Congratulations Again Online Gallery and Catalog artists --  Your work was chosen from among over 800 entries from 246 artists to be included in the printed **Catalog and Online gallery**for “Voices: An Artist’s Perspective”.  UniteWomen.org exhibition themes resonate with many artists and we get more submissions than a gallery can accommodate on its walls. The jurors have to make a difficult decision selecting the artists so we have them choose artists both for the gallery and the online gallery showcasing all the work that is superior and fits their vision of the theme. It is our mission to document as much art by women artists as possible which is why we create the online gallery and catalogs.

All work may also be for sale, and we will have a pricelist available upon demand with the online gallery. We will handle the sales with 30% going to UniteWomen.org and 70% to the artist. **However, works do not have to be for sale.**And if a substitution is made because the work chosen for this online gallery is not available but a patron buys something else from your portfolio, we will leave it to you on the honor system to make a donation to UniteWomen.org – and thank you in advance!

Please review your information at the bottom of the email for information on your specific piece from your entry that was chosen for the online gallery and catalog.

Be sure to download this entire email so the message is not truncated (meaning cut off if you’re reading it on a smart phone etc). Review it carefully please – We want to make sure we get it right for the catalog and online gallery.

**ACTION REQUIRED:**

1.    Please email me that you got this email – so much goes into spam and I want to ensure we are connecting.

2.    Review the information listed below about your piece (title, medium, dimensions, year) and click the link below for any revisions.

3.    Review your artist statement that will be included in the catalog.  You may revise it as you wish but it must remain approximately 530 characters including spaces. The individual artist statements are listed below the art list at the very bottom of this email, search alphabetically by your last name to find yours.

4.    If you have a website you would like to include and it is not listed below, then please click the link to update your info for inclusion in the catalog, otherwise we will put your email as your contact info.

5.    Please remember all info below is downloaded directly from what you typed into the database, I will make basic edits for grammar and punctuation, etc.

**DEADLINE FOR UPDATES.  I need to receive any/all edits to this information for your revisions to your information by: Friday, December 19th.** If you have not made any corrections, I will use the information I have from the original database. **Edits received after this date may not be included.**

**Any changes to your information?  If so – update it here (use this link – do not email me corrections):**<https://www.surveymonkey.com/s/KSCVX6F>

**ORDERING A CATALOG:**We always create a full color catalog and each artist gets a full page with their piece and their statement. We send these catalogs to museums and institutions such as MoMA, Elizabeth Sackler Center/Brooklyn Museum, National Museum of Women in the Arts, and Rutgers and to curators around the country to name a few. They are used as collateral for pitching exhibitions to university galleries, grant applications, commercial galleries and even museums. We have a number of solid leads for gallery shows on the horizon because of these catalogs of the shows that provide the key to get through the door.

The catalog will be $38.50 including shipping. I will send you a PayPal Money Request if you would like to purchase a copy once the deadline for the survey is done. The catalogs will be designed and printed and mailed out via media mail before the show opens in April. Please click here if you would like to order a catalog.<https://www.surveymonkey.com/s/KF78RBQ>

**Deadline for ordering a catalog is December 27th.**

***FAQ:****(because I get this question a lot)**\*\*Your image is the appropriate size for printing based on the upload requirements, so no need to send a larger image, I will contact you directly if there is an issue with your image.*

**Reason for Gallery and Catalog choices:**Exhibitions are up for a month, the books/catalogs documentation lasts forever. So often in this digital age, the value of printed materials is overlooked. We produce a catalog for every show because it is an important documentation of an activist women’s exhibition. Each catalog has an ISBN number, and we send these catalogs to out to many places.

***FAQ:******To confirm – your work was chosen for the catalog and online gallery only (apologies for the redundancy but I want to avoid any confusion).***

Congratulations again and I hope you will join us at the opening on April 2nd at NAWA Gallery in NYC. I’m so looking forward to the show and coming to NYC!

Best regards,

Karen Gutfreund

Gallery & Museum Liaison

Women's Caucus for Art

[www.nationalwca.org](http://us.mg6.mail.yahoo.com/neo/www.nationalwca.org)

No. California TFAP Representative,

The Feminist Art Project

<http://feministartproject.rutgers.edu/home/>

[www.KarenGutfreund.com](http://us.mg6.mail.yahoo.com/neo/www.KarenGutfreund.com)

cell: 408-203-5221

**Any changes to your information?  If so – update it here (use this link for updates – do not email me corrections):**<https://www.surveymonkey.com/s/KSCVX6F>

Caroline  Harman

East of Eden

oil on canvas

84in x 108in

$15000

2008

http://carolineharman.com

These pieces image feelings of impotency in the face of violence and environmental degradation, as well as fear for the safety and survival of future generations. I am interested in asking questions about female strength and have subverted popular archetypal images of the feminine to acknowledge struggle & powerlessness at a time when existing political, social and environmental structures are breaking down all around us. These paintings offer the viewer very little security & instead strike a mood of baffling uncertainty.

Susan  Harmon

she felt daughterless

mixed/paper

30

$2500

2014

SOLD by Patricia McCormick &ldquo;To research SOLD, I traveled to India and Nepal, where I interviewed the women of Calcutta&rsquo;s red-light district and girls who have been rescued from the sex trade. &hellip;..In the past few years, the trafficking of children has gotten a good deal of media attention. But eight years ago, when I had a chance meeting with a photographer who was working undercover to document the presence of young girls in brothels overseas, I knew immediately that I wanted to do what no one else had done so far: tell this'

Susan  Hensel

I Dwell in Impossibility #1

photo mounted on foamcore

24 x 36

$800

2014

http://www.susanhenselprojects.com

I dwell in an aging body:        emptied of fertility by circumstance and time,           denied power through chance of  birth and age,         yet still impossibly fecund with possibility  I dwell in the creative impossible, choosing to depict the transgression of gender role interacting with age; to create a poetic representation of both diminishment and power, neither male nor female, impossibly pregnant...liminal in all possible ways.  Neither one nor the other, neither yin nor yang. Giving voice to the culturally invisible and mute.

