



# WOMEN TO WATCH OHIO - 2018

A collaboration with the  
Ohio Advisory Group of the  
National Museum of Women in the Arts

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**MAY 3 - JULY 7, 2018**

BOLE ◉ BORAM-HAYS ◉ BUCKLEY ◉ EWING ◉ FEATHERSTONE  
FLETCHER ◉ KHOURY ◉ MALEC-KOSAK ◉ SANEHOLTZ ◉ ZIEMSKA

## INTRODUCTIONS

### Welcome to *Women to Watch Ohio – 2018*, an intriguing exhibition of metal-based work by 10 Ohio women.

Hosted by the Ohio Arts Council's (OAC) Riffe Gallery, it is produced in collaboration with the Ohio Advisory Group (OAG) of the National Museum of Women in the Arts (NMWA), located in Washington, D.C. This exhibition marks the OAC Riffe Gallery's second association with NMWA, and the first with the OAG founded in 2014. Our sincere thanks to Barbara Richter and Harriet Warm, founders and co-chairs of the OAG, for inviting the OAC Riffe Gallery to partner on such an extraordinary opportunity.

Twenty-eight years ago, during the OAC Riffe Gallery's first exhibition season, *Separate But Equal* was produced to recognize the significant artistic contributions by women in our state. At the time, a newly created group entitled the Ohio Committee of NMWA assisted with the organization of the exhibition. Today we continue to celebrate the artistic achievements of Ohio women through *Women to Watch Ohio – 2018* with our OAG partners.

Our deep gratitude extends to our two curators, Ann Bremner and Matt Distel, for combining their vast talent to create stimulating conversations between the work of the 10 artists. During the nine-week exhibition, the public will have several opportunities to engage with the curators and the artists through a series of artist talks, workshops, and tours. To learn more about the events, visit [riffegallery.org](http://riffegallery.org).

We are grateful to Governor John R. Kasich, the Ohio legislature, the board of the Ohio Arts Council, and the citizens of our state for their continued support of the arts in Ohio. This support makes *Women to Watch Ohio – 2018*, a historically significant exhibition, a reality.

#### DONNA S. COLLINS

Ohio Arts Council Executive Director

#### MARY H. GRAY

Ohio Arts Council's Riffe Gallery Director

### For more than 30 years, the National Museum of Women in the Arts has championed women through the arts.

The Ohio Advisory Group is honored to embrace this role, and with this exhibition, we shine a spotlight on 10 Ohio women artists who explore the expressive possibilities of metal, a medium more commonly associated with men and now redefined here.

*Women to Watch Ohio – 2018* represents a rich and exciting collaboration with the Ohio Arts Council's Riffe Gallery and follows our 2015 partnership with the Cleveland Institute of Art. We're thrilled that this exhibition extends our geographic reach beyond the northeast to encompass the central and southwest regions of the state. We owe a debt of gratitude to Donna S. Collins and Mary Gray for helping us to realize this larger vision, and we appreciate their generosity as sponsors, hosts, and presenting partners.

We also extend a special thank you to our curators Reto Thüring from the Cleveland Museum of Art and Matt Distel from The Carnegie in Greater Cincinnati. Their nominations of four Ohio women artists for the international *Women to Watch* triennial in Washington, D.C., provided a starting point for this statewide exhibition. Matt deepened his engagement by serving as curator of the Ohio exhibition, together with Ann Bremner, who identified the six additional artists.

The dedication of funders enabled us to expand the impact of *Women to Watch Ohio – 2018* and elevate our featured artists further. In this context, Elizabeth Crane, Gries Financial LLC, Scott Mueller, and Barbara S. Robinson deserve special recognition for their early, enthusiastic support. Above all, we applaud our *Women to Watch* and the visitors who celebrate their impressive, artistic achievements.

