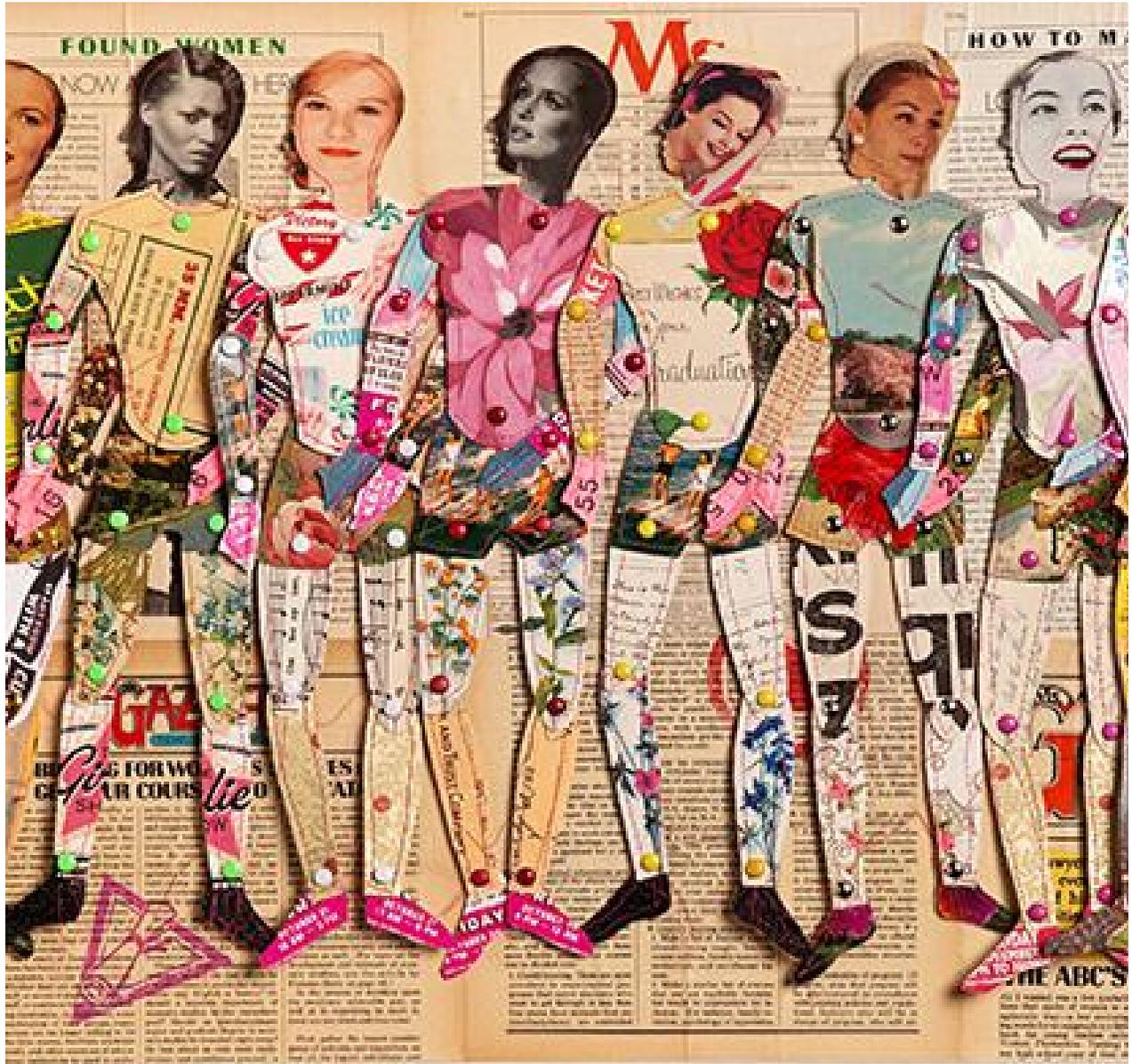


RTOWN GALLERY

THE FEMALE GAZE



GROUP EXHIBITION

2026

www.rtowngallery.com

RTOWN GALLERY

Sharing big time art in “small town” Texas.

RTown Gallery is dedicated to fostering a vibrant art community in the heart of historic downtown Grapevine, Texas and surrounding region.

Our monthly exhibitions showcase original works that spark conversation, take risks, and explore diverse mediums; art that’s both striking and meaningful for any collection.

Beyond showcasing contemporary creativity, RTown Gallery also hosts artist receptions, community events, and is available as a unique venue for private gatherings and meetings.



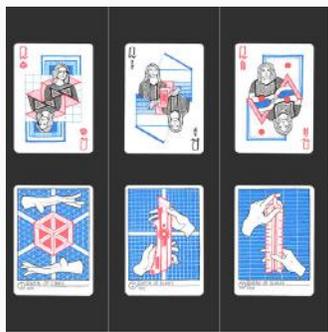
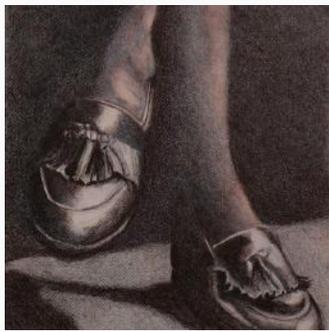
Cover: “Lila, Sallie And The Girls Believed Science & Kindness Would Do The Trick” by Marilyn Artus

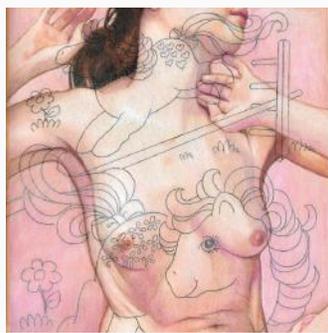
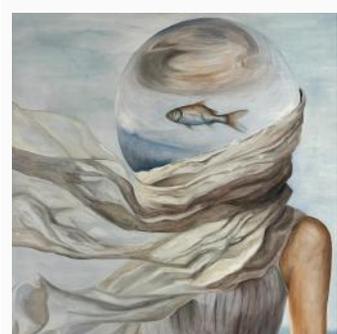
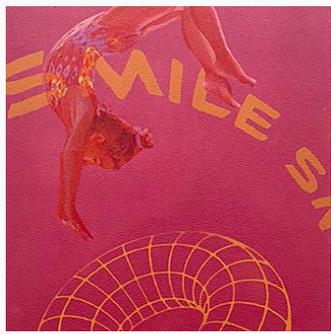
ABOUT THE EXHIBIT

The Female Gaze is a group exhibition celebrating the depth and diversity of women's artistic voices. Presented during Women's History Month at RTown Gallery, the exhibition brings together artists whose work reflects the many ways women observe, interpret, and express the world around them.

