

# We Will Not Whisper

## Women Artists in Response to Project 2025/Overview, First Draft

The initial concept for **We Will Not Whisper** was conceived in early January 2025, when CNN published an article outlining Meta's removal of hate speech polices across its social media platforms. Examples that were cited: women could be referred to as household objects or possessions, the LGBT community could be described as mentally ill, and people of color could be referred to as farm implements with no absolutely repercussions.

As time passed, it became increasingly clear that it wasn't just Meta that was breaking down protections for marginalized groups and institutions. The greater threat was coming from within the United States Government and those who are willing to destroy our constitution, laws, and freedoms to implement the Heritage Foundation's Project 2025, which fundamentally erodes the freedoms, protections, and way of life that a functioning democracy offers its citizens.

**We Will Not Whisper** is a visual reaction to the atrocities being committed by our 47th President, his Appointees and Elected Officials as the ideals we hold dear are being plundered and destroyed in service to a small group of self serving autocrats, technocrats and billionaires.

We stand together here as one voice, in a visceral and visual collective. By not acquiescing, complying in advance or whispering we not only empower ourselves, but we seek to empower others to protect not only those they hold dear, but freedom for all.

# This Ballot Slays Tyrants

Sarah Bearup-Neal

Mixed Media Collage, 16.5x20

I based the message Woody Guthrie painted onto his guitar: "This machine kills fascists." I agree with him about the power of the arts.

Sarah Bearup-Neal's studio practice focuses on contemporary quilt and collage. She develops and curates exhibition for the Glen Arbor Arts Center. Sarah is a resident of Benzie County.



# I Will Not Whisper

Mallory Shotwell

*Multimedia Installation*

“We Will Not Whisper” - This work uses the physical weight of paper and handwritten text to confront the bureaucratic violence of Project 2025. Where the 900-page manual seeks to erase rights through overwhelming policy language, this piece responds with daily durational refusals: written by hand, preserved, and accumulated into a dense paper wallpaper-like grid.

Each page carries phrases such as “I will not whisper,” “My body is not yours to govern,” and “Care is resistance.” These will be collected from people all over the country - with their own stories and lives affected by this. Each will be nameless/anonymous, but carry the weight of their worlds. Together, they form a physical archive that mirrors bureaucratic weight but subverts its intent. The materiality of paper - creased, smudged, marked by hand - asserts the presence of bodies against the dehumanizing elements of Project 2025.

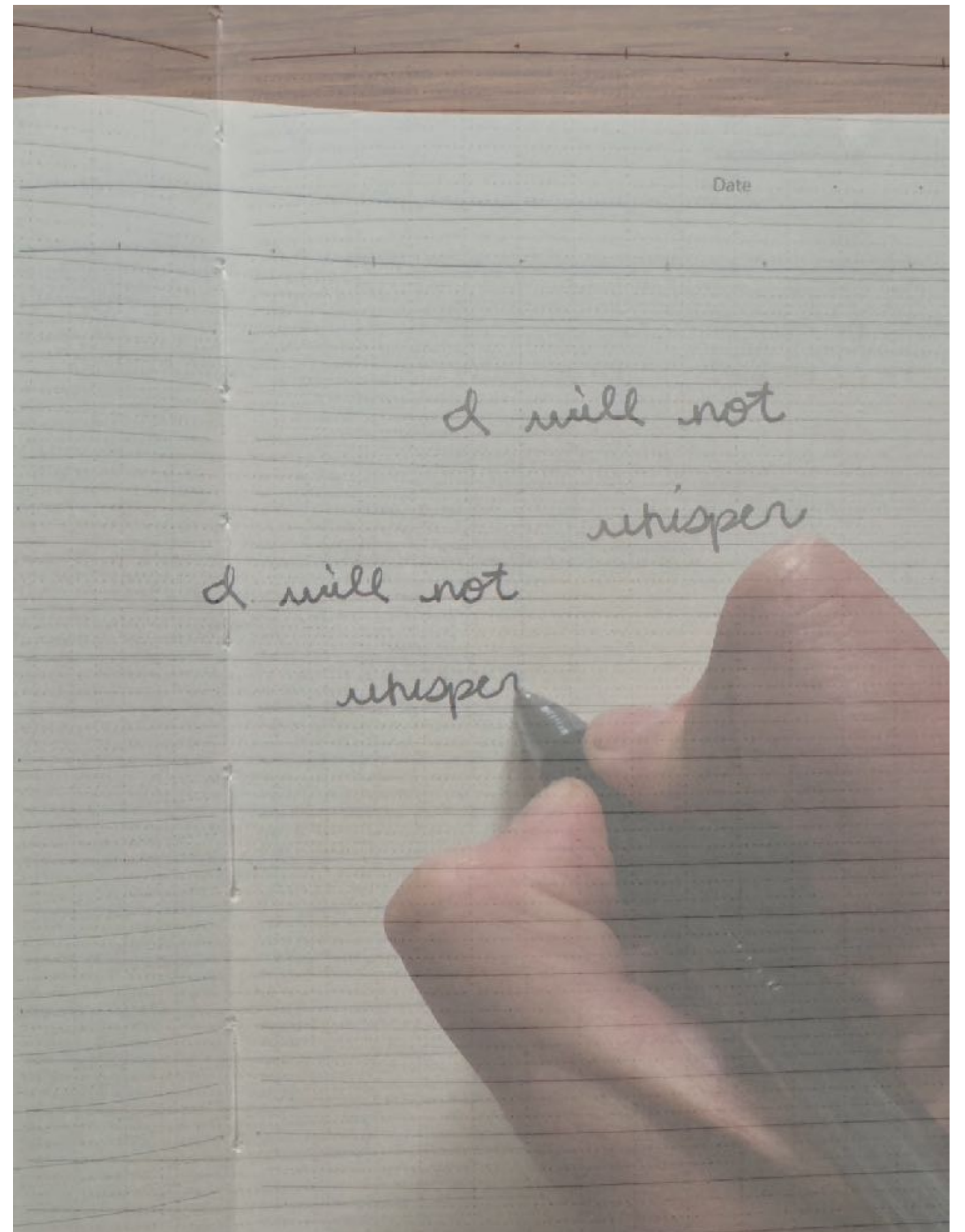
As a complement, sound recordings of these refusals, spoken in layers of whispers and speech, play intermittently in the space. A small video loop shares the layered looping of these notes, reinforcing refusal as a daily practice.

