



Rising Tides

Floating Museum
on the Barge

Rising Tides

The Hall Art and Technology Foundation

June 8 2024 - June 8 2025

Floating Museum on the Barge

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Rising Tides Gall

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This catalogue is published on the occasion of the exhibition *Rising Tides* presented by the Hall Art and Technology Foundation at Floating Museum on the Barge. Designed by Selz Editions.

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Front Cover

Ana Teresa Fernández
On the Line, 2022;
Oil on canvas;
72 × 60 inches

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Introduction

Rising Tides is the inaugural exhibition of the Hall Art and Technology Foundation located at the Floating Museum on the Barge at 2517 Blanding Ave, in Alameda, CA. The exhibition includes more than twenty artists in a sampling of paintings and sculpture with a curatorial interest in contemporary culture. The artwork responds to concerns about the environment, living through a pandemic, political upheaval, ongoing war, and more.

THE EXPECTATION OF A RISING TIDE is a hopeful notion, promising that no matter how bleak things look in the moment, if one just holds on long enough, eventually things will turn around...

- Jeremy Dean





Marta Thoma Hall in Conversation with Gabrielle Selz on the occasion of the inaugural exhibition, *Rising Tides* of the Hall Art and Technology Foundation, at the Floating Museum on the Barge

In celebration of *Rising Tides*, the inaugural exhibition at Floating Museum, I visited with Marta Thoma Hall, artist, collector, and cofounder of the Hall Art and Technology Foundation. HATF is the non-profit behind the museum devoted to positive cultural change by engaging audiences with the work of noteworthy but underrepresented artists through exhibitions and public education.

Located on a barge anchored in the Tidal Canal between Alameda and Oakland, the gallery space is enveloped by light, water, and sound. On the day of my visit, the rhythmic beat of Japanese taiko drums could be heard in the distance. Thoma Hall, a tall woman, radiated a mix of confidence and curiosity as she swung a shimmering silver backpack over her shoulder. She told me that the cultural center next door was holding an event focused on climate change and activism. Indeed, these same issues, along with social justice and women's rights, make up the core themes presented in *Rising Tides*, which feature 51 works by 35 artists.

Walking through the exhibition, I was impressed by the quality of the work, Thoma Hall's keen eye, and the nonlinear arrangement of pieces. The rooms of the barge open one onto another, and the works displayed resonate and play off each other and the seascape in unexpected yet powerful ways. Thoma Hall explains on the tour, that the exhibition is a sampling of three areas of focus within the collection, including the promotion of exceptional women artists and artists of color whose presence has been lacking, social justice, economic disparity and the escalating climate crisis, as sea levels are literally rising.



Gabrielle Selz:

How did the title come about for the project, *Rising Tides*?

Marta Thoma Hall:

First, Jeni Lila and I created a multimedia painting titled *Rising Tides and Night Watch* by Watchery,¹ which riffed on the painting *The Night Watch* by Rembrandt. We started with a large reproduction of *The Night Watch* and Lila painted water flowing into the scene, creating a flood with water so high, soldiers are being literally swept off to sea. The beach and sky are littered with plastic and floating garbage from the wind and storm. Jeni Lila and I joked that the history of art needed a good washing because women and people of color were left out of the historical art canon. The painting references both climate and social catastrophe, and the title refers to the need for change.

When we contemplated the first exhibition for Floating Museum, we decided on the title "Rising Tides" because it could refer to many themes. We decided the exhibition should absolutely reflect the difficult times, the recent frustration around the pandemic and chaotic politics. The times felt like there was rising frustration, rising anger, and a need to change direction.

The faces in Whitney Bradshaw's three photographs from her series *OUTCRY* express this perfectly. There is a need to correct art history by including more diverse interpretations and perspectives. The exhibition is a call for a new direction in the arts that is more inclusive, worldly, and relational versus stale and biased.



We move through the exhibition, and as Thoma Hall pointed out, I begin to notice the intricate web of themes in *Rising Tides*: income disparity, violence and social unrest, and the flood of refugees and asylum seekers; and yet, on a brighter note, the increased visibility of artwork created by women and people from non-white European cultures. The exhibition highlights the fact that these artists have been ahead of the curve in addressing cultural issues.

Take, for example, Mildred Howard's sculpture of a glass house, *Memory Garden 1*, displayed in the same room with a painting by Blessing Ngobeni titled *Beautiful Shades of Corrupt States II*. While the artists are of different generations, regions, and genders, both break rules by using materials in unique ways. In Howard's work, found glass bottles rise to form a transparent reflective shelter. Ngobeni weaves colored yarn into his painted surfaces to emphasize the seductive physicality of his dancing figures and convey a vibrant and provocative sense of urgency. While *Memory Garden 1* is about home and safe harbor and *Beautiful Shades* critiques corruption and its impact on society, the themes are connected. There is no safe harbor in countries mired in unmitigated corruption.

I left *Rising Tides* with a matrix of thoughts, reflections, and ruminations. Like Thoma Hall herself, the show is ambitious yet approachable.

Later, over bowls of ramen at a local restaurant, Hall and I continue our conversation.



Gabrielle Selz:

Ok, before we get into your backstory, I am curious about your vision in collecting and curating *Rising Tides*. The pieces interact and relate to one another, but in nontraditional ways.

Marta Thoma Hall:

It's a relational approach that isn't market driven. My intention has always been to collect and present an interplay of voices. The exhibition, the museum, the foundation all represent an intercultural, intergenerational exchange of ideas that transcends borders, genres, and distinct cultures. While the works in the exhibition have poetic affinities, or formal similarities, or thematic connections, as you pointed out, they were created in different periods and by different genders and nationalities. We don't want a monologue of sameness but a multitude of voices on important themes. What makes us human? How can we learn to live peacefully together and protect our planet? There is an urgent need for social change and artists can lead us by giving us insights into our shared humanity.

Gabrielle Selz:

I love that, and it reminds me of something that struck me when I walked through the exhibit. Many of the artists in this show were included in a book, *The Art of Engagement*, which my father wrote twenty years ago: M. Louise Stanley, Hung Liu, Mildred Howard, Enrique Chagoya, Masami Teraoka. It is so moving to see their work resonating in a collection and an exhibition, among other artists and other works. And while the book is two decades old, much of the work was prophetic.

Marta Thoma Hall:

I only recently read your father's book, so I found my own path to collecting these artists. However, Peter Selz and Susan Landauer made a fascinating point that the environment of the West led to an art culture at the forefront of political and social engagement. That resonated with me. I was drawn to these artists for similar reasons. Their work is often a rebellion or a statement against prevailing oppression. Their work emphasizes individual experience as opposed to just theory.

Gabrielle Selz:

To transition somewhat, can you tell me a little bit about your background and where you think your independence and drive come from?

Marta Thoma Hall:

My mother was fearless, and I had an unusual childhood. I was raised by parents influenced by folk songs, gypsies, and academia at the University of Nebraska. We had dinners for international students, went to the Unitarian church, and believed in social justice.

My father fell ill early in my life, and by the time I was thirteen, Mother decided to drive with the four of her youngest children to California for a job.

The drive was long, we camped, and my sister and I dreamed about California. I didn't imagine then we were destined to be artists.²

Our journey's end was Palo Alto, but we kept driving north that evening to see the skyline of San Francisco and view of the water from the Golden Gate Bridge. We had never seen an ocean. The person in the toll booth said it was the wrong bridge, an easy mistake since the Bay Bridge was lit in golden lights. We doubled back that night and camped off a winding road in Portola Park. Eventually, we settled into one room at a motel on El Camino in Palo Alto.

Days before school started, Mother drove us to Santa Cruz in a storm to rent a surfboard. I had thought about the ocean and beaches in the movies, hoping, above all, to find a boyfriend and a miracle life like Elizabeth Taylor in *The Sandpiper*. But it was storming that day. The wind and driving rain made it difficult to see through the fog along the dark stretch of beach. I watched as Mother ran from us, I thought, like a crazy person, toward the ocean, holding a surfboard overhead. My younger brothers and I trailed behind her in that bad comedy, struggling to keep up, holding onto each other. As ever, she later emerged, unapologetic and undeterred.

Gabrielle Selz:

Wow, that's quite a story. And, of course, it's about water and a leap of faith into the unknown, which is what artists do all the time. As I recall, I think Elizabeth Taylor's character was an artist, so maybe, on some level, you were identifying as an artist even back then. Do you remember your first experience with art?

Marta Thoma Hall:

My earliest memories were of make-believe play with siblings and coloring obsessively on newsprint. Mother took modern dance and so did I, dancing to the beat of bongo drums.



We both laugh because we can still hear the faint beat of the taiko drums.

Marta Thoma Hall Continues:

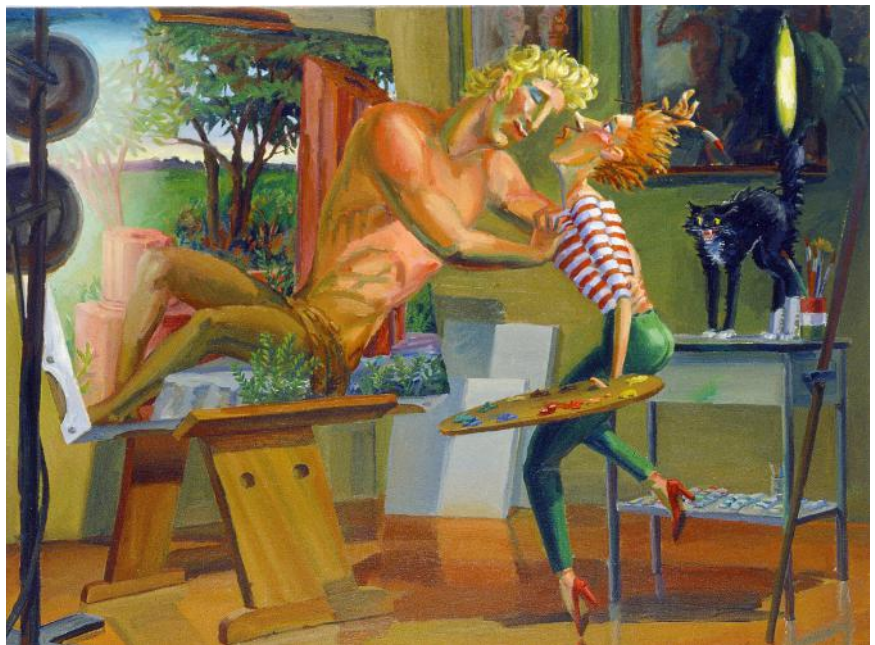
A large Paul Klee print, *Dancing Girl*, hung on the living room wall with a figure whose head is rolling, joyfully, down her arm. After we settled in Palo Alto, I had a gifted art teacher, Ron Cooper, who shared his passion for far-out ceramic sculpture. I then studied fine art at UC Berkeley, a school so large that I was both thrilled and petrified. Eventually, I found happiness and encouragement from professors Paolo Carosone, a visionary Italian artist; Bob Bechtle, the pioneer photorealist painter; and John Ihle, the notable printmaker. "Use your imagination; don't make photo realism," Bob Bechtle advised. The Berkeley Museum was a treasure of exhibitions and inspiration. But I never imagined buying art then.

Gabrielle Selz:

What was the first work of art you acquired?

Marta Thoma Hall:

I began by trading artwork with other artists. My sister, artist Kim Thoman, gave me ceramic cups she made when we were both at UC Berkeley, and I gave her etchings in return. The cups were unusual, with thin, winding handles and strange shapes, more like sculptures. I used them until they broke. I wish I had them today.





Marta Thoma Hall:

After grad school, I met M. Louise Stanley when we both were asked to jury an exhibition at the Art Academy. I had seen a painting of hers in the Palo Alto Art Center in the 1970s. Later, probably around 1985, she was selling some prints, and I made my first purchase for \$120.00. It was a hand-tinted etching, *Pygmaliana* – similar in composition to her painting of the same name. Instead of the traditional Greek myth, in which Ovid, the sculptor, falls in love with his own creation after carving the ideal woman out of ivory, Stanley, devious, recasts the story, inserting a female painter being seduced by a young, naked, idealized male model. It's a historical, political, allegorical, narrative, and very outrageous painting. M. Louise Stanley lets herself go – to her art. The idea was funny and feminist.

Gabrielle Selz:

As an artist, you have a unique connection to art that many collectors may not experience. Could you discuss the relationship between your creative process and your approach to acquiring art?

Marta Thoma Hall:

I collect what I love and what feels important. I'm not worried about value going up or down. I believe in the artists I collect and their long-term, historical significance. I am extremely self-confident about my choices. The collection comprises widely differing styles because I believe there is no single style that is best.

