

**WOMEN
PHOTO
GRAPHERS**

COLLECTIVE
of the mid-hudson valley

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The Women Photographers Collective of the Mid-Hudson Valley was founded in the spring of 2020 by Saugerties-based photographer Kay Kenny. Established during a time of profound isolation, the Collective emerged with a clear mission: to foster a supportive community that centered creative growth and connection among its members.

The Collective brings together art professors, journalists, curators, published authors, and exhibiting photographers whose practices span documentary and fine art, street photography and abstraction, and digital, analog, and alternative processes. Members range from established professionals to mid-career artists and emerging voices, creating a rich and multi-layered creative dialogue.

The Collective's inaugural exhibition was held in fall 2022 at the architecturally distinctive Lace Mill in Kingston. Since then, the group and its members have exhibited extensively throughout the Hudson Valley, New York City, and in broader national and international venues.

Mid-Hudson Counties include Columbia, Dutchess, Putnam, Orange, Sullivan, Ulster, and Green.



WOMEN PHOTOGRAPHERS COLLECTIVE

of the mid-hudson valley

GAIL ALBERT

JOAN BARKER

ANA BERGEN

NANCY DONSKOJ

SHARI DIAMOND

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MARY ANN GLASS

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DANA MATTHEWS

ANNE ARDEN MCDONALD

MERYL MEISLER

CHARLEY MITCHERSON

SUSAN PHILLIPS

CARLA SHAPIRO

ADINA SCHERER

KELLY SINCLAIR

KATE WARREN

RUTH WETZEL

GAIL ALBERT

Gail Albert is a fine art nature photographer, using a Nikon digital camera and post-processing her photos in Photoshop.

She has taken photographs for most of her adult life but began the serious study of photography only after she moved to Woodstock in 1999. Her education has come from online classes and videos as well as the CPW Photographers' Salon, along with one year of being mentored by a local photographer, Glenn De Witt.

For the last decade, Gail Albert has exhibited in the Hudson Valley and New York City in multiple juried and unjuried group shows; and she has been in a number of juried national and international shows as well.

She is also a clinical psychologist; teacher of mindfulness meditation and Jewish contemplative practices; author; and lover of wild places. She has written three books, of which the first, *Matters of Chance*, was a National Book Award finalist.

“The natural world calls out to me with mysterious and magical presence as it unfolds detail by detail over time. The time span of change can be in millennia as rock erodes, in the years of tree rings, or in seconds as sunlight travels across a leaf.

In the frame of my own life, nature itself has turned fragile because of climate change. The currents of wind and water are shifting chaotically with the planet's warming, and flood and drought and fire have become part of my daily life. Permanence is always an illusion, for everything is mortal over a long enough period, but now even the illusion of permanence is being shattered.

I grieve, and I photograph magic amidst the turmoil. “



Forest Presence, Archival Digital Print, 2024

GAIL ALBERT



Detritus, Archival Digital Print, 2015



After the Fire, Archival Digital Print, 2026



Drowned Shoe, Archival Digital Print, 2022



Shapeshifter, Archival Digital Print, 2021

JOAN BARKER

Joan Barker is a Hudson Valley artist who employs traditional and experimental methods in her photography and painting. She is the recipient of a New York Foundation for the Arts Artists' Fellowship, The Village Voice Photography Grant, two CPW Fellowships, the New Visions Award, the Leilani Claire Award for Photography and most recently, the Sally Jacobs/Phoebe Towbin Award from the Woodstock Artists Association and Museum. Her work has been featured in solo and group exhibitions including the Photographers' Gallery in London, OK Harris in NYC, Carrie Haddad Gallery, Hudson, NY, the California Museum of Photography in Riverside and the Dorsky Museum in New Paltz.

Joan's work is included in numerous collections such as The Center for Creative Photography, Tucson, AZ, The Dorsky Museum, New Paltz, NY, The New York Public Library, and CPW, Kingston, NY.

Joan completed her MFA at SUNY New Paltz where she taught for 22 years. She was the recipient of the Chancellor's Award for Excellence in Adjunct Teaching for the academic year 2013-2014. For 30 years Joan's documentary work for The Fresh Air Fund was frequently published in The New York Times.

My work demonstrates how photographic imagery can remain central while being transformed between mechanical image-making and intuitive mark-making. The drawn and painted elements encourage the viewer to question how the image has been constructed and how the landscape is understood. Each landscape is felt as much as it is seen. The drawing reimagines the image and its surface, creating a parallel visual language. The landscape's mood and energy move beyond its physical edge. Through this process, the image shifts from documentation to dialogue, creating a tension between immediacy and reflection: one pulls the photograph into a lived space, while the other opens it up to interpretation. A distinct interplay exists between nature, the camera's apparent objectivity and the expressive, subjective action of mark-making.



Twin Oak with Figure, mixed media, 2024-26

JOAN BARKER



Oak Tree with Reflection, mixed media, 2024-26



Echoing Winter, mixed media, 2024-26



Perennial Stream, mixed media, 2024-26

ANA BERGEN

Ana Bergen is a fine art photographer and mixed media artist in the Hudson Valley. She earned a master's degree in art restoration at the Roman-Germanic Museum in Germany.

“Seeing through my lens, ordinary scenes become opportunities to reveal mood, beauty and quiet meaning. My inspiration is to look for new ideas of form, atmosphere and light across a diverse range of subjects. I move between nature, architecture, portraiture and abstraction, drawn not by category, but by moments that hold visual and emotional resonance. My approach to photography is not just about technical skills or composition, but rather about connecting with my subject on a deeper level and allowing my intuition to guide me.”



Sand, mixed media, 2013

ANA BERGEN



Golden Light, mixed media, 2023



The Space Between, mixed media, 2022



Early Morning, mixed media, 2025



Floating, mixed media, 2024

NANCY DONSKOJ

Nancy Donskoj began her love of photography when she bought her first camera in 1972. While living in Massachusetts she took courses in photography at UMass and Hampshire College. When she moved to Manhattan, she continued her studies at the International Center for Photography and the Fashion Institute of Technology, all while working various jobs in the photography industry from public relations, catalog photography to commercial color printing. When she moved to the Hudson Valley in the early 80's she established her own commercial photography business while also running an art gallery in Kingston NY. She has exhibited widely in the Hudson Valley including the Carrie Haddad Gallery, Samuel Dorsky Museum, Barrett House, and the Reher Center of Immigrant Culture and History. She exhibited in NYC and abroad in Cologne, Germany, and Belfast Northern Ireland with a one-person show. Currently retired from her business she is devoting more time for her own work.

About her work she says, "In my travels, I'm drawn to the symmetry and beauty in nature, the reality of urban decay and the subtle interplay of light and shadow in ordinary subjects. My photographs are fragments of everyday life—fleeting moments that often go unnoticed."



Into the Light, Digital Capture, 2026

NANCY DONSKOJ



Rainy Day, Digital Capture, 2026



Stairs, Digital Capture, 2026



Fog on the Hudson, Digital Capture, 2026



Church Window, Digital Capture, 2026

SHARI DIAMOND

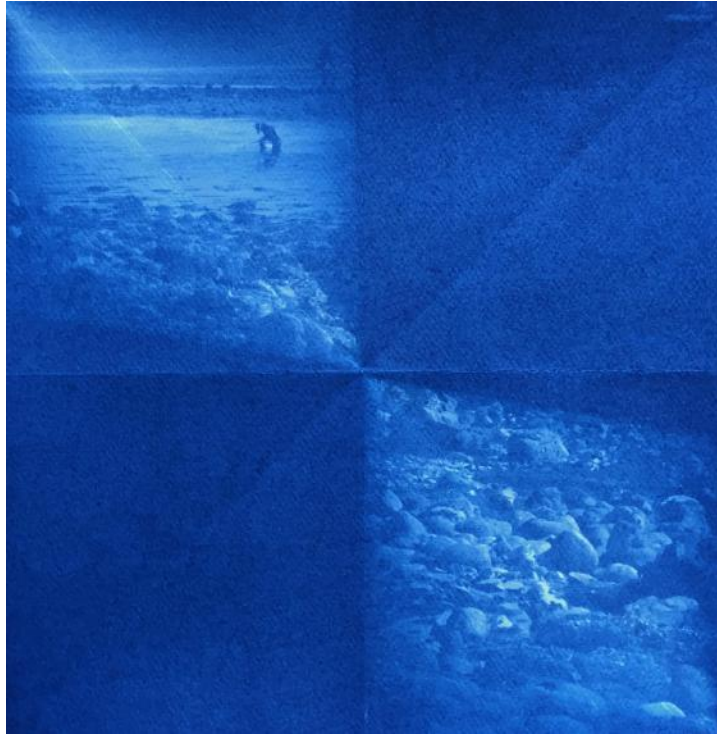
Shari Diamond is a queer artist and educator whose work investigates borders and boundaries, sexuality, gender, mortality, impermanence, and human relations. Through photography and digital technology, Shari reflects deeply on what intrigues or unsettles them, using process as a central means of exploration. Each project begins by identifying the most effective artistic methods for inquiry, resulting in work that is consistently photo-based yet diverse in its analog and digital approaches.