A mixed media piece, this work is grounded in paper but extends into sound and image, embodying both visibility and audibility. To refuse silence is to assert existence. We will not whisper.”

Mallory Shotwell is an interdisciplinary artist and curator based in Grand Rapids, Michigan. Her practice integrates drawing, painting, photography, and new media to explore care, resilience, and the human experience. Working at the intersections of the personal and collective, her art creates spaces for reflection, dialogue, and connection. Shotwell is the founder and former director of Cultivate, an artist-run organization in Grand Rapids that supported nearly ten thousand students and more than one thousand artists through exhibitions, educational programs, and community partnerships. Her leadership prioritized access, experimentation, and sustained engagement with artists and audiences.

As an independent curator, she develops research-driven, artist-centered exhibitions and programs. Her curatorial projects reflect an interest in interdisciplinary exchange and how artistic practices are shaped by systems of care, labor, and belonging. She also works as an artist professional practices consultant, supporting mid-career artists as they navigate exhibitions, residencies, and institutional contexts. Shotwell's work has been featured in exhibitions and community-based initiatives that position art as a tool for healing, empowerment, and societal reflection. Her background includes extensive work in arts education and program design, with an emphasis on cultural literacy, storytelling, and the conditions that support artistic inquiry over time.

<https://www.malloryshotwell.com/>



# Migration: Two Smoke Stacks

Elaine Dalcher

*Oil on Canvas 36x36*

My paintings are born from direct observation, memory, and an enduring connection to place. What began as intimate studies of trees, water, and light has evolved into an exploration of the contemporary Midwestern landscape—its patterns, beauty, and the traces of human intervention that shape it.

In my *Industrial Landscape* series, I turn my attention to factories, energy systems, and infrastructure as central subjects rather than backdrops. Through bold color, expressive brushwork, and compressed perspectives, I invite viewers into spaces where the industrial and the natural meet—places of both transformation and decline. These works reflect not nostalgia, but recognition: of how progress redefines our environment and ourselves.

My aim is to draw the viewer into an active encounter with these landscapes—to see, feel, and question our shared presence within them.

Elaine Dalcher is an award-winning artist and has been actively involved in the arts community in Grand Rapids, Michigan for over 40 years. She earned a Master of Fine Arts Degree in Painting from Western Michigan University and taught art in the Grand Rapids Public schools for 34 years. Painting, teaching, exhibiting, lecturing, promoting the arts and organizing exhibits are included in her areas of expertise.



# Coal Cars I at the Port Sheldon Coal-Fired Power Plant

Elaine Dalcher

*Oil on Paper, Framed 28x28*

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# Sign of the Times

Jessica Kovan

*Mixed media 27x36*

Campaign signs, political signs, protest signs: all have become signs of the times. Is anyone listening? Or is it all just word play?

Jessica Kovan is a mixed media artist and educator. Her art is characterized as thoughtful, storytelling and layered. Drawing inspiration from the world around her, she explores the intersection of art, nature, the environment, and the human heart. Drawn to working in mixed media and collage, her paintbrush, scissors and glue become tools for seeing and understanding.

<http://www.jessicakovan.com/>



# The Times They Are A Changin'

Jessica Kovan

*Mixed media 20x24*

Stars falling like teardrops as a dove watches on. In Dylan's prophetic words: the times they are a changin'. Will we be able to put all the pieces back together again?

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# Quiet, Piggy

Margo Burian

*Fractured series, 16x20 Image Transfers, Mixed Media, Collage, Tea Bag Paper*

“**Fractured**” is a series of multiple images that deal visually with the destruction the current United States government is causing to societal and institutional norms. Through the use of image transfers, collage, paint, and various ancillary materials, I strike an image onto paper and systematically whitewash, erase, and pull back into focus individuals/institutions that have been targeted by our government. Through this process my focus remains on depicting how this administration is knowingly and deliberately seeking to fracture not only this country’s cherished institutions, but its citizens as well. Sadly this is an ongoing project.

“**Quiet, Piggy**” is comprised of multiple deconstructed images of Journalist Catherine Lucey. On November 14, 2025 Lucey asked the President of the United States followup questions pertaining to the Epstein files, when President Trump responded to her question by saying “Quiet Piggy”. This President has time and again shown his lack of utter respect and outright disdain for women through not only his actions, but his demeaning and belittling words. To hear the leader of what was once thought of as the most powerful country in the world, speak in this way undermines respect and civility for all of us.

