



C O M E M Y L O V E —

arise and away,

MY FAIR ONE!

NOW THAT THE WINTER
RAINS ARE GONE,

FLOWERS BURST IN OUR
meadows and fields.

LISTENING TO THE CALL
OF THE TURTLEDOVE,

WE ENTER THE SEASON

of Song.

—SONG OF SONGS, 2:10–12

Arise and Away: An Exhibition of Renewal and Hope

April 8 – June 24, 2024

Philadelphia Museum of Jewish Art



Gavriela Weitzman
Dam Hamakabim, 2023
screenprint
10 x 8 inches
\$450

2 Sold, 2 Available



Julie LaFair Miller
Joy Again in N'Ola, 2022
color photograph
17 x 20 inches
\$220

1 Sold, other copies available



Diana Myers
Their Eyes are Upon Us, 2023
mixed media, photo transfers and monotypes
5.5 x 12 inches
\$700



Kurt Solmssen
Yellow Boat 7AM, 2021
oil on linen
26 x 28 inches
\$10,000

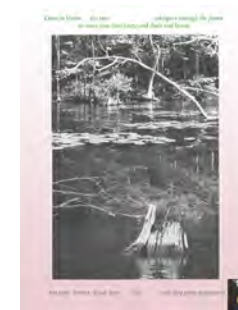
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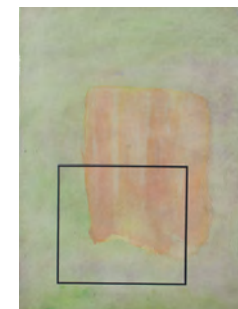
Sally K. Eisenberg
Looking Up, 2023
acrylic on wood
8 x 8 inches
\$650



Patricia Moss-Vreeland
Once in Bloom, 2022
hand-colored archival pigment print
21 x 25 inches
\$1,500



Jennifer Baker
Boxed Columbus, Marconi Plaza, 2021
watercolor and graphite on Yupo paper
9 x 12 inches
\$2,600



Larry Spaid
Rome Journal, Page 20, 2024
acrylic on canvas
23 x 18 inches
\$3,000

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Linda Dubin Garfield
Ebb and Flow, 2022
mixed media
33 x 27 inches
\$895



Marlene D'Orazio Adler
On the Other Side, 2023
monoprint and collage
14 x 10 inches
\$500

Sold



Andrea Wohl Keefe
Undone 2, 2023
watercolor and gouache paints over monoprint on paper
17.5 x 21 inches
\$900



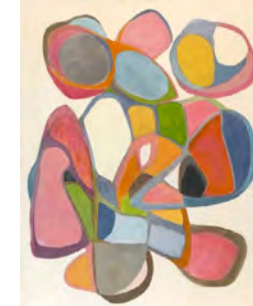
Linda Lee Alter
Time for Peace, Ukraine, 2022
digital line art drawing printed on Premium grade vinyl (eco solvent inks) with a clear gloss protective laminate mounted on aluminum
28 x 17 inches
\$320

Sold

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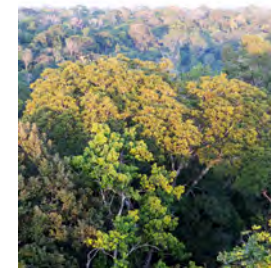


Mo Ganey
Spring Always Takes My Breath Away, 2023
acrylic on canvas
20 x 16 inches
\$500



Keith Breitfeller
2020 P, 2020
oil on canvas
30 x 30 inches
\$2,100

Sold



Diane Burko
Canopy 2, 2024
archival Inkjet print
30 x 30 inches
\$3,500



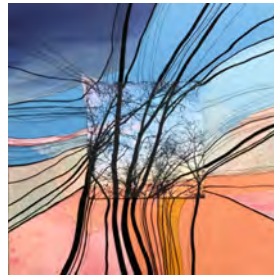
Kathy Robinson
Where the Garden Meets the Sea 1, 2022
watercolor and acrylic on canvas
15 x 30 inches
\$475

Sold

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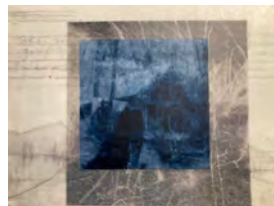


Florence Weisz
Tree Stripes-Sunrise, 2023
collage and acrylic paint on mylar, alcohol ink and Asian papers
20 x 20 inches
\$1,200



Julie Zahn
Sparrows on Raspberry Bushes 1, 2023
acrylic, oil-based ink, and sumi
31 x 24 inches
\$1,500

Sold



Elaine Crivelli
Letters To My Sister: When We Were Young, 2024
photo transparency, graphite, pastel, vellum, thread, and cotton
8.5 x 11 inches
\$1,200



Anne Minich
Bride Finds Herself and Moves On, 2022
oil on wood, found material, found saw blade, cherry wood veneer
collage, and graphite
26 x 25 inches
\$10,000

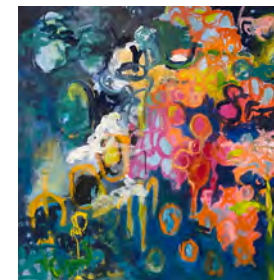
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Mark Partridge
Time to Cross?, 2023
acrylic on canvas
18 x 24 inches
\$800



Erin Elman
After the Winter Rain, 2024
acrylic and oil pastel on canvas
40 x 40 inches
\$1,800



Jean Burdick
Wood Field Trail, 2022
silkscreen
18 x 18 inches
\$550



Hilla Shapira
Advanced Protection, 2021
soft talismans (CNC embroidery and quilt, 31 unique elements)
dimensions variable
large element - \$160
medium elements \$120 (each)
small elements - \$90 (each)
tiny elements - \$60 (each)

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Donald L. Winthrop
Reflection on Memory, Friendship, and a Crane, McKay's Beach,
2023
digital drawing and print on paper
24 x 20 inches
\$600

1 sold, more potentially available



Michelle Marcuse
Silence Reflecting the Past, 2024
ink, pencil, gouache, pen, silver leaf alloy, paper
11.75 x 13.5 inches
\$1,200



Gina Michaels
Tara 80, 2023
monotype
20 x 14 inches
\$1,300



Ava Blitz
Waterfall, 2024
archival pigment print
30 x 20 inches
\$1,200

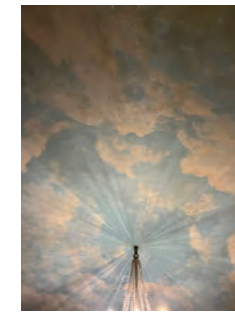
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Rebecca Schofield
Dahlia, 2023
oil on linen
14 x 12 inches
\$2,000



Brian David Dennis
Brighton Beacon, 2022
photograph
36 x 24 inches
\$1,000



William Gerhard
Untitled, 2020
monoprint of rain-pitted plaster
17 x 12 inches
\$1,000



Mikel Elam
The Other Side Of Midnight Year, 2023
mixed medium consisting of Flashe paint, acrylic, and paint markers
on canvas
30 x 30 inches
\$3,800

Sold

The Philadelphia Museum of Jewish Art (PMJA) at Congregation Rodeph Shalom is pleased to present *Arise and Away*, a juried show of contemporary art that illuminates spiritual experience. This exhibition presents new work from international artists of diverse backgrounds addressing the theme of hope and renewal.

The Song of Songs, read at Passover, provided the passage *Arise and Away* circulated to professional Philadelphia regional artists asking for submissions to this juried exhibition. It marks the reopening of the PMJA after a short hiatus.

The visual arts invite us to gain new insights and new ways to embrace openness and inclusivity within the community. We hope these contemporary interpretations from artists of diverse backgrounds will provide a place for meaningful conversations that offer new perspectives and connections.

Participating artists include: **Marlene Adler; Linda Lee Alter; Jennifer Baker; Ava Blitz; Keith Breitfeller; Brian David Dennis; Jean Burdick; Diane Burko; Elaine Crivelli; Sally K. Eisenberg; Mikel Elam; Erin Elman; Mo Ganey; Linda Dubin Garfield; William Gerhard; Andrea Wohl Keefe; Michelle Marcuse; Gina Michaels; Julie LaFair Miller; Anne Minich; Patricia Moss-Vreeland; Diana Myers; Mark Partridge; Kathy Robinson; Rebecca Schofield; Hilla Shapira; Kurt Solmssen; Larry Spaid; Florence Weisz; Gavriela Weitzman; Donald L. Winthrop; Julie Zahn.**

The exhibition will be on view April 8 – June 24, 2024 with an opening reception: Thursday, April 18, 6:30-8:00 pm. Congregation Rodeph Shalom is located: 615 N Broad St, Philadelphia, PA 19123. Free parking area behind the synagogue accessible via Green Street. PMJA is open 10 AM – 3 PM. To schedule a viewing please contact hbernstein@rodephshalom.org.



Marlene Adler

“This work is about triumph over fear. To have courage and strength to overcome challenges that are thrown at us. The bright yellow color represents the hope that we can draw upon when we have gone through difficult times. The woodcut print is a metaphor for us to continue to climb over the obstacles until we reach the other side of where there is the possibility for a new beginning to embrace.

I was born in Philadelphia, PA and now reside in Glenside, PA. I am an art educator and have taught art in public school for 25 years. I hold a BFA from Pennsylvania Academy of the Fine Arts and a Masters degree in Art Education from the University of the Arts.

My initial interest was in studying painting and was inspired by the challenges found when attempting to imitate or re-create the various textures found all around me. However, once I discovered printmaking and the art of making handmade paper, I found these disciplines to be much more compatible in enabling me to create the various textural elements that are an integral part of my creative endeavors. I often combine handmade paper and printmaking to create mixed-media works. Many of my works express a variety of symbols to tell a story. The symbols I use can be spiritual, representative of basic elements, and are often inspired by nature.”

Marlene Adler
On the Other Side, 2023
monoprint and collage
14 x 10 inches
\$500
SOLD



Linda Lee Alter

“I have been a professional fine artist for more than sixty years. From early childhood, I have loved to make art. Both as a shy child and as a shy adult, speaking through my artwork has always felt more natural than using words.

After graduating from the Philadelphia College of Art (now UArts) in 1961, fabric appliqué & stitchery was my medium of choice for thirty years. Then for more than a quarter of a century, my preference was painting with acrylics. In recent years, my main focus has been creating a series of printed metal “street” signs – *Signs For Our Times* about major issues of the present day.

Always my artwork has a message for the viewer. I try to make my images as appealing as I can, to help convey my messages, and often use humor to help my messages be received. Throughout my lifetime of making art, my consistent underlying message has been the wish for all of us to recognize our common humanity, and the hope for a more peaceful world.

Each image, each message, is intended to convey the hope, the need, for all of us to be more compassionate toward ourselves and toward others.”

Linda Lee Alter
Time for Peace, Ukraine, 2022
digital line art drawing printed on Premium grade vinyl (eco solvent inks)
with a clear gloss protective laminate mounted onto .080 aluminum
28 x 17 inches
\$320

SOLD



Jennifer Baker

“*Boxed Columbus*, depicts the monument to Christopher Columbus in South Philadelphia’s Marconi Plaza. In 2020 the city planned to remove the statue, which had become a flashpoint for violent mobs. It was boxed up, hidden from sight until action could be taken, guarded by a police cruiser. This image represents the changes taking place around the country – a sometimes violent, but ultimately fruitful conversation about who and what should be honored by public monuments. This is definitely a sign of renewal and hope for a more equitable future.”