#### BARBARA RICHTER, HARRIET WARM

Founders and Co-Chairs

Ohio Advisory Group

National Museum of Women in the Arts

## MATT DISTEL, CURATOR

When first approached by the Ohio Advisory Group of NMWA to nominate Ohio-based artists for *Women to Watch - 2018* (which features artists from states and countries in which the museum has outreach affiliates) I began with a rather benign question. What does it mean to “work in metal”? I honestly thought that I could answer that very quickly and move on, but it really became a sticking point. It all seems very straightforward, but I found that asking that question led into some interesting areas. Upon meeting with my collaborator on this project – Reto Thüring, Chair of Modern, Contemporary, and Decorative Art, and Performing Arts and Curator of Contemporary Art at The Cleveland Museum of Art – I discovered that we were both in a similar spot. How would we go about finding artists working in metal? Even with the knowledge that we were ultimately nominating artists to be put forward for an international exhibition, we still approached the question as if we were assembling our own exhibition. If not careful, an exhibition that revolves around a material can end up expressing a certain sameness or uniformity. As we sought to avoid that, we looked for artists who manipulated metal in inventive ways or perhaps even defined metal in some compelling manner. This approach was met with encouragement from the leaders of the Ohio Advisory Group, Harriet Warm and Barbara Richter. We wanted to find artists working with metal as a means to say something provocative beyond just bending, cutting, or shaping a material. We believe that the artists we selected for NMWA and now featured here, alongside artists assembled by Ann Bremner, have done just that. *Women to Watch Ohio - 2018* is a celebration of women, a celebration of a material, and, importantly, a celebration of artists making an impact with their objects, collaborations, and voices.

**Carmel Buckley** typifies the imaginative approach to materials that we initially sought. Buckley has meticulously built a varied body of work that is rooted in drawing. All her material choices lead back to mark making as the foundational element of her work. Those marks are often made with a blend of typical and non-traditional drawing tools. In a series of work begun in 2008 while on a residency in Otranto, Italy, Buckley used graphite rubbings on paper to transfer the images of metal drain covers she found on the streets. These delicate drawings subvert the weighty connotations of working in metal yet definitely still use a hunk of industrial cast iron to generate an image. Buckley has continued these investigations as she travels and where

she lives and works. The drawings in this exhibition are all pulled from Columbus streets and are reflective of the variety of marks that the drain lids can provide. As a gesture, these are acts of appropriation, or at least interpretation. The drains themselves, if simply represented in the gallery, would function as readymades. If drawn from observation, memory, or photography, they would live closer to a still life. As Buckley has addressed them, they are documents that speak to location and signs. Close reading of the drawings reveals subtle decorative highlights that embellish the initial rubbing. This finishing touch nods toward Buckley’s desire to insert her hand into the process and allow them to be drawings that bend metal into conceptual objects.

**Tracy Featherstone** is interested in material explorations that bring forward a conversation on the tensions between traditional craft and fine art. Recent bodies of work have been influenced by her travels through southeast Asia in which material and design concerns become comingled with the issues of pragmatism and the long-term implications of making things that must occupy physical space in the real world. Featherstone has found a strategy of working that relies on discrete (or semi-discrete) objects building toward an environmental whole. These objects, while presented as sculpture or wall works, are decidedly not precious. They are immediate in a way that makes them desirable, begging to be touched. Featherstone calls them “rugs” in their titles, though obviously a “rug” made of paper, paint, and aluminum is not tremendously practical. Yet somehow their backstory of useful objects comes through in more intuitive ways: you can imagine their function. The metal components have only recently entered the work as a choice that speaks to simply taking materials at hand which can then also inform design choices. Once completed, Featherstone’s rugs occupy an ambiguous space between craft, sculpture, and painting. Further complicating her object’s designations, Featherstone has also begun to introduce fake and live plants to her installations, merging the natural, built, and manufactured worlds. In this way, each new material becomes dependent on the last, creating an ecosystem that supports art objects.