I want to push the boundaries of my own medium across abstract and figurative painting as well as sculpture. It feels natural to want to be surrounded by artwork of this kind. My intention is to make history as an artist and as a collector

Gabrielle Selz:

You are both an artist and a woman working in the tech industry. Can you talk about the connections between these two spheres of your life?

Marta Thoma Hall:

I was making public art in 2005 when I met my second husband, David Hall. Shortly thereafter, the economy went into a recession, and many cities lost their arts funding. I offered to help David, an inventor, improve the website for his audio company, Velodyne Acoustics. Within months, I had assembled a new marketing department, was helping to make business decisions, and became president of a fast-growing company. While men at the top tried to sabotage my progress, David, as CEO, had my back. We succeeded together.

Business and art are in constant dialogue. At Velodyne, I integrated my artistic knowledge into my design decisions whenever possible. In 2006, my art team developed headphones with artistic "skins" featuring painted designs by local artists. I learned a 3D computer program to design headphones during this period, which I then applied to create 3D-printed sculptures. Both disciplines nurture one another.

Gabrielle Selz:

You were traveling a great deal for work during this period. How did travel, and what you saw, influence the collection?

Marta Thoma Hall:

My ideas about art, both what I wanted to create and what I wanted for my collection, expanded during my traveling for business between 2008 and 2020. What I saw in Europe, Asia, and Africa reinforced my view that art of significance was being made worldwide and that no nation should claim the mantle of authority. For instance, in Hong Kong I saw a painting by the Gutai artist, Kazuo Shiraga, whose home was destroyed during WWII. He created paintings with his feet to express his grief. In Africa, I saw an exhibition at a bus stop by an unknown artist who made sculptures from plastic, wood, wire, and mud fragments. Neither of these artists had any imaginable commercial motivation. Yet they worked with heartfelt intention, creating expressive, impactful pieces. Eventually, I acquired work from Rolando Castellón. *Crown* is made of carefully crafted sticks and mud. Born in Nicaragua, Castellón is an art historian, curator, and artist who transforms discarded material into poetic objects. That excites me.

Gabrielle Selz:

The Floating Museum is located in the Oakland Estuary that opens up into San Francisco Bay. You and your husband, David Hall, lived on the barge for some time. Can you tell us how that experience informed the *Rising Tides* inaugural exhibition and the museum's genesis?

Marta Thoma Hall:

The ocean has always had an attraction and living on the water felt natural. Starting with *Earth Tear* in 1994, much of my public art has been on the theme of water in the form of waves, rivers, and flow.³ Around 2014, David was interested in the stabilization of boats and wanted a floating house for experimentation. After David finished his experiment, it occurred to me that the barge could become a kind of site-specific public art project that benefited the community. I was excited to share my fascination with this estuary and the ocean. I wanted the first show to reflect the metaphor of water that surrounds the space. Water rises, floods, recedes, washes away. Life comes from water. The Hall Art and Technology Foundation's inaugural exhibition speaks to these cycles, to rebirth, and to ongoing issues raised by feminism, social justice, and caring for the environment.

Gabrielle Selz:

Let's discuss the overlapping themes of *Rising Tides*. You mentioned feminism, but the show and the foundation encourage us to think of feminism in broader terms.

Marta Thoma Hall:

The Hall Art and Technology Foundation is in lockstep with the efforts of art activists, including curators and writers like Maura Reilly. At the foundation, we encourage exhibitions that open the eyes of viewers. We want to tackle issues like systemic racism, economic inequality, immigration, ecology, and the impact of climate crisis. And yes, gender reform in the art world. As an artist, businesswoman, collector, philanthropist, and activist, I'm committed to increasing the visibility of marginalized artists and engaging with art created by other voices, showcasing other visions and subjects not traditionally collected and exhibited in the Western canon.

Gabrielle Selz:

Yes, and this seems easier at smaller, less entrenched institutions that don't have significant investments in blue-chip, Western-centric art collections.

Marta Thoma Hall:

We are nimble. The metaphor of water also applies to being a flexible foundation, a museum that is floating on the water.



Gabrielle Selz:

While one of the main themes in *Rising Tides* is the environmental effects of climate change, there are many corollary meanings, as you suggest, which are explored by the artists in the exhibition.

Marta Thoma Hall:

Yes, *Rising Tides* explores the climate crisis but also broadens the conversation to examine how the crisis impacts the flood of refugees and the plight of asylum seekers across the world. As income disparity rises and wealth is concentrated among the select few, the divide grows more pronounced. Artist and activist Jeremy Dean, who has two pieces in exhibition, writes about this topic eloquently. For example, he writes about Dewey Crumpler, one of the artists featured in the exhibition, who underscores this reality with a poignant observation: rising tides do not lift all boats. Crumpler's work has long explored the intricate connections within global networks, highlighting how these systems are interlinked.

The themes in *Rising Tides* are layered and complex, yet they follow a clear and discernible pattern. Jeremy Dean discusses the troubling correlations between the rise in incarceration rates, school shootings, CO2 emissions, deaths from drug overdoses, and the global increase in temperatures. Each of these issues, though distinct, shares an underlying trajectory, revealing the interconnectedness of the challenges we face today. I think we are beginning to understand that to solve these problems, it may be helpful to consider the big picture and approach the issues more holistically.

However, there is also much to be celebrated. *Rising Tides* spotlights work by women artists and the rise of inclusion vs exclusion in the art world. The show includes works by Hung Liu, M. Louise Stanley, Maria Porges, Mildred Howard, Julia Couzens, Whitney Bradshaw, Michele Pred, and Lucy Puls. These women have addressed exclusion through art and activism with wit and perseverance. Sometimes with humor and raw honesty, their work exposes historical truths and changes the narrative. Or, as British Art Historian Katy Hessel terms it, the decolonization of art history is also on the rise. Maya Angelou's poem *And Still I Rise* was very much on my mind as I was installing the exhibition.

Gabrielle Selz:

Yes, as a women artist yourself, this show must also be very personal for you.

Marta Thoma Hall:

I came of age as an artist during the "reign" of Clement Greenberg, his emphatic rejection of narrative painting, and the march toward formalism, which excluded much of the art being created by women at that time. I felt intellectually confused when he degraded surrealism and the use of figuration, virtually excluding important art made by the women surrealists from the 1920s to 50s and much of the art from Mexico and South America. During those years, I leaned into surrealism and looked internationally for inspiration. I agree with Professor of Art and Architecture Michael J. Lewis's quote regarding Greenberg's legacy, "the art world today is still haunted by his ideas and prescriptions – if for no other reason than that virtually every one of them has been turned on its head..." He goes on to write that important art can be shaped in many ways. The distinction between kitsch and high art, which Greenberg belabored, is not a holy grail.



Marta Thoma Hall Continues:

Art can be made from cat whiskers and explore any subject that an artist finds engaging. In 1994, I had a transformative experience as an artist-in-residence at the Sanitary Fill, a Norcal company. Over the course of three months at the South San Francisco dump, I collected discarded materials – trash – and transformed them into art. Each piece of waste revealed countless creative possibilities. It was mind-expanding and profoundly altered my relationship with materials, the earth, and myself. I came to understand that caring for one's family means caring for the earth. This realization later empowered me to let my collection develop, to let it evolve with many layers of interconnected and overlapping themes. So, yes, great art can be made of the whiskers a cat sheds, as Tony May's piece, *Paintbrush*, demonstrates. Or, as Mildred Howard has done, art can be assembled from thousands of found glass bottles arranged into a magnificent, fragile, reflective, transparent, sheltering house.

If you look at art being created today, women and artists of color are creating some of the most powerful, exciting, and ambitious art, or as Maura Reilly has stated, "Other" artists. (Defined as women, artists of color, and those not from Europe or North America.)

Gabrielle Selz:

So true. I feel the rise of feminist art legitimized spheres that male artists are now exploring. Not that we should further segregate and pigeonhole.



Marta Thoma Hall:

Yes. We are interested in artwork that is exciting, personal, and political. It feels refreshing to present art that speaks to a woman's perspective as well as art that opens the window to what it is like to be a recent immigrant or a person of color with ancestry linked to slavery and Africa. Gregory Rick's painting, *45-91*, offers a raw and deeply emotional depiction of suffering and oppression, created in the aftermath of George Floyd's murder. In contrast, Jud Hart's screen print, *Sun Spots*, is a vibrant, color-filled explosion of celebration. Though profoundly different, both works possess immense power.

In the exhibition, we feature a photo-realist painting by Mexican/American artist Ana Teresa Fernández, *On the Line*, painted in 2023. Fernández is a self-described artist of border erasure. The painting portrays a woman endeavoring to hang a silver safety blanket on a clothesline. These blankets are used by Border Patrol in immigrant detention centers. Here, it is caught in the wind, blowing into the woman's face, obscuring and erasing her from view as she struggles to secure it to the line.

We only see one arm and her feet in precarious high heels as she sinks into the sand, the water lapping around her. Not only is *On the Line* exquisitely rendered, but it captures much of the central themes of *Rising Tides*, the perilous intersection of climate, gender, and the politics of migration.

These paintings challenge us. Paintings like these make me hope the tide is finally, unapologetically, changing.

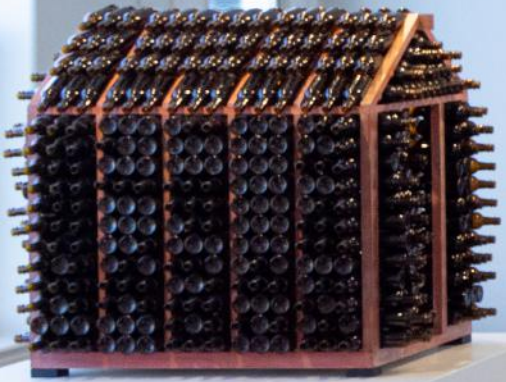
¹ Watchery is the creative collaboration between artists Marta Thoma Hall, Jeni Lila and Time.

² Hall's sister is the artist Kim Thoman.

³ Earth Tear is a public sculpture made of 250 recycled bottles and steel located in the Recology Sculpture Garden

⁴ Maura Reilly has defined "Other" artists as women, artists of color, and those not from Europe or North America. <https://www.artnews.com/art-news/reviews/moma-rehang-art-historian-maura-reilly-13484/>







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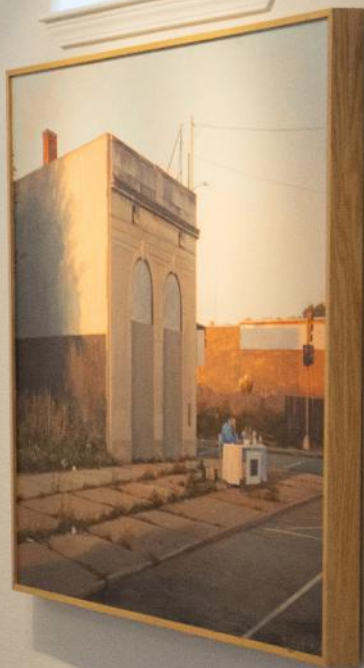