Born in Miami Beach, Florida, Shari earned an M.A. in Photography from New York University/International Center of Photography. Their exhibition record spans national and international venues, including the Samuel Dorsky Museum of Art, Leslie-Lohman Museum, Bureau of General Services Queer Division, Holland Tunnel Newburgh, and the touring *Art After Stonewall*, which traveled to the Leslie-Lohman Museum and Grey Art Gallery in New York, the Patricia & Phillip Frost Art Museum in Miami, and the Columbus Museum of Art in Ohio. Their photographs have also been featured on the television series *Succession* and the pilot *Dietland*.

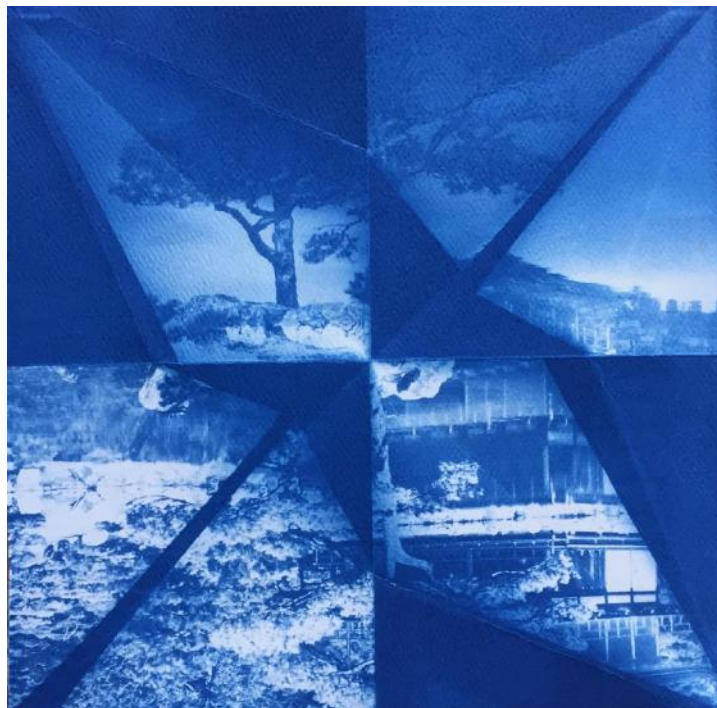
Shari's work appears in publications such as *Queer Holdings: A Survey of the Leslie-Lohman Museum Collection, Art After Stonewall, 1969–1989, Women Artists' Self-Portraiture in the Twentieth Century*, and *Forbidden Subjects: Self-Portraits by Lesbian Artists*. Their photographs are held in the permanent collections of the Leslie-Lohman Museum, The New School Archives and Special Collections, and private collections.

They have twice received the NYSCA/NYFA Artist Fellowship in Photography, were awarded a New York State Legislature Arts & Culture Project Grant, an Empowered Artist Award, and have held residencies at Blue Mountain Center, Saltonstall Arts Colony, and the Millay Colony for the Arts.

Shari lives and works in Brooklyn and Newburgh, NY.



Out of the Blue #6, Cyanotype (folded), 2016



Out of the Blue #8, Cyanotype (folded), 2016

SHARI DIAMOND



The 60 Year Project #15, Metal Print, 2021-24



The 60 Year Project #37, Metal Print 2021-24



The 60 Year Project #43, Metal Print, 2021-24



The 60 Year Project #53, Metal Print 2021-24

JILL ENFIELD

Jill Enfield is a fine art photographer, educator, and curator whose work focuses on historical techniques and alternative photographic processes. She has been teaching at Parsons School of Design since the late 1980's and leads workshops and lectures internationally each year, sharing her expertise with photographers around the world.

She is the author of three award-winning books: *Photo Imaging: A Complete Guide to Alternative Processes (Amphoto)* and *Jill Enfield's Guide to Alternative Processes: Popular Historical and Contemporary Techniques (Focal Press, 1st and 2nd editions)*, which are widely used in educational institutions globally.

Enfield's work has appeared on book covers as well as in magazines and online publications, and has been exhibited throughout the United States and Europe. She was the keynote speaker for the Finnish Darkroom Association in March 2022 and, in November 2020, became an advisor to the Lishui International Handmade Photography Center in China. Her photographs are held in museum and private collections internationally.

Her series on immigration debuted at Ellis Island in 2017 and has since traveled the United States. The project includes portraiture as well as *The Glasshouse of New Americans*, a body of work combining portraits with images made on Ellis Island. These images portray the bravery it takes to pick up and leave one's homeland no matter what period of time they immigrated.

Her current series, *The Way Home*, explores landscapes along the Hudson River. She received an Arts Mid-Hudson grant to support the creation of 16 x 20 palladium prints for this project.

The *New Americans* series, as well as other portraits, were originally created using the wet plate collodion process to produce ambrotypes. The Hudson River series begins with images captured on an iPhone, later transformed into wet plate ambrotypes and ultimately rendered as palladium prints.



Syzmon and Marjk, wet plate collodion 2016



Vince and Sylvia, wet plate collodion 2017

JILL ENFIELD



Katia and Keith Green, wet plate collodion 2017



Italian Wedding, wet plate collodion 2011



Taki and Yuki, wet plate collodion 2017



Yasu and May, wet plate collodion 2017



Wedding guests, wet plate collodion 2011

JUDIT GERMAN-HEINS

I am a Hungarian-American photographer living in Kingston NY. I am deeply interested in the historical context of current social and political issues. My work is driven by personal, traumatic experiences as an immigrant and as a woman, and also by empathy for those who don't have a voice in today's society. Many of my projects are created as a response to recent events related to immigration, anti-semitism, islamophobia and misogyny.

I use wet plate collodion, a historical photographic process, which was discovered in 1851, to relate current social and political conditions to history. To me, this process not only represents the beauty of the handmade image, its historical context as being used during the time when many crucial events happened in the US and in Europe (large-scale immigration, Women's Rights Movement, industrial revolution, etc), but it is also a metaphor for the complexity, and serendipity of our lives, and for the struggles that we go through to persevere as immigrants, as women, as human beings.

The images in this booklet are examples from three of my projects. *Women Who Cover* was a response to the violence triggered by islamophobia and anti-semitism following the 2016 elections, when Muslim women were attacked and mosques and Jewish cemeteries were vandalized near Houston, TX. *"A Monster in the Shape of a Woman"* came after the Dobbs decision that reversed the constitutional rights for abortion in 2022. It tells my experiences as a woman with misogyny, sexual abuse and abortion. *In the Age of the Toxic Blood* is a visual response to the description and "treatment" of menopause in 19th century medical journals written by male doctors.

For additional projects and a detailed curriculum vitae, please refer to my website at www.juditgermanheins.com



Women Who Cover: Naureen, 8x10 Tintype, 2019

JUDIT GERMAN-HEINS



“A Monster In the Shape of a Woman”#20, 4x5 Tintype, 2021



In the Age of the Toxic Blood: Delirium,
4x5 Tintype, 2025



In the Age of the Toxic Blood: Nausea and Vomiting,
8x10 Tintype, 2025

MARY ANN GLASS

Mary Ann Glass's work has been described as spiritual and sensual, serious and elegant. She shoots exclusively with her iPhone and uses phone apps to add depth, emotion and a sense of time to her images.

Mary Ann grew up in a village in Ohio, attended Ohio State University and the American Graduate School of International Management in Phoenix, AZ and moved to Manhattan to pursue not only a career but the dream of big-city sophistication. Eventually, much to her surprise, she built up a career at Chase Manhattan Bank, becoming a Vice President and Manager of Employee Communications. After 13 years there, Mary Ann took a leave of absence and attended the Summer Intensive Program at the Rocky Mountain School of Photography in Montana. In 1999, she left her corporate job and settled in the Hudson Valley with cats and cameras as a professional photographer.