Jennifer Baker is a painter and sculptor working in the Northern Liberties neighborhood of Philadelphia since 1978. She attended the Pennsylvania Academy of the Fine Arts and Philadelphia College of Art (now University of the Arts) as well as the Art Students League in New York. Baker has exhibited at Art 101 and Pleiades Galleries in New York and Projects Gallery, Nexus Gallery, F.A.N. Gallery, the Crane Arts Building and The Painted Bride Art Center in Philadelphia. She has received a Pennsylvania Council on the Arts Fellowship for Works on Paper and had a Challenge Exhibit at Fleisher Art Memorial. She has also been a finalist for a Pew Fellowship in the Arts. In 2018, Baker received a Leeway Foundation Window of Opportunity Grant and in 2010 she received a Leeway Foundation Art and Change Grant. In 2014, Baker curated an exhibit about the history of Northern Liberties *From World’s Workshop to Hipster Mecca and the People in Between* for the Philadelphia History Museum. She is the visual art consultant for *Supper, People on the Move*, a multimedia performance piece by Silvana Cardell. Baker created *Portraits of People on the Move*, a companion exhibit of stories and photographs of Philadelphia-area immigrants. *Supper* and *Portraits* toured throughout the country as well as in the Dominican Republic. In 2019, Baker had her first solo museum exhibition at the Southern Alleghenies Museum of Art in Loretto, PA. Her most recent exhibit was at Rosemont College’s Patricia Nugent Gallery in November 2023.



Jennifer Baker
Boxed Columbus, Marconi Plaza, 2021
watercolor and graphite on Yupo paper
9 x 12 inches
\$2,600



Ava Blitz

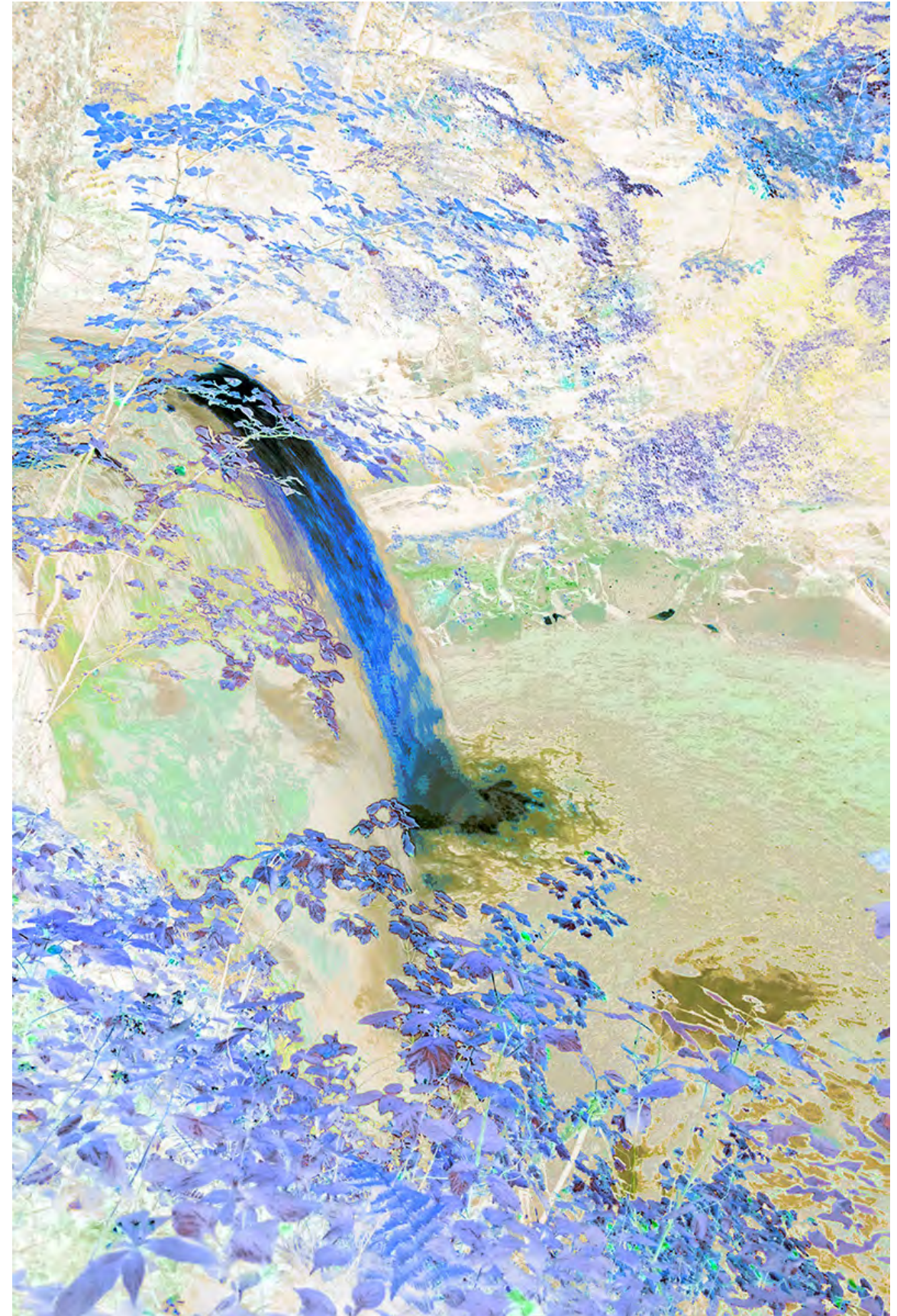
“My work is about the dualities of the physical, elemental nature, and the metaphoric nature, an ecosystem where lines blur between natural history, cultural history, and the present, past and future. The sciences, art history, and anthropology; everything is interrelated.

I create contemplative work that contains an element of surprise, delight, and mystery, encouraging exploration and discovery over time. Experimentation with material and process contributes to my aesthetic. My materials vary, and include sculpture, drawing and painting, photography, mosaics, wallpaper, and architectural interventions.

I think of my work in public art as a constantly changing piece of theater, interacting with the public and the elements, taking on a life of its own. My approach also varies according to the unique conversation with the chosen site. Bringing art into public spaces, I enjoy adding vitality and excitement, a landmark/beacon/gathering place, and a new awareness of the environment, to the community. My hope is to create a unique and welcoming symbol that reveals a spirit of place and belonging.

My studio work, while nurturing these public art projects, is a joy in itself. This work develops from my adventures in travel, away or at home, or in my own backyard. Whether in urban, suburban, or rural life, or in untouched spaces, I love to get lost and explore, and figure out a way back.”

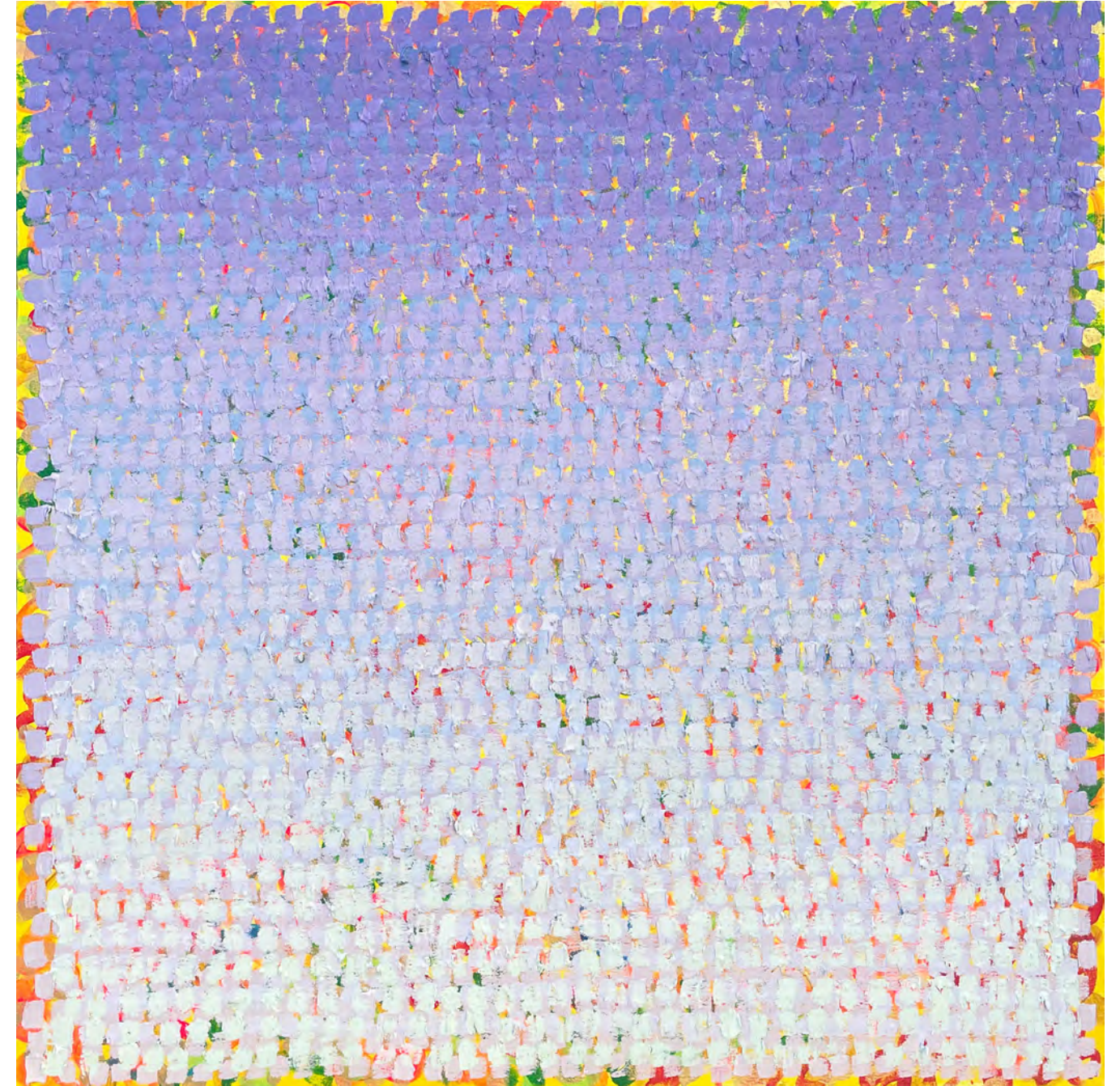
Ava Blitz
Waterfall, 2024
archival pigment print
30 x 20 inches
\$1,200



Keith Breitfeller

“My work has been influenced by the impressionist, modernist and pointillist. I use figure to ground relationships to deliberately confuse the subject matter, allowing the viewer to find, him or herself, in the artwork. The use of small individual brush strokes and the placement of one color against the next gives an ever changing color palette to the piece. The theme of my painting has been a search for stillness, a form of meditative calm. Painting is my escape from a world of too much noise and information. It’s a way to step away from those inner dialogues that keep us from being truly calm. My work is an oasis away from the complexities of modern living where one can reflect on what is essential.”

Keith R. Breitfeller was raised in Catasauqua, a small town in eastern Pennsylvania, in 1952. Keith had a hunger to explore beyond the boundaries of this little hamlet. He harassed his parents until they allowed him to take art lessons in Allentown, a nearby city. Later, he attended Kutztown College, then furthering his studies in New York Artist, Marion Pinto. The keystone of his methods was acquired at the Barnstone Studio, a Renaissance-type Master and Apprentice program. The heavy emphasis on the Golden Section and color theory continues to inform his work. Residing in Philadelphia, Keith has exhibited locally for 30 years with solo exhibits at Vox Populi, Sande Webster Gallery, Abington Art Center, and Perkin’s Center for the Arts. Outside of the region, he has shown in Texas, Tennessee, Massachusetts, and in Austria. His work is included in many private and corporate collections in Athens, London, Dubai, and throughout the Northeast. In the last few years, he has completed many commissions.