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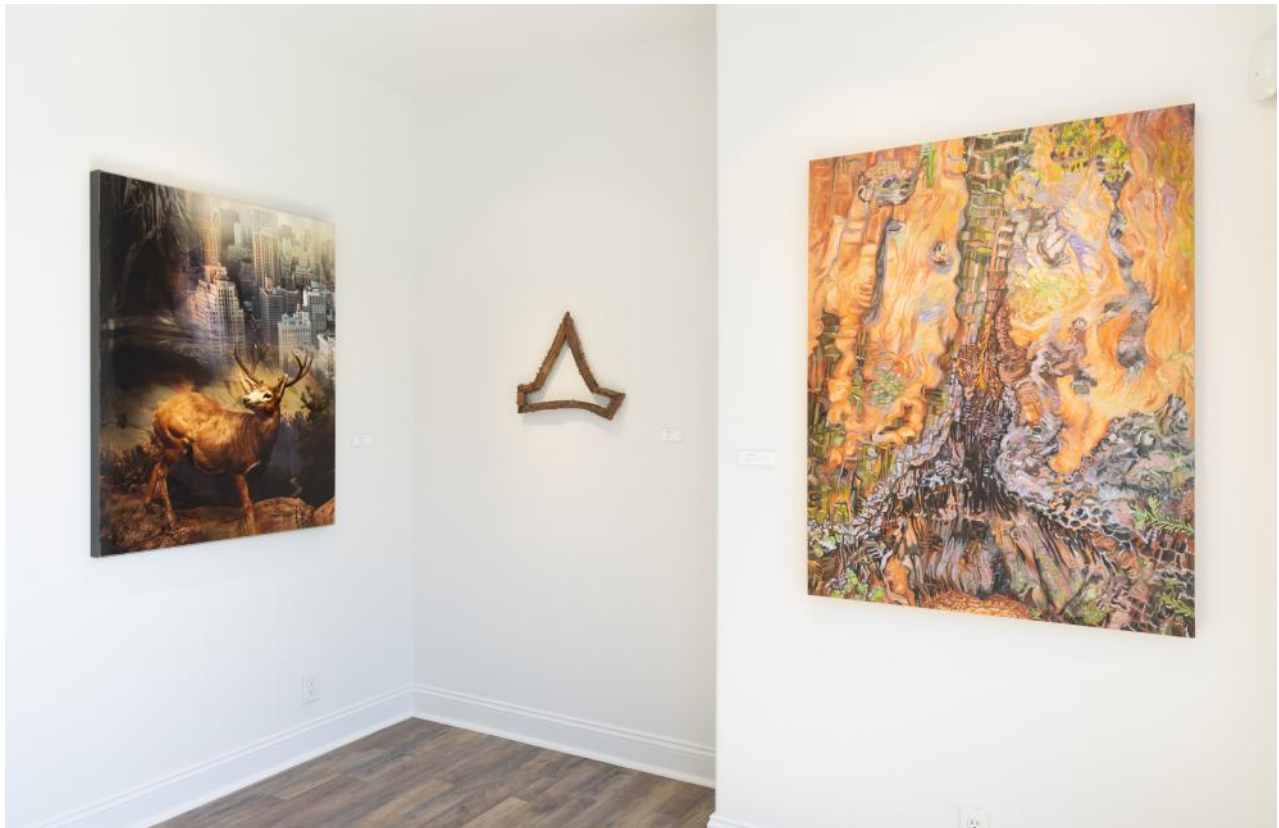




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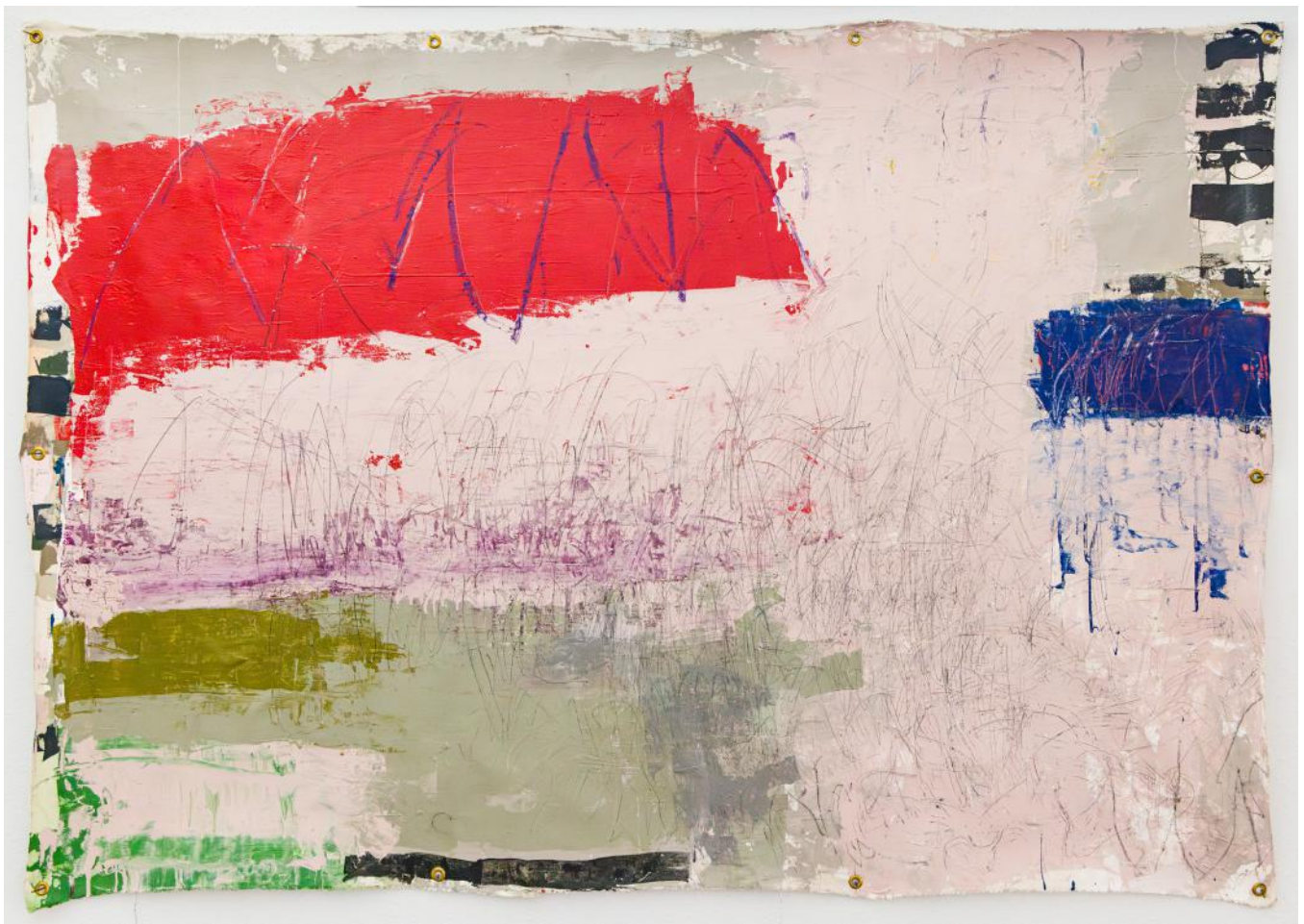






Watchery
Marta Thoma Hall, Jeni Lila
Sentinel, 2024; Mixed media, oil on canvas; 40 × 60 × 5 inches

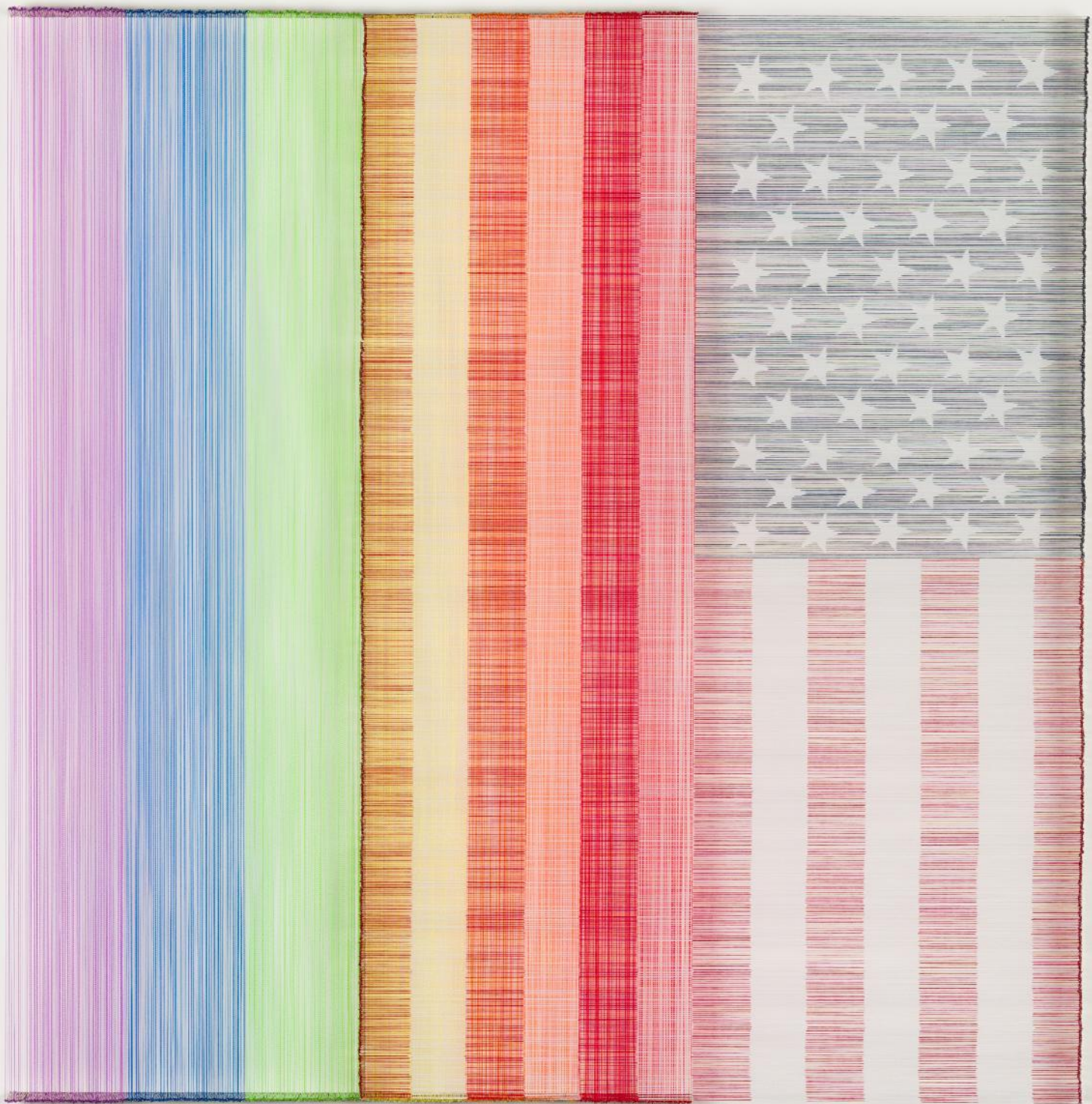




Peter Foley
Untitled: Bandera, 2023; Oil on canvas, gromets; 51 × 72 inches



Julia Couzens
Off The Grid, 2024; Paint, rope, yarn, fabric on canvas; 40 × 30 × 2 inches



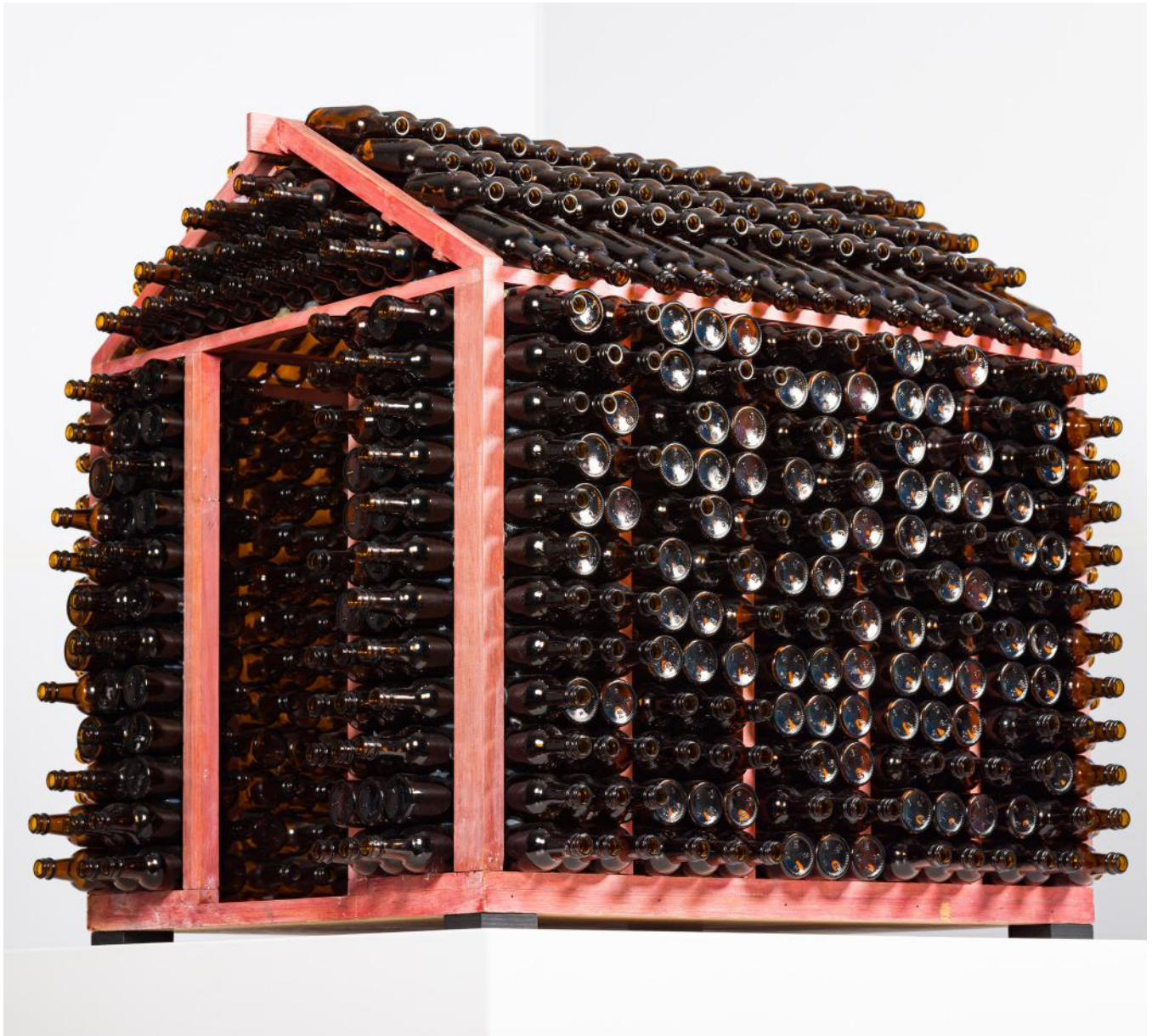
Jeremy Dean
American Pride, 2018;
Unwoven/rewoven Pride & American flags, 4,500 needles;
35 ×35 inches