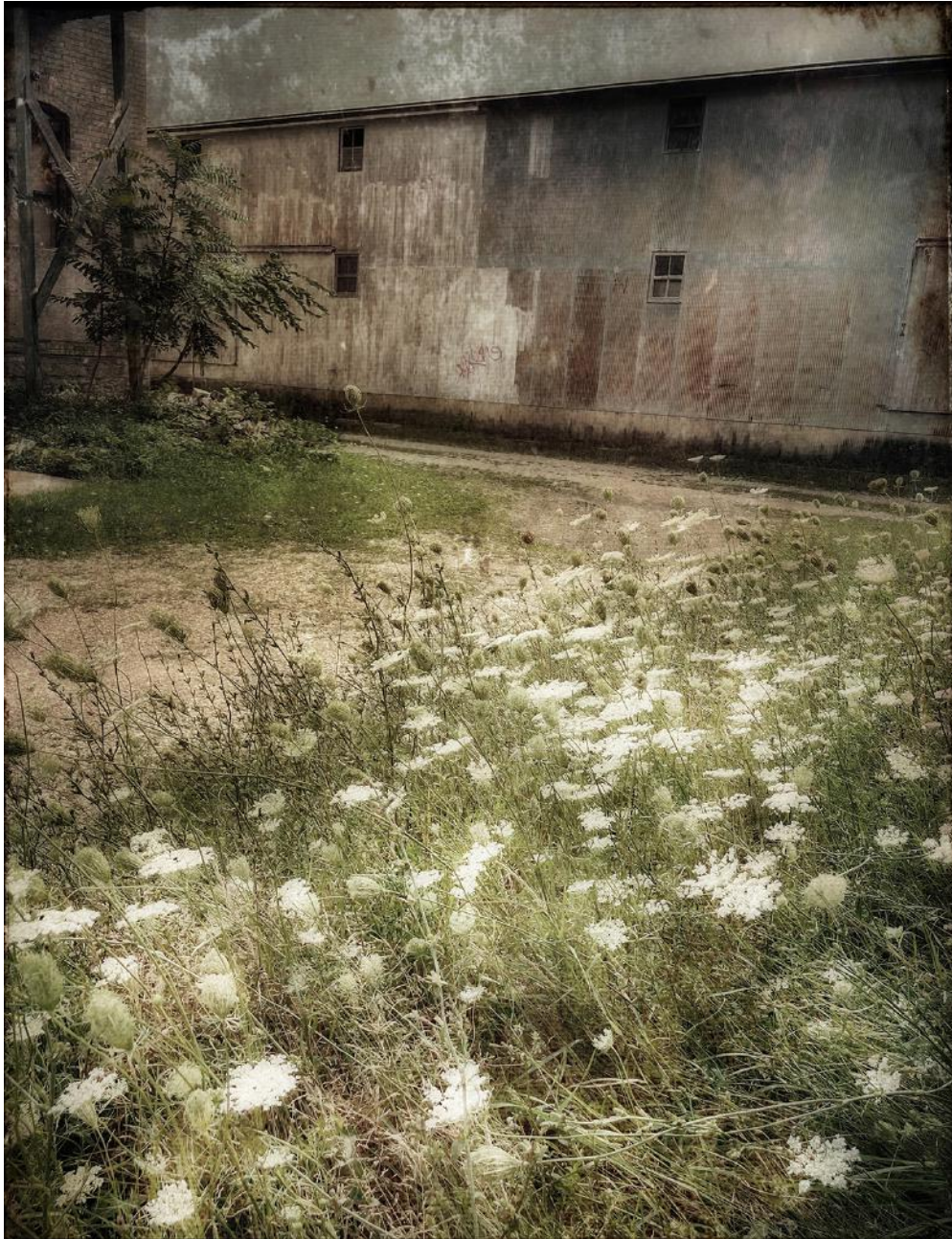
Mary Ann is a member of the Women Photographers Collective of the Mid-Hudson Valley and the Rhinebeck Fine Art group. She was one of the founding owners of RiverWinds Gallery in Beacon which featured Hudson Valley artists for 17 years. Currently the co-curator of Gallery 40 in Poughkeepsie, she also markets and curates a group of 20 Hudson Valley artists on social media and organizes several IRL popups a year. As an instructor with the Digital Photography Academy she teaches cell phone workshops throughout the area -- in groups or one-on-one, in galleries, in arboretums, in homes and in senior centers.

In addition, Mary Ann has taught photography workshops in Australia and Italy as well as attended international residencies in Poland and in Beacon. She was named in finalist by the National Park Service for residencies at the Gettysburg battlefield and Death Valley. Since moving to the Hudson Valley, Mary Ann has curated more than 200 exhibits, and her images have been exhibited in galleries and residences throughout the tri-state area.



Rymph Road, photograph, 2023

MARY ANN GLASS



Wisconsin Queen Ann Lace, photograph, 2024



Three Trees, photograph, 2022



Little Red Shed, photograph, 2024



Bend in the River, photograph, 2024

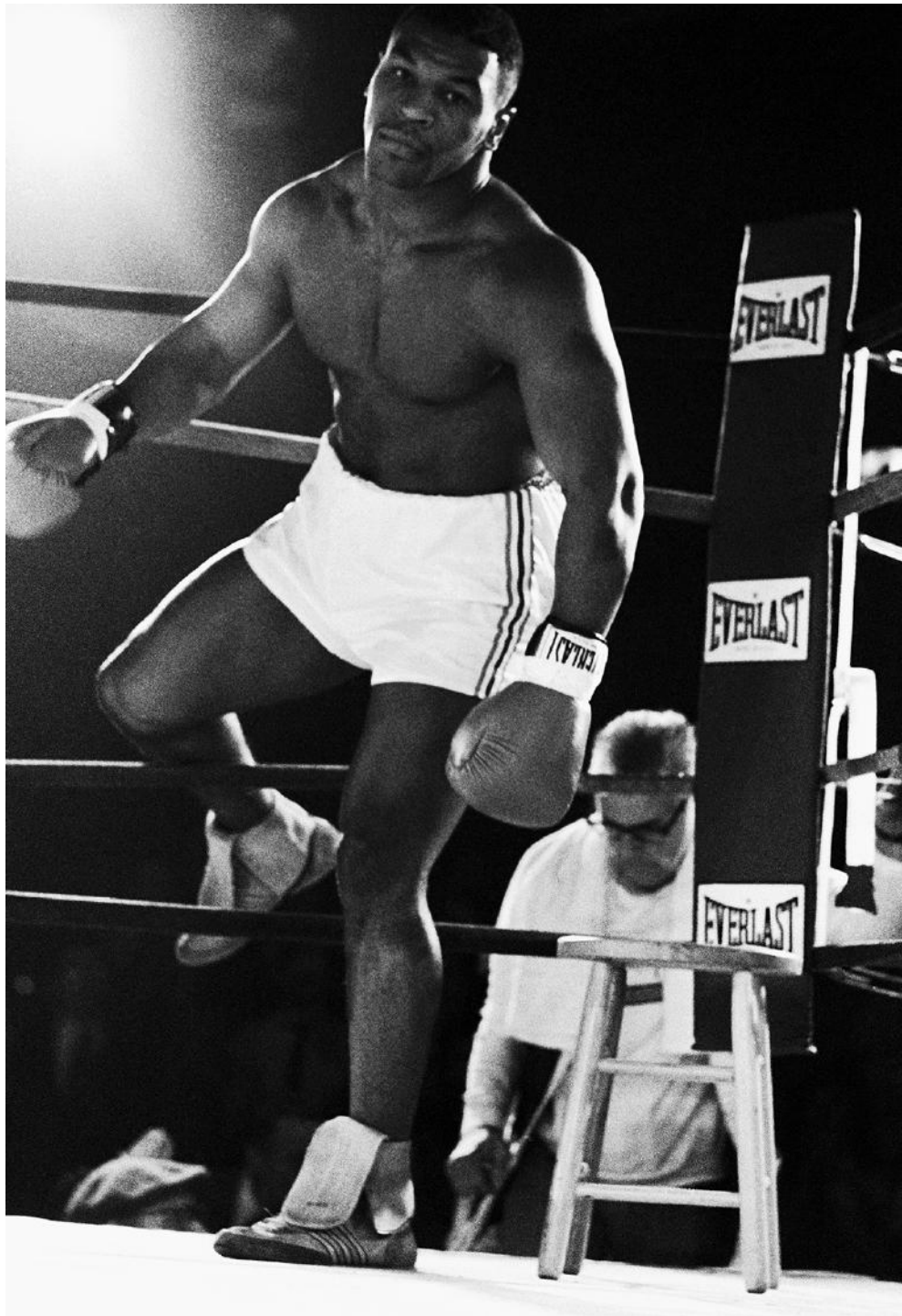
LORI GRINKER

Lori Grinker is a photographer, filmmaker, and educator whose career began while studying at Parsons School of Design in the 1980s with Lisette Model, Berenice Abbott, and George Tice. For decades she has worked in close proximity to other people's lives — documenting the effects of war, the lives of athletes, and communities across the world through assignment work and long-term projects.