Each artist offers an individual vision while contributing to a broader conversation about authorship, identity, and creative agency. Across painting, sculpture, photography, and mixed media, the exhibition highlights themes of identity, relationships, place, history, vulnerability, strength, and self-definition. The Female Gaze invites viewers to consider what changes when women shape the narrative and define the lens through which a subject is seen. The result is an exhibition that feels both personal and expansive, intimate and collective.

Featured Artists: Alyssa McDermott, Amy Henson, Angelina Villatoro, Brittany Yach, Cindy Avroch, Dayna Dewitt, Erin Vande Zande, Haley Noble, Jess Tedder, Kerri Warner, Kylee Tyra, Lauren Rushing, Lindsey Millikan, Marilyn Artus, Marjorie Parker, Megan Bynum, Megan Kee, Nancy Lamb, Natalie Armstrong, Ozodinobi Onyeabor, Slavi Nightingale, Victoria Bradley





Contact info@rtowngallery.com or stop by RTown Gallery in Grapevine, TX to collect.

www.rtowngallery.com

WORDS FROM THE ARTISTS

Alyssa McDermott

I am a contemporary portrait painter working primarily in acrylics, creating evocative figurative paintings that explore emotional intimacy, interior experience, and human connection. My work focuses on quiet, psychologically rich moments—often depicting women, caregivers, and relational figures in states of closeness, reflection, or emotional overwhelm. Through expressive realism and intentional color, I paint portraits that emphasize gesture, touch, and posture. My paintings often explore themes of motherhood, care, vulnerability, and emotional labor, capturing moments that feel private and deeply human. These contemporary figurative artworks are created to invite pause and connection, offering space for reflection rather than confrontation. I am a mother myself, a diet coke addict, plant lover, and tattoo collector. I find joy in beautiful shadows, sparkly light, and wiggly doggies who are excited to see you. My home is in McKinney, TX where I live, work, & paint with my family.

Statement:

When I think of "The Female Gaze" I think of an untold perspective of motherhood and how it is typically romanticized to death in art. The pieces I've chosen all have a common thread among them - and that is that motherhood is a struggle for most of us women. It's taxing in every way imaginable, but that doesn't mean that there isn't beauty in it. These pieces show the lows and the highs of motherhood; the tight squeezes, the ever-tested patience, and the lonely, quiet desperation that comes from doing a job 24/7 that no one else can do (while your spouse doomscrolls in the bed next to you). It's the toughest job on the planet, and I want mothers everywhere to feel recognized through my work for their insane strength and perseverance. You are not alone. I see you.



"Gotcha"

Alyssa McDermott

12"x12"

Acrylic on canvas

\$1,500

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Amy Henson

Amy Henson is a ceramic artist and educator living in Garland, TX. Amy earned her B.F.A. cum laude from SMU in 2007 in Studio Art: Ceramics and her M.F.A. in Ceramics from University of North Texas in 2022. She teaches at Dallas College, SMU, and community studios in the DFW metroplex. In 2025, Amy was awarded first place in Ceramics on the Wall VII by juror Colby Parsons. Her Liquor Set was selected for a Juror's Award at Clay Art Center's 2023 group exhibition Functional Fall: A Seat at The Table. At the 2023 NCECA conference Amy and Allee Etheridge co-organized the successful concurrent exhibition Obscene. She is a founding member and participant, alongside Allee Etheridge, of two successful ceramic sales each year: Poetry in Ceramic in December and the Pot Stars Popup in March. Amy is also a founding member of creative nonprofit Garland Creates. Her next solo exhibition will be in the fall of 2026 at the Goldmark Cultural Center.

Statement:

I explore issues of cultural marginalization translated into hand-built functional ceramics, mixed craft media works, and sculptural installation. Currently my concepts focus on maternal feminism, inspired by the challenges of my lived experience as a woman, artist, and mother, and real or imagined flora and fauna including wildlife perceived as pest animals such as opossums and raccoons, as well as unicorns and dragons. The intersection of marginalization with functional or tactile art reinforces my interest in ceramics, at times combined with other craft media such as fibers and beads. Humble red earthenware is an ideal foundation, especially with feminine corporeal formal references. I create work that sings, in a cacophony or a chorus, and acts as a clarion call for hope and reconciliation.



“Inheritance”

Amy Henson

18"x30"x6"

Red earthenware, engobe,
mason stain, and glaze fired
to cone 04 with string, wire,
and beeswax

\$1500

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Angelina Villatoro

Angelina K. Villatoro is a visual artist from Fort Worth, TX. She likes to draw and paint in various mediums with a focus on charcoal, and oils, inspired by a classical style along with combining her interests to develop her own unique style and specializes in portraits. She creates to express her soul and strives to capture the feeling and mood of a moment and the essence of the person's soul. Angelina also uses her art as a form of therapy. Her work is expressive, emotional, and deeply personal, blending vintage and gothic influences that reflect her inner world. Each piece becomes an act of transformation, turning pain into beauty and healing. She encourages authenticity, self-expression, and the courage to embrace one's true self without fear or disguise.

Statement:

Melancholia, appears almost like a whisper from the past, a ghost, a faded shadow in the dark. A portrait inspired by myself, and personal and neurodivergent life experiences. The dark shadows and lights softly light the face. A timeless piece that reflects pain, grief, and quiet resilience. It speaks to surviving extreme anxiety, selective mutism, and being unseen as a child. It holds both mourning and relief; her tears fall as she looks at the viewer with a faint smile. She is there but you can only see her if you look closely, deep within... A portrait of strength and healing through softness.



“Melancholia”

Angelina Villatoro

24"x20"

Charcoal

\$4,000

Contact info@rtowngallery.com to collect.