Gregory Rick
45-91, 2023; Acrylic on canvas; 35 × 35 × 1/2 inches



Pat Perry
Black Square, 2021; Acrylic on panel; 42 × 48 inches



Mildred Howard
Memory Garden 1, 1989-1990; Wood, glass bottles; 28 × 30 × 30 inches

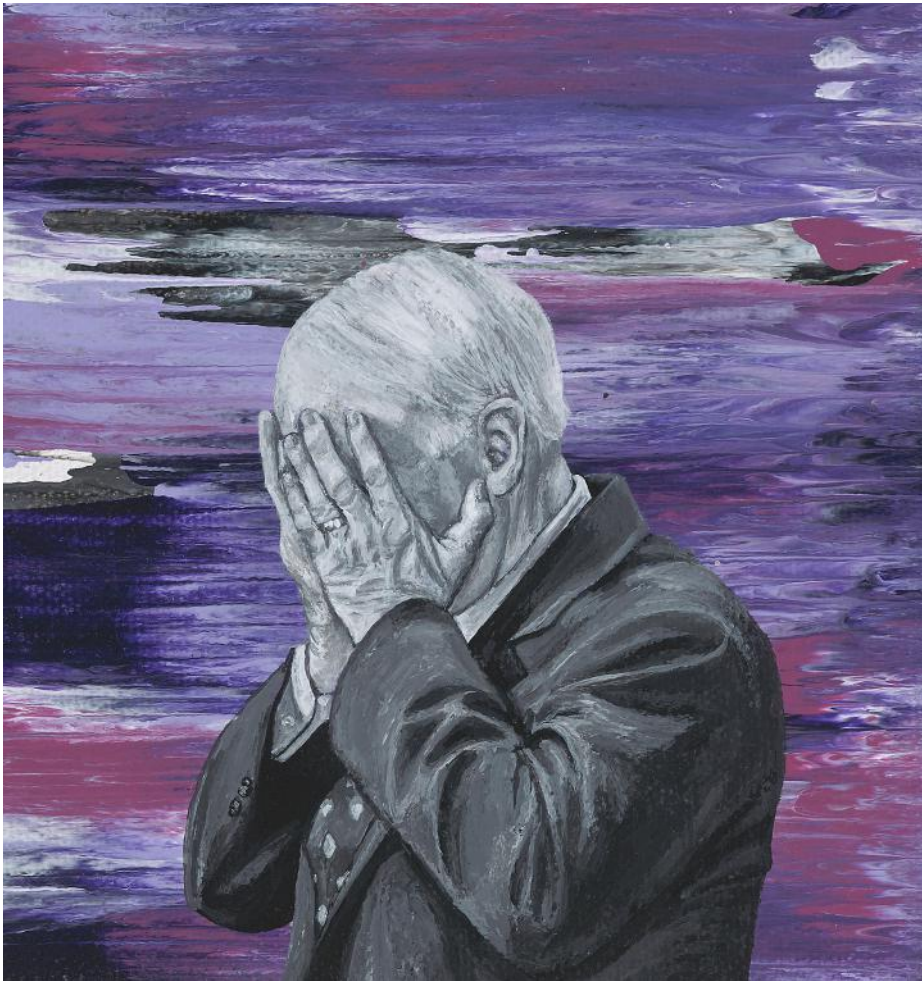


Ana Teresa Fernández
On the Line, 2022; Oil on canvas; 72 × 60 inches

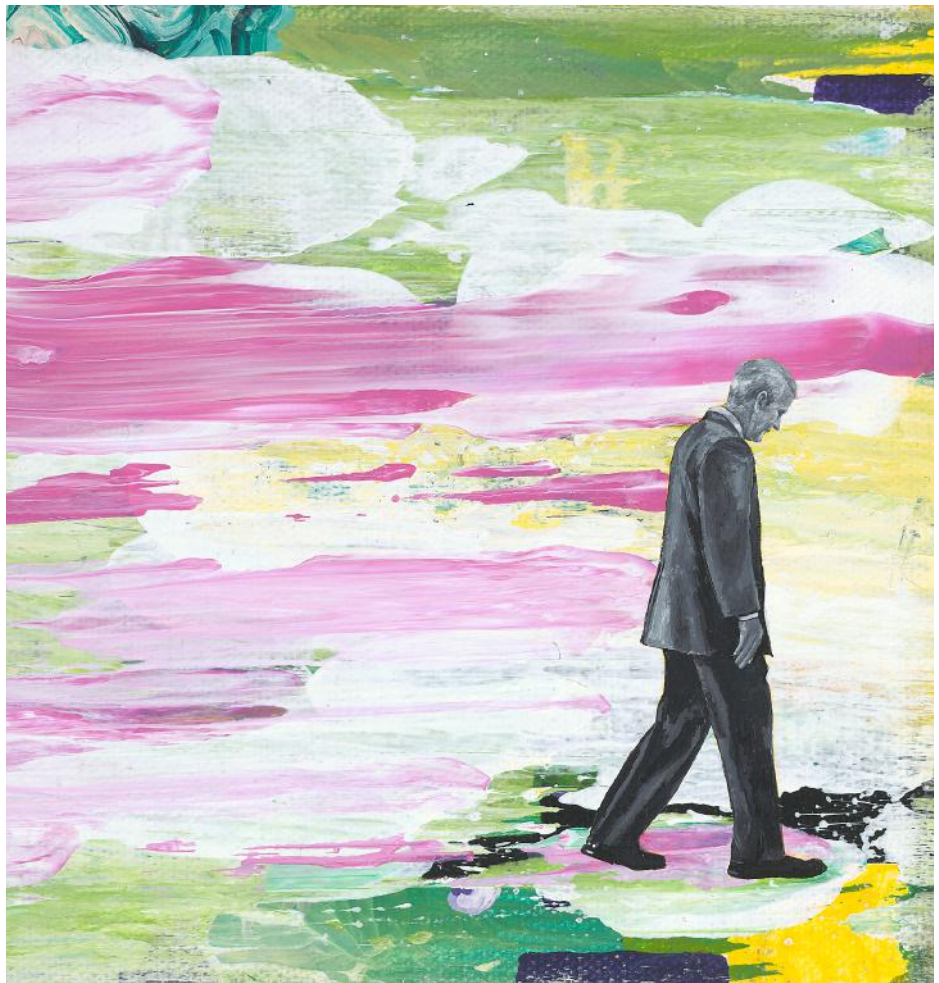


Blessing Ngobeni
Beautiful Shades of Corrupt States II, 2021; Mixed media on canvas; 75 ¼ x 132 ¼ inches





Kara Maia
Rejection 1, Rejection 6, Rejection 7; Acrylic on canvas; 6 × 6 inches





Whitney Bradshaw
Cecily 2018, Adia 2018, and Jin 2018 from the series *OUTCRY (2018 - Present)*; Archival pigment print;
22 × 17 inches each





Michele Pred and Bud Snow
= Rights, 2018; Electroluminescent wire, vintage purse, acrylic paint



Michele Pred and Bud Snow
My Pussy My Riot, 2024; *We Won't Go Back*, 2022; *Vote*, 2024;
Electroluminescent wire on vintage purse



Carrie Lederer
Abstracted Garden, 2020; acrylic/mixed media on wood panel; Acrylic on panel;
36 × 48 inches



Kara Maria
Who Watches the Watchers?; Acrylic on panel; 46 × 46 inches



Masami Teraoka
31 Flavors Invading Japan; 15 × 21 inches
McDonald's Hamburgers Invading Japan; 17 × 23 inches
Ukiyo-e wood block print on paper





Dewey Crumpler
Me Twice, 2022; Acrylic on canvas; 5 × 7 inches



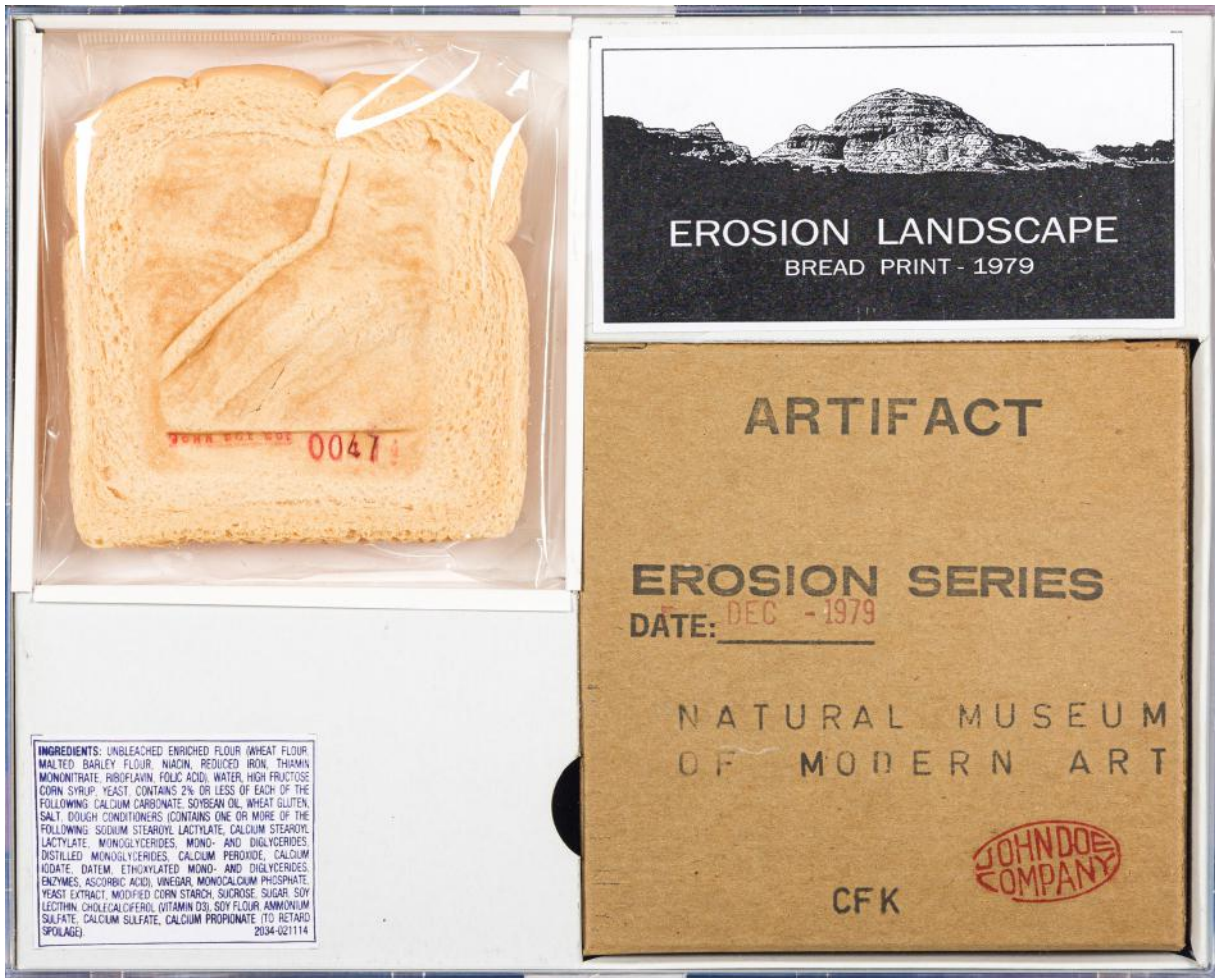
Tony May
Cat Whisker Brush; Wood, mirror, cat whiskers, 12 × 21 × 2 inches



Linda MacDonald
Proximity-Armstrong Redwoods, 2017; Oil on Canvas; 48 × 36 inches



Katherine Dunlevie
Manhattan, 2017; archival pigment paint on wood panel; 47 × 35 inches



Carl Cheng
Erosion Landscape Bread Print No. 33, 1979;
 Embossed preservative bread; 8 × 10 × 1 ¼ inches



Lucy Puls
Equulus Duo (Two Horseys), 1993;
Resin, steel, toy horses; 6 ½ x 12 x 5 inches.