Margo Burian graduated from Kendall College of Art and Design in Grand Rapids MI with a BFA in Illustration. After spending 20 years as a freelance illustrator, her focus shifted to fine art. Working primarily in oils and as well as mixed media, she draws inspiration from her surroundings and most recently, political and humanitarian events. Currently she maintains studios in Grand Rapids and Leelanau County MI.

<http://margoburian.net>



# My Name is Rachel

Margo Burian

*Fractured series, 16x20 Image Transfers, Mixed Media, Collage, Tea Bag Paper*

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“**My Name is Rachel**” is a mixed media piece comprised of multiple deconstructed images of Rachel Levine. Levine is the first female four-star admiral in the U.S. Public Health Service and is the highest-ranking openly transgender official in U.S. history. In an act of what can only be described as pettiness, the current administration removed her current legal name from her official portrait in the Humphrey Building in Washington D.C, replacing it with her birth name. This ridiculous change exemplifies the amplification of deliberate attacks on the LGBTQ community by this administration.

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# We Know the Truth We Saw It With Our Own Eyes

Margo Burian

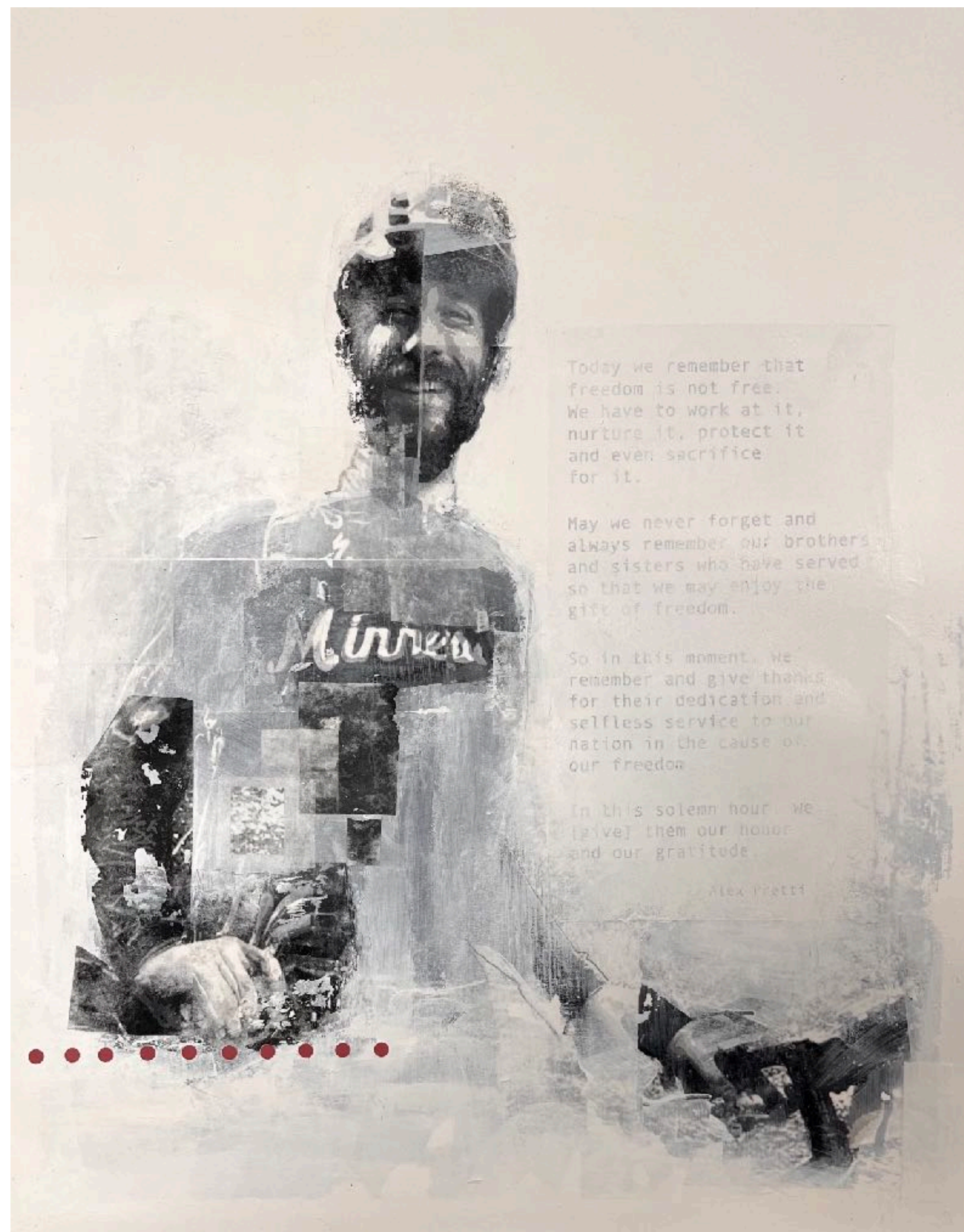
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**“We Know the Truth, We Saw it With Our Own Eyes”** is a mixed media piece comprised of multiple deconstructed images of Alex Pretti, who served the United States Department of Veterans Affairs as an ICU Nurse. He lost his life on January 24, 2026 while exercising his 1st and 2nd Amendment Rights. His death was ruled a homicide by the Hennepin County Medical Examiner, as a result of being shot 10 times by Federal Agents. Just prior to being shot, Pretti was pepper sprayed in the face for helping a woman whom Federal Agents had knocked to the ground. Federal officials claimed he was armed and dangerous, however multiple videos show him holding a phone and protecting a bystander.