**Llewellynn Fletcher** similarly builds objects that turn on material choices with the viewer’s body as a reference point. Fletcher’s latest work furthers her interest in objects that simultaneously provide protection and space for contemplation. By using the imagery of masks and shields, the artist calls on centuries of metaphorical

## ANN BREMNER, CURATOR

weight to examine the transformative power of being safe, hidden, or occupying another body. Many of Fletcher's works are pitched on a slant that the artist describes as a literal manifestation of queer politics. That slant also serves another purpose. It creates a space, real or implied, behind the object that requires the viewer to enter and thereby complete the function of the sculpture. Fletcher mixes metal with other softer or more natural, warmer materials, but the manipulation of metal is commonly the support structure on which the deeper content of the work hangs.

**Leila Khoury** also employs metal as the support for objects infused with cultural memory. Specifically, Khoury draws on her Syrian heritage and imagery from that country's cultural history. The ongoing conflict in Syria has resulted in the destruction and erasure of many locations of importance both personal and public. In 2016, Khoury constructed a large-scale installation that recreated motifs and patterns from an Aleppo bathhouse. The cast concrete elements from that installation are reconfigured by Khoury to generate new objects and forms that continue to explore the roles of grief and nostalgia in creating individual and collective identities. Khoury's interests in architecture and architectural preservation serve as a basis for her research and also inform the structures that she welds to hold the physical symbols of her disappearing cultural memories. Khoury's work was selected by the National Museum of Women in the Arts as the representative from Ohio for *Heavy Metal - Women to Watch 2018*. Her inclusion there continues the important conversation about the role of the individual in increasingly complex global politics.

*Women to Watch Ohio - 2018* is about more than a material. It transforms metal into a vehicle for ideas that themselves have transformative power. The ideas explored are big and small, but all have distinct weight, and the insistent voices behind them ensure that they can be heard.

MATT DISTEL  
Curator  
Exhibition Director,  
The Carnegie

Since late-20th century, discussions in art have frequently employed the term "postmedia" in at least two senses. One involves challenges to the once-dominant institutions of mass media communications. The other describes a loosening of artists' allegiances to specific materials, whether paint or metal, photography or found objects. That latter sense sprang to my mind when I began to research artists whose works might deliver a complicated and intriguing picture of metal work today. Although interested in artists for whom metal is one material among many, I wanted to explore especially the ways in which artists committed to using metal are expanding possibilities, challenging expectations, and critiquing traditions. In particular, I wanted to investigate contemporary artists' takes on two extremes of metal working, both with extensive lineages: public art and jewelry.

**Susan R. Ewing** moves deftly between those extremes in scale and sometimes in temperament. Designed specifically for its plaza location adjacent to the Kent State University School of Journalism, *StarSphere 2010* is a stainless-steel form over 11 feet tall that contains the space of a starburst inside a sphere. This monumental public artwork recalls the symbolic associations of stars with illumination and with liberty as reminders of the freedom of the press guaranteed in the First Amendment to the United States Constitution. Yet, as Ewing showed me, its form derived, in part, from designs for miniature pieces, including jewelry, she developed during a two-year residency in Prague. She saw stars on buildings throughout the city and found herself pondering their connotations of freedom and hope but also of loss and sorrow. "Jewelry is public art, too," she told me. *Memento Mori: Form with Fungus (Blackening Polypore)*, completed in 2017, reveals more improvisational and personal facets of Ewing's art. Cast in bronze (which traditionally signals immutable permanence) and embellished with flakes of rust from her car, *Form with Fungus* offers an evocative meditation on nature's cycles of life, death, and decay and on the grief of personal and generational losses.

In **Olga Ziemska's** outdoor public sculptures such as *Mind's Eye* (2015) in RespirArt Sculpture Park in Italy, pieces of hand-bent metal become the lines with which she draws forms in space. These linear structures support the locally reclaimed wood with which she fills those forms. The interplay of the natural wood and industrial metal along with the figurative elements of *Mind's Eye* reinforce the questions about human interactions with the environment that hover around many of Ziemska's sculptures. For *Feather Point* (2017) in Dublin, Ohio, the artist replicated the fallen branches collected on site in

steel that carefully conveys the subtle marks and textures of the wood. The metal preserves a sense of the wood's vulnerability while increasing the sculpture's durability, and the shimmering, reflective steel seems light and airy, despite its heft and strength. *Inspiration: The Moon*, a new wall installation, addresses another ongoing focus of Ziemska's work: the impulse to make invisible forces, such as magnetism, visible. Although metal may not always be the primary medium in her art, she turns to it deliberately and inventively when it provides essential qualities that a specific project requires.