Rolando Castellón
Stick Object, 1998; Found Pochote wood; 16 × 20 × 2 inches

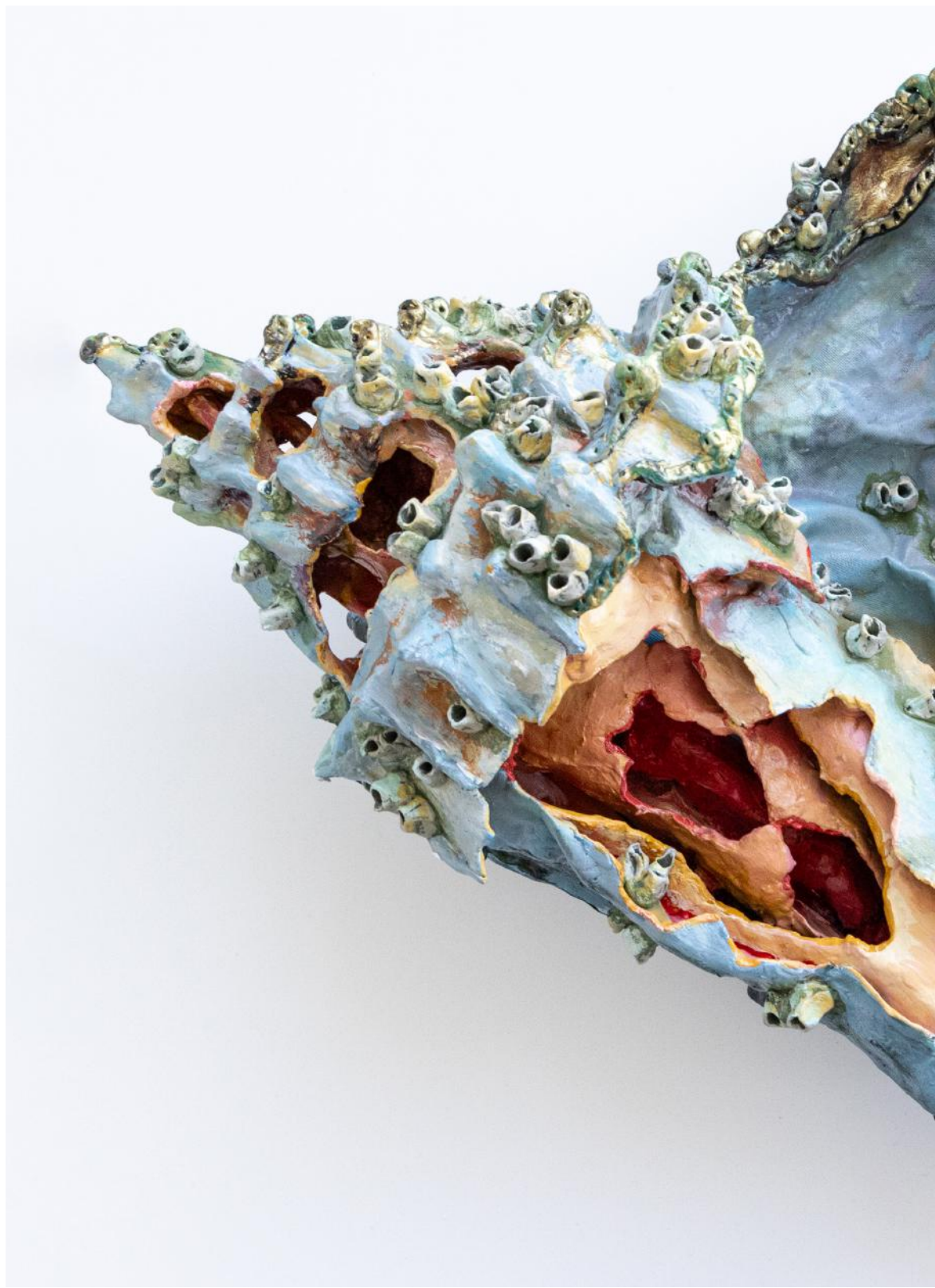


Rolando Castellón
Fetish Object; Found cardboard, mud; 21 × 17 inches

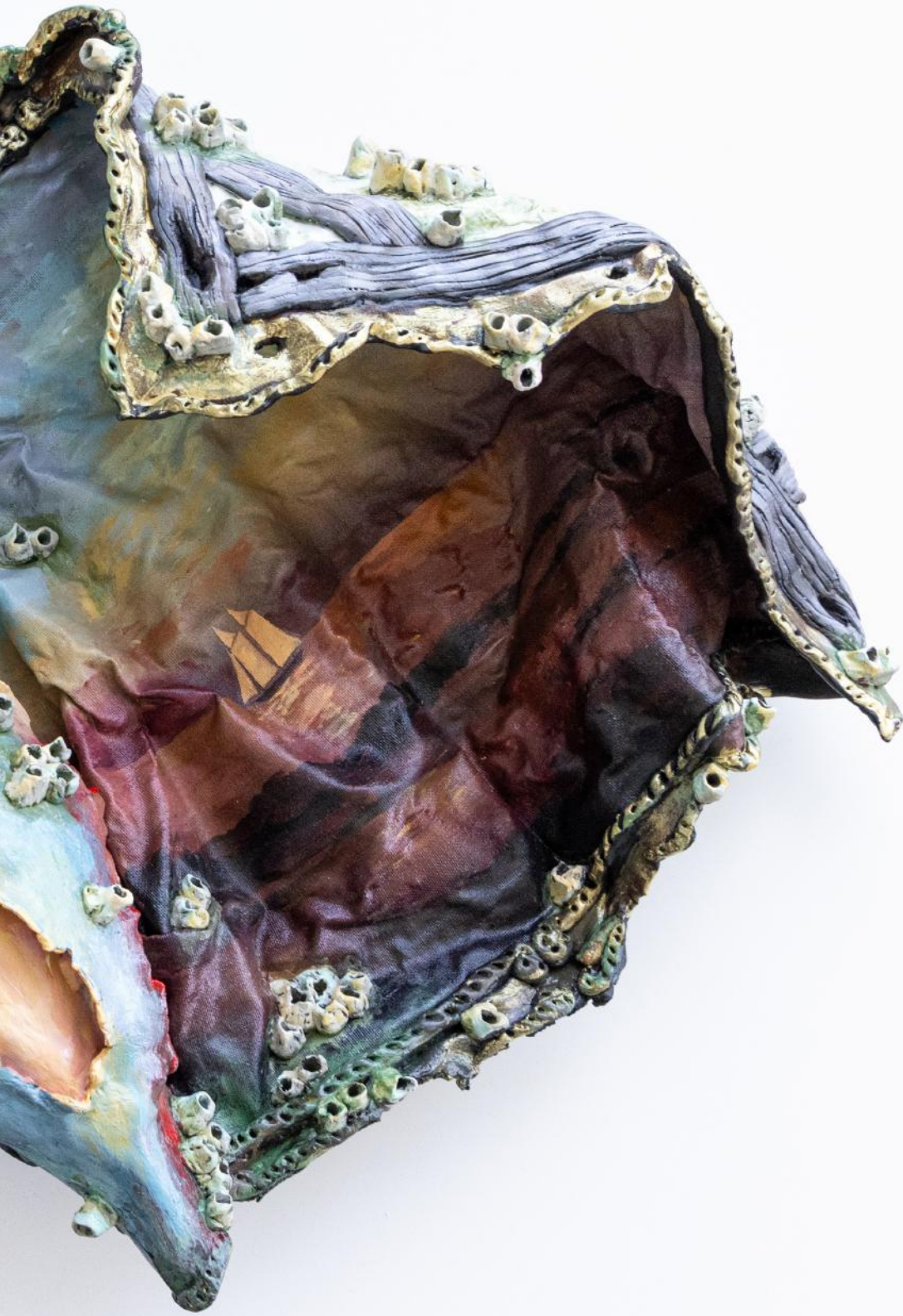


Carol Law
Sitaaantaagu Glacier, Status: Retreating #1
Sitaaantaagu Glacier, Status: Retreating #3
Mixed media painting; 28 × 40 inches, each





Valerie Hegarty
Sunset Ship Shell, 2022; Epoxy clay, canvas, wire, foil, acrylics, resin;
21 ½ x 21 x 9 inches





Jeremy Dean
The Great and Pressing Questions, 2018; Inflatable boat, bricks
72 × 48 × 24 inches





Enrique Chagoya
Travels of Fortune, 2021; Color lithograph; 21 ½ x 36 inches





Enrique Chagoya
Le Temps Peut Passer Vite ou Lentement, 2009;
Mixed media with acrylic on gessoed amate paper;
40 ½ x 40 ¾ Inches.
Edition of 10, published by Magnolia Editions



Enrique Chagoya
Everyone is an Alienígeno, 2018; Color lithograph with plastic eyes; 22 × 30 inches



Michele Pred
Security Storm, 2016;
Umbrella, bullets monofilament;
42 × 36 × 36 inches



Chie Aoki
BODY 21-3, 2021; Lacquer and hemp cloth on polystyrene foam
47 1/8 x 22 3/8 x 28 3/16 inches



Kazuo Kadonaga
Glass No. 6 A, 2010; Molten glass;
15 × 21 × 15 inches



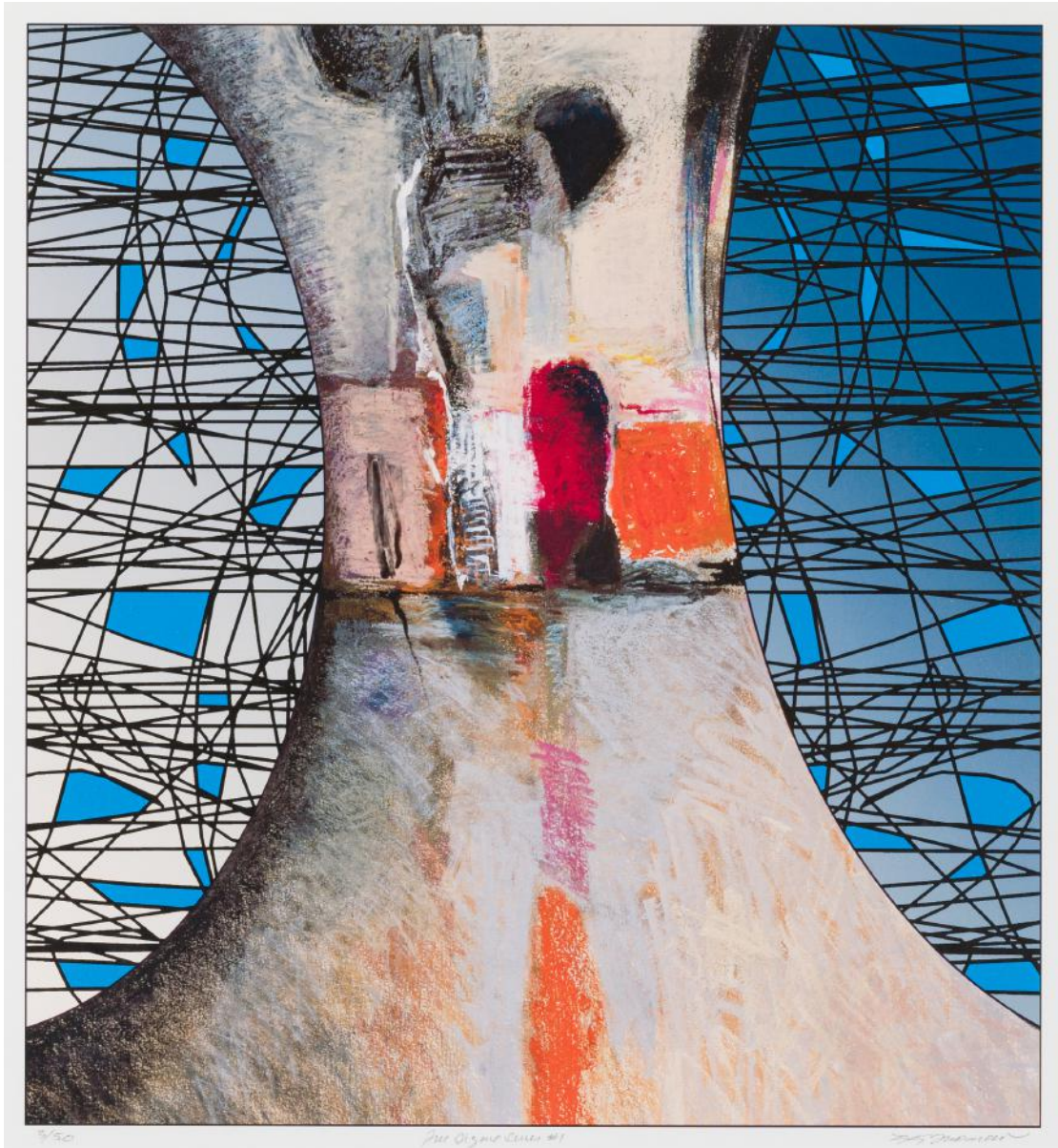
Carol Benioff
Piggyback; Monoprint; 10 × 12 inches