She is the author of *Mike Tyson* (Powerhouse Books, 2022), a project that began at Parsons with a story about young boxers. Her other books include *Afterwar: Veterans from a World in Conflict* (de.MO, 2005) and *The Invisible Thread: A Portrait of Jewish American Women* (Jewish Publication Society, 1989). Her work has earned a W. Eugene Smith Memorial Fellowship, a World Press Photo Foundation Prize, and grants from the New York Foundation for the Arts and the Open Society Foundations. Her photographs have been exhibited and collected internationally, including at the Brooklyn Museum, the International Center of Photography, the 9/11 Museum, the Museum of Fine Arts Houston, SFMOMA, and the Israel Museum, Jerusalem.

Her current work turns toward her own family: *Six Days from Forty* weaves photographs, text, and video around grief, queer identity, and AIDS. *All the Little Things* documents her mother's final year of dementia and caregiving during COVID-19. *Charlie and the Rocket Man* is a documentary about her father, Emmy- and Peabody Award-winning producer Charlie Grinker, and his unlikely kinship with rocket pioneer Robert Goddard.

Grinker received her MFA from Vermont College of Fine Arts. She is an Assistant Professor of Journalism & Design at The New School, represented by CLAMP Gallery, New York, and a member of Contact Press Images. She is based in New York City and Newburgh, NY.

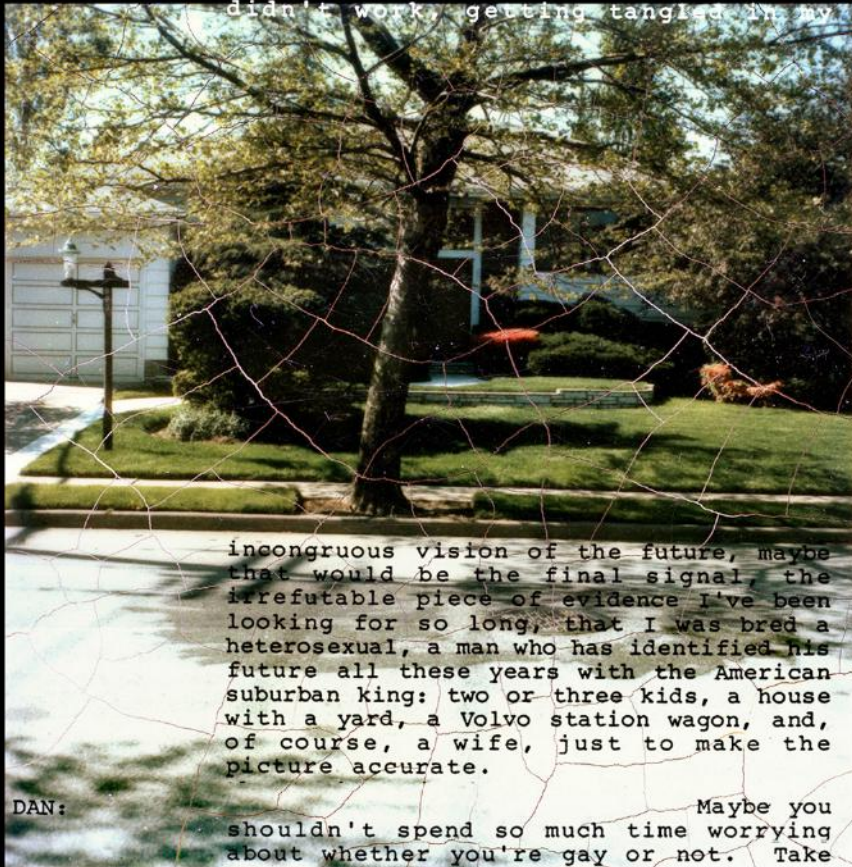


Mike Tyson, Latham, NY. Gelatin Silver Print, November 22, 1985

LORI GRINKER

JEFFREY:

Well maybe I don't want a new start with someone else! (pause) I'm sorry. You know, you might think that being in love with you would have taught me something. After all, we made love four times in a day once, more than once. We couldn't get enough of each other. Or maybe the fact that in spite of all that love it still didn't work, getting tangled in my



incongruous vision of the future, maybe that would be the final signal, the irrefutable piece of evidence I've been looking for so long, that I was bred a heterosexual, a man who has identified his future all these years with the American suburban king: two or three kids, a house with a yard, a Volvo station wagon, and, of course, a wife, just to make the picture accurate.

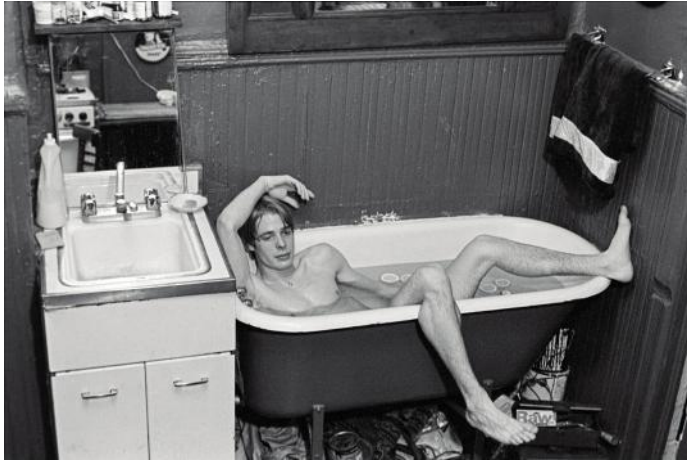
DAN:

Maybe you shouldn't spend so much time worrying about whether you're gay or not. Take some of the pressure off. Relax.

JEFFREY:

But the weird thing is, Dan, I really don't care. I'll be straight; I'll be gay; I don't care what anybody else thinks. I just want to know and I'll be fine, I'll be happy, whatever it is.

Childhood Home, polaroid photo with text overlay, digital collage, 2014-15



Jon in the Kitchen Tub, NYC, 35mm B&W film, c.1977

KAREN GHOSTLAW POMARICO

Karen Ghostlaw Pomarico is an international exhibiting artist working in photography and installation. Her work explores perception, memory, and human connection through layered imagery, considering how experience and observation shape meaning. She is Co Founder and ArtSpace Director of the Pictorial Foundation and Editorial Director of The Pictorial List.

Mirrors of a Universe explores perception, consciousness, and transformation through reflective surfaces and shifting light. Using water, glass, and metal, Karen Ghostlaw Pomarico creates images that exist in a state of transition, where boundaries dissolve and re-form. A reflective self portrait opens this body of work, positioning the self within this evolving field of perception, both as subject and participant.

Within the archaeology of reflection, Karen uncovers layers that are not immediately visible. Reflection becomes a space of encounter. What is seen is unstable, fragmented, and open to interpretation. The image does not present a fixed reality, but invites a deeper engagement with what lies beneath and beyond the visible.

Dptychs are central to this work. Each pair extends the image beyond a single frame, creating a dialogue between two moments that are connected yet distinct. These pairings do not resolve into a singular meaning. Instead, they hold tension, alignment, and subtle contradiction. One image may echo the other or disrupt it, asking the viewer to move between them and remain present within that exchange.

Through these relationships, the work expands beyond the individual image into a broader field of connection. The diptychs reflect a larger condition of existence, where fragmentation and unity coexist. In this space, perception mirrors the structure of the universe itself, layered, unfolding, and always in motion.



Self Aware, Digital Photo Print, 2023

KAREN GHOSTLAW POMARICO



Wild Wild West, Digital Photo Print, 2025



Sight Unseen, Digital Photo Print, 2025



Pop Cycle, Digital Photo Print, 2025



Chromatic Urbanity, Digital Photo Print, 2025



Soul Searching, Digital Photo Print, 2025

MORGAN GWENWALD

Morgan Gwenwald is an activist photographer who has worked as a tenured Librarian at the State University of New York at New Paltz where she was the Head of Special Collections. She also taught in the Women, Gender, and Sexuality Studies Program on campus. Prior to this she was the Executive Director of *In the Life* (the PBS LGBTQ TV series), worked as an MSW (at Fountain House, Columbia University, Senior Action in a Gay Environment and Stony Brook University) and also worked at the Gay and Lesbian Alliance Against Defamation.