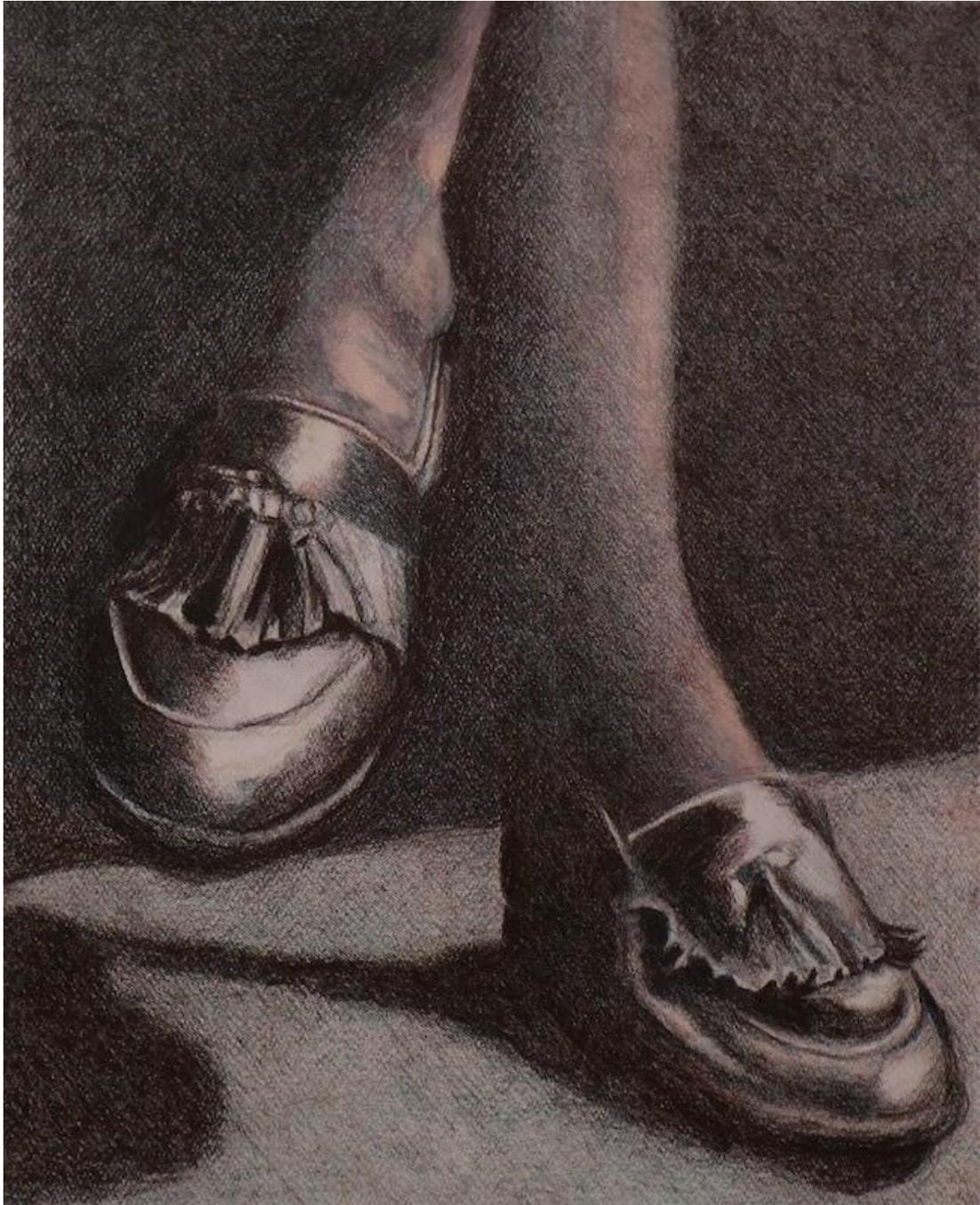
WORDS FROM THE ARTISTS

Brittany Yach

I came to art at the urging of a therapist who suggested that I find a creative outlet to help manage stress and anxiety. Life is often loud and layered. Art became the place where I could set the weight down. Drawing is at the core of my practice. I work primarily in charcoal and colored pencil, and I also like to explore oil, acrylic, and watercolor, often using moody palettes and dramatic lighting. My work explores generational trauma, mental health, self-image, and the quiet evolution of healing. I am interested in tension: armor and vulnerability, beauty and discomfort, shadow and illumination. The subjects I am drawn to often stand grounded, carrying emotional weight without spectacle. For me, art is not simply expression. It is integration. A way to give form to what once felt overwhelming.

Statement:

Growing up in the 90s, my self-esteem was shaped by narrow beauty standards that marked an entire generation. As an average-sized girl with body dysmorphia, I rarely felt beautiful in my clothes. I hid myself in black. But shoes were different. Shoes always fit. If I didn't feel confident in my body, my shoes could still make a statement. They became armor. A polished diversion from how uncomfortable I felt in my own skin. The grounded stance in this piece reflects where I am now. The legs are steady. The shoes are sensible. There is no performance in them. No spectacle. Only weight, balance, and presence. As I enter my forties and continue the work of healing, I find myself choosing comfort over approval. I am learning to feel beautiful in my own skin. There is still work to do. But for now, I have nothing to prove



“Nothing to Prove”

Brittany Yach

20"x24"

Colored Pencil

\$850

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Cindy Avroch

I often say my art and my life are inseparable, and nowhere is that more true than in Sisters of Strength.

This collection reflects my personal journey—challenges met, strength discovered, and an unwavering belief in resilience. What began as a private expression of survival evolved into a celebration of women's shared perseverance and empowerment. Before I could create Sisters of Strength, I had to become one myself.

Creativity was my refuge from childhood. While others played with dolls, I carried sketchbooks and pencils. I pursued art relentlessly, earning a degree in textile design from the Fashion Institute of Technology and a scholarship to study at Winchester School of Art. My career flourished in New York's fashion industry, where I led creative teams and developed licensed collections for major brands, tripling sales and generating millions in revenue.

Life shifted dramatically with the birth of my youngest son, who was diagnosed with autism. Forced from my position, I became a single mother navigating uncertainty. I turned to art once again, transforming my apartment into a workspace and launching a home-based design business that grew to serve prestigious institutions nationwide.

Eventually, I returned to fine art with renewed purpose. Sisters of Strength honors protection, vulnerability, resilience, and grace. Through sculpture, I found my voice again—and the quiet strength to keep creating hope.

Statement:

My collection of abstract female figurative sculptures explores the evolving narrative of womanhood in a world where expectations and roles continually shift. Within that change, strength and endurance take on deeper meaning. Through these forms, I seek to capture the resilience, power, and quiet determination women embody today.

The abstraction reflects the multifaceted nature of women's lives. These figures resist rigid definitions, embracing fluidity, adaptability, and transformation. Each curve and contour suggests growth—an ongoing becoming shaped by experience. The sculptures are not confined to a single story; instead, they honor complexity and the layered realities women navigate daily.

Texture plays a central role in this body of work. The surfaces suggest protective layers—symbolic armor forged through lived experience. These layers represent both vulnerability and defense, acknowledging the emotional and societal challenges women face while also celebrating their capacity to shield, nurture, and sustain those around them. There is a balance between softness and fortitude, grace and resolve. In a time when women continue to break barriers and redefine possibility, this collection stands as a tribute to their enduring spirit—an affirmation that resilience is not merely required of women, but inherent to who they are



"Innocence"

Cindy Avroch

43"x25"x14"

Aqua Resin

\$12,000

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Dayna Dewitt

Dayna Dewitt is a self-taught visual artist based in Dallas, Texas. Her work is rooted in a lifelong relationship with art that began in childhood and has continued to evolve through personal exploration and lived experience.

