELYN MURRAY
Basalt, Colorado

Murray was born in Burlington, Iowa and grew up in Whitewater, Wisconsin. Graduating from UW-Whitewater with a BA with honors in Journalism and an emphasis in photography and advertising, Murray joined the corporate world of retail buying in Milwaukee before moving to Colorado. In the Roaring Fork Valley, she has worked at design-based firms and nonprofit arts organizations while continuing her fine art studies.

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The question mark pretty much summed up my feeling during this pandemic time. Phrases like “in these uncertain times,” heard daily in our media and communications—yet isn't every day an uncertainty? Things taken for granted can often change in a split second. Jobs and loves and lives can be lost every day.

The pandemic has emphasized and brought focus—forced us to slow down and think of others with more intention. My ‘upside down’ question mark is reflecting how I feel, anxious, curious, and questioning—going down the proverbial rabbit hole, the black hole, hoping to find answers, remembering that we are all in this hole together. I acknowledge that the future is never certain, but we always have hope and gratitude. “This is a wonderful day. I’ve never seen this one before.”– Maya Angelou

ALYSON MUSE
Paonia, Colorado

Based in Colorado, Alyson Muse is a first time exhibiting artist who is discovering how to express creatively through mixed media and collage art forms. Being in her mid-40's and new to channeling ideas and thoughts into art, she is passionate about raising the consciousness of humanity through her artwork.

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Our society places the highest priority on teaching children the alphabet, reading, and writing. But we are missing what I consider to be the most fundamental thing: to teach kids how to love, value, and accept themselves fully. Speaking from personal experience and through work with other adults, this is the missing piece, and without it, there is no solid foundation to build on. When we start teaching our youth how to love and accept themselves with as much importance as we teach

them the basics such as the alphabet, then we will begin to see real change in the world.

LYNETTE O’KANE
San Luis, Colorado

Lynette O’Kane is a Colorado artist who has exhibited nationally and internationally. She has been awarded numerous commissions, including a Percentage for the Arts commission in Kodiak Alaska, a Public Arts commission from the Center for the Study of Applied Ethnicity at Colorado State University and most recently, a commission for the private dining area at the Ritz Hotel in Bachelor Gulch Avon, Colorado. Lynette was the sole 2018 Artist in Residence at the Great Sand Dunes National Park and Reserve.

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The Lunula is an ancient talismanic symbol. It has appeared in Bronze Age cultures across Europe and was commonly worn as jewelry. It was a popular amulet worn by Slavic and Viking women in devotion to the Feminine. The name refers to a small crescent moon worn with the horns directed to the ground to “charge” the protection of the moon and the earth.

SUZAN LOTUS OBERMEYER
Aspen, Colorado

I was born in Aspen Colorado and grew up also spending time in San Diego. My childhood and life have been filled with the natural world and wild & domestic animals. Horses in particular remain central in my life. They’ve carried me thousands of miles through many landscapes. My MFA is from Plymouth University, UK in 2015. BA in ‘87 came from The Evergreen State College.

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I’ve spent years investigating, experiencing and romancing horses both on and off the canvas. Generally I like to work in series and really evolve variations of bringing a non verbal feeling or cellular knowledge into a visual language. Horses in different time periods touch on an experience that travels backward through history demonstrating our equine/human symbiotic relationship. Horses have assisted in nomadic life, military endeavors, agricultural advancements and in competitions. This touching upon something that ancestors and the ancestors before them experienced reminds me that there are area of sameness of the human experience regardless of time and culture. My mediums vary from painting, printmaking, video and installations. A special appreciation for Wewer and Carbondale Arts for creating this group show. Enjoy!

MARGARET PEARSON
Grand Junction, Colorado

Margret Linger Pearson majored in Fine Arts at Louisiana State University and also attended the International Institute of Interior Design in Washington D.C. She received her Master’s Degree in Creative Writing at Goddard College in Vermont.

She uses both her art to inform her writing, and her writing to inform her art. She was a graphic illustrator for the Bird Aviary at Denver Zoological Garden in Denver, Colorado where she illustrated over 500 bird identification labels in 1970.

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When Covid 19 first announced itself in the United States, like many others, I became frightened. I went to Michaels purchasing and arranging these flowers to give me hope. I decided to display them on my coffee table during the pandemic. I had no idea how long they would remain there. I named the painting “Hope”.

VANESSA PORRAS
Glenwood Springs, Colorado

Vanessa Porras works as an educator for Aspen Art Museum teaching primarily for AAM’s outreach programs including Mobile Story Art, Pitkin County Jail and Youth Recovery Center at Valley View Hospital in Glenwood Springs. A portion of her teaching time is also devoted to VOICES, a non-profit based out of Carbondale, whose

mission is to amplify voices through the arts. Additionally, as an artist, Vanessa works as a printmaker specializing in woodcuts and abstract ink drawings.