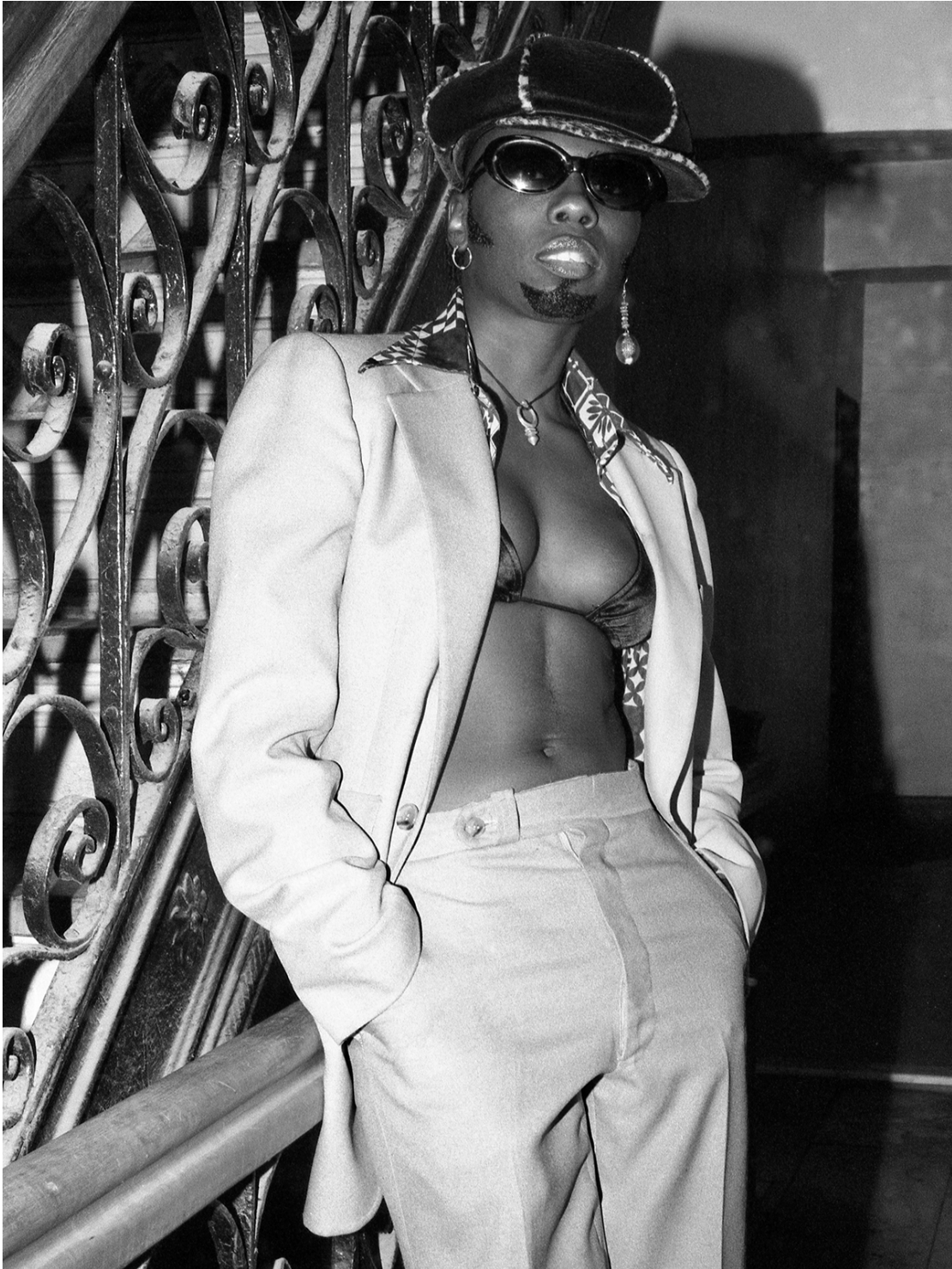
Morgan is an established photographer, widely published in the Women's and LGBTQ press. Her work appeared in the first edition of *On Our Backs* and subsequent issues, she was featured in a chapter in *Nothing But the Girl: The Blatant Lesbian Image*. Their work has been included in many exhibitions, including *Art After Stonewall*, and *Images On Which to Build: 1970s – 1990s*. She has served as a volunteer coordinator at the Lesbian Herstory Archives in NYC since 1979 and was active in the Lesbian Avengers during the 1990s.

She lives in New Paltz where she is working on the digitization of her massive archive of negatives of the women's, lesbian and LGBTQ communities, covering the 1970s-90s. She also has a photo book project underway.



Deb Edel & Joan Nestle with Denver Dog in the Barn, NH, archival inkjet print, 1984

MORGAN GWENWALD



Mildred Gerestant "Drag King Dred" NYC, archival inkjet print, 1997



Polly's Back, NYC, archival inkjet print, 1995

MARIA FERNANDA HUBEAUT

Nothing is as it appears. This conviction anchors the entire practice of Maria Fernanda Hubeaut, an Argentine-American photographer and performance artist whose Eastern European roots and cross-continental journey have forged a singular artistic vision.

Hubeaut is the creator of *La Fotografía Performática* — a form she invented that collapses the boundary between photography and performance into a single, charged act. Her images do not document reality; they rupture it. Composition and timing become instruments for catching the precise moment when superficial societal constructs break open, exposing the raw human story beneath — survival, joy, and an astounding capacity to hope, grow, and create beyond self-imposed limits.

Trained in Communication and Art at the National University of Entre Ríos in Paraná, Argentina, she directed Photojournalism Workshops before embarking on an extended passage through Latin America and Europe — a journey that expanded into poetry, illustration, and performance. When she arrived in New York, all of it converged. It is always a fortuitous image that finds her first: one that carries pain and beauty simultaneously, that she absorbs into memory and rebuilds into art. Through series such as *Metamorphosis*, *Transmutation*, *The City Object of Meditation*, and *Hopscotch (Rayuela)*, she excavates identity, ancestry, and collective history.

Her work has been exhibited across New York, Boston, France, the Czech Republic, Japan, Italy, the UK, and Argentina — at the Queens Museum, Brooklyn International Performance Art Festival, Villa Victoria Center for the Arts, and English Kills Art Gallery, among others.

Beyond her visual practice, Hubeaut is a Plant-Based Nutrition Coach, Food for Life Instructor, and a mindfulness and art-informed trauma coach — a coherence between healing the body and expanding the imagination that runs through everything she makes.

She lives and works in New York.



Mercedes, B&W Film, 1996

MARIA FERNANDA HUBEAUT



The Seed, La Semilla, The City Object of Meditation, B&W Film
2006-/07



Prayer. El Rezo, The City Object of Meditation, B&W Film, 2006-/07



Into it, Dentro Tuyo, The City Object of Meditation, B&W Film. 2006-/07



The Fruit, El Fruto, The City Object of Meditation, B&W Film, 2006-/07

KAY KENNY

“Into the Night in the Middle of Nowhere” is a celebration of the rural night landscape. It is a poetic tribute to wild imaginings: the nightmares and dreams inherent in the lonely darkened corners of the world. In a series of long exposures that capture the intense activity of the night sky through the passage of time, the silhouettes of the darkened landscape are the backdrops for the illuminated otherworldly events taking place below..

Using flashlights, and other light-providing devices, I photograph the rural landscape where no ambient light but the stars and the moon intrudes upon the night. The star and moon trails streak across the sky and reveal the passage of time in the earth’s rotation. Time itself becomes compressed. The darkness that surrounds these bright moments creates an eerie sense of intimacy: a midsummer’s dream rendered ominous as images slip into the shadows.

These long exposures also gave me ample time to observe my fellow nocturnal creatures. In New Hampshire and rural New York the barriers between domestic and wild fade rapidly in the twilight. As in the work with people in my landscapes I seek to infuse the same sense of play on the edge of fear in my narratives with animals. These animals are caught in a moment of time, yet the passage of time swirls around them: the sky becomes a metaphor for the paradox of our need to construct the rural environment reflecting our own comfort and our desire for it to remain wild.

BIO: MFA in photography, Syracuse University. Adjunct photography teacher for over 30 years at NYU, my studio is in Saugerties NY. Recent solo exhibits include Griffin Museum and Hunterdon Museum. Awards include 4 NJSCA fellowships and Arthur Griffin Legacy Award. Work is included in numerous collections. Website: www.kaykenny.com



White Umbrella, Long exposure film photograph, 2015



Orchard House, Long exposure film photograph, 2015

KAY KENNY



Reading with Sheep, Long exposure film photograph, 2021



Full Moon with Sheep in the Meadow, Long exposure film photograph, 2012



Deer in Headlights, Long exposure film photograph, 2025



Coyote Stalking Sleeping Man, Long exposure film photograph, 2015



Tent Meeting, Long exposure film photograph, 2016

DOROTHEA MARCUS

Dorothea Marcus is a lifelong art collector who in the last decade turned her eye to creating her own work. Her “eye” now has a “hand” too.