Keith Breitfeller
2020 P, 2020
oil on canvas
30 x 30 inches
\$2,100
SOLD

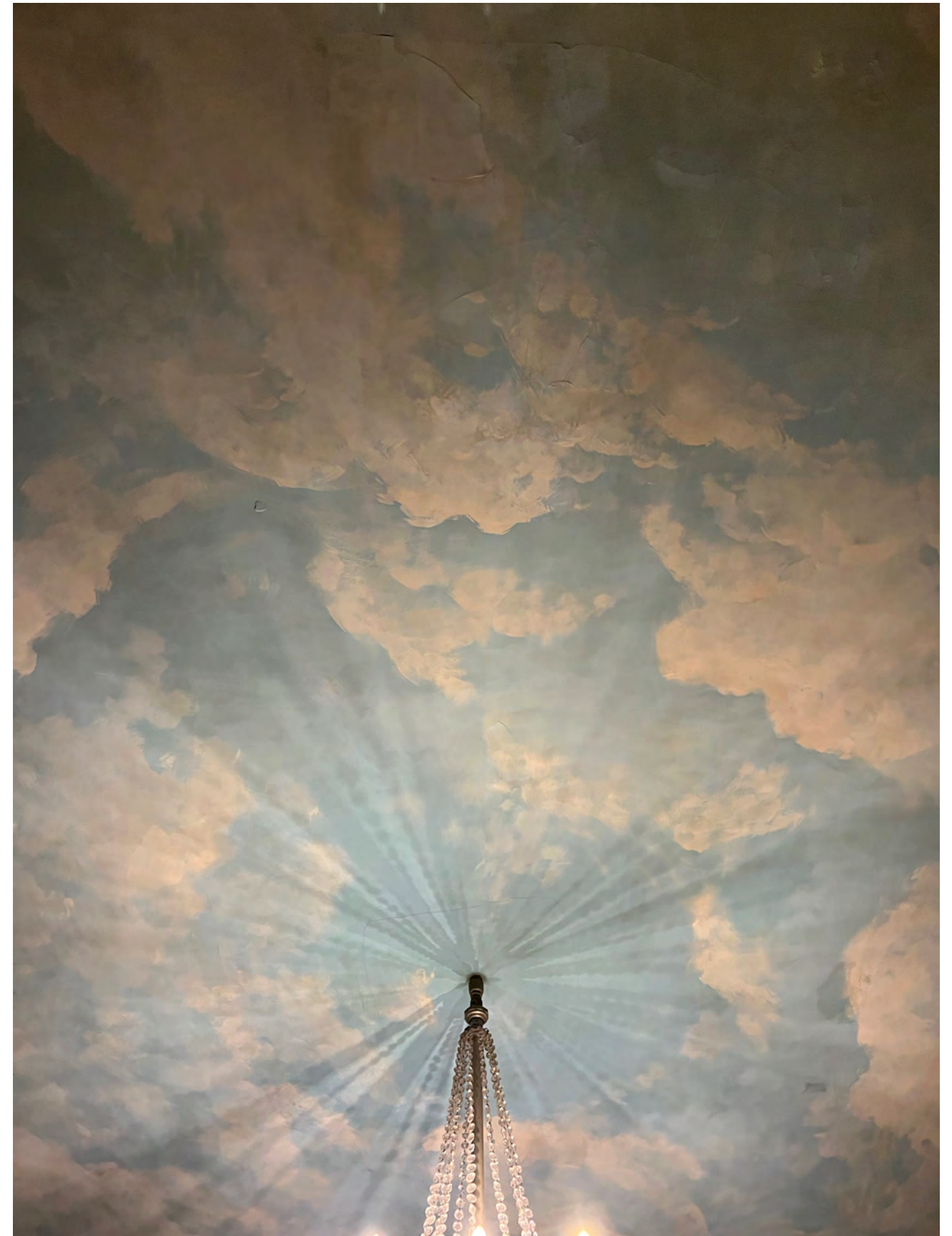
Brian David Dennis

“As an artist, I crave the sweet moments while working when I slip beneath my own conscious control. While making art, I seek to lose awareness of the outside world and of myself. I am free when working from within, untethered to expectation and thought, even if what comes to the surface is the worst experience of my life.”

Brian David Dennis is a multimedia visual artist. His body of work ranges from large installations to small collages. From immersive to intimate, he extrudes the extraordinary from the common. He's constructed soaring towers of coffee stirrers and presented lost worlds discovered in minute street trash. His imagination manifests wondrous realms from our everyday world. Brian was born in 1959. He was raised in a home with movable walls designed by his father, an aspiring artist. The openness and fluidity of the modular arrangement captured Brian's imagination. His mother, a kindergarten teacher encouraged Brian's free thinking and constant building.

As a student Brian considered following his passion for stage design, but sought the more personal expression the fine arts offered. He studied drawing and painting at the Pennsylvania Academy. He quickly settled into collage and assemblage. In the mid 80's he began to explore installation using the exhibition location as an essential part of the piece. A life long resident of Pennsylvania, Brian has lived and worked in Philadelphia since 1984 with his life partner Keith Breitfeller. He began exhibiting with the cooperative gallery, Vox Populi and remained an active member for 15 years. He has held solo exhibits in Austria, the Philadelphia Art Alliance, the Sande Webster Gallery as well as a prestigious Fleisher Challenge. He has been granted an Independence Foundation Fellowship and other awards. His commissions include installations for Longwood Gardens and the Philadelphia International Airport.

Brian David Dennis
Brighton Beacon, 2022
photograph
36 x 24 inches
\$1,000





Jean Burdick

“While hiking in county and state regional parks these past three years, I have photographed individual elements of the wooded, rural landscape, internalizing my personal thoughts and experiences on country trails, drawing from memories of the eastern Pennsylvania landscape where I grew up. I reinterpret the natural environment, referencing my landscape photographs recording light, shadow and memory.

In the studio I print my photo silkscreens, building each successive layer of pattern, texture and color, enhancing the image through drawing, painting and printing. Reimagining what I have observed, I reference the organic structures of the natural world. I immerse myself in nature to capture hidden and often overlooked vistas from trail hikes, challenging myself to re-examine what I’ve observed so many times. Carefully studying the spring seasonal transition of growth creates a renewed feeling of wonder and hope, literally and metaphorically.”

Jean Burdick is a painter and printmaker and lives and maintains a studio in Bucks County, PA. Her process involves successive layers of patterns, textures, shapes and colors, beginning with silkscreen printing and enhanced by drawing, painting, printing and experimental mark-making. Elements of the natural world are magnified, overlapped and obscured, reflecting the continual growth and change, which is the touchstone of the natural world. Burdick received her MFA degree from The University of the Arts, Philadelphia, PA, and her BFA from Pratt Institute, Brooklyn, NY, and has worked as a textile designer and an arts educator.



Jean Burdick
Wood Field Trail, 2022
silkscreen
18 x 18 inches
\$550

Diane Burko

“I believe that the conflicts playing out in the Amazon right now are cornerstones of the international conversation around climate change and climate justice, which continue to be the focus of my artistic practice for the last two decades. This summer I was honored to be part of an international residency program in Brazil. I spent four weeks learning more deeply about the issues impacting the Amazon’s ecology and its Indigenous population, and studying how the ramifications of extraction, greed and political chaos threaten the whole planet’s well-being. Through travel to the Amazon and bearing witness to the forest itself, I was able to bring a personal and visceral side to the remote research I had done using maps, statistic, books, and articles. I have found that the creative process takes on a greatly amplified authenticity, integrity, and significance when personal experience is added to the alchemy. My goal is to channel my observations and experiences into emotionally evocative artworks that will activate a global solidarity in defense of our collective ecosystem.”

Diane Burko earned a BA in history and painting from Skidmore College, and an MFA from the University of Pennsylvania. She’s professor emerita at the Community College of Philadelphia. Burko also served as a visiting professor at Princeton University, University of the Arts, and the Pennsylvania Academy of Fine Arts. Burko has been in over 100 exhibitions nationally and internationally. Her work is included in collections at the Art Institute of Chicago, Delaware Art Museum, Denver Art Museum, Minneapolis Institute of Art, Philadelphia Museum of Art, Phillips Collection, Tang Museum, London’s V&A and the Zimmerli among others. She’s had residencies in the Arctic Circle; Bellagio, Italy; Giverny, France; and most recently Brazil’s Amazon Rainforest. Awards include Lifetime Achievement awards from WCA and Skidmore College, and the Fleisher Founders Award. She has also received grants from the Leeway Foundation, Independence Foundation, NEA and PA Council on the Arts.

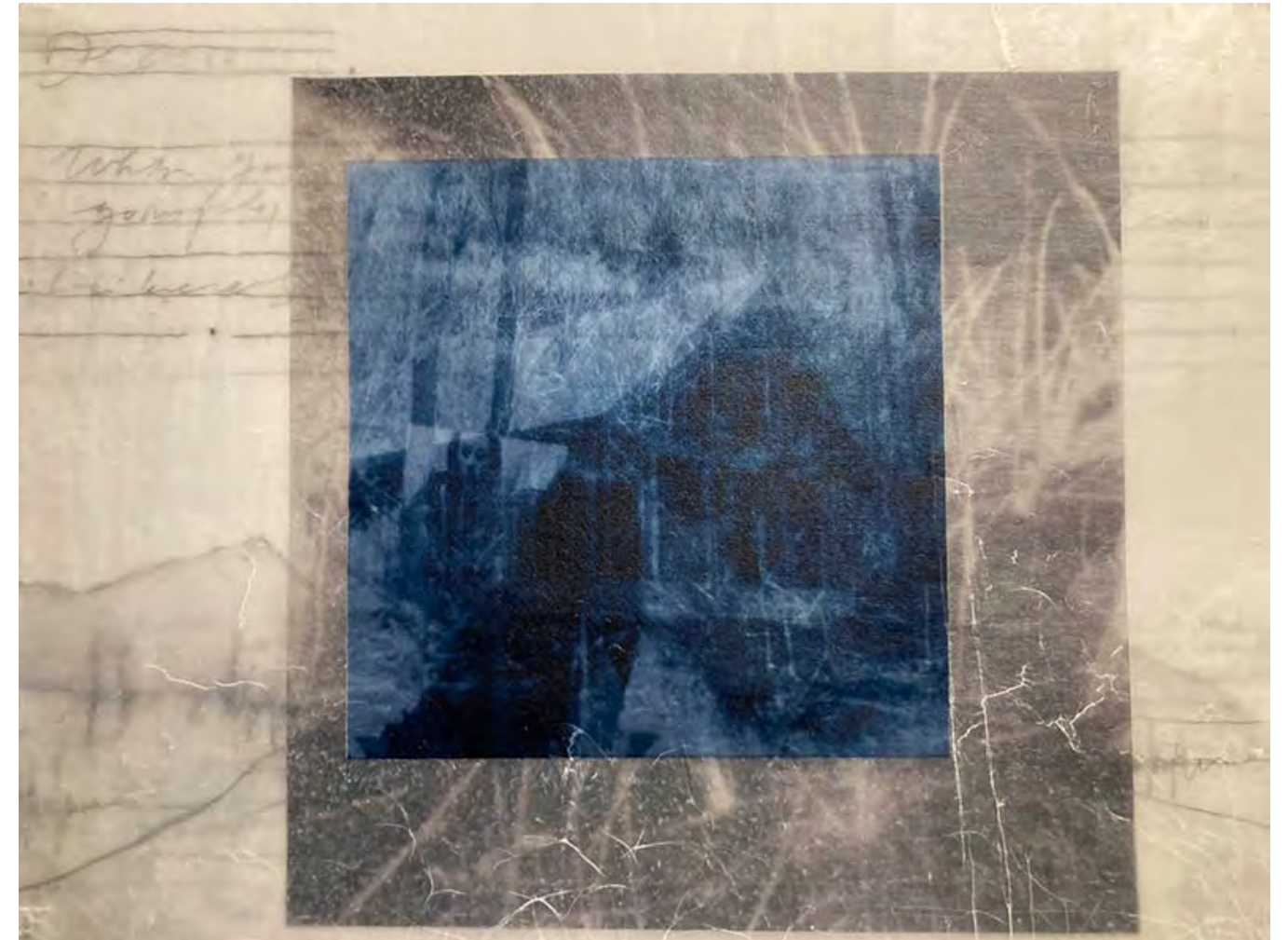


Diane Burko
Canopy 2, 2024
archival Inkjet print
30 x 30 inches
\$3,500

Elaine Crivelli

“Connection to family has been a focus and a priority in my life and in my artwork. Several bodies of work from my early sculptural installations to my first two series in digital photography addressed the importance and influence of family either through childhood memory, cultural links to the past, remembrance of loved ones or present-day interactions. My new series, *Letters To My Sister*, remembers a brilliant life cut short by a debilitating mental disease, Frontotemporal Dementia (FTD), her decline and eventual sudden and tragic death. My sister died on December 27, 2019. Three months later, we were isolated from one another because of COVID. While sheltering in place, I turned to journal writing in the solitude of my home and focused on the grief I deeply felt while trying to find solace and peace through writing. During the quiet days, I wrote letters to her and recalled our connection as sisters, the bonds we shared, the secrets we kept, her tragic end and in doing so, a more spiritual connection evolved.”