Vanessa obtained a Bachelor of Fine Arts in Studio Art from Colorado Mesa University in 2018. Art has always been an imperative ingredient to the makeup of her character. She initiated her odyssey back to art after graduating from Colorado Mountain College in 2014, where she received an Associate of Arts in Spanish.

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Fragments is a piece inspired by a body of work of abstract butterfly drawings. My current artistic research is based on the toll that emotions have on the psyche and body. The feeling of helplessness and vulnerability that accompanies change is my source of inspiration. Most of my work is centered around the theme of transformation particularly of butterflies and how it can be synonymous to the transformation of individuals.

MICHAEL RAAUM
Basalt, Colorado

I received a MFA in Painting from the University of Minnesota, Minneapolis. I taught art at the college level for over 25 years. My work has been exhibited throughout the U.S. including the Museum of Contemporary Art, Los Angeles, the Minneapolis Institute of Art, Massachusetts Museum of Contemporary Art, and was included in the art survey book, Colorado Abstract.

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Complicated life is our daily experience. Covid 19, racial injustice, and high unemployment are creating a maze to reaching our goals. When I started working with the yellow maze flashcard the path to reach the prize seemed the logical focus. For a few work sessions, I pursued this idea exclusively. One day, the flashcard was laid over a doodle of a dancing man. It reminded me that an artist's freedom comes from the permission we grant to ourselves. It is the artists' responsibility to freely do the best work they can conceive. "Fancy Free" liberated me from the artificial controls imposed by the maze.

SONDIE REIFF
Carbondale, Colorado

After graduating from the University of Pittsburgh I experienced a wonderful and varied life. As mother of four children it was a balance of time and energy. I started the Open Door Nursery School in Dunkirk, N.Y. moving back to Pittsburgh I became involved in the non-profit world. I was the Branch Director for the South Hills Jewish Community Center, In 1975 I was recruited to Miami, Florida as the Program Director for the South Dade JCC and after two-year s I became the Executive Director of the Director of the South Broward JCC. From the world of non-profit I entered the world of politics-as the assistant to the President of the Florida Senate and later as the District aide for the Chairman of the Dade County Commission. I moved to Carbondale in 2012 after 40 years in South

Florida. I have finally found time to do all the things that I have planned, raised money for and programmed for others. I learned to bead while traveling around the country after retirement. 3-D Art became my love after several lessons in Connecticut. I continued my work and studies in Florida.

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Because of the pandemic I've been home alone and was happy to hear Wewer on the phone. "I'm curating a Flash Card Show, would you like to be in?" I said sure and the fun was about to begin. She sent me the card which had tulips that were very large and into this project I was about to charge. No supplies in the house, no stores to run to, so the following was what I decided to do:

- Blue sky - leftover paint
- Mountains - paper made from toilet paper rolls
- Clouds - leftover fur from Teddy Bear I made 10 years ago
- Green grass - flyer from H&R Block
- Pond - old skull cap (Yarmulke)
- Pond rim - my oxygen tank tube
- Stones - gravel and dirt from my back yard
- Trees - dried parsley
- Tulips - downsized copies of original flash card

Enjoy this piece and I'm happy to say I am alive and well on this beautiful day.

KAT RICH
Carbondale, Colorado

The coronavirus quarantine has left us all in a state of limbo. Fueled by uncertainty and fear, it is a very uncomfortable place to be. Life as we know it has been altered, and the ways in which we gather, work, learn, and distract ourselves have been limited and in some cases completely shut down. For many there is a state of “paralysis” and a sense of being heavy from the immense weight of the times before us. We don’t know what to do. We don’t know what to say. We simply don’t know.

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My flashcard has the image of a fashionable scarf, tied in a classic knot—something that a flight attendant or a stylish lady from the sixties might wear while she drives her Jaguar convertible. The reality of the pandemic and it’s impact is not fashionable, nor is it fancy free, rather it is limiting and confining. There is no feeling of forward motion and the scarf is being slowly tightened. On a personal and selfish level, the image of the scarf reminded me of loss, of the experiences and interactions that came to a stop. One of the first and most impactful being the postponement of The Green is the New Black Fashion Show. As a member of Carbondale Arts staff and the fashion show family, this was a devastating blow. The ladies in boxes with their purses and heels represent this loss, as we are all dressed up and have nowhere to go. The Museo Della Tortura is located in San Gimignano Italy and is dedicated to the art of torture, especially in medieval times. In this museum there is an exhibit showing a room that is too short to stand up in, and not

long enough to lie down, nor is it wide enough to sit . The room is stark white brick, except for the scratch marks from the poor soul who was walled up inside. This experience reminds me of that room. I am stuck in limbo, in a tight confining, heavy space. No matter what I do, I cannot find a sense of comfort, or peace, or understanding. My fear of the germs, combined with the ever looming sense of “ickiness” is becoming a crushing weight. And the harder I push to get out, the tighter and smaller the space becomes. And so I crouch and wait, not knowing. It is truly torture.