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# Rio Grande

Nancy McRay

*Tapestry, 12x18*

While this piece was on the loom, Greg Abbott, Gov of Texas was putting razor wire and balls with super sharp blades in the Rio Grande in order to maim immigrants attempting to cross into the United States.

I was stunned by the cruelty. The broken border around the piece references our broken border policies.

I first studied weaving with John De Rossa at the East Lansing Arts Workshop. John convinced me to go further, so I studied studio art at MSU, and then The U of M, earning an MFA in the mid-90's. My first post grad job was as Fine Arts Coordinator for E Lansing Recreation and Arts. This opportunity exposed me to organizations and artists from Michigan and beyond. After some time I needed to return to full time art making. I left ELRA and joined forces with two local artists, Leslie Donaldson and Sue Hensel. Together we launched The Art Apartment. A free community space, focused on experimental performance and installation art. My piece "The Weaving Room" was in Fiber Arts Magazine (Fall, 2002)

My studio is currently based in Elk Rapids, Mi.

In the last decade I have focused entirely on tapestry, as an artform. Inspired by many artists before me, but notably sheila Hicks and Sylvia Hayden, I am interested in making works that have to be woven.

<http://nancy-mcray.squarespace.com>



# Smoke/Fire

Nancy McRay

*Wedge Weave Tapestry, 12x18*

Southwestern wildfires were on my mind, and in the news. The gray area became smoke, the red-orange multi colored section became flames, with small fragmented peeks into what was burning. As we begin to accept that global warming is happening, the smoke signals are becoming more obvious. It is too early to know if we will be able to contain the fire.

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# BEartha - Elements series

Carrie Betlyn-Eder

*Found Object Sculpture, 32x30x30*

Materials: tissue and packaging papers, curly willow, paper wasp nest, tree bark, gold and silver foil, styrofoam

“**BEartha**” is the Earth Mother; the embodiment of nature in woman’s form. The beauty and the exploitation and protection of both is at the center of this work.

Over an armature fabricated from a 64 oz plastic jar and other throwaways I used a process layering various papers and glue with organic and inorganic materials, keeping them out of the waste stream, and instead using them to explore the land and water embodied in mother earth.

Carrie Betlyn-Eder is a sculptor working with found objects and papier maché. Her constructions develop from ideas generated by those materials, exploring a wide range of thoughtful subjects and sometimes just birds and dogs.

[carriebetlyneder.com](http://carriebetlyneder.com)



# You See Right Through Me

Carrie Betlyn-Eder

*Found Object Sculpture, 40" x 24" x 4"*

*Materials: Recycled plastic mannequin, dried flowers, tissue paper, high density packaging materials, adhesives.*

Inspired by the acquisition of the plastic swimsuit mannequin, **"You See Right Through Me"** is an exploration on the growth and containment of women and our historical correlate, nature. Protected or collected, displayed but often not seen, the materials illustrate both our tenacity and fragility; the dried flowers, ephemeral as life itself while the plastic form that contains them endures forever.

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[carriebetlyneder.com](http://carriebetlyneder.com)



# Mobilize

Carrie Betlyn-Eder

*Found Object Sculpture, H 74" x D 24"*

Materials: tissue paper and cardboard, glue, plastic fan cover, curly willow, wooden stars, 3 minute timer

“**Mobilize**” is about the solidarity of women; how we raise our voices in truth, come together time and again and create something beautiful to push back against the hate.

That has been my experience of *We Will Not Whisper*. Amidst the turmoil of the last year, the Art Grrls online conversation sparked this exhibition, challenging me to make something truly reflective of the creative energy I felt from the group and my community of local activists.

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[carriebetlyneder.com](http://carriebetlyneder.com)



# Tears of Rage

Mary Fortuna

*Hand Stitched Mask, Wool felt, linen, embroidery, beads, horse hair, feathers*

This is my response to the unceasing barrage of daily horrors perpetrated by the utterly corrupt Trump administration, in particular the escalation of ICE raids, the response of ICE officers to non-violent dissent, the manufacturing of false stories to justify violent raids and uncontrolled responses to protest and dissent. The administration's defiance of judgments against its actions and its repetition of increasingly absurd false narratives, reported by corrupt media outlets, contribute to my perpetual state of rage and disbelief.

Mary Fortuna recently moved to Traverse City from the Detroit Area. She currently works primarily in soft sculpture and textiles. She has exhibited her work all over Michigan, nationally and internationally. She has conducted hands-on workshops and classes for children and adults at the Detroit Institute of Arts Education Department, Museum of Contemporary Art Detroit, Hatch Art, The Scarab Club, Paint Creek Center for the Arts, Anton Art Center, Flatlanders Sculpture Center, Popp's Packing, Crooked Tree Art Center, and elsewhere. She has work in the Print Collection at the Detroit Institute of Arts. She is semi-retired from her day job and spends most of her time in the studio and in her garden.