Dorothea is known for her collages, photographs and mono-prints. She is a founding member of the Women Photographers Collective of the Hudson Valley. Her work has been shown at the Lockwood Gallery, the Lace Mill, Wired Gallery, WAAM and Byrdcliffe, among others. She had a solo show at the Old Glenford Church Studio in 2019.

Her photography, collages and prints are often combined, playing with depth, texture, geometry and color. Dorothea’s travels to Mo-rocco, Cuba and Japan have been fertile ground for inspiration.

In 2025, Dorothea became an independent curator. She curated the art show Cool/Age, a group collage exhibit, which ran from July to September 2025 at the Queen of Rogues Gallery in Woodstock. In 2026, Dorothea guest curated the painting show We Will Know More Tomorrow at the Lockwood Gallery in Kingston January 31-March 1, 2026.

Dorothea lives in Woodstock, New York where she has served on the board of the Woodstock Library and works as an Associate Broker at Halter Associates Realty.

www.dorotheamarcus.com

@dorotheawoodstock on Instagram



Orange Sheet, Fez, Morocco. Digital Photograph, 2018



Turquoise Wall, Trinidad, Cuba. Digital Photograph, 2019

DOROTHEA MARCUS



Blue Tunnel, Chefchaouen, Morocco. Digital Photograph, 2018



Cuban Geometry, Photographic Collage
(analog), 2023



Man with Cross, Cienfuegos, Cuba. Digital
Photograph, 2019



Behind the Curtain, Digital Photograph, 2024

DANA MATTHEWS

Dana Matthews is an artist whose work grows from an early life rooted in Alabama's red soil and guided by intuition, labor, and female lineage. Now based in New York's Hudson River Valley, she works across photography, installation, painting, and bookmaking to explore the reciprocity between body and ecosystem. Her recent book projects *Pulsatilla* and *I Hear You Calling* extend her lifelong conversation with ecology and the feminine, merging gesture, witnessing, and transformation. Through a practice of entanglement being both inside and outside the frame she positions the camera as a vessel of attention where the human and beyond human worlds meet in shared consciousness. A MacDowell Fellow and RISD MFA graduate, Matthews' work reflects an enduring faith in art as an act of care, intimacy, and renewal.



Daffodils and Coffee, Archival Pigment Print, 2025

DANA MATTHEWS



Persephone, Archival Pigment Print, 2025



Aphrodite, Archival Pigment Print, 2025



Farm Field in Moonlight, Archival Pigment Print, 2026



Aster the Wildflower, Archival Pigment Print, 2026



The Open Field, Archival Pigment Print, 2026

MERYL MEISLER

Meryl Meisler was born in the Bronx and raised on Long Island. Inspired by her father's family photographs and the work of Diane Arbus, she enrolled in a photography class at the University of Wisconsin–Madison, setting her on a lifelong path. After decades teaching art in New York City public schools, she began sharing her extensive archive—images grounded in a strong sense of place and humanity, shaped by a distinctly queer perspective and a wry Jewish sense of humor. She continues to document the world with the same sharp curiosity.

Meisler's fascination with nightlife began in the 1970s, sparked by her discovery of Brassai's *Secret Paris of the '30s*. After moving to New York in 1975 to study with Lisette Model, she immersed herself in the city's disco scene, photographing an exuberant, inclusive world from within. These images remained largely unseen until 2014, when she began releasing them through a series of monographs and exhibitions.

Working today with the same analog camera, flash, and darkroom techniques she used in the 1970s, Meisler photographs a new generation of performers—drag artists, burlesque dancers, showgirls, DJs, MCs, and nightlife regulars—onstage and off. Her images move fluidly between spectacle and intimacy, revealing both the electricity of performance and the quieter, unguarded moments in between. Now approaching the age of one of her earliest subjects—Disco Sally, the septuagenarian dance-floor icon of Studio 54—Meisler returns with a seasoned perspective, attuned to resilience, joy, and the sustaining power of community (and with an earlier curfew).

For *Gestures of Care, Resilience, and Connection* at CPW Community Gallery, she photographed event nights at Unicorn Bar in Kingston, the Hudson Valley's only dedicated LGBTQ+ nightlife venue.

Meryl Meisler lives and works in New York City and Woodstock, NY. She is represented by CLAMP (NYC) and Polka (Paris).



Arms Spread, Queer Line Dancing, Unicorn Bar, Kingston, NY 1/5, Gelatin Silver Print, 2026



Stretching Next to Sylvia Rivera, All Male Burlesque, Unicorn Bar, Kingston, NY 1/5, Gelatin Silver Print, 2026

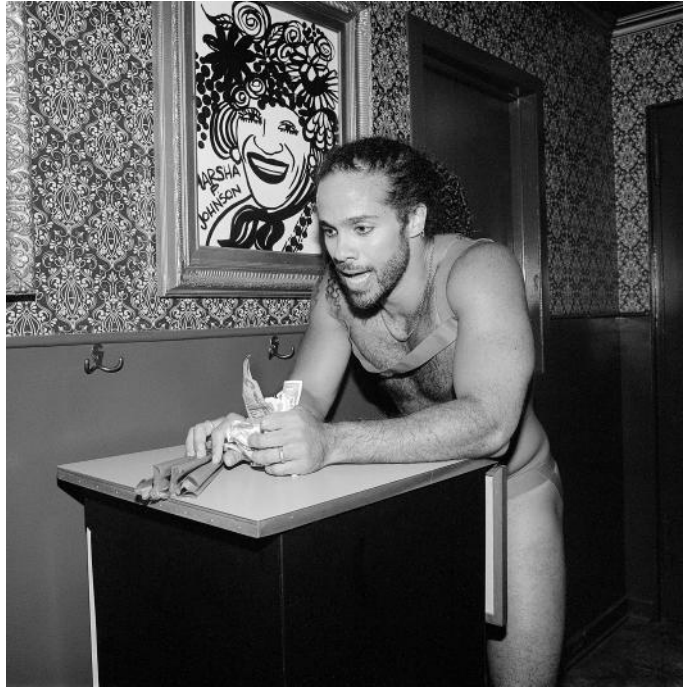
MERYL MEISLER



Holding Hands Line Dancing, Unicorn Bar,
Kingston, NY 1/5, Gelatin Silver Print, 2026



Dancing at a Bachelorette Party, Unicorn Bar,
Kingston, NY 1/5, Gelatin Silver Print, 2026



Resting Next to Marsha P . Johnson, All Male Burlesque,
Unicorn Bar, Kingston, NY 1/5, Gelatin Silver Print, 2026



Wig Night Waiter Make America Gay Again,
Unicorn Bar, Kingston, NY 1/5, Gelatin Silver Print, 2026

CHARLEY MITCHERSON

Charley Mitcherson is a retired professional photographer and self-taught digital artist based in Saugerties, New York. She studied film photography at the university level and later transitioned into digital photography, developing a diverse body of work across both mediums. Her professional career spans a wide range of photographic projects, including media work with schoolchildren for nonprofit arts organizations; photography for film and commercial production companies; school portraiture; and event photography for weddings, music festivals, and special events. She also provided photography for a Radio Disney production.

From 2004 to 2010, Mitcherson operated a small portrait photography studio in the Bishop Arts District of Oak Cliff in Dallas, Texas. Her work has been featured in numerous group exhibitions throughout Dallas, including shows at The Texas Theatre, Turner House Art Salon, The Kessler Theater, Mighty FineArts Gallery, the Oak Cliff Artists Studio Tour, the Virtual Speed Bump StudioTour, the Dallas Public Library Employee Art Show, and the Dallas City HallvEmployee Art Show.

In December 2012, she presented a solo exhibition titled Gatherings at the South Dallas Cultural Center in Dallas, Texas.

“Although trained as a portrait photographer, my current focus is shifting toward nature and the environment in which I now live. I am drawn to exploring the landscape around me, discovering quiet moments of beauty, and deepening my connection to place through my work. As I continue to explore this region, I look forward to allowing the natural world to further shape my artistic vision.”



Old Car, digital image, 2007

CHARLEY MITCHERSON



Reflections, digital image, 2023



Matterhorn, digital image, 2006



Museo Vela, digital image, 2006



Pelicans, digital image, 2007



Casey's Place, digital image, 2020

SUSAN PHILLIPS

Susan Phillips is an artist who resides in New York City and Woodstock, NY. Her mediums are photography and collage.