SHANNON RICHARDSON
Paonia, Colorado

Shannon Richardson is a narrative driven oil painter living in Paonia, Colorado. She paints daily in her working gallery called Second Story Studios above the Blue Sage Center for the Arts in a historic 1903 light filled loft. Richardson graduated with her BFA from the Pacific NW College of art in 2002 after studying classical techniques of the old masters abroad in Rome for her junior year. Richardson’s work exudes an honesty and immediacy that speaks to her sensitivity of the human experience. Based on personal recollection, the painter presents us with impressions and illusions of events as they have developed in her mind over time. The scenes are ethereal, giving life to a story that feels familiar, yet foreign. Richardson’s sense of voice in these paintings engage her audience in an intimate way; the depictions of adoration, helplessness, and hope are instinctual as if tapping into a shared consciousness.

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Parallel to a day cutting up a large 8 year old painting into smaller pieces, the mirror card arrived. I find it invaluable sometimes to be “destructive” and “productive” at the same time. In similar ways I utilize this drive while actively working on current paintings. The process is like a dialog, putting paint on, then responding by giving images form. Sometimes they stay, sometimes they get painted over, but they are still there. Receiving this card was the beginning of a conversation. I responded by cutting bits of this canvas into silhouettes of tiny faces I realized from this 4’x4’ canvas of my past. I arranged them as if each were to waiting to visit the mirror of 2020. These buried portraits, never fully realized before, are in front of you. I’m ready to see myself too, by giving attention to the details along the way and a voice.

ERIN RIGNEY
Carbondale, Colorado

Corona felt like a time of insulation rather than isolation for me. The retro ball flashcard reminded me of the June Cleaver era. This resonated so much as our quarantined family was enjoying old-school days together centered around home cooked meals, games and endless conversations. Emotions and feelings swirled but we always came back into harmony. Our previously very busy family’s orbits had all overlapped to be circling together like never before. Time appeared to turn backwards, slow down and simplify. Less turned into more. Essential things were more than enough, just like

the endless possibilities of playing with a ball, which we did every night. The world still spun albeit seemingly different. Seen here is the original flashcard paired with a composite astrology natal chart of our whole family’s charts overlapped together. We became our own little universe happily spinning in a galaxy far, far into a new norm.

ANDREW ROBERTS-GRAY
Carbondale, Colorado

Andrew Roberts-Gray is an artist whose layered work references a number of discreet cultural traditions including science fiction, the history of the painted landscape, and the development of the thinking machine. His studio is located at SAW, (Studio for Arts and Works) in Carbondale, Colorado. He enjoys the art mentoring process as well as collaborating with other artists. His studio work involves practicing brushwork, materiel experimentation, printmaking, the metamorphosis of mistakes, and research. Mr. Roberts-Gray is represented by Michael Warren Contemporary in Denver, Colorado. He lives with artist Annette Roberts-Gray in Carbondale, Colorado.

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I began by screenprinting on my flash card. After the initial printing, i printed a design of the Hindu God Ganesha. As i worked, adding painted elements, i realized this small work would be about total transformation. The flash card would be unrecognisable. Wanting the piece to sit symmetrically on the clipboard i

added the computer punch card to the top edge.
A hybrid god to watch over the chaos of humanity.

ANNETTE ROBERTS-GRAY
Carbondale, Colorado

Annette Roberts-Gray has made art in various forms for very many years. She has shown her work in many venues throughout the Roaring Fork Valley, Colorado, and beyond. Although most of her current work involves watercolor, she is spending an inordinate amount of time watching and studying the current spread of COVID-19. She lives in Carbondale with husband and fellow artist Andrew Roberts-Gray.

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Johann Gregor Mendel, an Austrian monk, began his research using the garden pea in 1843. *Pisum sativum* offered advantages for his observations:

It reproduces and matures quickly.

It has diverse, easily-observable physical traits.

It can be fertilized artificially.