<https://maryfortuna.com>



# What If Everything Does Work Out?

Shanny Brooke

*Oil and Cold Wax on Canvas. 24" x 48"*

As I am writing this little statement about my piece titled **“What If Everything Does Work Out”**, another human being was just murdered in Minnesota a couple of hours ago. I read about this while I am at work. I watched the horrific video, and then had to compose myself and smile to greet customers as they come in from the cold.

This is not normal and I refuse to normalize this. So many of us are doing this each day. Processing another school shooting, wading through more of Donald Trump's lies, watching in horror as people are being dragged from their cars and homes by masked terrorists.

We watch these indignities, crimes and abuses but still have to carry out our daily responsibilities. We compartmentalize our feelings about these things in order to cope and continue to take care of our families.

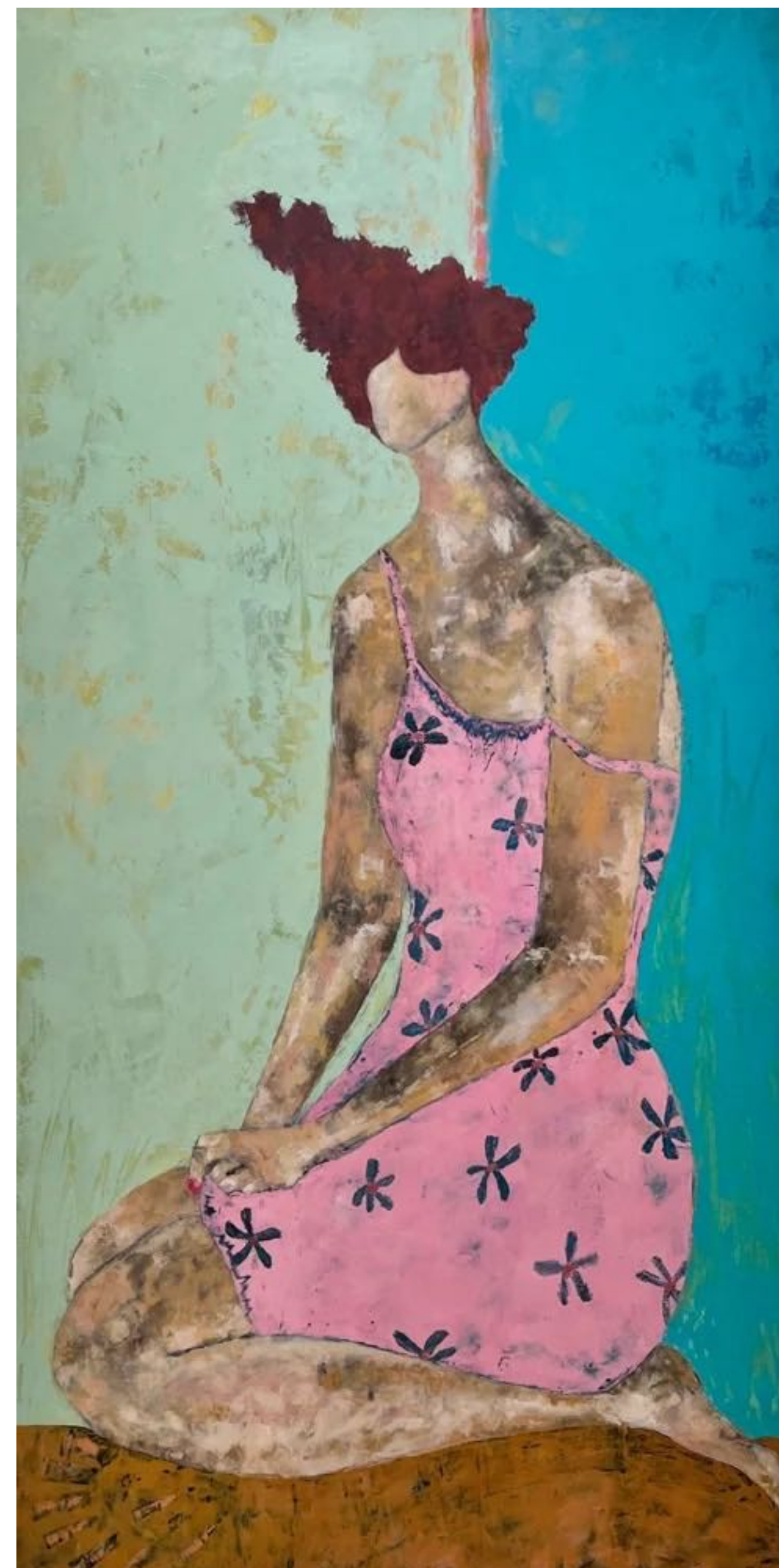
How long can we do this? Some days I feel utterly hopeless. I look at the 4 walls of my business and ask myself, “what is the point”?

But then someday, I feel a spark of hope or maybe I connect with other likeminded people and I think “Maybe everything will all work out”.

I am a self taught artist and I utilize the act of making art to better understand myself and others. Painting and spending time in my studio is most likely the healthiest and most productive way I know how to nurture my personal well being.

With that said, my paintings commonly feature women, or animals and can be symbolic of issues I am currently working out on my own. Scenes or people from my childhood often appear which gives me great comfort. It gives me a sense of satisfaction when viewers can relate to my work .