Archana Horsting
The Other/Martinique after André Kertész's Martinique, 2014; Oil Slick; 27 1/4 x 39 inches



Maria Porges
(c)hair; 2012. Ink (sumi) and gold) & digital archival pigment; 35 × 35 inches



Kim Thoman
Tree Figure, 2010; Digital print on paper; 31 ½ x 31 ½ inches



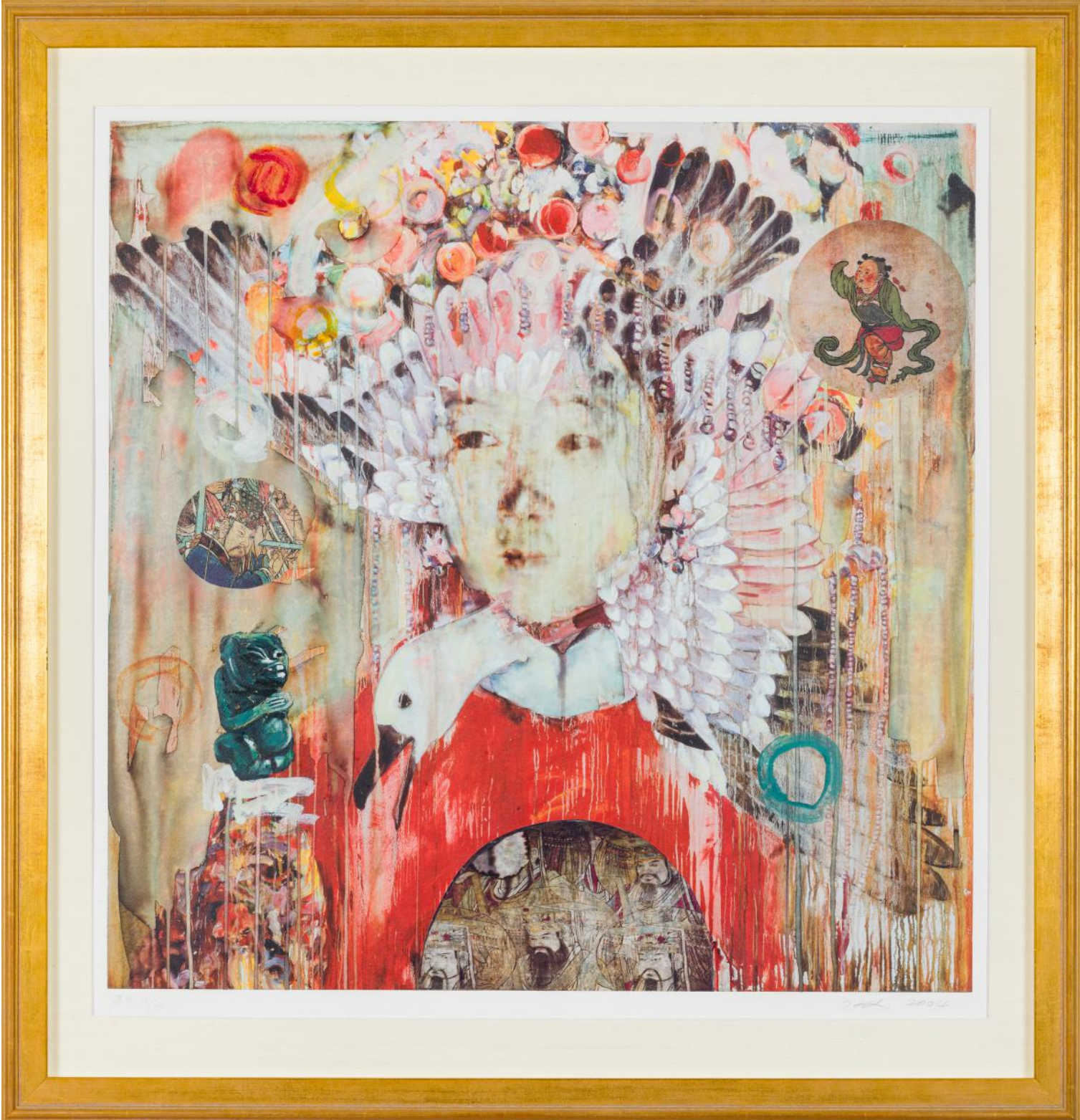
Jud Hart
Sun Spots, Sapphires Big Bang Theory; 1977;
Screenprint on paper; 22 × 35 inches each





M. Louis Stanley
Melancholia (after Durer), 2012; Acrylic on canvas; 62 × 80 inches





In Memoria

Hung Liu

Untitled; mono print, collage; 40 × 39 inches



Marta Thoma Hall
Orphans With Darwin, 2007; Mixed media, encaustic; 43 × 64 inches





Marta Thoma Hall
Mermaid, 2023; Oil on canvas; 30 × 24 inches



Marta Thoma Hall
Blue, 2024; Resin, steel; 52 × 44 × 28 inches

Artists

Chie Aoki	Mildred Howard
Carol Benioff	Kazuo Kadonaga
Whitney Bradshaw	Carol Law
Rolando Castellón	Carrie Lederer
Enrique Chagoya	Hung Liu
Carl Cheng	Linda MacDonald
Julia Couzens	Kara Maria
Dewey Crumpler	Tony May
Jeremy Dean	Blessing Ngobeni
Kathryn Dunlevie	Pat Perry
Ana Teresa Fernández	Maria Porges
Pete Foley	Michele Pred
Marta Thoma Hall	Lucy Puls
Jud Hart	Gregory Rick
Valerie Hegarty	M. Louise Stanley
Archana Horsting	Masami Teraoka
	Kim Thoman



Biographies

Chie Aoki

Chie Aoki (b. 1981, Gifu Prefecture, Japan) gives form to the universal feelings of anxiety and alienation reflecting personal helplessness in addressing global environmental, social, and economic crisis. Her work portrays life-sized human figures in melancholic poses that merge with large psychological masses that invite quiet introspection. Each sculpture is made with the traditional Japanese urushi lacquer technique, which requires up to 30 layers to form the hard outer surface which is polished to a mirror like luster. For Aoki, the lacquer process is similar to how humans develop psychological shells to protect themselves from the outside world.

Aoki has exhibited her work at 21st Century Museum of Contemporary Art, Kanazawa, Hyōgo Prefectural Museum of Art, Kitakata City Art Museum LIXIL Gallery, Minneapolis Institute of Art, and Tama Art University.

Carol Benioff

Carol Benioff (b. 1952, San Francisco, California) creates narrative artworks exploring how societal pressure mark the psyche and physical being of women in modern America. She creates extended, thematic series with titles such as *Growing up Female* and *the Price of Silence*, that represent her vantage point as a girl in the 1950's who came of age as a woman in the 1960s and 1970s. Her work expresses the visceral sensations many young women feel--being ignored, unheard, constrained, and uncomfortable in one's own skin.

Benioff has exhibited her work internationally including at the San Francisco Museum of Modern Art (SFMOMA), the Triton Museum of Art, Estamperi a Quitena, in Quito, Ecuador and Kala Art Institute where she was also an artist in residence, among others.

Whitney Bradshaw

Whitney Bradshaw (b. 1969, Homewood, Illinois) is an artist, activist, educator, curator, documentary film producer, and former social worker. Her work focuses on liminal states and how to support women, non-binary, and genderqueer people in navigating the universal feelings of fear, anxiety, uncertainty, and confrontation that comes with stepping into the unfamiliar. Since 2018, Bradshaw has been traveling across the United States with OUTCRY, a social practice project for which she leads women in empowering, therapeutic and community building scream sessions photographing participants mid-scream to create a collective portrait of resistance, motivate political action, and build feminist solidarity through radical empathy.

Bradshaw's work has been shown widely across the United States, including solo shows at Atlanta Contemporary, the Berkeley Art Museum and Pacific Film Archive (BAMPFA), the DePaul Art Museum, Wave Pool Contemporary Art Fulfillment Center, and more. Whitney and OUTCRY are the subject of a short documentary film titled OUTCRY: Alchemists of Rage (2024) directed by Clare Major and shortlisted by the International Documentary Association Best Short Film Award (2024).

Rolando Castellón

The artwork of Rolando Castellón (b. 1937 Managua, Nicaragua) tells stories about alternative ways of being in the world-- valuing indigenous understanding, simplicity, and ecology. Using elemental materials from the natural world and discarded man-made waste at the end of its life cycle, his work serves as a counterpoint to the commodification of everything, including art as a luxury product. The origin of his work comes from waste, and connects to the land, the earth, and nature – reminding us of our place in the balance of life. His work acknowledges dust to which all things eventually return.

Castellón's work has been the subject of numerous exhibitions including the Venice Biennale with retrospectives at the Art Institute of Chicago, The National Museum of Costa Rica, and the Museum of Contemporary Art and Design. He was the co-founder of Galería de la Raza, and curator at San Francisco Museum of Modern Art (SFMOMA) and at the Museum of Contemporary Art and Design in Costa Rica.

Enrique Chagoya

Enrique Chagoya (b. 1953, Mexico City, Mexico) who became a naturalized US citizen in 2000, works with the shifting cartography of historical truth. Bringing an eraser to the carefully curated contours of history's boarder, he reimagines the story of the New World, blurring timelines, map lines and plotlines. Remixing the overlapping narratives of Mexico and America, Chagoya inverts the dominant Eurocentric perspective to foreground indigenous and Latin stories, heroes and icons. This process, which he calls "reverse anthropology," turns the art cannon against itself in often hilarious and gruesome ways, raising profound questions about who is the true savage and who is the illegal alien.

Chagoya's work is in international collections, including the Metropolitan Museum of Art, New York, the Art Institute of Chicago, the San Francisco Museum of Modern Art, the Smithsonian American Art Museum, Washington D.C., and the Centro Cultural de Arte Contemporaneo, Mexico City, Mexico. He has received a Guggenheim Fellowship, and a Tiffany Fellowship among others. A mid-career retrospective organized by the Des Moines Art Center, Iowa in 2007, travelled to the Berkeley Art Museum and the Palm Springs Art Museum, California.

Carl Cheng

Carl Cheng (b. 1942, San Francisco, California), is the son of immigrants from the Guangdong Province of Southern China. For nearly 60 years, Cheng has made groundbreaking work exploring the dualities of art and technology, consumerism and corporations, as well as the connections between meaning and value. He has experimented with the materiality of mass luxury production, and branding, fabrication and dissemination of consumer goods. Using technology as both a tool of creation and critique, Cheng creates complex systems and machines that become the artwork or that produce the "art" while often failing to live up to their promised utopian potential. By making computerized systems visible, his work questions the social benefit and sustainability of manufacturing on a global scale and our increasing reliance on technology.

Cheng's work has been shown at museums worldwide, including ICA Philadelphia, Tingley Museum, Migros Museum of Contemporary Art, Los Angeles County Museum of Art, the de Young Museum, LIST Visual Arts Center at Massachusetts Institute of Technology, and the Museum of Modern Art, among others.

Julia Couzens

Picking up tattered threads, Julia Couzens (b. 1947, Auburn, California) makes new systems out of the detritus of the old. Relishing touch, she gathers remnants and strands, using them like a painter in unconventional ways to transcend their humble origins. Rather than an attempt to impose her own vision, Couzens listens to the material to learn what it might say and reveal. Through her labor, she works toward the center of things, seeking a deeper universal knowing.