**Marissa Saneholtz** would doubtless agree with Susan Ewing that jewelry is public art. Saneholtz's copper enamel brooches, necklaces, and earrings are as fertile ground for social critique and commentary as any painter's canvas or activist's poster. Images from sewing patterns and teenage romance comics of the 1950s and 1960s shape and populate her jewelry designs, and Saneholtz undercuts their stereotypes with pointed satire. She is fascinated and outraged by how such imagery simultaneously reflected and defined the attitudes that curtailed women's lives in past generations. And she is determined to fight the perniciously lasting effects of sexism today. In recent works such as *The traditions were hers to change* (2017), Saneholtz examines another tradition of ornamentation: tattoos. From research on "tattooed ladies" of the past she determined that some women took up this profession because it afforded them a better living and greater independence than most alternatives. In at least some instances, Saneholtz is basing the tattoos her jewelry figures sport on those of historical figures.

**Kelly Malec-Kosak's** *Pearl Cluster Ring* (2017) steps away from the references to women's identity and experience that characterize much of her previous metal work and jewelry. The texture of the hand-worked silver provides a surprisingly organic base for the pearl cluster, suggesting something that might be growing naturally underground or underwater. The recent pendants and brooches of *Shaped Space* (2018) and *Hard/Soft* (2018) are even more of a departure. A friend and mentor once challenged her to move outside the comfort zone of metal working by abandoning that medium for at least a year. She opted instead for looking and drawing, finding the forms of the spaces between the figures in photographs of her children, then sewing those abstract forms out of fabric. She's been querying what those in-between spaces might metaphorically suggest about relationships. In these new projects, she continues to contemplate the liminal shapes while experimenting with ways to integrate metal constructions with the fabric forms.

**Carol Boram-Hays'** sculptures confront the ambivalence that colors attitudes toward the industrial boom - with its legacy of pollution and overdevelopment - and the post-industrial bust that followed: with its legacy of lost jobs and rusting relicts. The reclaimed rebar and concrete in *Eviscerate* (2017) and other sculptures clearly bear signs of their past use. Nothing in *Whoosh* (2017) disguises the previous identity of its repurposed steel as ductwork and piping. But without denying this industrial presence, many of the rebar and concrete sculptures also have a strongly organic or figurative character. *Eviscerate* vividly evokes violations delivered by and to human beings. *Whoosh* and *Eviscerate*, created in the aftermath of the 2016 presidential election, also reverberate with emotions the artist experienced then: a sense of possibilities going up in smoke, perhaps, and fears of violence that might be done to protections and freedoms she values.

**Mary Jo Bole** is a polymath or renaissance woman of an artist. Her academic degrees are in ceramics, but metals have figured in her sculptures and installations for years, alone or in tandem with ceramics. Glass has made appearances, too, and her myriad projects also have involved printmaking, drawing, artist's books, filmmaking, and lots of research. Bole has also made a practice of finding or creating residencies where she can work side-by-side with highly skilled technicians and artisans as they cast her metal sculptures or print her books to her exacting specifications. The metal works in this show come from her ongoing engagement with family history, funerary and commemorative practices, and what she refers to as "the impermanence of permanence." *We Will Go to Nature* (2014) is a *memento mori* where tiny skulls encircle images of flowers and hands, which are frequently depicted on tombstones. Although many of the flowers are blooming, others are slipping into decay, just as they do when left on graves. Decay also surrounds the pile of necklaces in *Goodbye* (2008). In each the strength and permanence implied by the metal is undermined by the dissolving decay.

The artists of *Women to Watch Ohio - 2018* turn the conventions of metal art inside out: transforming weight into lightness, swapping industrial associations for organic ones, and investing the most durable of materials with reminders of impermanence. Ideas overlap between some, or perhaps come close to converging before veering apart. As Matt Distell points out in his essay, this exhibition "is about more than a material," and its strength comes not from metal but from artists.