<https://www.shannybrookeart.com>



# The Glacier

Tracey Easthope

*Collage*

With this series of work, I was exploring the nature of our response to the climate crisis, and what tools we have as a culture to respond to a crisis that threatens the foundation of all meaning for humans. Spiritual traditions, cultural practices, music and art, can help provide some context and a response to the threat. We don't yet have a set of cultural or spiritual symbols, rituals and traditions to help us understand and cope with the enormous transformation caused by climate change. So this work was in reaction to that observation, and a repurposing of symbols from my own spiritual and cultural and activist traditions in response this new global crisis we face.

Clothing is a public signal that a person has made a commitment or is devoted to spiritual transformation. What would people wear who were devoted to the transformation and restoration of the climate. While these costumes started as monk-like robes, they became more like superhero outfits. I imagined everyday people wearing them, a large parade of people, in celebration, accompanied by music, marching through every city and town, reminding us of what must be done, what could be lost, spreading the word of the great transformation that we must undertake to survive.

Great Lakes based artist Tracey Easthope is interested in our interconnection to the natural world and the harm that is caused by the hallucination of separation in her multi-media work. Trained in sculpture, and with a 35-year career as an environmental health activist with a specialty in toxic chemicals, Tracey's work is informed by bearing witness, working for change, and believing in the possibility of transformation.

<https://www.studioidir.net>



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# Torn, Mend and Resilient Hearts

Wendy Kay McWhorter

*Embellished Garment*

The essence of a quilt is one of nurturing and comfort. When that essence is challenged by use as a vehicle of protest, the impact is arresting and powerful. Such is the intention of **“Torn, Mend and Resilient Hearts”** my creative response to never-ending gun violence. I have utilized family quilts, stitches and tying to inspire compassionate conversations about gun violence and gun deaths. With the skyrocketing rates of shooting and gun deaths there is a dire need for a powerful gun violence movement. This movement is necessary to counteract the current president’s alliance and push for the agenda of Project 2025: key themes in this authoritarian playbook include, giving the corporate gun lobby access to rewrite U.S. laws with an emphasis on profits over people, preventing federal law enforcement from enforcing the laws on the books and defunding proven public safety solutions that prevent or respond to violent crime.

The torn hearts literally express visually the gun death victims, as well as all those grieving these victims. The red ties represent what we do to try and mend our broken hearts. The quilted material is from my grandmother’s quilt. These quilt pieces are a century old and depict vulnerability of the deterioration over time of textiles and become a metaphor for torn apart hearts of loved ones to gun violence and the fragility of life. The quilt represents resourcefulness to preserve family connections, as well the passing down of resilience. The thrifted garment which carries the pieced work, becomes the amour we need when we go to battle with the systems out there.

Wendy McWhorter is a plein-air oil painter with passion for creating awareness of the vernacular architecture in NW Michigan through her reimagined paintings of Port Oneida Rural District in Leelanau County. While attending Indiana University her junior year of college she studied textile design and materials. She has created clothing for herself and family that upcycles fabric with paint embellishments.



# There are Things Bigger than Fear

Kathleen Putnam Bechtal

*Oil on canvas, size 30x40*

My painting is of a Mexican woman and her child. The people that are affected by those who wish that they would not enter this country. I hear the word illegal, and yet I know a good amount of those people mean all of them. I wonder how different my life would have been had the ancestors of those people who would not let others in, that look differently than they do, would not have let my Great Grandmothers and Great Grandfathers in from Holland and Germany. How do they forget this? This could have been me with my child. This is someone else, and yet on this earth that we share we are all the same. She wants what I want. Why would I not help? Painting is my language, and oil paints are my words. I have painted the dignity and the need. The need that my own Great Grandmother had.

I am an artist who works in oil. I will often create paintings with narratives. The human struggle through all parts of life deeply touches me. I feel the viewer may enter the story with me, perhaps pushing them to feel what the people in the paintings are feeling.

<https://kathleenputnam.com/>



# A Child's Guide to Mathematics

Christy DeHoog Johnson

Mixed Media, 24x24

For this piece, I was thinking about the President's fixation with shiny objects (particularly his vision of a White House State Ballroom).

Christy DeHoog Johnson received an MFA from California State University Long Beach and a BFA from Kendall College of Art and Design. She uses color as a springboard for her process while maintaining a playful approach to lines and shapes. She combines collage, drawing and painting in her work for a look that is fresh, appealing and original. Dehoog Johnson is included in numerous private, corporate and institutional collections.

<https://cdehoogjohnson.wixsite.com/paintings>



# Drowning In Disinformation

Lori Feldpausch

*Oil on Canvas 36x48*

The slow, steady implementation of Project 2025 is happening before our eyes. As a result, I felt the need to put my energy into my art. My concept deals with how we are drowning in disinformation and living in an echo chamber. My work is based on Shakespeare's character of Ophelia. The people that are currently in power are trying to repress women and take the United States back to more of a patriarchal society. Women's rights are being crushed, meanwhile we are being told to just calm down, that we are overreacting. We are just trying to keep our heads above the water.

I am a full time artist spending most days painting. I divide my time between plein air work and studio. Nature is such a great teacher of light. My vision is to capture the light qualities in everything I paint. Whether it be a landscape, still life or figure. It is what connects my body of works, as it's always about the light and how the patterns of light connect.