Couzens' work has been shown and collected extensively by institutions, including the Crocker Art Museum, the Fine Arts Museum of San Francisco, Oakland Museum of California, the Butler Institute of American Art, California State University (Sanislaus), University of California (Davis) and Sonoma Museum of Visual Art, among many others.

Dewey Crumpler

Dewey Crumpler (b. 1949, Magnolia, Arkansas) grew up in the San Francisco Bay Area, where he gained notoriety for his art, activism, and mural painting during the Civil Rights Movement. A multidisciplinary artist, Crumpler works in painting, video, and sculpture, often engaging a specific object as his subject matter for years or even decades, mining the objects history, physical attributes, and social context for meaning and metaphor. This prolonged engagement with singular subjects creates densely layered bodies of work that address issues of Black Liberation, explore America's founding contradiction, and the impact of globalization on disadvantaged communities around the world.

Crumpler's work is in the permanent collections of the San Francisco Museum of Modern Art, the DeYoung Museum, Bank of America Collection at Harvey B Gantt Center, the California African American Museum, Triton Museum of Art Los Angeles and the Oakland Museum. Crumpler received the Flintridge Foundation Award, National Endowment for the Arts Fellowship, as well as The Fleishacker Foundation Fellowship Eureka Award.

Jeremy Dean

Jeremy Dean (b. 1977 Lubbock, Texas) is a multidisciplinary artist whose work dissects and reimagines cultural artifacts, delving into the complexities of history, memory, and identity. Drawing from his formative years in Central and South America, Dean's art explores societal tensions between inclusion and exclusion. He often begins with iconic symbols, deconstructing and reshaping them to illuminate connections between historical and contemporary narratives, as well as individual and collective experiences. By challenging cultural norms and encouraging critical engagement, Dean's work invites reflection on history's lessons within the framework of today's global challenges.

Dean's work has been shown at the Scottsdale Museum of Contemporary Art, the Jacksonville Museum of Contemporary Art, the Kentucky Art and Craft Museum, 21c Museum, the International Center of Photography, among others. He has been an artist in Residence at Emmanuel College (Social Justice) Boston, Mass. and at Anderson Ranch in Aspen, CO (Sculpture) a fellow at MacDowell Colony, and a Keyholder resident at Lower East Side Printshop NY, and resident at Sculpture Space in Utica, NY. His independent feature film *Dare Not Walk Alone* (2006), received numerous awards, a theatrical and TV release, and special screenings at The King Center, the Skirball Center, and Brooklyn Academy of Music (BAM).

Kathryn Dunlevie

Kathryn Dunlevie (b. Atlanta, Georgia) deconstructs her own photographs, fashion magazines, and album covers to create intricate collages that fold time and space into work that contain multiple perspectives and explore parallel dimensions and realities. Her work celebrates female independence, identity, and agency while addressing the urgency of the man-made climate crisis by visualizing the interconnected reality of the natural world.

Dunlevie's work has been exhibited at China's Pingyao International Photography Festival, the United States Art in Embassies Program in Moscow, Toronto's Gallery TPW, FotoFest International, San Francisco Camerawork, PhotoAlliance, the Southeast Museum of Photography, the Art Museum of the Americas, and the Institute of Contemporary Art San Jose.

Ana Teresa Fernández

Ana Teresa Fernández (b. 1981, Tampico, Mexico), came to the United States at the age of 11 after her father was recruited to work in Spanish-speaking communities as a doctor. Residing on both sides of the U.S. -Mexico border, her work probes the psychological and physical barriers that separate people, as well as the intersection of land, gender, history, community and climate that produce unequal outcomes of varying degree for women and marginalized groups. As a Latina living in San Francisco, she uses her body as a conduit for investigation, performing site-specific actions and interventions. These are documented through film, photography and painting to explore these interconnected borders by making the unseen - visible, and the visible - unseen.

Fernández work is in the collection of the Denver Art Museum, Nevada Museum of Art, and the Kadist Art Foundation, the Blanton Museum of Art, the University of Texas, Austin and the Fine Arts Museums of San Francisco among others. She has been a resident at Headlands Center for the Arts, the De Young Museum, and the ACLU.

Peter Foley

Peter Foley (b. 1947, San Francisco, CA). As a law of physics - entropy cannot be escaped. It is inevitable for all things. The artwork of Peter Foley embodies this Second Law of Thermodynamics with works that capture time's gradual decline into disorder. Embracing chance and spontaneity, Foley welcomes the coincidental, accidental, and unexpected. Using random marks and moments generated by surprising outcomes as guiding indicators for what comes next, he makes layered paintings that formalize the process of entropy and give structure to randomness.

Peter Foley has exhibited his work at the San Francisco Museum of Modern Art, the Oakland Museum, Santa Barbara Museum of Art, Montalvo Center for the Arts, Triton Museum, Richmond Art Center, University of California, Santa Cruz, Stanford Art Spaces, Stanford University, University of Hawaii, Hilo Hawaii, Museo de Arte y Diseno Contemporaneo, San Jose Costa Rica, 22nd Triennale Grenchen, Switzerland, the Mary Porter Sesnon Gallery, and the Climate/Gallery among others. He also received the James D. Phelan Award for Visual Art from The San Francisco Foundation.

Marta Thoma Hall

Marta Thoma Hall (b. 1951 Lincoln, Nebraska) creates shapeshifting, visionary art that explores the profound interplay of renewal and resilience. Her work often features vibrant colors and fluid, organic shapes evoke surrealist imagery and emphasize the intrinsic connection between humans and the natural world. Reflecting her commitment to environmental sustainability, Thoma Hall transforms recycled materials into dynamic, evocative pieces, breathing new life into objects that might otherwise be overlooked. Her art not only reimagines discarded materials but speaks to the cycles of transformation and interconnectedness that define both nature and the human experience.

Thoma Hall has been a NORCAL Artist in Residence at the San Francisco Fill Company. She is the recipient of the Arts Council Fellowship Award from the Triton Museum of Art, Santa Clara. Her works are included in the Walnut Creek Library, the Florida Gulf Coast University, Bestor Art Park, Vertigo Gallery in London, the Costa Rica Museum of Art, among others.

Jud Hart

Jud Hart (b. 1942) crafts metaphysical collages that merge Afro-futurism, surrealism, and pop art into dynamic visual narratives. Often using found cardboard as his canvas, Hart infuses his work with wild humor, erotic energy, and spiritual resonance. Drawing from an eclectic range of influences—spanning the fantastical worlds of Hieronymus Bosch to the iconic imagery of Disney—his art reflects a shamanistic approach. Many pieces function as heartfelt tributes to those who have passed, blending vivid imagination with profound emotional resonance.

Hart has exhibited works at Northeastern University and the San Francisco's SomArts Gallery. He is also an author, notably publishing *The Book of Jabbo*, a conceptual piece exploring themes of identity and culture.

Valerie Hegarty

Valerie Hegarty (b. 1967, Burlington, Vermont) is an artist of materials and memory. Her art embodies the act of making and unmaking. In a process she calls “reverse archeology,” Hegarty peels back the layers of her creations to reveal the corrosion just below the polished veneer of American history. The daughter of immigrants who grew up in New England, she reimagines the nostalgic trappings of American Colonial art, furniture, and design as relics from a future archeological dig or ancient shipwreck, where nature has reclaimed its dominance over the remnants of a once-mighty empire.

Hegarty’s work has been exhibited and collected by numerous institutions, including, the Brooklyn Museum, MoMA PS1, the Hood Museum of Art, the Portland Museum of Art, the Perez Art Musum and the Museum of Contemporary Art, Chicago. She has been the recipient of awards from the Pollock-Krasner Foundation, Adolph and Esther Gottlieb Foundation and the Louis Comfort Tiffany Foundation, among others.

Archana Horesting

Archana Horesting (b. 1949, Chicago, Illinois explores landscapes and architecture in near-abstract works that are defined by black mark-making. Her art embodies a blend of traditional techniques with contemporary themes that bridge the past and the present within art history. Horesting’s collaborative approach to her practice is reflected in her dedication to advancing contemporary art practices and providing artists with a collaborative studio environment. In 1974, she co-founded Kala Art Institute in Berkeley, California, to foster a community that celebrates both artistic tradition and innovation.

Horstings art is held in numerous public collections, including The Smithsonian American Art Museum, The Library of Congress, The San Francisco Museum of Modern Art (SFMOMA), The Fine Arts Museums of San Francisco, The Oakland Museum of California, The University of California, Berkeley Art Museum and Pacific Film Archive (BAMPFA)

Mildred Howard

Mildred Howard (b. 1945, San Francisco, California) uses the sharpness of her wit, to carve out a place of belonging for her family, community, and herself as a Black woman in America. Her work addresses the various meanings of home and is a meditation on history, memory, and time. A multidisciplinary artist, Howard works as a printmaker, photographer, and archivist. Her sculptural assemblages reimagine and recontextualize domestic objects and antiques to draw out meaning far beyond their literal representations, while her large-scale installations create poetic spaces where visitors feel welcome yet are challenged to contemplate a more equitable reality.

Mildred Howard has received the Lee Krasner lifetime achievement award, a Nancy Graves Grant for Visual Artists, the Joan Mitchell Foundation Award, a fellowship from the California Arts Council, the Adaline Kent Award from San Francisco Art Institute, and the Douglas G. MacAgy Distinguished Achievement Award at San Francisco Art Institute. She has created large scale installations at Creative Time in New York, InSITE in San Diego, CA, the Museum of Glass in Tacoma, WA, the National Museum of Women in the Arts, the New Museum in New York, the City of Oakland, and the San Francisco Arts Commission and International Airport. Her work is in the collections of the Berkeley-

Art Museum, Berkeley, CA, the de Young Museum, San Francisco, CA, Los Angeles County Museum of Art, Los Angeles, CA, the Museum of Contemporary Art San Diego, San Diego, CA, the Museum of Glass and Contemporary Art, Tacoma, WA, the Oakland Museum, Oakland, CA, SFMOMA, San Francisco, CA, and the San Jose Museum of Art, San Jose, CA, among others.

Kazuo Kadonaga

Kazuo Kadonaga (b. 1946, Ishikawa, Japan) uses industrial processes and coincidental occurrences to explore the innate potential of natural and manmade materials. He has engineered manufacturing technologies to create poetic procedures that allow us to look at the familiar in totally new ways, from entire trees cut into paper-thin sheets to massive glass sculptures made by spontaneous drips that takes months to cool. His work challenges Western notions of capitalism, favoring a slow methodology that reveres the inherent value in all things.

Kadonaga's art is included in collections such as the Museo de Arte Moderno in Mexico City, the Museum of Modern Art in Toyama, Japan, The Museum of Class in Tacoma, Washington, Rijksmuseum Kroller Muller, in Otterlo, the Netherlands.

Carol Law

Carol Law (b. 1943, Temple, Texas) is a multidisciplinary artist working in painting, printmaking, photography, mixed media, and performance art. She was a pioneer in graphic image layering with emerging technology long before the advent of personal computers. Her work, influenced by Dada, Surrealism, Pop Art and Fluxus, uses humor and metaphor to offer social commentary, exploring issues of female identity and the environment.

Law has exhibited works at the Cooper-Hewitt Museum, San Francisco Museum of Modern Art, San Francisco Art Institute Gallery, Allende Museum (Santiago, Chile), Den Haags Gemeentemuseum (Netherlands), Belca House (Kyoto, Japan), The International Museum of Photography (Rochester), and the Visual Arts Center (Anchorage), among others.

Carrie Lederer

Like a cosmic coral reef, Carrie Lederer's practice aims to visualize the interconnected reality of the natural world by compressing interstellar extremes. She paints elaborate systems of her own invention that move and sway with internal currents, cycling color and form into organic compositions that appear to breathe with life. Her work is a luminous reminder that abuse in one corner of the universe can have disastrous effects in another, to the detriment of us all.

Lederer is a recipient of the prestigious Fleishhacker Foundation Eureka Award. Her work is in the collection of the Oakland Museum of California, di Rosa Center for Contemporary Art, Stanford Medical Center, First Western Trust Bank, and Prudential Insurance Co., New York.

Hung Liu

Hung Liu (1948 – 2021, Changchun, China) was a groundbreaking artist widely regarded as one of the first Chinese painters to establish a career in the United States. Liu overcame incredible obstacles growing up under the Mao regime in Communist China and later as an immigrant to America. She created paintings that speak to the humanity of marginalized individuals beset by murderous politics, economic devastation, famine, sexual exploitation, and forced migration. Her sensitivity of mark and color combine in her unique style to reveal her subjects' inner dignity, allowing her portraits to emanate radiant selfhood.