Working primarily as a mixed media artist, she specializes in mural and canvas work that centers on themes of empowerment, emotional resilience, and the celebration of womanhood.

Dewitt's practice is deeply influenced by storytelling and community. Her large-scale murals and intimate canvas pieces alike are designed to spark connection, affirm identity, and reflect the strength found in vulnerability.

Through layered textures, expressive color, and intentional composition, she creates visual narratives that honor women's voices and lived experiences.

Through her art, Dewitt seeks not only to inspire but to cultivate spaces of joy, reflection, and belonging; inviting viewers to see themselves represented, uplifted, and empowered.

Statement:

Dayna Dewitt creates art that celebrates self-love, independence, and inner beauty. Using acrylic and oil paints on canvas, her work highlights the confidence and elegance of women, inviting viewers to embrace their own sense of empowerment.



“Versatile”

Dayna Dewitt

30"x40"

Oil on and Acrylic on Canvas

\$500

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Erin Vande Zande

Erin is a Grapevine based artist known for her street photography in small town Texas. While she has always loved making photos of the real people and places around her, her sensitivity to the struggles of others and her experiences as a mom brought her to a place of wanting to make work to help others who have struggled as she has. On a whim, she bought a used dollhouse and some vintage dolls to process these feelings and just see what would happen. Now, most mornings she wakes up with a vision for a story that wants to be told. Once she has a story and design vision, she begins painting the props, setting up the dolls, sculpting the light and then composing the final image. Her images resonate with women who have felt a loss of themselves in motherhood and the adventure of finding a newer version of themselves inside of it.

Statement:

In the beginning, I saw motherhood as only a sacrifice, the cross I had to bear. I moved quite rapidly from a creative career to being home full-time with five kids under age five. It felt like a tiny death. A handful of years ago, when our children were still young, I found myself at a crossroads. Will motherhood be a place of dread or a place of hope? A place where I become more of myself? A place where I remember what it's like to be a child again, chasing joy and thus becoming it?



“Becoming Joy”

Erin Vande Zande

14"x17"

Photography on Fine Art

Giclee Paper

\$200

Contact info@rtowngallery.com to collect.

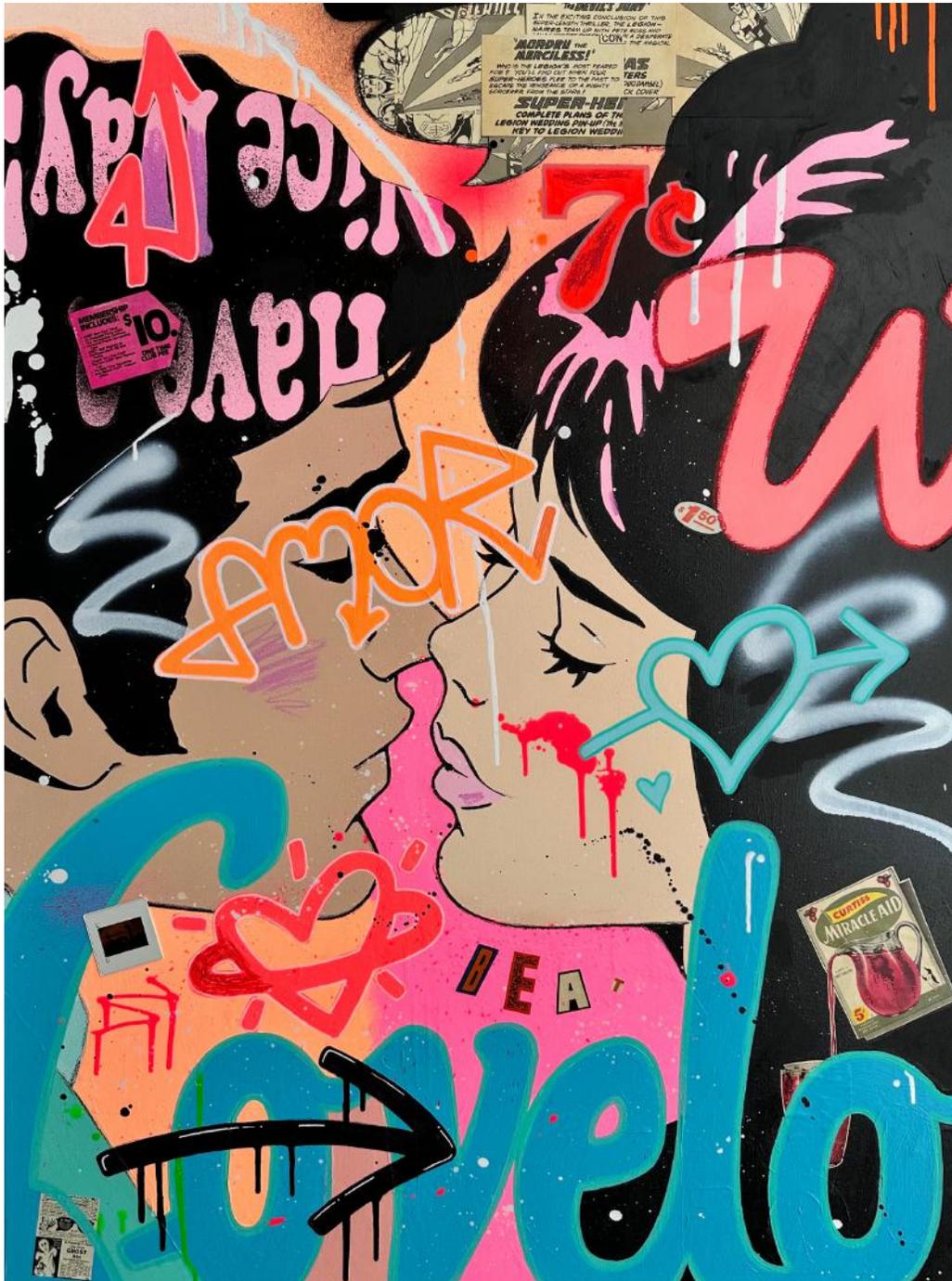
WORDS FROM THE ARTISTS

Haley Noble

Haley Noble is a painter based in Fredericksburg, Texas, working primarily with acrylic and mixed media. Influenced by pop culture, street art, and vintage advertising, she uses layering and disruption to transform familiar scenes into dynamic, multi layered compositions. Noble combines bold color, graphic figures, and text to reimagine recognizable imagery. By interrupting polished, constructed images, her paintings capture the tension between what we see and how we experience it. Through her work, Noble examines the distractions women face in the modern world, how attention is pulled in countless directions by images, messages, and expectations. Her practice encourages viewers to slow down, and notice the overlooked. Noble brings a fresh perspective to her work, balancing controlled illustration with bold, spontaneous gesture. Her layered compositions invite viewers to experience both the surface and what lies beneath, rewarding careful observation.