ANN BREMNER  
Curator  
Columbus, 2018

## MARY JO BOLE

COLUMBUS



The impermanence of permanence is a recurring theme in Mary Jo Bole's sculptures, installations, and other creative projects. She investigates this quality from a perspective shaped by the artifacts of Victorian leftover culture she encountered in her family's home and by the rustbelt decay of Cleveland, where she grew up. She is now based in Columbus, where she was a professor in the department of art at The Ohio State University. Recent solo exhibitions include *Tombs and Toilets* at Mt. Saint Mary's College in Los Angeles (2014) and William Busta Gallery in Cleveland (2015) and *Family White Elephant 1860* at the Beeler Gallery, Columbus College of Art & Design (2015). Her work was also featured in the group exhibition *Heavy Metal* at the Akron Art Museum (2017). She is currently making a video documentary supported by an artist residency at the Wexner Center for the Arts' Film/Video Studio Program at The Ohio State University.

Mary Jo Bole

*We Will Go to Nature*,  
2014, enamel on steel,  
32" x 27"



## CAROL BORAM-HAYS

COLUMBUS



Artist and art historian Carol Boram-Hays began exhibiting her sculptures in the United States and Germany in the 1980s. She has been a member of A.I.R. Gallery, a pioneering women's art space in Brooklyn, New York, since 2004. Awards she has received for her work include recognition from the Whirlpool Sculpture Competition, the National Association of Women Artists, and the Greater Columbus Arts Council's artist residency program in Dresden, Germany. Her sculptures have also been featured in such publications as the *New York Times*, *Landscape Architecture*, *Sculpture* magazine, and *Dart International* and is in the collection of the Kunsthaus Raskolnikow and the Springfield (Ohio) Museum of Art. Boram-Hays earned MA and PhD degrees in history of art from The Ohio State University and currently teaches art history and visual culture as a visiting faculty member at Columbus College of Art & Design.

Carol Boram-Hays  
*Eviscerate*, 2017,  
cast concrete,  
reclaimed metal,  
pigments,  
16" x 21" x 26"



## CARMEL BUCKLEY

CINCINNATI



↑ Carmel Buckley  
*Untitled drawing*,  
2017/2018,  
Japanese paper,  
graphite, silver  
acrylic marker,  
39 $\frac{3}{4}$ " x 25"



## SUSAN R. EWING

OXFORD



↑ Susan R. Ewing  
*Memento Mori*  
Series: *Form with  
Fungus (Blackening  
Polypore)*, 2017,  
bronze, corroded  
steel, graphite  
powder, mica  
powder, epoxy steel,  
5 $\frac{1}{2}$ " x 8" x 6"