Elaine Crivelli is an artist, educator, curator and writer. Her artwork has been exhibited internationally in England and China, throughout the United States and will be in a traveling exhibition, *Collective Concerns*, beginning Fall 2024. Her work is in numerous collections including the Free Library of Philadelphia and the Addison Gallery of American Art. She taught at University of the Arts, Savannah College of Art and Design and Kutztown University, chaired two art departments; American School in London and Phillips Academy, Andover and she was a visiting artist/lecturer at venues in Italy, England, France. Her early role as gallery director at the Painted Bride Art Center led to independent curatorial projects and more recent exhibitions co-curated for Philadelphia Sculptors, including *Flow*, an international exhibition of floating sculptures at Independence Seaport Museum. Her current project in collaboration with the National Liberty Museum, Philadelphia, scheduled to open May, 2024.



Elaine Crivelli

Letters To My Sister: When We Were Young, 2024

photo transparency, graphite, pastel, vellum, thread on cotton rag

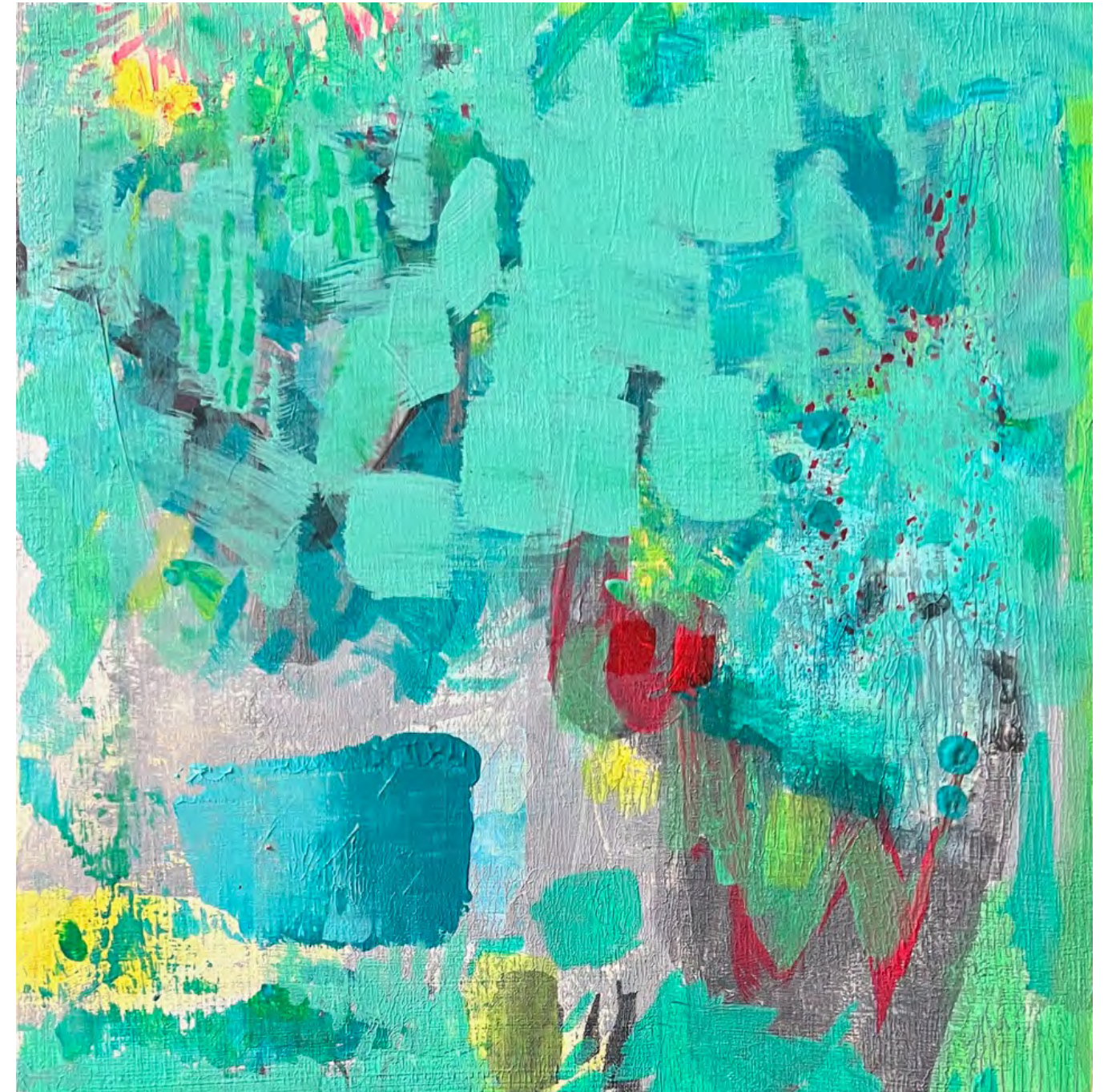
8.5 x 11 inches

\$1,200

Sally K. Eisenberg

“Despite these dark and unprecedented times, light and promise prevail. Within each paint gesture lies a stroke of strength, a source of being, and a song of the season. Through my color palette and improvisational process, my intention is to lift the viewer and the greater community into a state of renewal and hope. Arise, and away we go.”

Sally K. Eisenberg is an abstract artist based in Philadelphia, PA. A lifelong artist, Sally thrives outside the lines, expressing herself through various media, including acrylics, works on paper, mixed media, and photography. Her work brings forth a dance of light, color, and texture, evoking curiosity, and emotion. Solo shows have been held at Twenty-Two Gallery, 1241 Carpenter + Artspace, and Da Vinci Art Alliance. She has been a part of many group shows including Pictor Gallery in NYC, Philadelphia Sketch Club, ARTSisters, Pennsylvania Academy of Fine Arts (PAFA), Fleisher Art Memorial, Naudain Art Collaborative, Da Vinci Art Alliance, 1241 Carpenter + Artspace, and the Long Beach Island Foundation for the Arts. She has been opening her studio for the last few years as part of the Center for Emerging Visual Artist’s POST (Philadelphia Open Studio Tours). Sally’s work is in private collections throughout the United States.



Sally K. Eisenberg
Looking Up, 2023
acrylic on wood
8 x 8 inches
\$650

Mikel Elam

“Symbolism metaphor imagination are critical pathways in understanding my work. My daily practice of meditation prayer and journaling have taken my work into the infinite possibilities of self realization. I often reference my ancestors spirituality which was erased from the period of the middle passage. Storytelling dreamscapes and imagination inform the work . I am a sentient being having a human experience.

I was born and raised in Philadelphia. I attended University of the Arts graduating with a BFA in painting . I moved to New York to continue my education. My path took a different direction when I met jazz legend Miles Davis. I travelled with him as his personal assistant and worked with him in developing his second aspiration as a visual artist(painter) We made several paintings / drawings together as well as a set design for one of his concerts on his very last summer tour. Since my time with him I have been making art and showing around the country and a few shows outside of the United States. I have also worked as an illustrator for mostly editorial magazines . Most recently I had a solo show at The Annenberg Center through Sachs. An installation of my art will be exhibited at The Philadelphia Airport starting in middle April. I created 2 album covers 2023-2024 . MEB (Miles Electric Band) and Dalek. I also provided the art for 2023 book Dark Agoras. JT Roane author. I also was a 2021 Philadelphia Mural Arts Cohort Fellow. Also a winner of the 2022-2023 Fidler Club Artist Residency program.”

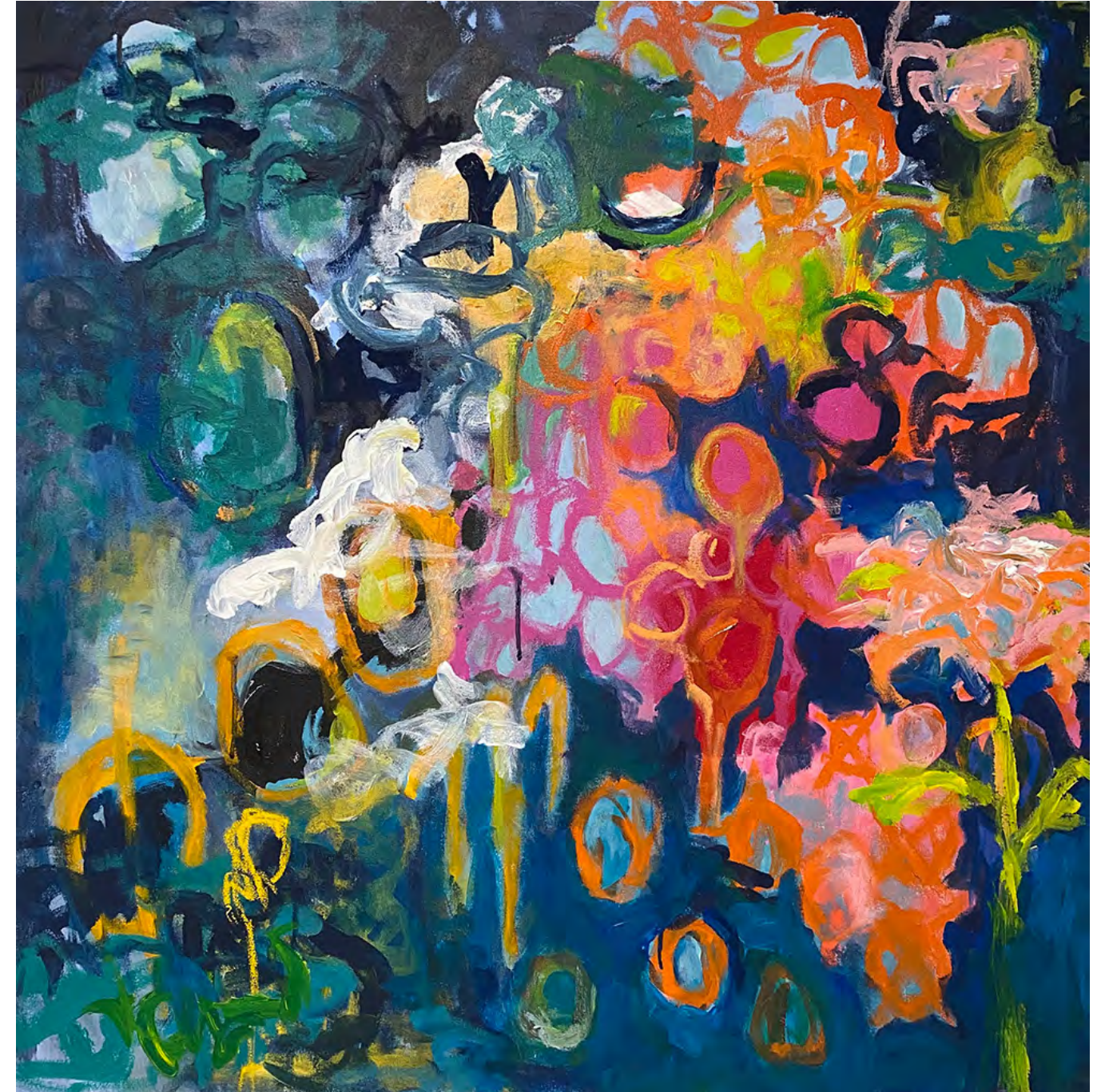


Mikel Elam
The Other Side Of Midnight Year, 2023
mixed medium consisting of Flashe paint, acrylic, paint markers on canvas
30 x 30 inches
\$3,800

Erin Elman

“My practice cycles between research, revision, ritual, and instinct, remaining rooted in history, memory, place and time. The marks reference a multitude of systems, both Western and Eastern in origin. I seek to meet the viewer where they are, aspiring not towards truths or falsehoods but rather a momentary shared experience. Recent paintings are love notes to color. Color serves as a language to signify feeling, a system for navigating the interstitial distance between line and the space it inhabits, a bridge that links the expansion of gesture and the contraction of the material. This act of painting embodies notions of the sacred through repetition coupled with the surprise of spontaneity as I seek the moment in my paintings and balance it within the space that holds it. The works link my lived experiences to my ancestral memory, which connects to sites and objects beyond familiarity. This belies an attempted truce between intentionality and spontaneity; between the mindful and the subconscious; the material and the ethereal; and representation and abstraction. My paintings are negotiations between expanding and contracting dialectics which serve as evidence of internal struggles and dialogues composed of layers, marks, gestures, and of course, color.”