Statement:

I am interested in how we see, process, and sometimes miss the images that surround us in daily life. Bold figures, graphic text, and overlapping gestures collide on the canvas, reflecting the constant pull of attention and visual overload in contemporary culture. The pieces I am submitting explore the distractions women face in today's world, how attention is divided by images and expectations. By interrupting familiar visuals and layering unexpected marks, I create compositions that demand viewers slow down, look closer, and reconsider how they view the visual environment around them. My process balances precision with spontaneity. Through layering, acrylic paint, and mixed media, I aim to capture both the chaos and rhythm of modern life. At 21, I approach painting with curiosity and experimentation. My work invites viewers to reflect on the visual complexity of the world and notice the unnoticed.



“Silent Kiss in a Loud World”

Haley Noble

44"x34"

Acrylic and Mixed Media

\$1,500

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Jess Tedder

Jess Tedder is a Weatherford, Texas native who now lives and works in Grapevine, Texas. She earned her BFA in Painting from the University of Texas at Arlington, where she developed a disciplined studio practice grounded in observation, experimentation, and material exploration.

Tedder's work reflects a strong commitment to contemporary painting, balancing technical precision with expressive mark-making. Her paintings have been featured in New American Paintings, recognizing her as an emerging voice in the field. Her work is held in private collections locally and internationally, and she continues to exhibit throughout Texas and beyond.

Through her practice, Tedder explores themes of presence, perception, and the quiet intensity of lived experience, creating work that invites sustained looking and thoughtful engagement.

Statement:

The figures emerge from layered, rhythmic mark-making. They are constructed and dissolved at the same time. Faces are partially veiled, fragmented by saturated color and repeated gesture, creating a tension between presence and disappearance. Rather than offering clear identity, the paintings hold space for ambiguity. Built through intensive layering and high contrast, These works are less about likeness and more about atmosphere—about myth, memory, and the enduring mystique of the American West as both landscape and psychological terrain.



“Cowgirl No.2”

Jess Tedder

16"x20"

Acrylic on Canvas

\$975

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Kerri Warner

Kerri Warner is a Northern California–based mixed media artist known for richly layered collage works that blend contemporary design with found and repurposed materials. Working primarily on wood panel, she creates figurative compositions built from paper sourced from books, maps, wrapping paper, and other ephemera. Her work captures quiet moments of human connection through expressive gesture, pattern, and color, inviting viewers to reflect on shared experiences. Storytelling is central to her practice, informed by a lifelong immersion in theater, design, and visual narrative. Warner’s process begins with digitally constructed sketches assembled from multiple photographic references, which she then translates by hand onto wood panels. She builds each piece using joint compound, acrylic paint, collage, and glazing. Influenced by vintage photography and everyday observation, her work combines a whimsical sensibility with strong composition and emotional resonance.

Statement:

I find art in everything, and everything finds its way into my art. I am a Northern California–based mixed media artist working primarily in collage on wood panel. My work combines contemporary design with found, recycled, and repurposed materials to create layered visual narratives rich in texture, color, and detail. Using paper sourced from books, printed ephemera, wrapping paper, and posters, I build figurative compositions that capture everyday moments and subtle human interactions. Storytelling is central to my practice. Through body language, facial expression, and pattern, I aim to create moments of recognition—scenes that feel familiar yet open-ended, inviting viewers to pause, reflect, and recall their own experiences. Influenced by a lifelong immersion in theater, design, and community-based work, my art balances whimsy with intention, structure with improvisation.



"Toast"

Kerri Warner

40"x40"

Mixed Media Collage on Wood Panel

\$3,800

Contact info@rtowngallery.com to collect.