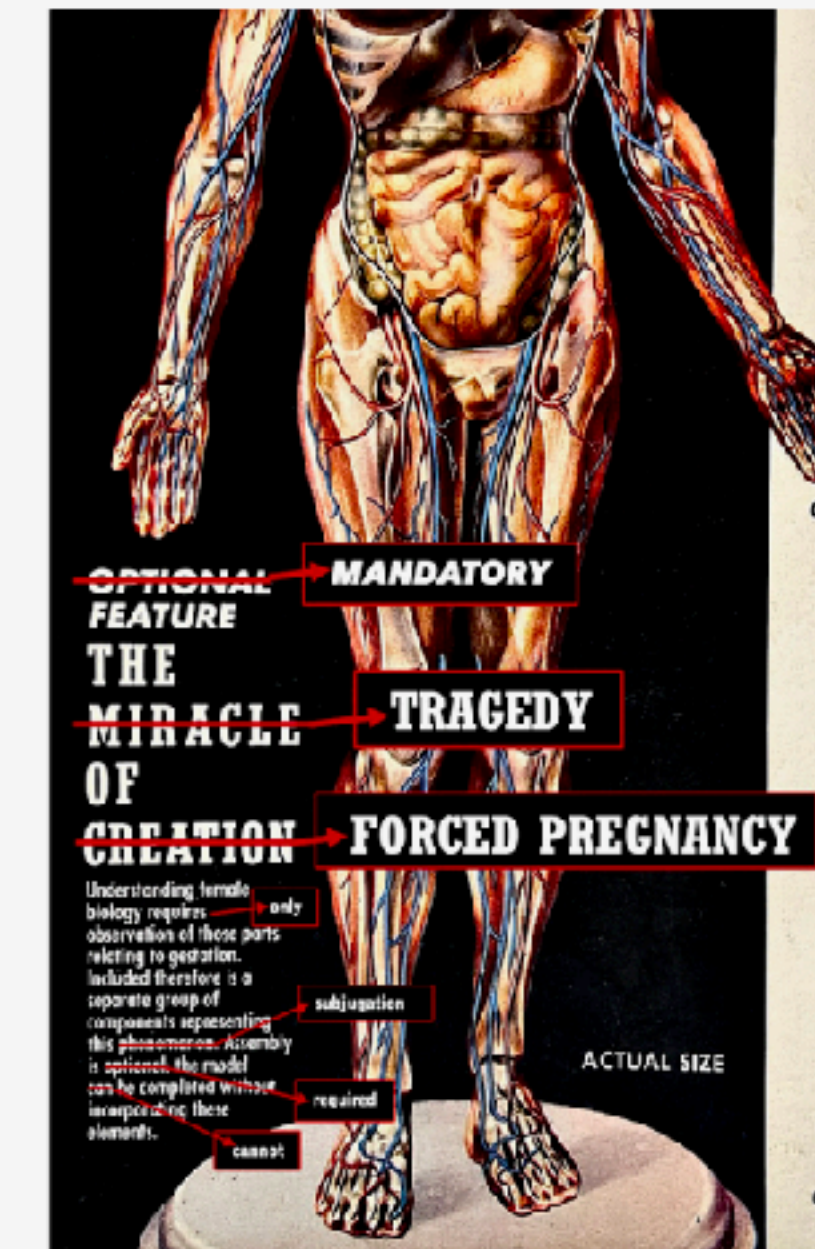
# Model American Gestation Accessory

Liz Barick Fall

*Model American Gestation Accessory*  
Assemblage  
12x18x9

"It doesn't take much of a stretch to understand the reference for the title of "**Model American Gestation Accessory**". As a mother of 4 young women, and as a woman who would have died without access to the life saving procedure I needed to end the third of my five pregnancies, I am compelled to make work that addresses the assault on American women's rights to bodily autonomy and access to reproductive healthcare that has been perpetrated by Trump and MAGA Republicans. This piece uses the pregnant torso, uterus, and my edited version of the language used on the original packaging referring to the reproductive system, from a vintage anatomical model of a woman. I placed "jail cell bars" within the uterus, and pinned the torso to red velvet using bug specimen pins to emphasize the objectification and subjugation women are being forced to endure. The entire piece is presented inside of a vintage metal box, as though a woman is just an accessory or a tool used for reproduction, and which also serves to represent the restrictions on access to healthcare and the resulting limitations being faced by young women. The onslaught waged against reproductive freedom by this conservative extremist agenda for the past decade has been relentless and cruel, resulting in regressive and harmful changes in legislation, that have caused trauma and tragic preventable deaths of pregnant women across the country who are now being denied access to medical care. This unimaginable and hypocritical disregard for human life will continue and worsen, until women's bodily autonomy and access to life saving reproductive healthcare as a basic human right is codified and protected as a constitutional amendment. I will not stop making work that expresses the horrifying injustice of this until that day comes."

Liz Barick Fall is a mixed media artist working with photos, repurposed materials and found objects. Her assemblages and installations address topical content, weaving layered nuanced stories. A part time resident of Emmet County, Liz maintains her studio in Ann Arbor where she is the studio and gallery director of trustArt studios and Barickuda Gallery.



# Precarious

Lauren Everett Fin

*Mixed Media on Paper*  
15x15 (23x22 framed)

I once naively believed that our democracy was cherished by all Americans—a shared ideal of government by the people and for the people. What an eye-opening period this has been. To witness how a handful of individuals can sow such division and inflict lasting damage on our country and its reputation is heartbreaking. I will never again take it for granted.