Erin Elman was born in Brooklyn, NY where she was raised by two remarkable New York City public school teachers who exposed their daughters to all of the great art and culture of New York City. She received a BFA in Art from Carnegie Mellon University and also studied in Rome where she fell in love with Etruscan art and ruins. She received an MA in Art Education and an MFA in Book Arts/Printmaking, both from the University of the Arts in Philadelphia. Elman is the dean of Graduate & Professional Studies at the University of the Arts. She has artwork in numerous public and private collections, including the Tate London. Elman lives in a stone cottage in the Mt. Airy section of Philadelphia.



Erin Elman
After the Winter Rain, 2024
acrylic and oil pastel on canvas
40 x 40 inches
\$1,800



Mo Ganey

“I can feel despair and anxious when my personal world and the wider world is chaotic and there is so much loss and conflict. But what always surprises me is that things can change - personally, emotionally, politically and in every way that people connect and interact. I am hardwired with hope even when life is hard. It has always been that way and I’m very grateful. There was and still is so much loss with the years of the pandemic but one of the benefits was that habits got stripped down to the bare essentials. We had to rely on ourselves in a very primal way - what anchors us, what sustains us, what can we control, what matters. It was Back to Basics. I can get stuck in habits and spend time doing things that I don’t feel connected to anymore. The Pandemic time reminded me of being in the Peace Corps when my familiar supports and activities weren’t available or accessible. My life was simplified, built from basic needs. These last four years have given many of us time to recharge, renew and re-prioritize. My life is still more stripped down than it was before Covid and I am enjoying that shift, which is reflected in how I spend my time and energy day to day. Color is the dominate element in all my paintings. I use color to create mood and movement. My hope is to make paintings that are enjoyable to be around and have good energy.”

Mo Ganey is a self taught artist, a former greeting card designer and painter. She has been a member of Artessa Alliance a women’s artist cooperative since 2006. Mo’s paintings have been shown in juried shows at Art in City Hall, Abington Art Center and the Cheltenham Center for the Arts in addition to community shows throughout the Philadelphia region. Her paintings are part of the permanent collection at Einstein Medical Center Montgomery, East Norriton, PA, in private homes and businesses from Alaska to Maine and have been included in the publication, Philadelphia Stories.

Mo Ganey
Spring Always Takes My Breath Away, 2023
acrylic on canvas
20 x 16 inches
\$500



Linda Dubin Garfield

“Nature nurtures and inspires me. I combine elements of nature, texture, and design along with the magic of the press. I am intrigued by memory and what remains in our mind’s eye. My work reflects scenes from travel near and far. More than a report on how it was exactly, I am interested in my expressive and passionate response to the color and pattern of the landscape, experience, or image. My work has overlapping layers of color and space, shifting relationships with mark-making that includes monotype, silkscreen, stencil, image transfer as well as drawing. Inspired by memories from travel, I am creating visual memoirs which offer multiple meanings to the viewer. I create art that is a mixture of what I see with my eyes & the truth of what I see in my heart. Life is an ebb and flow of comedy, drama and tragedy. In dark times, we must seek the light.”

Linda Dubin Garfield, an award-winning printmaker and mixed media artist, creates visual memoirs exploring the mystery of memory and the magic of place, using hand-pulled printmaking techniques, photography, collage and digital imaging. She also creates installations that include public participatory art, especially when she is exploring themes relating to women in today’s culture. In 2005 she founded ARTsisters, a group of professional women artists who reach out to each other and their community through art. In 2007 she started smART business consulting, helping emerging artists reach their goals and their audience, providing consulting and coaching on the business side of art through individual, small groups, and workshop experiences as well as providing opportunities to exhibit work. She also provides art-making memoir workshops for organizations like Delaware Contemporary, First Person Arts, Da Vinci Art Alliance, Main line Art Center, Gladwyne Library, Philadelphia Parks and Recreation Centers for Older Adults, Simpson House and Atria Senior Living.

Linda Dubin Garfield
Ebb and Flow, 2022
mixed media
33 x 27 inches
\$895



William Gerhard

“I build patterned and textured surfaces which represent a world in flux. My interest is in revealing phenomena which are subject to change over the time in which the works are being made. By surrendering control over the process, natural forces emerge, materialize and are made visible in unpredictable ways.

The works shown are created by exposing slabs of wet plaster to rain, sleet, snow or hail. After the plaster hardens, I cast the textured surfaces in a variety of materials including glass, bronze, aluminum and more recently, paper. Afterwards, I may apply a patina on the metal surfaces or create mono-prints from the plaster forms in order to further explore the infinite variety of potential textures revealed through this process. Each of the forms become a material document of the transitory and fleeting moments in which the work was made.”

Bill Gerhard received a BFA from the University of the Arts and an MFA from the School of the Art Institute of Chicago. In 2010, he earned an Advanced Certificate in Art and Design Education at the Pratt Institute. He previously taught at Carson Valley Children’s Aid and currently teaches art at Martin Luther King High School in Philadelphia. His work has been shown at Three Walls (Chicago), The Drawing Center (New York), Fleisher Art Memorial (Philadelphia), and the Main Line Art Center, among other venues.

William Gerhard
Untitled, 2020
monoprint of rain-pitted plaster
17 x 12 inches
\$1,000



Andrea Wohl Keefe

“It is through my interest in psychology that I find hope and discover the possibility of renewal. In particular, I am interested in how we bring together our observations into narratives that we use to define who we are and what we come to believe about the world we live in. The knotted forms in my art represent the ways our thinking becomes connected to our past experiences - the way we develop our perspective and subjective history. As for the corporeal elements seen in my work, they can be animated or paralyzed by our thoughts, and adversely they can be manipulated by our actions. It is about taking control and giving up control. Generally, what interests me is how this entirely subjective experience is what we share with others, and it is also what makes us uniquely different from one another. When another person truly ‘gets you’, it’s like they’ve crossed this great chasm and reinforced what it means to be human.”

Andrea Wohl Keefe was born and raised in Bridgewater, NJ. She received a BFA from the University of Michigan in Ann Arbor, MI, and an MFA from Miami University in Oxford, OH. She currently lives in Philadelphia, PA, where she teaches art at Central High School and works in her studio as much as possible.



Andrea Wohl Keefe
Undone 2, 2023
watercolor and gouache paints over monoprint on paper
17.5 x 21 inches
\$900

Michelle Marcuse

“I identify as a South African American artist. My work is a visual exploration of aesthetics, cultural amalgamation, and traditions. From my upbringing, I find profound inspiration in the cultural aesthetics that nurtured me during my formative years, influencing the nuanced way in which I process and articulate my thoughts...My recent silver drawings are a continuation of *Carrying the Dreamer*, a series I started several years ago. With pen, ink, and gouache, I reach into my past and half-remembered dreams for inspiration. Particular to the effects of using sheets of silver alloy attached to a variety of thin Japanese papers, I set the stage for works that appear aged and fragile, alluding to narratives steeped in a Kafkaesque maze. In these, I take pleasure in the organic character of material and the rebirths that come from the perpetual state of adaptation, evolution and response to being present. The significance of beauty in my work resonates deeply with me and asserts my vision in a world often inclined towards conformity. Preferring innovation over the mastery of technique, I intentionally break free from conventional norms, embracing artistic and self-autonomy as a means of refining my perspective.”

Michelle Marcuse, a South African American artist, resides in Philadelphia, PA. Her work in sculpture and drawings focuses on artistic awareness within transcultural experiences. She encourages viewers to reevaluate the sometimes-overlooked complexities and nuances not seen in our digitally overloaded lives today. Marcuse obtained a Bachelor of Design from The Shenkar College of Engineering and Design in Israel and a BFA in painting at the Tyler School of Art in Philadelphia. She has participated in both solo and group exhibitions at venues such as the Corcoran School, BLAM Projects, Taller Boricua, Little Haitian Cultural Center, Art Life Foundation, and Restart Museum. Her work is in the collection of the Philadelphia Art Museum.



Michelle Marcuse
Silence Reflecting the Past, 2024
ink, pencil, gouache, pen, silver leaf alloy, paper
11.75 x 13.5 inches
\$1,200



Gina Michaels

“I am a sculptor and printmaker, working in monotypes and bronze. The printing press and bronze foundry are traditionally used to create multiples. I use these tools in a spirit of spontaneous improvisation; no two works are alike. The monotypes are created in collaboration with the botanical world. Leaves and stems are placed directly on the inked surface of the printing plate, initially creating stencils. I then remove the plants and run the plate again, printing the impression left by the leaves on the plate. Negative and positive forms alternate, building layer upon layer, as the plant material embosses the paper. The innate generative energy of the plants is the underlying matrix of the work.”

Gina Michaels' work has been shown in numerous solo, group and public art exhibitions in galleries, museums and public spaces. She is a graduate of Oberlin College, studied intensively at the New York Studio School, and received her MFA from the University of Pennsylvania. Gina is the owner and director of Legacy Atelier, a foundry, metal fabrication and sculpture studio serving artists and the conservation/preservation community.



Gina Michaels
Tara 80, 2023
monotype
20 x 14 inches
\$1,300

Julie LaFair Miller

“My portraits and Fine Art photography are in collections throughout the region. The theme for this exhibition “Renewal and Hope” has been something I have been “eyeing “ since our slow recovery from Covid. Personal connections and joy have slowly been returning to our lives. These Photographs feature renewal and hope!”

Julie LaFair Miller has worked as a commercial Photographer for twenty years including the Philadelphia Inquirer, Main Line Times, Bloomingdale’s and Macys, and has had a studio practice in Philadelphia for over forty years. Julie is a graduate of Moore College of Art and Design. Julie was a recipient of the *Women in Art* award in 1970 (Philadelphia), and *Best in Show* award at Moore College of Art and Design in 2016. Exhibitions include Pace Gallery, New York, NY; Works Gallery, Philadelphia, PA; Borowsky Greshem Gallery, Philadelphia, PA; OCJAC Arts Center, Philadelphia, PA; Ocean City Arts Gallery, Ocean City, NJ.

Julie LaFair Miller
Joy Again in N’Ola, 2022
color photograph
17 x 20 inches
\$220

1 Sold, Other Copies Available



Anne Minich

“I’m making drawings on cherry wood veneer; the patterns suggest humanoid shapes. I’m also involved with a series that uses deep yellow to indicate a specific natural process and the process of transformation.