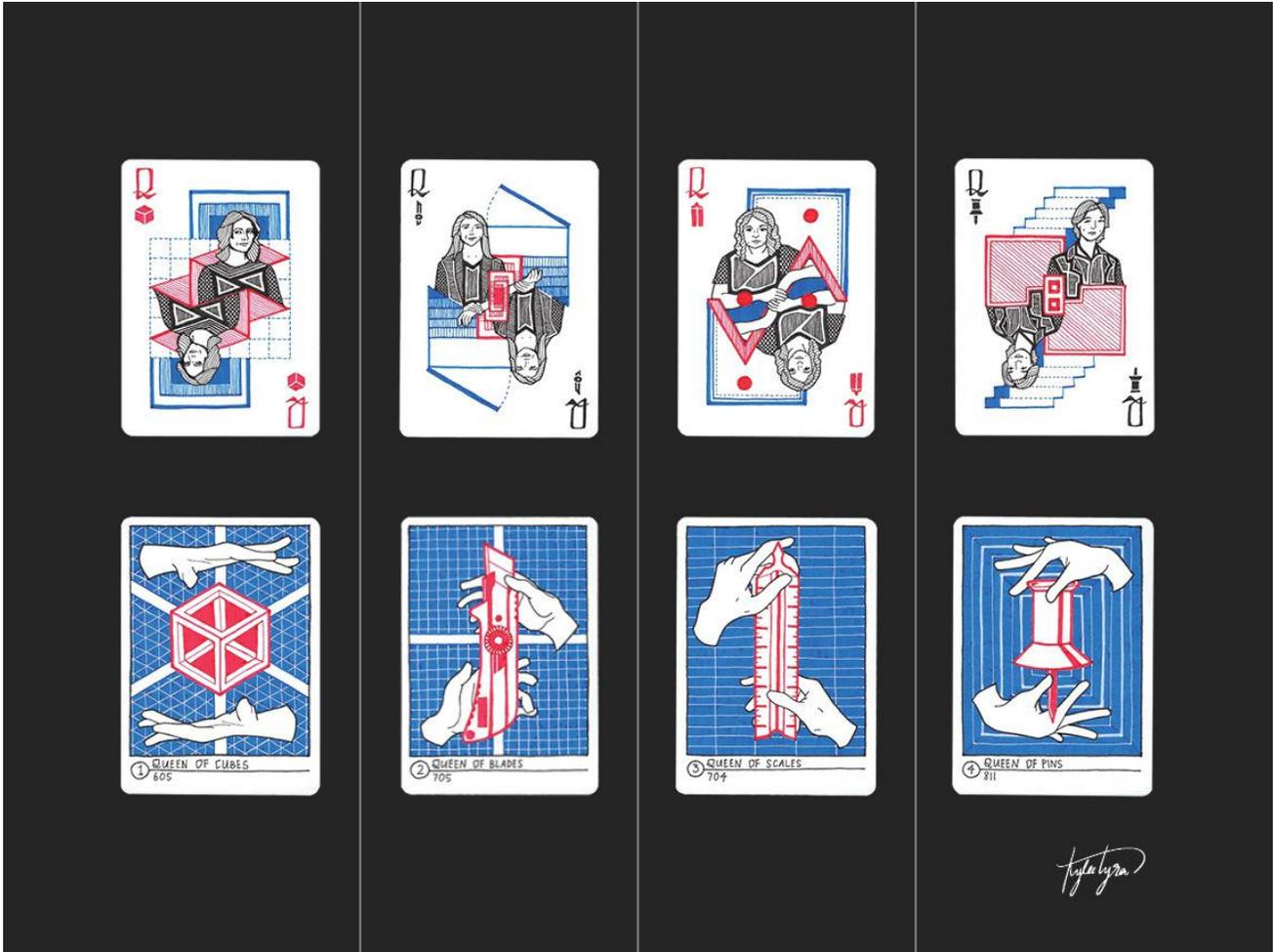
WORDS FROM THE ARTISTS

Kylee Tyra

Kylee is an illustrator based in Dallas, Texas, specializing in observational drawing and watercolor painting. She holds a Bachelor's degree in architecture from Texas Tech University, and uses architectural inquiry and experiences from abroad to shape her artistic perspective. Practicing under the name Studio Archityra, Kylee's work is categorized by fine details, structured compositions, and personal narratives. She depicts still lifes, found objects, and specific vantage points to induce recollections of space, time, and interaction within the material environment. Driven by the ephemerality of time and memories, she continuously documents embodied experience—one's perception of reality and phenomena—into structured and diagrammatic artworks. Her illustrations capture the tranquility in the breadth of a passing moment, acting as a token for contemplation and a reminder of shared existence.

Statement:

"Women In Suits" pays homage to architectural academics, translating playing card and tarot deck imagery into symbolic personifications of studio materials. Each suit is tailored to the qualities embodied by each woman—the Queen of Cubes provides energy and strength; the Queen of Blades represents activity and attention; the Queen of Scales is perceptive and reliable; and the Queen of Pins brings value and joy. Fitting the suit to the woman—and not vice versa—ascribes value to the figure, not the object. The architectural motif is donned as a literal playing card suit, challenging architecture as a male dominated industry, and figurative power suit: attire which arose as a symbol of equality during Second-Wave Feminism. Beyond how they shaped my academic and personal life, each woman possesses their own perspective and arc of influence within the college. Their specializations are a token of their individuality, affirming that architecture is a discipline that suits



“Women in Suits”

Kylee Tyra

16"x20"

Pen and Ink on Bristol Board

\$800

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Lauren Rushing

A Texas native, I'm a multidisciplinary artist with a background in photography and fibers art. In 2020, just like the most of us, I was trying to find something to soothe my anxiety. What started with embroidery, led to so much more in fiber art making. By blending abstract forms and intricate textures, I aim to inspire "play" in art. The importance of transformation, emotional expression, are vital in my work. What started as a way to ease my personal anxieties, has now turned into my long life mission: creating art to heal and become our most playful, loving selves.

Statement:

This series of fiber works explores the intersection of sustainable practice, mindful presence, and personal healing. Created from reclaimed and natural materials, each piece emerges from a meditative process that grounds me in the present moment—a necessary antidote to anxiety. Working with fiber has become my form of active meditation. In our culture of constant distraction and future-oriented worry, these works are an act of resistance—a deliberate choice to slow down and notice. The sustainable materials—repurposed textiles, natural dyes, found fibers—reflect my belief that creation need not deplete. Instead, transformation and gratitude can guide the process. By working slowly with what already exists, I honor both the materials and the moments that inspired them. This body of work is ultimately about presence: being here, noticing beauty in the overlooked, and finding peace in the making itself.



“Time to Play”

Lauren Rushing

13.5"x17"

Needlefelt/Fibers

\$600

Contact info@rtowngallery.com to collect.