The ladder in “**Precarious**” is both invitation and warning. It reaches upward through uncertain light, fragile yet determined. Progress requires courage, cooperation, and care. The structure holds, but only because we keep tending to it—together.

Lauren Everett Finn is an acrylic and mixed-media artist based in Benzie County, Michigan. Her work spans florals, landscapes, and abstracts, blending bold color with thoughtful composition.

<http://www.laureneverettfinn.com>



# Cloak of Visibility/ WIP

Shanna Robinson

*Fiber, Mixed Media 00"x00"*

**"Second Skin"** is a series about embodying my values. Faced with a faction of society that wishes to silence me and relegate me to "the home" because I was born with two X chromosomes, I find myself louder and more visible. I stand strong and proud in the face of those who would diminish women. I am valuable and voluble in this XX body. I will continue to assume my full life, working, voting, and continuing to help build a society in which all people are valued and supported.

Shanna Robinson works in fibers, sculpture and printmaking. She creates a varied body of work connected by a love of nature and social justice. A retired Professor of Art from North Central Michigan College, Robinson holds a BFA and an MFA from Eastern Michigan University.



# Everything is Falling Apart

Megan Klco Kellner

Mixed Media  
4 8x8 Panels

I'm interested in what it means to mother under an administration that champions extreme patriarchal traits, systematically removes support for caregivers, actively rejects empathy, and fetishizes violence. As a mother, images of the stuffed animals shoved in Renee Good's glovebox wrecked me. I recognized in them the care and overwhelm of trying to hold a family together during times in which the world feels increasingly like it's falling apart. I use collaged images and drawings from my home to catalogue the fractured, distracted mental state that is deeply part of my experience raising children. I am thinking about the mothers with state violence in their minds and on their streets as they go through the daily motions of tidying toys, peeling eggs, packing lunches — the daily care that holds our families and communities together.



Megan Klco Kellner is a Michigan-based artist and educator who explores what it means to live consciously through images of her home and family. She is currently a Visiting Professor at Grand Valley State University.

<http://www.meganklco.com>



# I Dreamt I Was Free

Barb Schilling

*20x30 Oil on Linen*

## \*Symbolic Interpretation\*

A female figure rises from a thorned rose bush, embodying the strength that blooms through adversity. The roses carry the duality of beauty and pain—an emblem of the emotional and cultural terrain through which the feminine spirit must pass. In her hands she lifts a glowing orb, a self-generated light symbolizing truth, insight, and the fragile clarity one must actively preserve in a world increasingly steeped in distortion. A phoenix-like bird arcs toward her, carrying the promise of renewal and transformation. Its presence suggests that rebirth is not passive; it approaches those who seek truth, compassion, and moral awakening. The turquoise of her garment quiets the surrounding turbulence, a symbol of emotional balance, healing, and a centered strength that resists chaos. Through fractured brushwork and broken color, the painting mirrors both the fragmentation and reconstruction of identity. The shimmering, trembling surface becomes a metaphor for a spirit tested, wounded, and yet radiant in its reclamation of agency.

## \*Political Context\*

This work can be read as a meditation on a society wrestling with disinformation, extremism, and the erosion of democratic values. The rising figure becomes a stand-in for clarity and ethical vision, while the thorned roses echo the cost of caring in troubled times. The orb of light—truth held deliberately aloft—asserts that enlightenment must be chosen and actively upheld. The phoenix gestures toward collective renewal, environmental healing, and the hope that decay may yet give way to rebirth.

<https://www.barbaraschilling.com>



# She Knows The Way

Kathy Mohl

oil on canvas, 14"w x 18"h

Mary Magdalene serves as my vehicle to explore these interconnected threats. She is no longer a silent figure that the church tried to demonize, but a guide walking toward a future we must choose. She carries a jar of oil and a skull, beneath her a cracked path sprouts small blossoms, fragile signs of life and renewal breaking through. This work draws on the language of sacred art by using an arched frame echoing ancient icons.

*She Knows the Way* is both a warning and an invitation, holding hope that through feminine empowerment we can still choose to heal our planet and ourselves.

Kathy Mohl is a fine artist working in oils, cold wax and pastel, focusing on the landscape. Born in Youngstown, Ohio, Kathy has studied and practiced art throughout her life. She had a career as a graphic designer before focusing on her own art. She has been exhibiting in galleries and juried shows for over 20 years. She resides in Caledonia, Michigan where she also keeps her studio.

<https://www.kathymohl.com/>



# War and Migration

Nikki Wall

*Acrylic on Canvas with Concrete Nails 36"x 36" x 74"*

**“War and Migration”** is a diptych on canvas portraying the insanity of war and the implications of the masses being forced out of their countries. And today it include would be the devastating implications of Ice on American society.

The larger concrete nails become the aggressors and the smaller ones are of varied sizes are are trying to escape them. Very similar to a board game.

My work is inspired by the natural world and I often incorporate elements of Nature into my pieces. Many of my projects deal with the Anthropocene, Social, Political and General Humanitarian Concerns.

My art is characterized by vibrant colors and bold shapes that create a sense of movement and energy. I use a variety of media including paint, sticks, soil, lead and other mixed media found objects to create my pieces, which range from large-scale sculptural wall hangings to abstract paintings and intricate mixed media projects.