Duchamp’s *Bride* influences my ‘Bride’; I refer to myself as one of his ‘Brides’ or his ‘Daughter.’ The painting is about seeing the reality of myself, then moving on; a transformation from what one imagines to who and what one is; a freeing of the constraints that bind or as Spring approaches, a ‘tilling of the earth to permit new growth. Additionally, the painting is about Journey not Destination, as I believe life is. I intend “Bride” to be a joyous and comical mediation and statement that life is about movement and renewal.

My work, in general, is a celebration of the ‘oddies’ of living for those of us who are able to enjoy what being alive has to offer. I do it with the traditional materials; oil paint, wood and graphite and an ongoing passion for the collecting and use of found material. The material is often transformed by the environment and again by the use to which it’s used in the work the work. I’ve been an artist all my life; the materials, subject matter, forms ways of combining these elements are instinctual and a basis for deep satisfaction.”



Anne Minich
Bride Finds Herself and Moves On, 2022
oil on wood, found material, found saw blade, cherry wood veneer collage, and graphite
26 x 25 inches
\$10,000

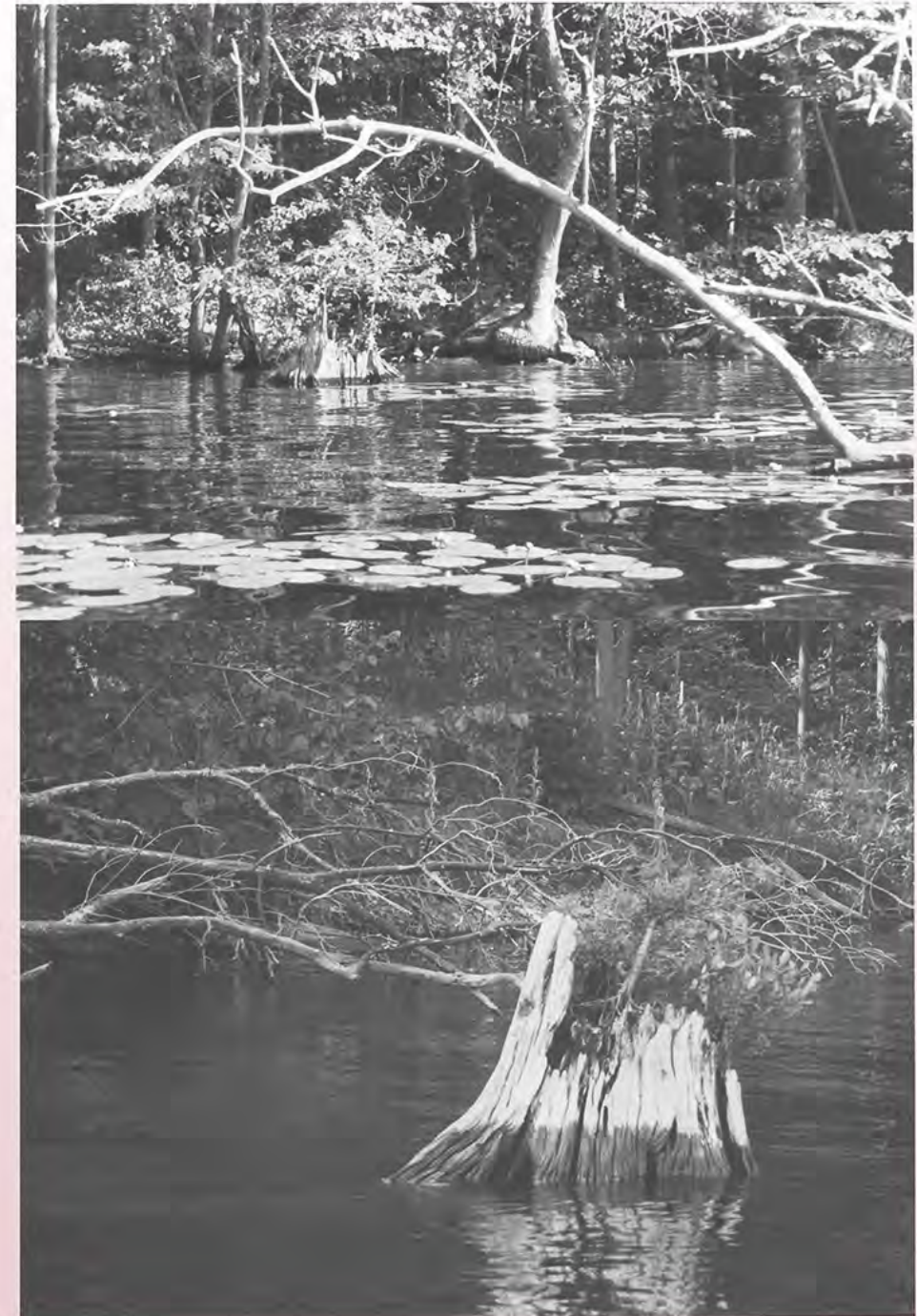
Patricia Moss-Vreeland

"I have been incorporating my poetry and lyrical text with my visual works in a variety of formats and media. My writings and visuals are informed by and illuminate a continuing involvement in the processes of perception and memory. I have investigated memory and the role it plays in our lives. I am informed by research in neuroscience, working with professionals in the field. These experiences help shape my work across a range of media, about the relationships between art, science, creativity, and learning. As my work evolved through this portal of memory, I examine its social impact. Art reflects how we can remember a place that represents home, work, habitats, and community, sometimes not our own, to inspire connections and awareness for change; and how individual and shared memories shape our identity, to present the interconnectedness between each of us and to nature."

Patricia Moss-Vreeland's art spans five decades and has been exhibited nationally at the Brooklyn Museum of Art, the Philadelphia Museum of Art, and the Institute of Contemporary Art, and resides in many museum collections, including the Philadelphia Museum of Art, Art Institute of Chicago, and Norton Museum. She exhibited her work at the Locks Gallery in Philadelphia for two decades. Moss-Vreeland, with her artist husband, Robert Moss-Vreeland, were selected through a national competition to design the Memorial Room for the Holocaust Museum Houston, that earned four major awards, opened in 1996. She went on to receive the *Art-in-Science XIV Millennial* commission for her exhibition, *Memory-Connections Matter*, at the Esther Klein Gallery, University City Science Center, Philadelphia, which traveled to the University of St. Thomas, St. Paul, MN, 2004. Moss-Vreeland's work was included in The New York Hall of Science, *Science Inspires Art: The Brain*, 2015. Solo exhibitions include, *A Parallel Universe*, Trinity College, for their 25th Anniversary of Neuroscience: *The Brain Event*, Hartford, CT, 2016; *Revelations and Transformation*, *Layers of Memory*, Penn Memory Center, Philadelphia, PA, 2017; *In Search of Meaning: Memory Becomes Us*, EKG, University City Science Center, Philadelphia, PA, 2019. This exhibition traveled to the Maryland Hall for the Arts, Annapolis, MD. 2021, the Sordoni Art Gallery, Wilkes University, Wilkes-Barre, PA. 2022, and the Phillips Museum of Art, Franklin & Marshall College, Lancaster, PA. 2023.

Patricia Moss-Vreeland
Once in Bloom, 2022
hand-colored archival pigment print
21 x 25 inches
\$1,500

*Once in bloom the tree whispers through the forest
to move time into freeze and thaw and bloom*



the roots buried blind hear life and they grow downward



Diana Myers

“My work explores and interprets my life in art. No material or medium is off limits as I investigate both organic and man-made materials, sometimes highlighting and other times transforming their inherent nature. I explore the integrity of each material, and then combine it with others, often with surprising results. I love to travel, and I incorporate my photographs into my art work, highlighting the new people and cultures that I have encountered. Concepts and themes drive my work: The Jewish concept of “tikum olam,” or “repair the world” has inspired me to embrace the concept of “artivism,” or art as a tool for social change. I often use my art to confront scourges such as antisemitism, homelessness, racism, and political strife. A prevalent theme is time, and how our relationship to it changes as we move through different phases of our lives. This is expressed through the use of multiple media, materials, layers and textures. While my work is serious in its exploration of the mysteries and complexities of life, it can also be whimsical, expressing the humor and joy that makes life worthwhile. ‘Their Eyes are Upon Us,’ also incorporates my photographs of children. It was inspired by the devastating situation of the world today---a world that seems more divided than ever before---democracy vs. autocracy, liberalism vs. conservatism, empathy vs. heartlessness. This dichotomy is depicted in the piece by the black and white on one side and the vivid colors on the other. Fortunately, the eyes of the children capture us, bridging the divide with innocence and hope.”

Diana Myers is an award-winning printmaker, sculptor and mixed media artist. She has held solo exhibitions at the Theatre for the New City in New York, at Gratz College, and the Old City Jewish Art Center, and the Reconstructionist Rabbinical College in Philadelphia. Ms. Myers has participated in group shows in multiple venues, including the National Liberty Museum and the Da Vinci Art Alliance in Philadelphia; the Island Center for the Arts in Skopelos, Greece; the Ambre Gallery in Bethlehem, PA; the Artworks Gallery in Chestertown, MD; Rosemont College in Villanova, PA; and the Markheim Gallery in Cherry Hill, NJ. She studied Art History and Fine Arts at the University of Pennsylvania and the Pennsylvania Academy of the Fine Arts.



Diana Myers
Their Eyes are Upon Us, 2023
mixed media, photo transfers and monotypes
5.5 x 12 inches
\$700

Mark Partridge

“My work engages the spectator’s notions of present, challenging them to unravel harmonious abstraction in the context of their own reality. My art is receptive to infinite interpretations, an indeterminacy that invites the viewer to personalize their encounter with my work. Sensory memories, multiculturalism, and third space ideas animate my creative process. Meaning arises through the process of composition, but I find departure particularly generative. A flash of thought, a glimpse at the stars through a mottled glass window, the smell of the Atlantic, the loose strand on the weave of a canvas, sets me off to a whole new world of uncharted original mark-making, color, and structural composition. Iterations---layers of marks and color applications gives way to thoughtful subtraction---or delayering---that imparts unified diversity to approach a balanced and harmonious abstract composition. My process preserves the traces of my whereabouts, and it is only when the painting is completed that I understand my subject. My compositions are characterized by a colorful abstractive juxtaposition of elements, figures, shapes, and marks, rendered in a vibrant color pallet. I am rarely guided by visual references but instead by the spontaneity of the moment, sensory memory, and flickers of memoir. I react to the emergence of elements as they reveal themselves on the surface and subject them to revision and distillation until they achieve a harmonious whole. The interdependence of subjects and places are captured in the history of marks on the surface.”

Mark Partridge is a contemporary abstract artist whose work is stylistically influenced by mentors and faculty from the Pennsylvania Academy of Fine Arts (PAFA) in Philadelphia Pennsylvania. Mark’s compositions are characterized by a colorful abstractive juxtaposition of elements, figures, shapes, and marks, rendered in a vibrant color pallet, which challenges the viewer to discover balanced, harmonious abstraction in the context of their own reality.



Mark Partridge
Time to Cross?, 2023
acrylic on canvas
18 x 24 inches
\$800



Kathy Robinson

“As a Batik artist I have always been drawn to the wax (beeswax), and the effects that can be achieved by painting with it. The ancient, aged feel that wax can give to a piece and how the colors are enhanced by it are what draws me in. Most recently I have been using soy wax and/or gutta with silk dyes to make my art scarves. As in my silk wearable art pieces, in my mixed media acrylic paintings I strive to achieve similar effects using a combination of acrylics, mediums, Japanese papers, inks and canvas. Sometimes I also incorporate hot or cold wax techniques. Working out of my studio located in the heart of my old Victorian twin in Philadelphia my paintings sometimes walk a line between abstraction and realism with figurative and floral themes and the last several winters I have had a temporary studio in the Florida Keys and focused on mixed media tropical flora and fauna.”