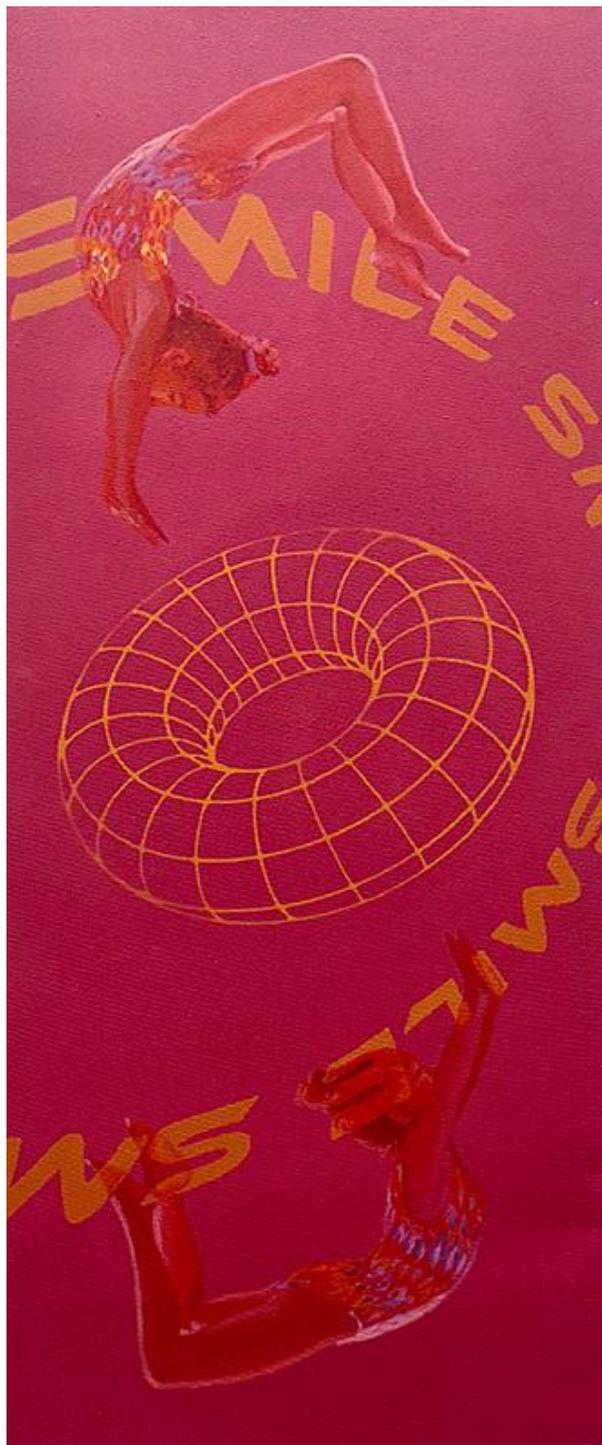
WORDS FROM THE ARTISTS

Lindsey Millikin

I'm a painter and muralist based in Austin, Texas, working at the intersection of fine art and public space. My work explores themes of transformation, uncertainty, and resilience—inviting viewers to reflect on personal and collective change. I am a National Mural Award winner and a California Established Artist Grant recipient. My work has been commissioned by Atlassian, Twitch, Salesforce, CNN, Sentry, Simple Mills, Airbnb, Kore, and Scale, and I've exhibited nationally and internationally. Public art clients include the cities of Austin, Oakland, Edmonton (Canada) and Garland, as well as organizations such as the Chabot Space & Science Center, 826 Valencia, and PangeaSeed.

Statement:

Don't Forget to Smile This painting is reflection on how women are spoken to in today's society while their bodily autonomy and agency are constantly diminished. A jubilant childlike version of self constantly diving toward an illusion of safety. Safety is symbolized by a conceptual sketch of a life ring/buoy. The figures are mirrors of each other to show the cycle forever continues. The high key palette is purposefully chosen with caution orange with flecks of lavenders and blinking yellows set against an audaciously high-saturation pink background.



“Don’t Forget to Smile”

Lindsey Millikan

40"x16"x1.5"

Acrylic and Aerosol on Canvas

\$1200

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Marilyn Artust

Marilyn is an equality activist, fiber artist and a suffrage era nerd based in Oklahoma City, OK. She has created shows that explore the suffragist era in the US, paid tribute to an assortment of women in U.S. history and continues to explore the many different stereotypes that women navigate through on a daily basis. To honor the 100th anniversary of the 19th Amendment in 2020, she created a nationwide art and travel project called Her Flag. She collaborated with a woman artist in each of the 36 states that ratified the amendment into law to create a mammoth 18 x 26 foot flag. Her Flag has been exhibited at the Clinton Presidential Library in Little Rock, AR and the National Museum of Women in the Arts in Washington D.C. The documentary film created about this project was an Official Selection in the 2021 Sundance Film Festival 'Satellite Series'. She has been in solo and group exhibitions from coast to coast of the United States.

Statement:

I grew up watching the women in my family make clothing, needlepoint, embroider and cross stitch. My mom seemed to always have a needle in her hand. After going to art school it only made sense that sewing would be a component in my works. I love ephemera and sewing it together is the sweet spot for me. The paper dolls are made from items in my extensive vintage paper collection. Pages from a 1970's Ms. magazine.



**“Lila, Sallie, and The Girls Believed
Science and Kindness Would Do the
Trick”**

Marilyn Artust

18" x 36" x 1.5"

Mixed Media with Hand and Machine Embroidery

\$1,100

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Marjorie Parker

Marjorie Parker is a multidisciplinary artist based in Austin, Texas with roots in Waco and west Texas. Parker's artistic journey began early, nurtured through formal training and mentorship, and continues today alongside a multifaceted life as a mother, consultant, and business manager. After years dedicating her creative energy to others, she has consciously returned to her own practice; reclaiming space to experiment, collaborate, and create work that is personal, playful, and deeply sincere. Whether through a camera lens or a paintbrush, she approaches creation as an intuitive act—one that soothes, restores, and gently reframes the everyday. Color plays a central role, not as decoration, but as emotional language. Her work invites viewers into that same space: one where peace, joy, humor, and a touch of snark coexist: reminding us that art can be both grounding and liberating at once.

Statement:

"Sinterfold" is a nod to the J Geils song "Centerfold." The digital photo collage of self-portraits is an exploration of how women see other women and how we as women portray ourselves. Emotionally, the piece explores judgment, shame, and provocation through the artist's glances of shock, disgust, and a knowing smirk: Knowing what means to love and survive as a powerful woman.



"Sinterfold"

Marjorie Parker

16" x 32"

Digital Photo Collage printed on Fine Art
Paper under Acrylic

\$2250

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Megan Bynum

Megan Bynum received her undergraduate degree in art from Stephen F. Austin State University in 2024. Bynum has participated in numerous exhibitions across Texas, including "ASSEMBLAGES ASSEMBLE" at the Interloper Gallery in San Antonio and in Louisiana at the "Hotter 'n Hell" national art competition. She was recently nominated to participate in the next Annual San Antonio Art League Museum Collegiate Exhibition at The San Antonio Art League Museum (SAALM). Bynum currently lives and works in San Antonio, expected to graduate with her MFA from UT San Antonio in the spring of 2027. Her work has investigated the nuances of the commercialized beauty industry, but her most recent work analyzes identity construction in the context of relationships, considering concepts of 'Self' and 'Other' through her relationship with her twin sister. Bynum's current oeuvre primarily consists of installations that blur the boundary between body and architecture and represent relationships through space.

Statement:

The singular image of an ideal female has proliferated in Western culture through the systematic perpetuation of the commercial beauty industry. Women are taught that their essential value exists at least partially in the quality of their appearance. This series of work reveals the true function of some of these beauty devices by drawing a formal comparison with historical torture devices. The implied function of some devices remains ambiguous, ridiculous, or, at times, comical as the viewer imagines the use and the user. The use of time-based media appropriates cinematic values while questioning the literal consumption of beauty standards.



“Cairn”

Megan Bynum

18"x4"x4"

Plaster casts of breast
implants neon pink spray paint

\$350

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Megan Kee

Megan Kee is a Texas-based visual artist whose work explores femininity through bold color, pop-influenced imagery, and expressive storytelling. She began drawing and painting as a child, though performing arts became her primary focus through college. Even then, visual art remained a constant thread in her creative life. After graduation, Megan returned to painting alongside her full-time career, recommitting to it as her central creative practice. As an emerging artist, she is actively developing her visual language, experimenting with style, color, and character to shape a distinct perspective. Her background in performance informs her work, guiding her interest in emotion, narrative, and presence.

Statement:

My work explores femininity, identity, and perception using color, symbols, and cultural references. I am drawn to images that feel familiar, and these pieces reflect my ongoing exploration of style and visual language, guided by emotion, memory, and imagination. I aim to reclaim "girly" aesthetics with strength, humor, and self-definition.