Liu's work is in the collections of the Whitney Museum of American Art, New York, the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York, the National Gallery of Art and The National Portrait Gallery, Washington, D.C., the Asian Art Museum of San Francisco, and the Los Angeles County Museum, among others. From 1990 until her death, Liu was Professor Emerita at Mills College, in Oakland, California.

Linda MacDonald

Linda MacDonald (b. 1946, Berkeley, California) has lived most of her life in rural Mendocino County, where the Northern California environment has animated her life and art. As a painter and textile artist, she has spent decades using her work to advocate for the preservation of California's most iconic inhabitants – the Redwood tree. MacDonald's colorful paintings explore the interior hollows of these monoliths with minute detail and kaleidoscopic abstraction, documenting the ecological effects these ancient and once prevalent trees have endured due to human activity and climate change.

MacDonald has exhibited her work throughout the United States and Japan. She has work in the collection of the White House, the City of San Francisco, the Museum of Art & Design (MAD) NYC, the International Quilt Study Center at the University of Nebraska and in numerous private collections.

Kara Maria

Kara Maria (b. 1968, Binghamton, New York) combines abstraction and hyperrealism to mine the absurd disconnect between destruction and distraction in a society that treats everything as consumable entertainment. Her early work confronts war and sexual violence against women, while her more recent art addresses ecological concerns, man-made waste and species extinction.

Maria's work is held in the collections of the Berkeley Art Museum and Pacific Film Archive (BAMPFA), Crocker Art Museum in Sacramento, the San Jose Museum of Art, the de Saisset Museum at Santa Clara University, the di Rosa in Napa, and Mills College Art Museum in Oakland, among others. She has been an artist in residence at the Montalvo Arts Center, Recology Artist in Residence Program, Djerassi Resident Artists Program, and at the de Young's Artist Studio. Maria lives and works in San Francisco.

Tony May

Tony May (b. 1942, Mineral Point, Wisconsin) infuses exquisitely crafted objects with the ephemera of conceptual art, a process that collapses the boundaries between ideas and concrete reality, art and functionality. His work--encompassing painting, sculpture, and installation--transforms everyday materials such as books and household items, into whimsical and thought-provoking creations that riff on the intersection of art, craftsmanship and daily life.

May's Variable Book Construction (Bookmobile), commissioned for the San Jose Museum of Art exemplifies his playful approach to crafting site-specific installations from mundane objects. Incorporating library books, he created a visual pun: a mobile of books suspended from the ceiling. In 2010-11, May was given a retrospective at the San Jose Institute of Contemporary Art. His artwork is held in the permanent collections of the San Jose Museum of Art, Crocker Art Museum, de Saisset Museum at Santa Clara University, NUMU (New Museum Los Gatos)

Blessing Ngobeni

Blessing Ngobeni (b. South Africa) survived child abuse, juvenile homelessness, and incarceration. Despite little formal education, he managed to create artwork so compelling that it propelled him to the heights of the contemporary art scene in South Africa and beyond. His expressionistic pieces—spanning painting, collage, sculpture, video and performance--challenge corrupt power for failing to deliver meaningful equity post-apartheid. In addition to his own work, Ngobeni uses art as a means of liberating others through his emerging artist initiatives, grants, and residencies.

Blessing Ngobeni was awarded the Standard Bank Young Artist Award for Visual Art in 2020, one of the most prestigious prizes in Africa. Ngobeni was an artist in residence at the Cleveland Foundation's Creative Fusion program and at the Headlands Center for the Arts in California. Artspace has described Ngobeni as one of the "most important African painters working today."

Pat Perry

Pat Perry (b. 1981, Michigan) draws, paints and photographs his itinerate travels, sometimes hitchhiking, hopping a boxcar train or riding a motorcycle. His meandering journeys have taken him throughout his native Midwest and to far-flung corners of the world to seek out the threadbare places scraped ragged by changing global economics. In his travel journals, paintings and large-scale murals --often created in conflict zones through collaborations with organizations like the UN High Commission for Refugees-- Perry's work depicts ordinary, resilient individuals around the world who seek to find a way forward in the midst of ruin.

Recent solo exhibitions include Hashimoto Contemporary NYC, Hidari Zingaro Gallery, Tokyo, and a museum show at UICA Grand Rapids, Michigan. He currently lives and works in Detroit, Michigan.

Maria Porges

Maria Porges (b. 1954, Oakland, California) reimagines and reconstructs form and meaning, pushing reinterpretation into the realms of deconstruction and reconfiguration. Working across media—including drawing, collage, ceramics, and sculpture—she creates hybrid works that transcend cultural traditions. Drawing inspiration from Asian, Meso-American, and European traditions, her art blends references into surprising "mashups" of forms and concepts. This approach is particularly evident in her ceramic sculptures, which fuse ancient and modern design influences into poetic forms that are both familiar and mysterious.

Porges has received numerous awards including a National Endowment for the Arts Fellowship in Sculpture. Her work is held in several prominent public collections including the San Francisco Museum of Art, Crocker Art Museum, San Jose Museum of Art, and the Berkeley Art Museum and Pacific Film Archive.

Michele Pred

Michele Pred (b. 1966, San Francisco, California) is an artist and activist who uses her voice to elevate feminist themes, particularly around equal pay and reproductive freedom. Her work has taken on even more power and urgency as politicians and courts have rolled back decades of hard-fought progress protecting women's rights, reproductive healthcare, and bodily autonomy. Utilizing everyday objects as signifiers, her art extracts larger cultural and political meaning, becoming an empowering message of women's collective ability to visualize and create social change.

Pred has exhibited at the V&A Museum in London, The Berkeley Art Museum (BAMPFA), the Neuberger Museum, Bild Museet and Kulturhuset in Sweden, University of Westminster, London; Museum of Craft and Folk Art, San Francisco, the University of Technology, Sydney, Australia, 21C Museum, 911 Memorial Museum in New York, Omi International Art Center, ASU Museum, the Honolulu Museum of Art, and the Museum of Design Atlanta, among others.

Lucy Puls

Artist Lucy Puls (b. 1955, Milwaukee, Wisconsin) examines the life cycle of objects to make poetic works that whisper truths about our own temporality. As the American consumer plods along capitalism's endless treadmill of acquisition and discard, Puls ponders our shifting attachment to material belongings by gathering castaway possessions and documenting the residue of materialism.

Her work is in numerous collections, including the San Francisco Museum of Modern Art, the Oakland Museum, The Berkeley Art Museum (BAMPFA), the Crocker Museum, the Honolulu Museum of Art, the Achenbach Foundation for Graphic Arts, and the Jewish Museum in New York.

Gregory Rick

Gregory Rick (b. 1981, South Minneapolis, Minnesota) combines his personal experience as an American of color, a US combat soldier, and homeless veteran with mythic histories and contemporary events. His works interrogate the American narrative to reveal how the dynamics of power operate to create vastly different realities in the wealthiest country in human history, emphasizing that American prosperity is, and always has been, directly tied to violence.

Rick is the recipient of the Combat Infantry Badge, the Yamaguchi printmaking award, the Nathan Oliviera fellowship, the Jack K. and Gertrude Murphy Award, the Artadia Award, the Stanford Master of Fine Arts Fellowship in Painting and Sculpture, and the SFMOMA SECA Award. He has attended residencies at The Headlands Center for the Arts and Kala Institute. Rick lives with his wife and daughters in Oakland, California.

M. Louise Stanley

M. Louise Stanley (b. 1942, Charleston, West Virginia) is an active feminist who uses her work to question the foundational role myth, history and art has played in the creation of the power dynamic that governs much of society. Using dark humor and inserting women into leading roles, she reimagines historic narratives many take at face value. She centers the female experience in the contemporary world, exploring "modern-day romance, gender issues and sexual politics." At a time when painting was dominated by Abstract Expressionism, Stanley returned to figurative and narrative painting to forge a distinctive style that distorts the figure and deconstructs the myths foundational to Western culture. Fearless in subject matter and aesthetics, her approach has gained her much deserved recognition in the art world.

Stanley's work is in the collection of SFMOMA, San Jose Museum of Art, Oakland Museum, De Saisset Museum, Mills College, The Pilot Hill Collection of Contemporary Art, Santa Clara University, Santa Cruz Museum of Art and History, Triton Museum of Art and Yale University, among others. She has received a Guggenheim Fellowship, and grants from Pollock-Krasner Foundation, Gottlieb Foundation and the National Endowment for the Arts.

Masami Teraoka

Masami Teraoka (b. 1936, Hiroshima Japan) has lived in the United States since 1968. For more than sixty years, he has made paintings that fuse traditional Japanese art with symbols of American consumer culture, and inserting Eastern eroticism into sacred Western religious art styles of the Middle Ages. His work address a rage of contemporary concerns with humor, wit, fantasy, dread and desire. Having survived the nuclear bombing of Hiroshima, Teraoka witnessed firsthand the destructive power of man's inhumanity. His work is both a celebration of the lust for life and a dark warning about our ability for self-destruction.

Teraoka has been the subject of more than 70 solo exhibitions, at institutions including the Whitney Museum of American Art, the Yale University Art Gallery and New Albion Gallery in Sydney Australia. His work is represented in more than 50 public collections worldwide, including the Fine Arts Museums of San Francisco, the Smithsonian Institution in Washington D.C., the Metropolitan Museum of Art in New York, the Tate Modern in London, the Queensland Art Gallery in Australia, and the Gallery of Modern Art in Scotland.

Kim Thoman

Kim Thoman (b. 1948 Lincoln, Nebraska) draws upon nature and abstract forms to explore concepts of duality and opposites. Working across painting, digital printmaking, and sculpture, Thoman explores the tension and balance between contrasting elements—graphic and volumetric, representational and abstract, mechanical and free-form. Her work seeks to balance these opposing forces, resulting in pieces that simultaneously challenge and achieve a sense of harmony, inviting viewers to contemplate unity within contradiction.

Thoman has exhibited in solo shows at the Peninsula Museum of Art in California, the Mendocino Art Center, and the Saint Mary's University Gallery in Minnesota. Additionally, her works have been featured in collections such as the Bank of America World Headquarters Plaza Gallery in San Francisco.



Contributors

Marta Thoma Hall is a painter, sculptor, and public artist. She is the founder and director of Hall Art and Technology Foundation. Her creative vision is the guiding force informing all aspects of the foundation, including the inaugural show *Rising Tides* and the accompanying catalogue.

Jeremy Dean is an artist, filmmaker and writer with a socially engaged practice spanning several decades. He joined the Hall Art and Technology Foundation in 2023 to research and write about the Foundation's artists and to help facilitate special projects and exhibitions.

Gabrielle Selz is an award-winning author, art critic, and art appraiser. She is the author of "Light on Fire: The Art and Life of Sam Francis", U.C. Press, 2021, and "Unstill Life: A Daughter's Memoir of Art and Love in the Age of Abstraction", W.W. Norton & Company, 2014. Her essays and art reviews have appeared in *The New Yorker*, *The New York Times*, *The Daily Beast*, *The Los Angeles Times*, *Artforum*, *Literary Hub*, *Hyperallergic*, *Art & Object*, *Art Papers*, *Square Cylinder*, and *The Rumpus*, among others.

Theodore Mync is an experienced graphic and web designer with over a decade of creating visually stunning and functionally robust digital products. His expertise spans UI/UX design, graphic design, and web development. Theodore has developed branding for artists and cultural institutions, including Ki Smith Gallery in New York, The Fullerton Museum in Los Angeles, and The Barge in Alameda, CA. Combining aesthetic sensibility with technical proficiency, he brings innovative design solutions to high-profile clients, ensuring each project looks beautiful and performs flawlessly across all platforms.

Lemia Monét Bodden hails from the San Francisco Bay Area. She received her BFA, with honors, from New York University in Film Production. A photographer since she was 12 years old, Lemia has had her work in over 50 exhibitions, including The United Nations, Momenta Art, New York Photo Festival, DUMBO Arts Festival, MPLS Photo Center, Freies Museum Berlin, Vox Populi, Root Division, ACUD MACHT NEU Galerie, ARLES 2018, Ypsilon Art Center Thessaloniki, CICA Museum South Korea, Altonaer Museum Hamburg, and Ferencvarosi Gallery in Budapest, Hungary. She is currently a UP NEXT Member within Diversify Photo. She was nominated for the Black Space Residency at Minnesota Street Project in March and April 2024.



Rising Tides