Kathy Robinson
Where the Garden Meets the Sea 1, 2022
watercolor and acrylic on canvas
15 x 30 inches
\$475

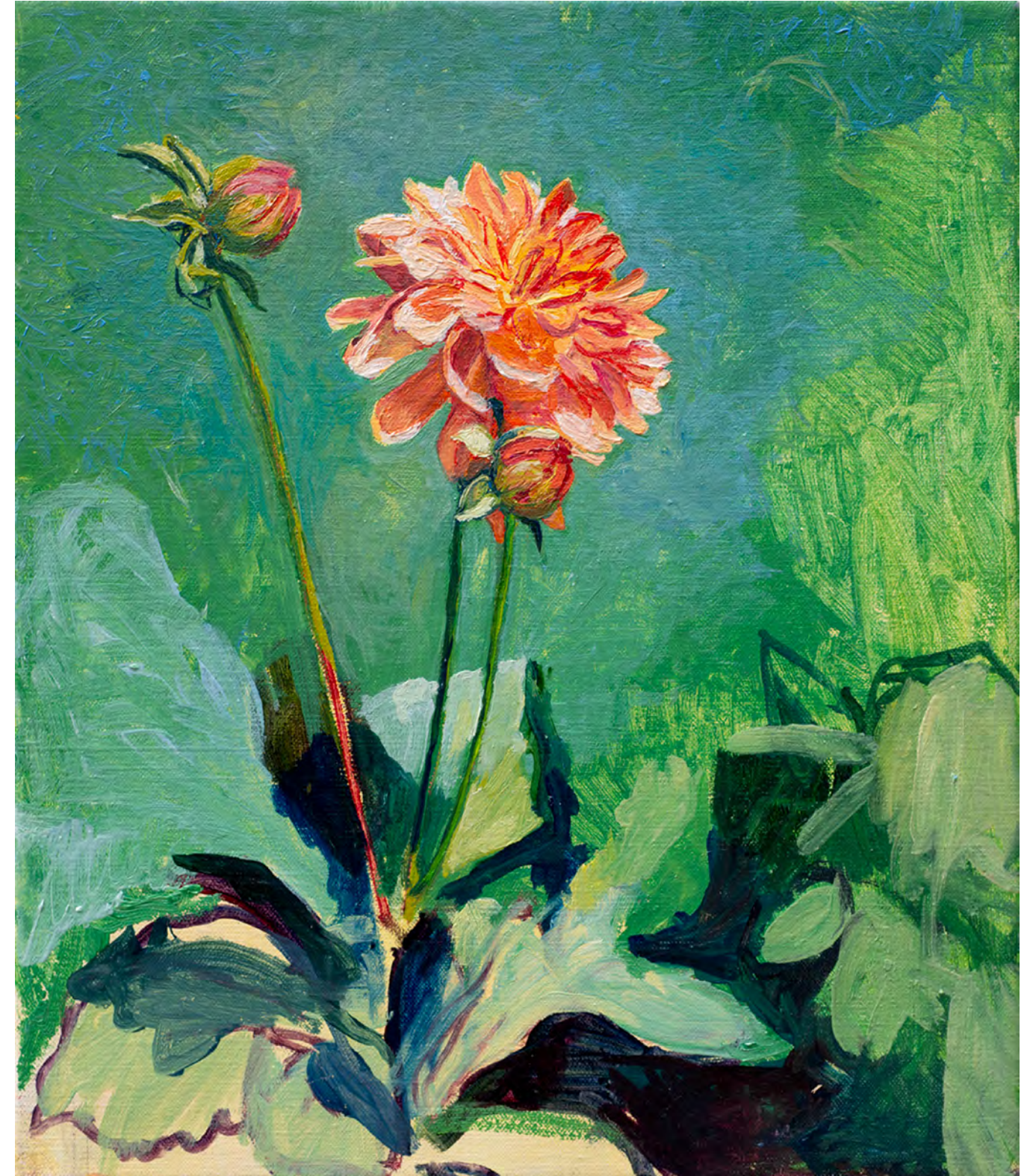
SOLD



Rebecca Schofield

“These floral paintings are painted from life, of blooming flowers in spring and early summer. These paintings could illustrate the lines from Song of Songs, 2:10-12: ‘Now that the winter rains are gone, Flowers burst in our meadows and fields.’”

Rebecca Schofield
Dahlia, 2023
oil on linen
14 x 12 inches
\$2,000



Hilla Shapira

“I see objects and bodies as agents of ideas. I use text, material, and the body as critical tools to raise questions about design norms, normativity and the manner in which we interact with objects. How do our object-related behaviors affect us? What does queer design look like? How do queered objects operate or should they operate at all? I start my process by looking at everyday objects and researching their design history. Then I start playing, by manipulating color, shape, weight and function. I am impacting the essence and expectations of objects that carry both an everyday banal and a loaded gendered symbolism...I use the pattern in my process as a means to undermine the consumer norms. Gendered dressing has a design history, from the size of pockets to material choices and the method of buttoning, is performative, genders both the object and the wearer, and is widely accepted as usual, as fact, as normal. I also use the body as a raw material. Present or absent, I challenge the ideal body model and its relation to garment in order to question the dominant power dynamics between individuals. As an Israeli queer woman my body suits and does not suit the world simultaneously. I am intentionally choosing to be critical through objects and I believe that it is my responsibility to be aware of political issues that are part of my life; in this same way mundane objects are also political bodies.”

Hilla Shapira is a body object maker. She was born in Tel Aviv, Israel. She received her BFA in Fashion and Jewelry from Bezalel Academy Of Art Jerusalem, Israel (2014) and her MFA in Fiber at Cranbrook Academy of Art, Bloomfield Hills MI, USA (2020). Her work deals with the relationships between common design and body regimen. Her work is multidisciplinary and includes critical research, clothing construction, performance, video, sound, and installation. She has presented her work in Israel, Europe, and the USA including Art Basel, Miami, FL, NY Textile Month, New York, NY, Jerusalem Design week, Jerusalem, Israel, Little Berlin Gallery, Philadelphia, PA, Wasserman Projects, Detroit, MI, Days of Jerusalem Festival, Depo2015, Pilsen, Czech Republic, Neve Schechter Gallery, Tel Aviv, Israel, Textile Arts Center, Brooklyn, NY, and Hansen House, Jerusalem, Israel.



Hilla Shapira
Advanced Protection, 2021
soft talisments (CNC embroidery and quilt)
18 x 36 inches (dimensions variable)
\$1,000



Kurt Solmssen

“The color in these paintings , painted directly from life, offer a sense of renewal and hope. Although there is not an obvious narrative, the painting of a rowboat that my grandfather bought in 1935, painted a bright yellow so it wouldn’t be lost in a Northwest fog, sitting in early morning sunlight and a red roofed house amid budding green trees in April, are tangible examples of beauty that exists around us.”



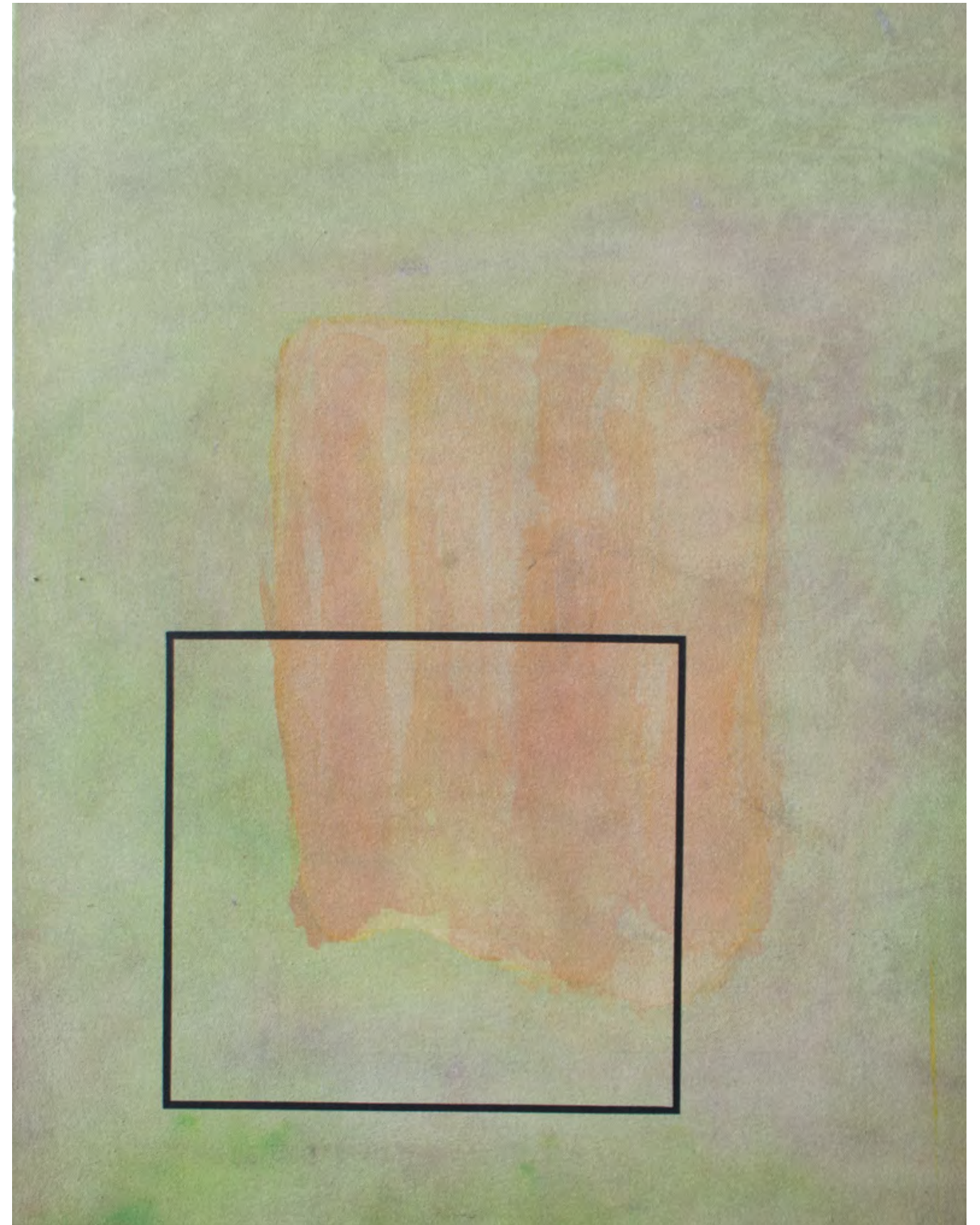
Kurt Solmssen
Yellow Boat 7AM, 2021
oil on linen
26 x 28 inches
\$10,000

Larry Spaid

“My work is unavoidably linked to cultural, social, and environmental experiences. I have spent over twelve years of my adult life working, living, and traveling outside of the United States with extensive time in Mexico, Asia, Southeast Asia, North Africa, Europe, Central and South America. As a painter, I have responded to traditional crafts, structures, utilitarian devices and objects of ritual. I attempt to create formal and technical situations that are, in turn, objects as well as fields of illusion. From January 2001 until the present, my primary influences have been derived from a travel and study experience in Vietnam, Cambodia, and Laos. The purpose of this was to research traditional fabric coloring techniques that relate, in part, to the grounds or rear spaces of my paintings. Furthermore, I was intent on acquiring input for shape and color. The resulting work has become as involved with symbolism as with formal structure and technical execution.”