Mendel's meticulous experiments cross-breeding nearly 30,000 plants over the course of many years disproved the singular theory of blended inheritance. His plants exhibited either green or yellow seeds but not both on the same plant, nor seeds that were yellow-green. The offspring of a tall plant and a short plant yielded not a medium-sized plant, but only tall plants in the first generation. Mendel proposed that factors (now called genes) determine the appearance of a trait, and

that for each trait a factor has two forms, one from the mother and one from the father; one dominant and one recessive.

His "Experiments in Plant Hybridization" was published in 1899, and the brilliant but humble monk was lauded and recognized posthumously for his contributions to science.

It can be said that Mendel's experiments laid the groundwork for today's scientists' ability to track the spread of COVID-19 using its genetic code.

LISA SINGER
Carbondale, Colorado

I have been an artist all my life. Starting with metal and stone, silver and goldsmithing... to the painted canvas. It has all been a grand experiment in creation. I continue to learn every day, as I set out to make fresh art. I am grateful for the life of an artist and to the teachers along the way.

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This project came at the most opportune time, as it was difficult to find creative direction during the upheaval of the pandemic. Receiving the beet card spurred me to create this piece about the activity of gardening as a basic part of coping and a sustainable life. It has long been noted that doing basic, simple, and necessary life tasks is especially useful in coping through difficult times. Hence, I would add the phrase 'Plant Seeds' to 'Chop Wood, Carry Water'.

Happily, this piece also led to a very large painting of a golden beet that was most enjoyable and then on to an adorable artichoke. I find strength and peace in gardening and in painting, especially vegetables!

STEFANI SOYCHAK
Carbondale, Colorado

Stefani Soychak is an emerging visual artist. Originally from the Western Slope, recently relocating to Carbondale. A dancer, teacher, friend, partner and dog mom.

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Inspired from a dream. Were they making love or twisting together in a fight? Once knotted, now rippling like ribbons. They shed what no longer serves, allowing them to swim together. To grow and thrive.

LESLIE STOUPAS
Glenwood Springs, Colorado

Leslie Stoupas has lived in the Roaring Fork Valley for 26 years. She is a teacher, writer, and mixed media artist.

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My art comes from a place of encountering the various planes of my existence: the dream world, the

unconscious, symbols, and divine energy. At the heart of my work is a desire to experience the meaning and connection between these planes as an amalgam of myself thinking, feeling, and being. When I received my flash card, the first word that came to mind was “breach,” a whale rising and breaking through the surface of the water. After quiet, insulated time at home, what would it feel like to enter into the world again? And what other breaches have taken place during this time? Breaks in relations, gaps in our defenses, changes in our social agreements. What will it feel like to break through? The only way out is through.

LAURA STOVER
Carbondale, Colorado

I was working on a collection of clothing constructed from decommissioned tents for the 2020 Green is the New Black Fashion Show. This was also going to be my last fashion show as an “official” employee of Carbondale Arts and was intended to kick off a new branch of my career in the fashion industry. When the pandemic hit, the show got canceled and I stopped sewing creatively and put my plans on hold. I moved my sewing machine out of the my studio and into my house where I sewed and donated upwards of 200 face masks for family, friends and my community. This mask is made entirely out of a heap tent scraps from my clothing line. I never finished my collection and instead made just another f*cking mask.

LEA K. TAWD
Portland, Oregon

Lea K. Tawd is a mixed media artist living and working in Portland, Oregon. From the Self to the Collective, I paint women looking within, connecting to Source, to nature, and to each other. I paint a Utopian ideal of femininity. This is not an airbrushed magazine-model perfection. Rather, it is the piece of perfection that lays within each of us in all of our wonderful diversity.

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For my card, when I saw the rain slicker I immediately thought about a child within, too small for her jacket. During this time sheltering at home, the world seems to be burning all around us. It often feels overwhelming, too big for any one person to process alone. But every forest fire is the beginning of a new forest. Old layers are burned away to reveal the new. I believe this is a time for intense growth, both personally and for the world as we are born anew.

LUMEN TAWD
Portland, Oregon

Lumen Tawd is about to turn 6 years old in July. She just graduated from Kindergarten, Co-Vid style, with an online meeting with her classmates followed by a car parade around the school. She has been wielding art supplies in her mom's studio since she was tinier than most kids are allowed to use them. This is what she has to say about

the mixed media piece she created for this show:

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My art is about mice sliding down the boots and bunnies come to join in and then the bunnies hop away and then some blue bunnies come and then hop away. And there's flowers on top of the boots that are like roses and they're growing around the boots. There are invisible fairies flying around the mice to keep them safe. There's stars glistening, there's bright stars. I love you so much. I wish you were there. That's just a little poem.