Dara  Herman-Zierlein

MEDIA WHORE

Watercolor on Arches paper

11in x 7.5in

$890

2006

http://www.motherstime.blogspot.com

Voices: As an American woman artist I feel the need to expose my own experiences being a women in my country.I am an artist,an educator and mother.I paint other women's stories from around the world and share their brave truimphs in places where death could be the penalty to having an opinion,a voice. Women who do not have the same freedoms as me. Their voices need to be heard too. That inspires me to paint and live up to my responsiblity of having the freedom to share my artist perspective.

Maxine  Hess

To Be Seen and Not Heard

Fabric, stitching, paper, paint

19 inches x 17 inches

$2600

2012

http://www.maxinehess.com

I am a story teller. Through each fabric collage and video I share the truth of my life&rsquo;s experiences and the stories of other women to tell of pain, hope, and the human condition within the socio-political context of sexual violence, exploitation, and societal views of women. I seek to expose sexual violence, manipulation, exploitation and how even as young girls stereotypic behaviors are subtly enforced. My work is about rape and restriction and the mistaken concept of an &ldquo;ideal woman.&rdquo;

Martha Markline  Hopkins

Pink Moire

Acrylic on Shaped Canvas

24in x 24in x 3in

$1000

2013

http://www.mahopkins.blogspot.com

Artists tend to hide and show expression at the same time.  This is my expressive effort, with parts remaining mysterious.

Nancy Grace  Horton

Pinned Down

film

17x17/30x30

$$775/$1200

2012

http://www.nancygracehorton.com

Ms. Behavior My photographs are investigations of female gender roles as influenced by American culture and mass media. This body of work is a 21st century extension of feminist concerns regarding the media&rsquo;s portrayal of women.  More specifically, I am interested in the explicit and implicit power relations that are constructed and maintained by mediatized systems of representation. Using narrative fragments that confound the conventions of popular culture, I explore the norms of female behavior&mdash;and misbehavior.

Nancy Grace  Horton

Hot

film

17x17/30x30

$$775/$1200

2011

http://www.nancygracehorton.com

Ms. Behavior My photographs are investigations of female gender roles as influenced by American culture and mass media. This body of work is a 21st century extension of feminist concerns regarding the media&rsquo;s portrayal of women.  More specifically, I am interested in the explicit and implicit power relations that are constructed and maintained by mediatized systems of representation. Using narrative fragments that confound the conventions of popular culture, I explore the norms of female behavior&mdash;and misbehavior.

Jo Eun  Huh

Camouflage I

mixed media

30 x 60inch 2014

$2500

2014

http://Www.junehuh.com

My work is about creating space based on my experiences and afterimages. My imagination can sometimes create something that is totally different from reality. My particular form of expression shows itself in terms of unconscious fantasy and dreams. My experience at the shamanism ceremony had an effect on my work due to the physical pain and the spiritual relationship with the environment that was part of this process.

Sandra  Hunter

onetwo

jpeg of x-ray overlaid with text on clear acrylic sheets

17x11

$800

2014

As a writer, I use voice in short fiction to address issues of social justice in, among other places, Egypt, Libya, Afghanistan, India and America. I also explore these themes in close-up digital photographs overlaid with poetic text on clear acrylic sheets. The sheets are to provide a sense of dimension. When a work is framed and hung, the light focused on the piece provides a further dimension: shadow beneath the words.  My intention is to break up existing ways of receiving language and force the viewer to slow down, to t

Olivia  Hunter

Veil

Photography

20 in by 22 in

$150

2014

http://www.oliviahunterphotography.com

In my early teens, I was diagnosed with Obsessive Compulsive Disorder. I found myself trying to describe my thoughts to others that had never felt the wrath of this disorder. It was similar to attempting to explain &ldquo;sound&rdquo; to someone who was born deaf. The submitted images focus on my own disorder within a broader context of collective representation of inner struggle. The images focus on the inability to understand one another&rsquo;s thoughts thus creating a dialogue on human misunderstanding.

Birgit  Huttemann-Holz

The Truth Lies Elsewhere

encaustic on wood panel

24inx30in

$2450

2013

http://www.brightstroke.com

Seeking a Lost Eden  Being German, born 20 years after the VE in  May 1945, I grew up with the question: How could this have happened, how can a whole nation have been engaged in the horrors of the second world war and the &ldquo;Third Reich&rdquo;? The most important question: What would I have done? My voice seeks questions about the human condition, memory, myth, historical responsibility, language, pattern in our spiritual and cultural evolution. These are the threads that weave through my work, still trying to find truth for myself

Polina  Isurin

Obelisk for The Future

archival digital inkjet photograph

20ftftx14ftft

$500

2013

http://www.polinaisurin.com

Monuments are erected as a form of remembrance in the ever-changing landscape of our societies. The memories imbued within monuments are as fluid as the memories we construct within our personal identity, and must be countered to give voice to current generations. By collapsing histories, I connect my own personal memories to those that have been shared with me by my mother; my relationship with her is one of a shared memory and a shared history.