"There Are Worse Things"

Megan Kee

14"x14"

Acrylic and spray paint on canvas

\$250

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Nancy Lamb

Nancy Lamb (American, born 1956), sculptor and painter. Formally trained at Texas Christian University and the Fort Worth Museum of Science and History, where she taught ceramics from 1970 to 2004. She has exhibited at the Dallas Museum of Art; Tuchfabrik, Trier, Germany; McClaren/ Markowitz Gallery, Boulder, Colo.; Otis Art Institute, Los Angeles, California; Arlington Museum, Arlington, Tex.; Kimball Art Museum, Ft. Worth, Texas; Kidder Smith Gallery, Boston, Mass.; Gallery Nuvo, Ft. Worth, Texas and the Galveston Art Center, Galveston, Tex., among other places.

Her work has been featured in Harper's Magazine, Texas Monthly, and New American Painting . Notable works include designs for two 200- foot terrazzo floors at the Dallas/Fort Worth International Airport, murals for the Fort Worth Museum of Science and History, and her slice-of-life oil paintings "Social Spaces". She resides in Fort Worth, Texas , where she is associated with and represented by Artspace

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Statement:

I paint people un-posed and off guard. In trying to catch the truest spirit of the moment, I slip behind the social facade to uncover the psychological masks society demands. Along with the penetrating quality of suspended expression, I combine texture, design, and perspective to create a veritable, sometimes disorienting, visual rhetoric.



“Onyx Drop”

Nancy Lamb

8"x8"

Acrylic on Board

\$3,200

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Natalie Armstrong

Natalie Armstrong is a Louisiana-based mixed media collage artist and founder of Fifi Gi! Storied Collage Art. She holds a BA from Louisiana State University and an MA from Humboldt State University. Her work has been exhibited at The Ogden Museum of Southern Art and the R.W. Norton Art Gallery, with additional exhibitions and juried festivals including Bayou City Art Festival. Armstrong's practice is organized into ongoing storytelling series that explore constructions of femininity, regional identity and visual memory through layered narrative collage.

Statement:

Mulberry Sins and Rebellion is a collage on wood panel set within an ornate frame wrapped in miniature barbed wire, with poisonous berries gathered along the lower edge. Part of The Tattered Rhyme series, the work draws from There Was a Little Girl, Little Polly Flinders, Lucy Locket, and Here We Go Round the Mulberry Bush to examine how nursery rhymes encode discipline, purity, and punishment. A partially nude figure balances atop a woman's head, dressed in black-and-white striped prison lingerie that references the disciplinary origins of the rhyme. Barbed wire crowns the woman's forehead as her hair dissolves into a smoky gray space, while fragments of rhyme text drift through the background like ash, echoing the lingering power of language learned early. The Tattered Rhyme series peels back nostalgia to expose the contradictions and moral frameworks that shape girlhood, revealing rebellion as a quiet but necessary act of survival.

WORDS FROM THE ARTISTS

Ozodinobi Onyeabor

Ozodi for short, is a Nigerian-American conceptual photographer who grew up in the Dallas-Fort Worth Metroplex and now lives between Keller, TX and Brooklyn, NY. She studied at the University of Southern California in Los Angeles, CA where she graduated with a Bachelor in Communication and a Masters in Communication Management with an emphasis of designing media for social change. Her work focuses on themes of reclamation and matters of DINOBI, which means "of the heart" in Igbo language from the Southeastern region of Nigeria. Her work of "(re)assemblage" debuted in "The Brooklyn Artists Exhibition" at the Brooklyn Museum in commemoration of the 200th anniversary. "Inwards" are rooted in the heart of defiance and self-reclamation.

Statement:

Reclamation is the centerforce of my work. My work, "(re)assemblage" is rooted in the heart of defiance and self-reclamation. "(re)assemblage" (2024) is inspired by Frida Kahlo's Self Portrait with Cropped Hair (1940) and the lyrics: "I separate. Starting to feel my body now." from Kelela's song, "Raven". "Inwards" (2025) is the prelude to the fall after Pride. This latest piece is part of an ongoing self-portrait series exploring the self-documentation of one's modes of expression in the midst of one's return to self.



“(Re)Assemblage”

Ozodinobi Onyeabor

20"x20"

Celluloid Film Photography

\$3,000

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Slavi Nightingale

I am a Slovak-born, US-based oil painter whose work explores the dualities of modern life and the complexities of womanhood. My paintings investigate the space between strength and vulnerability, intimacy and distance, beauty and decay. These opposing forces coexist in a constant state of negotiation—reflecting both personal experience and broader cultural tension. Through the medium of oil, I layer color, texture, and symbolism to create narratives that balance realism with abstraction. Figures often appear poised yet restrained, caught in moments of contemplation or quiet resistance. I am drawn to the psychological landscapes that exist beneath the surface—where identity, expectation, and desire intersect. My imagery draws inspiration from contemporary life as well as cinematic and surreal visual language. Each piece becomes a meditation on presence and performance, exploring how women inhabit constructed roles while seeking authenticity within them. Ultimately, my work is a dialogue.

Statement:

The figures in these pieces often appear poised yet restrained, caught in moments of contemplation or quiet resistance. I am drawn to the psychological landscapes that exist beneath the surface—where identity, expectation, and desire intersect.



“Circular Thinking”

Slavi Nightingale

30"x40"

Oil on Canvas

\$2900

Contact info@rtowngallery.com to collect.

WORDS FROM THE ARTISTS

Victoria Bradley

Victoria Bradley is a contemporary painter whose work centers the female body as a site of memory, agency, and reinterpretation. Working primarily on antique and vintage paper—such as moral instruction books, scientific diagrams, postcards, and coloring books—she intervenes in historical materials that once shaped ideas about gender, behavior, and belonging. Bradley’s practice is rooted in figurative painting, often using gouache or colored pencil to place self-possessed female figures directly onto surfaces originally meant to instruct, categorize, or entertain. By revisiting these materials through an adult, queer lens, her work explores how early visual culture leaves lasting imprints on identity, desire, and self-understanding.

Statement:

Pink Pony Club engages themes of gender identity and queerness through imagery rooted in childhood. The work is drawn in colored pencil directly onto a vintage My Little Pony coloring book page from 1983—an artifact of early visual culture that shaped ideas of fantasy, femininity, and belonging for an entire generation. By intervening in a mass-produced children’s image, I revisit the symbols that once felt joyful, prescriptive, and escapist all at once. The pony—bright, magical, and endlessly idealized—becomes a backdrop for a more complex adult presence. Rather than coloring inside the lines, I use the page as a space to question what those lines taught us about who we were allowed to be.



“Pink Pony Club”

Victoria Bradley

8"x11"

Colored Pencil on Vintage

Coloring Book (c. 1983)

\$1,350

Contact info@rtowngallery.com to collect.