MELLIE TEST
Carbondale, Colorado

Mellie calls herself a unicorn, and feels that creating art is playing with magic. She's a designer, artist, mom, and lover of animals and nature!

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The nature of movement, the creation of dance, the crystalline communication of an endless web of fascia...
A return to roots with new perspective.

FELICIA TREVOR GALLO
Carbondale, Colorado

I have lived most of my life in Carbondale, and have studied art and metalsmithing at CMC and Glenwood Center for the Arts. Before coming here I also studied art, design and metalsmithing at Columbia College of Chicago, where I am originally from.

Recently my artwork is mainly in mixed media and jewelry.

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Being of Spanish ancestry I was delighted to get castanets as my flashcard. As far as relating the castanets to the quarantine, I love to dance, and during lockdown I even took dance classes online! I also feel that my spiritual connection really helped to get me through the time we were quarantined, so I have combined the two and have portrayed the Goddess Shakti dancing!

SARAH VINCENT-HOAG
Brattleboro, Vermont

My Alma Mater is Emily Carr University of Art and Design, Vancouver BC Canada. I have shown work a little here and there and was an Artist Member of the Cambridge Artist’s Association in Cambridge, MA for a few years. I also took classes at the Museum school, the MFA and studied with an alumni of the Gammell Studios in Boston. My great aunt from Newfoundland taught me needlepoint when I was a little girl and about ten years ago I took it

up again as a mature artist. Now I live in Vermont and divide my time between art making and working at the local library.

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Being physically distant from other people is really hard, isn’t it?

Viagra: The “little blue pill” to me is a symbol for craving external objects (relationships, good feelings, security etc) for happiness and satisfaction.

Vairagya (Sanskrit): Dispassion. Vairagya is the understanding that I am the source of all the joy and bliss, so there is no need to go outside myself to seek it. A dear friend gave me a graphic description of how leopards mate. The male has a barbed penis so sex is very painful for the female. To keep her in place he bites her head. After copulating many times, the female often tries to attack the male before he gets away.

NANNETTE WEINHOLD
Carbondale, Colorado

Identifying as an educator for 32 years, not an artist, I’ve always admired and even envied the way younger students “make art”. Assigning the ‘ol fashion diorama/ shadow box was always a safe and creative way for students to articulate what they learned about everything from ecosystems to explorers.

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This 'safe at home' art endeavor, inspired by young artists, depicts my personal experience during the past 3 months. This piece reveals my inner journey as I observed and profoundly felt my way through these seemingly surreal yet transformative times. It's called Biking Into the Shadow.

LARA WHITLEY
Aspen, Colorado

Named a "sculptor to watch" by Aspen Sojourner magazine, Lara Whitley is known for large scale works that explore the relationship between the human and natural worlds. She is currently Artist-in-Residence at Aspen Community School and recently won the People's Choice Award at the 2019 Art of the State, Colorado's triennial juried show. She is founder/curator of Imagine Climate: creative perspectives on climate change, held annually by CORE, where she works as Creative Strategy Director. Lara lives with her family in the Roaring Fork Valley.

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When Wewer sent my flash card, I flipped it over to read Peabody Picture Collection's description. I learned that "historically, the value of a pine tree has been in the white, clear wood...but perhaps their greatest commercial value today is for making paper pulp." I wondered how a pine tree's worth would be calculated by a gray jay, a mule deer, an indigenous healer, a hiker, a forester. And I conjured what a tree would look like if

we only valued it for its commercial benefit.

This project is made possible by the generosity of underwriter Susan H. Brady, the collaboration of The Project Shop, and inspiration from Richard Powers' The Overstory and Shel Silverstein's The Giving Tree.

ELLEN WOODS
Carbondale, Colorado

Ellen Woods is a visual artist living and working in Carbondale, Colorado. She holds an MFA from the Academy of Art University, San Francisco, CA. She has been awarded artist grants through Anderson Ranch Arts Center, Snowmass, CO, the Wilderness Workshop, Carbondale, CO, Vermont Studio Center, Carbondale Arts Council, California Arts Council and the Vermont Council on the Arts and Humanities. Her paintings and prints are exhibited nationally in shows including the Aspen Art Museum, Colorado Mountain College, Center for Excellence in the Arts and most recently The Five Points Center for the Visual Arts, Conn.

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In these times of global environmental crisis, when we are threatened by climate change and the extinction of many of our species, I honor our flora and fauna. My paintings focus on our connection to nature through abstract images of landscape, wildlife and positive imagined realms. I cultivate a bridge through my imagery to highlight the restorative qualities of nature and her power to remind us of our humanity.