In 1965 Larry Spaid received a half tuition scholarship for an initial first semester at The Herron School of Art that was his “ticket” away from a small town, rural, Northern Indiana upbringing. Larry Spaid was drafted by the US Army in 1969, interrupting his graduate studies at the University of Massachusetts. The second year of his two-year service was spent in the Vietnam/America War which was his first experience outside of the United States. Regardless of the traumatic setting, this fueled a life long pursuit and fascination in experiencing foreign cultures. Upon completing his MFA at the University of Massachusetts in 1973 Larry was hired by The Tyler School of Art, Temple University, where he taught for thirty-seven years. Larry’s work has been exhibited regularly in the Philadelphia area, as well as nationally in New York, Maryland, Texas, Massachusetts, and internationally in the United Kingdom, Italy, and Guatemala. His work is represented in numerous private and public collections including the National Gallery of Art in Washington DC, The Museum of Fine Arts in Tokyo Japan, The Kimmel Center of Performing Arts in Philadelphia, and Morgan and Stanley in New York.

Larry Spaid
Rome Journal, Page 20, 2024
acrylic on canvas
23 x 18
\$3,000



Florence Weisz

“I created my *TreeStripes* collages in honor of Tu B’Shvat - The New Year of Trees. In each collage I include a photo of trees I see everyday from the windows of my fifth floor studio. I place a print-out of the square cropped photo in the exact center of the composition, and then extend the lines of the branches with hand drawn acrylic lines on transparent mylar. Next I arrange my unique alcohol ink papers along with Asian papers, beneath the transparent mylar surface, to reflect and extend the colors and textures suggested by the central image...I love the excitement that comes with the collage process: the chance placement of elements and the discoveries that lead me to explore new visual ideas. I enjoy the balance I can achieve between spontaneity and control, the organic and the geometric, between my emotional and my intellectual responses.”

Florence Weisz has been a professional artist for over four decades. She continues to seek new challenges and the further development of her creative energies. After earning a degree in Fine Art from Douglass College, Rutgers University, she has lived, studied and created in New York City, Northern New Jersey, Paris, and in Jerusalem, where she taught art in special education programs for eight very eventful years. In 2018 she joined the Philadelphia art community and appreciates the warm welcome she has received. Florence has become a juried member of ARTsisters, Da Vinci Art Alliance, Tri-State Artists Equity, CFEVA, MCGOPA, Main Line Art Center, and InLiquid Gallery which hosted her 40 year retrospective. She has exhibited her art in over 30 solo shows, including among other venues, the Newark Museum, Jersey City Museum, and Johnson & Johnson Headquarters. Her art is in the collections of The NJ State Museum, IBM, Port of Authority of NY and NJ, Citibank, Warner Lambert, Gibraltar Securities, Ciba-Geigy, E.I. du Pont de Nemours and University of Pennsylvania Hospital, among others. She is a recipient of a NJ State Council Fine Arts Fellowship Award. Site-specific works and commissions include, Chubb Insurance, PSE&G, Centocor, Schering Plough, Merck, Three Stamford Plaza and the Municipality of Beer-Sheva, Israel.



Florence Weisz
TreeStripes-Sunrise, 2023
collage and acrylic paint on mylar, alcohol ink and Asian papers
20 x 20 inches
\$1,200

Gavriela Weitzman

“As people, we abject, we discard, we forget. We get rid of things when they do not serve us anymore...But what about a case in which letting go is not possible? What if the things I am trying to discard have too great a hold on my subconscious, ingrained in my very being like DNA. As Jews we cannot let go of our history and our traditions. Our present is enmeshed with our past like the fibers of a beautiful tapestry. An ever evolving and questioning tapestry. In my work I seek to express this, exploring the meaning of what it means to be Jewish in this complicated present moment. ‘Dam Hamakabim’ is a response to the global heartbreak experienced by Jews following the October 7th attacks in Israel. I chose to express this through the form of a single flower, a wildflower native to the State of Israel often used as a symbol of mourning and unity. In Hebrew the flower is called Dam Hamakabim, the Blood of the Maccabees, because it is said that from the blood of the Maccabees this flower grew, its red leaves a reminder of what happened, how their blood seeped into the land. This print is a sad symbol of hope - of the power of heartbreak to bring us together and of the day when the bloodshed will end and there will be peace.”

Gavi Weitzman is an artist and educator living in Philadelphia. She received her BFA from the Sam Fox School of Design & Visual Arts at Washington University in St. Louis in May 2021. She currently works in realms of printmaking, photography, and object making to explore the themes of embodiment, ritual, identity, and tradition. Her most recent work explores the relationship between hair and femininity and builds on a history of work that engages with her Jewish background. In response to the pandemic, Gavi’s interest in collaboration led her to pursue Engaging From Afar, a research project funded by WashU’s Summer Undergraduate Research Award program where she conducted artistic collaborations with family members and artists across the world which included exchanges of poetry, photography, drawing, painting, collage and printmaking. Gavi also completed an apprenticeship at the Fabric Workshop and Museum in Philadelphia in Spring 2022 and is currently an active member of the Philadelphia arts community including YOUR AGENCY, Inc. and Second State Press.

Gavriela Weitzman
Dam Hamakabim, 2023
screenprint
10 x 8 inches
\$450

2 Sold, 2 Available



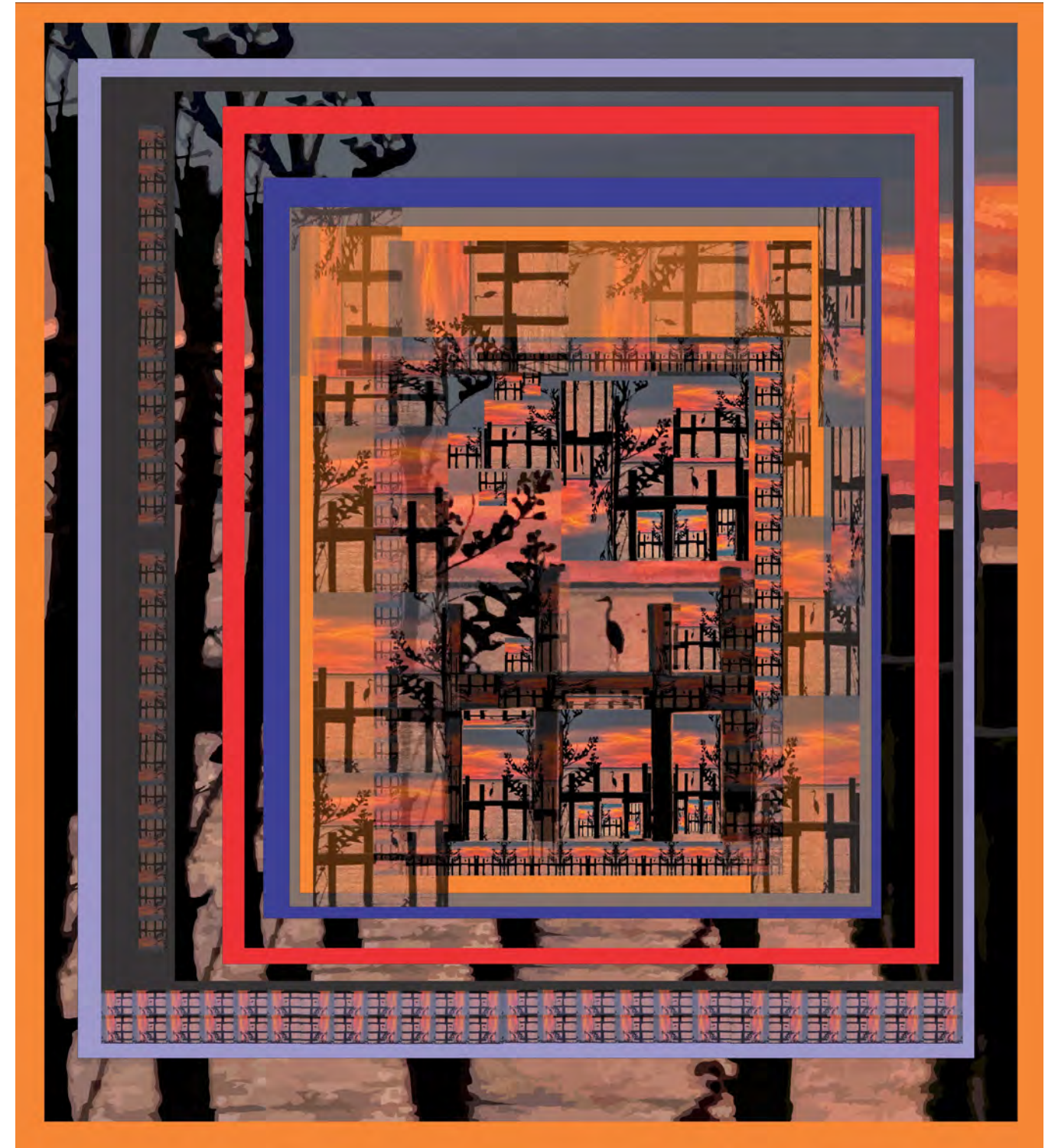
Donald L. Winthrop

“I completed this drawing in August of 2023, a year and a half after the passing of my best friend. Our regular group of guys was gathered at our regular vacation spot and every evening at sunset a crane would land on the dock and stare at us. We decided it was our friend who had come to see what we were up to. Our sense of loss seemed to alter into hope for the future and a sense of renewal that inspired me to go home and create this piece. This drawing is a reflection not only of the outside world but of my inner world – never forgetting my dear friend and all the life we lived together – looking forward and backward at the same time.

I am Donald L. Winthrop. I live in Center City Philadelphia and have been a member of RS for 30 years. Both my sons were Bar Mitzvahed and Confirmed at RS. Both my sons were “Life Timers” at Friends Select School on the Parkway – we are Center City people all the way! I grew up in nearby Cheltenham and graduated from Cheltenham High in 1972. I studied Fine Art, Jewelry and Glass at Tyler School of Fine Art, graduating in 1976. I then apprenticed and became a Jewelry Hand Engraver and have had my own business on Jewelers Row since 1978. I am the third-generation jeweler in my family and my families’ retail jewelry store has been open for 103 years – now run by my wife and sister. As I aged and my hands started to give me a hard time, I began doing computer engraving and learned how to draw digitally. This new skill set inspired me to start doing my own drawings and I have continued to draw in my spare time and since the Pandemic have created enough work to have had 9 pieces in a group show this past October through December at 2424 Gallery in Fishtown.”

Donald L Winthrop
Reflection on Memory, Friendship, and a Crane, McKay's Beach, 2023
digital drawing and print on paper
24 x 20 inches
\$600

1 Sold, More Potentially Available



Julie Zahn

“I have been working to create a natural oasis on my urban property for many years. My surroundings permeate my work and I use images from what I see or imagine might be there. I have also painted landscapes for many years. But the garden, which I walk through to get to my studio, is my most constant and immediate source of inspiration: the way the pathways meet the rocks, plants finding their way through the metal gates, the ever-changing light, these impressions all feed my visual compositions. Birds entered my work unexpectedly a few years ago. I needed a wedding gift for my brother whose hobby is birdwatching. With their arresting poses, energy and antics, birds provided everything I want in my work: drama, design, beauty. They immediately became a favorite subject.”

Painter and printmaker Julie Zahn was raised in Bethesda, Maryland. Her mother, artist Ann Zahn, operated a very active printmaking studio where Julie learned to do monoprints and etchings as a teenager. After college, Julie spent several years in a countryside town in Japan. She spent her free time painting landscapes and still-lives. After returning to the States, she enrolled in the 4-year Certificate program at the Pennsylvania Academy of the Fine Arts. She was awarded a travel scholarship upon graduation to fund a trip to Kyoto where she spent 6 months working with an antique screen restorer. Toward the end of her stay there, she discovered katazome or Japanese stencil dyeing, a paste-resist technique traditionally used for textiles. Attracted by its painterly quality, she adapted it to paper using acrylics and pigments with gojiru, a soybean binder, creating paintings with a printmaking element. She uses katazome, woodcut and painting to create her distinct, recognizable work. Her studio is in East Mt. Airy and she exhibits regularly in Philadelphia and Washington, DC.

Julie Zahn
Sparrows on Raspberry Bushes 1, 2023
acrylic, oil-based ink, and sumi
31 x 24 inches
\$1,500
SOLD