She is an active member of the Woodstock Artists Association & Museum, and the National Association of Women Artists, in New York City, (where she was the Gallery Coordinator for over eighteen years). Ms. Phillips is a member of the Women Photographers Collective of the Hudson Valley, the Woodstock Center for Photography in Kingston, NY, the International Center for Photography in NYC, and the Woodstock Byrdcliffe Guild, in Woodstock, NY.

Ms. Phillips received the Elizabeth Harmon Memorial Award for Photography at The 2025 NAWA Annual Exhibit; She was awarded the Suzanne M Bianchi Award for Photography from The National Association of Women Artists in 2023. A European Photography Residency was granted to her at Arte Studio Ginestrelle, (Assisi Italy), in 2019. In 2018 she received the highest Photography Award from The National Association of Women Artists. (Jurors: Anita Rogers, Anita Rogers Gallery NYC, Lisa Small Senior Curator European Art, Brooklyn Museum). Her photographs have been published in “Sanctuary”, an arts and literary magazine, “New York Magazine”, “Art Ascent”, “The Fat Canary”, and “The Catskill Mt Region Guide”. She has curated and hung many exhibits for The National Association of Women Artists. More recently, she was one of 2 artists, specially selected by the gallery owner, for curating a show at the Leonovich Gallery, in Chelsea NY, which opened on 9/3/25.

She continues to expand her photography portfolios of Graffiti, Puddle Reflections NYC, Rain, Pond Reflections, Torn Elegance, and Street Seen, among others. As well, she photographs anything that she finds interesting; subjects, perhaps, that the passer by has missed. Her collage compositions are ongoing. Visit www.susanbphillips.com, to see more of her work.

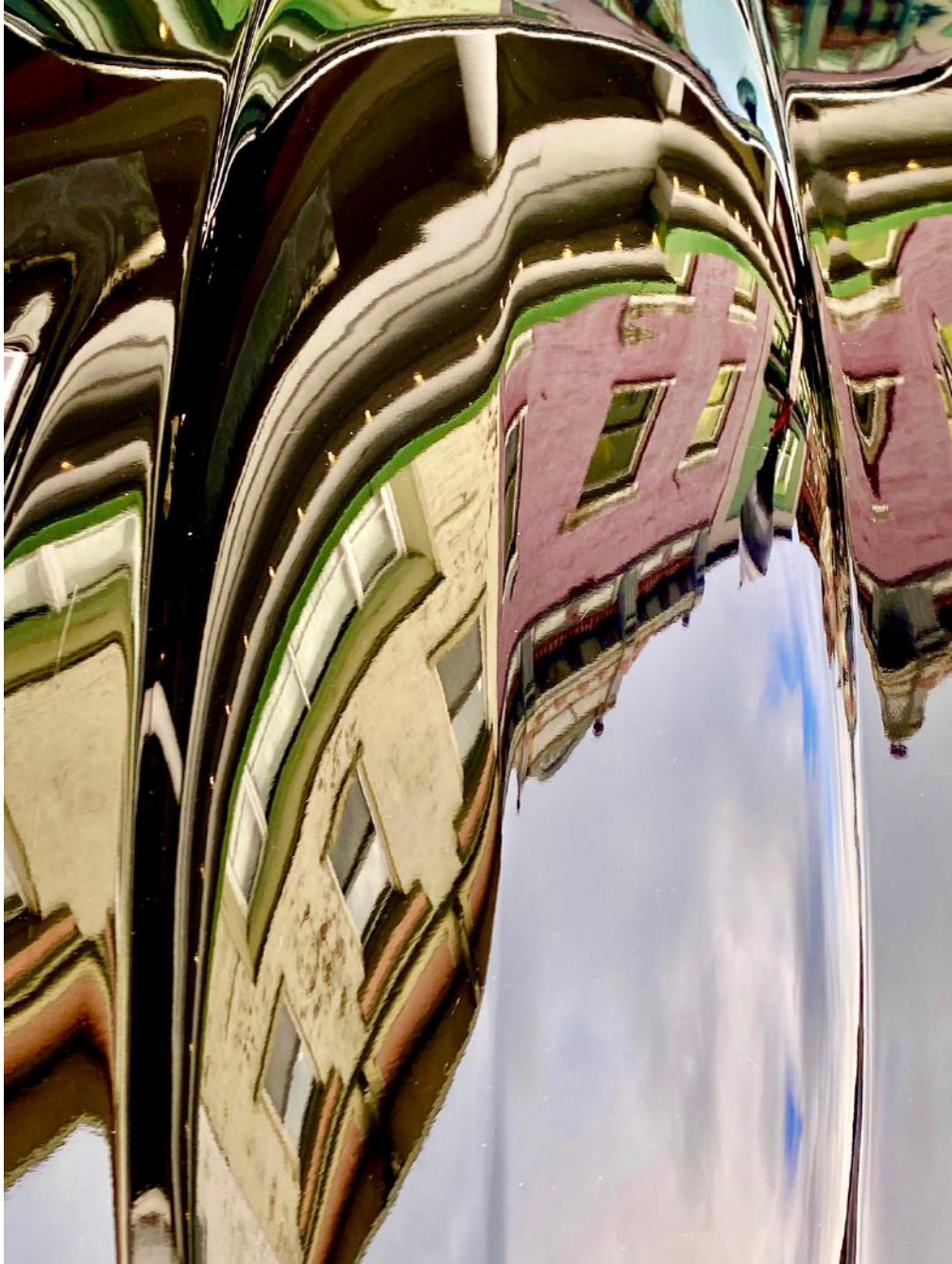


Staircase,Barcelona, digital photograph, 2019

SUSAN PHILLIPS



Brooklyn Museum, digital photograph, 2019



Hood Reflection, digital photograph, 2024

CARLA SHAPIRO

Carla Shapiro was born in Manhattan and earned her BFA in design from Syracuse University. She is currently a photographer and educator based in the Catskill Mountains of upstate New York. Her work explores themes of loss and longing, memory and nostalgia, as well as womanhood and aging. She is known for her use of alternative photographic processes and materials, including platinum printing, the wet-plate collodion process, and pinhole and Holga cameras.

“Life is like living in velvet—it is rich and lush,” says 105-year-old Leah. “Each day is a gift.”

This project began with Leah, Eleanor, Charlotte, and Bob—all thriving, seemingly unburdened by fear or desire, fully present in each moment. As I continue, I am photographing men and women over the age of 90, witnessing firsthand how one can flourish in old age.

Leah inspires me through her simple act of gratitude. Eleanor, the wife of photographer Harry Callahan, shared with me a tenderness and beauty that perhaps mirrored what she offered her husband decades ago. Yeats once wrote, “A terrible beauty is born.” I am drawn to that beauty—the depth and richness of a life well-lived.

Our world is aging. Today, there are approximately 830 million people over the age of 65. By 2054, that number is projected to reach 1.7 billion. In a culture that often fears aging, I want to share an alternative narrative—one that celebrates the richness of later life.

Lois, at 95, still practices therapy, sending her dog Crispy Cream to welcome patients. Janet began painting at 93. Leah, at 107, was eager to start a business trading stocks. These individuals embody resilience, wisdom, and joy. Through my photographs, I want viewers to see their light, and their profound vitality.



Leah, Archival pigment print, 2007



Bea, Archival pigment print, 2025

CARLA SHAPIRO



Nancy and Richard, Archival pigment print, 2025



Beatrice, Archival pigment print, 2022



Bob, Archival pigment print, 2020



Eleanor, Archival pigment print, 1995,

ADINA SCHERER

Adina Scherer is a photographer, printmaker, painter, poet, and educator. She received an MFA in Photography from RISD and a Master's in Art Education from the Massachusetts College of Art. In addition to making and exhibiting her photographs, her early career included developing and managing innovative art programs for children and families at the Museum of Fine Arts, Boston. She has taught photography at Northeastern University, MIT, and the New England School of Photography, and has taught a range of visual art media in independent and public schools in Massachusetts and New York City. Adina works in her studio in Woodstock, NY, and actively exhibits her work.

“The central theme in my work is human connection — seeking the energy where the spirit resides. Perhaps light, as both metaphor and medium, reflects back into the eyes of the viewer through the images I make. I have always played with breaking traditional edges and materials. My images are often layers or combinations of time, relationships, texture, and color. Sometimes time represents one moment to the next — moving like wind or an endless rising sea. Energy and light move, dancing with time, over seconds or decades or a lifetime.”



Life of the Mother, Photo Collage / Inkjet print 1988/2023

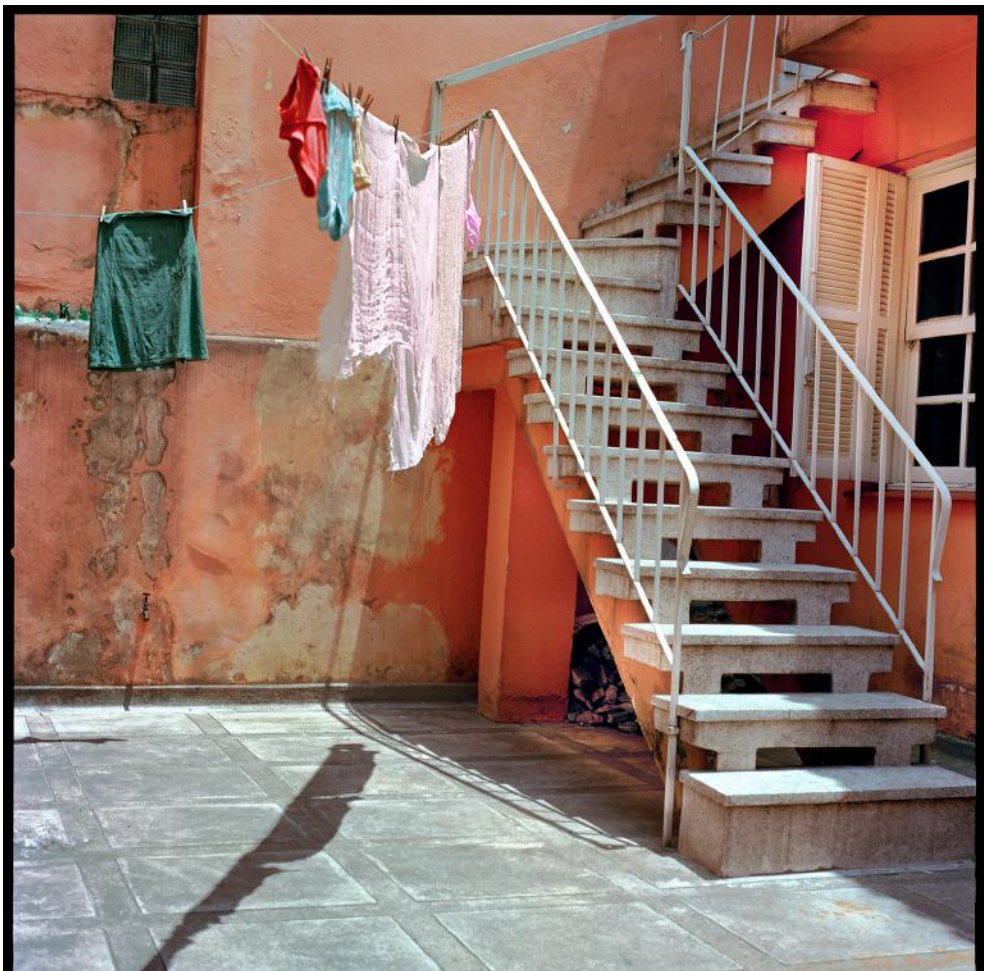


Turning Back, Intaglio print from a photopolymer plate - 4 x 5 b&w negative scan, 1982/2025

ADINA SCHERER



Blue Tile Bath - Once Upon a Time Series, 35mm neg scan - Inkjet print, 1993/2025



São Paulo 1985 Spirit of a Woman , color neg scan - Inkjet print, 1993/2022



Spirit Winds Pinhera Beach House , Intaglio print from a photopolymer plate - 35mm infrared neg scan, 1994/2024



Purple Sea, Intaglio print from a photopolymer plate - digital capture, 2015/2025



Sand Mirror, Intaglio print from a photopolymer plate - digital capture, 2015/2025

KELLY SINCLAIR

Kelly Sinclair is a photographer based in the Catskill Mountains of upstate New York. Born in Manhattan, she studied black & white film photography in college and has exhibited her work in galleries, print, and digital publications. She is a member of the Center for Photography in Kingston, NY, and the Women Photographers Collective of the Hudson Valley. She also co-owns and curates work at HappyLife Productions, an independent shop in Woodstock, NY.

Kelly's photography reflects her love for the intricate textures of nature and her deep connection to the land. She considers photography a practice of presence and a way of seeing the sacred in the everyday. Her images reflect a deep reverence for the environment paired with an ongoing exploration of life, death, aging, and impermanence.

She believes that art and creativity have the power to heal, not just ourselves, but the world around us.



Cooper Lake, digital pinhole photography, 2025

KELLY SINCLAIR



Monarda, digital capture with manual vintage lens, 2025



Diptych 1, digital capture with manual vintage lens, 2025



Diptych 2, digital capture with manual vintage lens, 2025



Diptych 3, digital capture with manual vintage lens, 2025

KATE WARREN

Kate Warren is an interdisciplinary artist exploring identity, belonging, and care. Her work investigates how gender, repression, and recognition emerge in the intimate spaces between self, family, and community. Raised in a Catholic family and closeted into adulthood, she pursues queerness as both liberation and alternative kinship. She is interested in how witnessing validates queer becoming as a radical form of care across shared histories and imagined futures.

Through photography, performance, and archival research, she ruptures ties to oppressive norms and imagines other ways of being. Self-portraits challenge gender roles, allowing her to try on variations of identity while building a visual world to inhabit. She stages masculinities and femininities in flux through costuming, movement, and setting, treating gender as a continuous performance.

The visual codes of her family's mid-century suburban and Appalachian farm archives inform this world-building. 1950s–70s clothing and objects invoke modernist gender ideals, while golden-hour chiaroscuro lighting builds dreamlike scenes in her childhood home. She spent decades as a dancer, developing a deep attunement to the body as a site of knowledge. She performs speculative encounters of play and tension, creating a home within herself.

Her practice joins feminist and queer approaches to the archive. Jack Halberstam's writing on female masculinity and José Esteban Muñoz's concept of queer futurity provide foundations, while Joan E. Biren's Dyke Show and Carmen Winant's archival work inspire intimacy and queer community.

Her photobook project, *Darling*, interweaves a decade of self-portraits, still life, archival reference, and writing to examine embodiment, gender fluidity, and self-recognition. Rooted in coming out in her thirties, the work holds grief and joy in tension—the ache of time lost alongside the relief of self-recognition.



Salvation, archival inkjet print, 2023

KATE WARREN



Let's Not Talk About It, archival inkjet print, 2025



Torque, archival inkjet print, 2025



Don't Say Their Names, archival inkjet print, 2025

RUTH WETZEL

“I work with two bodies of work concurrently. The Pool Noir series has figures, the Floating Flowers does not. The setting for these series is pools. The Floating Flower series is my manipulation of flowers in pools. The figurative work requires a model in a pool with night lighting. The work is an exploration of the sequence of blooming flowers and figures in the backdrop of the transparency and buoyancy of different colors blue.

My Floating Flowers series is set in dream like scenes that deny gravity’s orientation. I think of these tableaux of plants and water, as cinematic freeze frames in the midst of a sensual waltz. The images reflect on what is considered beautiful and the chaos of the natural world. The illusions occurs with combinations of reflections and underwater flashes of color which I manipulate to achieve these spatial mysteries. I am in the water with the flowers to achieve the view I desire. I rely on the generosity of friends and acquaintances that own pools. If not in the pool, I utilize different colored baby pools.

The figurative work series focused on loneliness, uncertainty, and recreational disillusionment. Pools are icons of summer recreation. My Pool Noir series photographs pools but removes the laughter, splashing, and scent of BBQ’s. The beautiful blues evocative of respite and cleanliness, contrast against narrative scenes that hint of disturbance. These images reflect on isolation, vulnerability, and survival. John Cheever’s *The Swimmer* and the Mike Nichol’s film, *The Graduate* and Hitchcock’s films can be sited as an influence for this theme.

Ruth Wetzel has shown at many local, national, and international locations. She has a M.F.A. in Painting from Maryland Institute, College of Art, and a B.S. in Design from Buffalo State College. To see more of her work, visit www.swampphotos.com.



Fern Fish, digital photography on archival photo rag paper, 2026



Fern Folly, digital photography on archival photo rag paper, 2026

RUTH WETZEL



Coral Light digital photography on archival photo rag paper, 2023



Land and Sea, digital photography on archival photo rag paper, 2026



Scarlet Begonia, digital photography on archival photo rag paper, 2026



Sunset Yellow, digital photography on archival photo rag paper, 2021

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