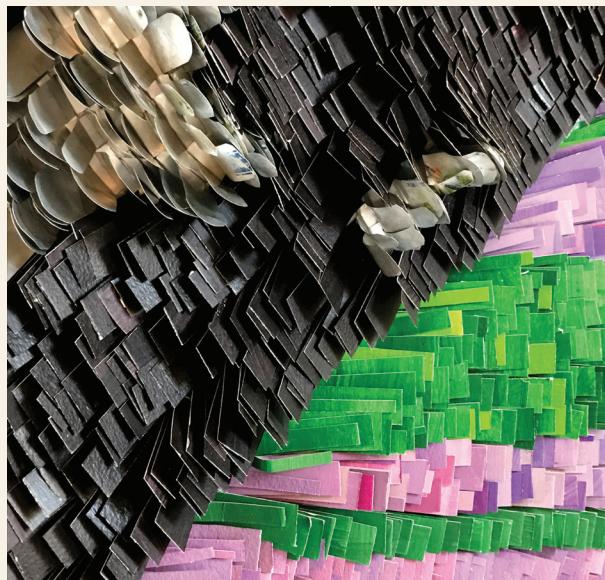
## TRACY FEATHERSTONE

HAMILTON



Tracy Featherstone's work is deeply rooted in material explorations, drawing on the tension between traditional craft and fine art. Recent travels to southeast Asia have been reflected in material and design choices that favor pragmatism and more immediate approaches to assembling objects. Featherstone is a professor of art at Miami University. She earned a BFA from the University of Cincinnati and an MFA from the University of Arizona. She lives and works in Hamilton, Ohio. In 2013 she was awarded an Ohio Arts Council Award for Creative Excellence in recognition of her creative work. In addition, she was supported by the US Embassy for a three-month residency in Prague, Czech Republic. Featherstone recently completed an interactive work for the UnMuseum at Contemporary Arts Center (Cincinnati, Ohio) along with solo exhibitions at Visarts Gallery (Rockville, Maryland) and at Thomas More College (Crestview Hills, Kentucky). Recent group exhibitions include Weston Art Gallery (Cincinnati, Ohio), The Carnegie (Covington, Kentucky), Sanskriti Kendra Gallery (New Delhi, India), Ladislav Sutnar Gallery (Pilsen, Czech Republic), and MoMA (New York City, New York).

Tracy Featherstone  
*Paper Rug: Purple Swipe*, 2018, paper, glue, aluminum, acrylic paint, 40" x 24" x 1½"



## LLEWEMLYN FLETCHER

CINCINNATI



Llewellynn Fletcher's work references the body by creating spaces and objects that can be used for reflection or as locations for positive transformational experiences. Collaboration is often an element of her overall practice which manifests as projects made with other artists and as objects that may require the viewer's participation to complete. Material choices are also carefully considered as they have specific metaphorical or practical weight. Fletcher is an adjunct assistant professor at the University of Cincinnati. Fletcher received a BA from Dartmouth College and an MFA from California College of the Arts. She has presented recent projects at Northern Arizona University Art Museum (Flagstaff, Arizona), Esqueleto Gallery (Oakland, California), Rochester Art Center (Rochester, Minnesota), c3:initiative (Portland, Oregon), and Wave Pool Gallery (Cincinnati, Ohio). Fletcher is a 2018 Artist in Residence at Headlands Center for the Arts (Sausalito, California) and was awarded an Individual Excellence Award by the Ohio Arts Council in 2017.

↑ Llewellynn Fletcher  
in collaboration with  
Amanda Curreri  
*Shield for Queer  
Kin: Protection*,  
2018, Sashiko  
embroidery, soot-  
dyed cotton over  
patinated steel,  
cedar, 60" x 48" x 48"  
Photo credit: Tom Alexander



## LEILA KHOOURY

CLEVELAND



Leila Khoury has developed a body of work that reveals an ongoing interest in cultural heritage, nostalgia, and memory. Recent projects have specifically focused on the ongoing conflict in Syria and the cultural and personal destruction such conflict can bring. Khoury is a Cleveland-based artist currently studying at the School of the Art Institute of Chicago. After receiving her BFA from Maryland Institute College of Art in 2015, Khoury opened ZAINA Gallery in Cleveland, Ohio as an artist-run project space. In addition to her curatorial efforts, Khoury has exhibited her work in The Sunroom, The Cleveland Collection Gallery, Data Gallery, Cleveland Institute of Art and Article Gallery (Cleveland, Ohio); The Vandal and The Trimont (Pittsburgh, Pennsylvania); Gallery CA and La Bodega Gallery (Baltimore, Maryland); and Sadeer General Trading (Kuwait City, Kuwait). In 2015, Khoury completed a commission for The Syrian Garden in the Cleveland Cultural Gardens.

Leila Khoury  
*Aleppo Bathhouse (Fragment)*, 2018,  
metal, concrete,  
32" x 32" x 76"



## KELLY MALEC-KOSAK

COLUMBUS



Kelly Malec-Kosak  
*Pearl Cluster Ring*,  
2017, sterling silver,  
epoxy, pearls,  
2" x 1 1/2" x 1" in.



## MARISSA SANEHOLTZ

BOWLING GREEN



Marissa Saneholtz makes narrative-based jewelry and objects using humor and sarcasm to undermine stereotypic gender roles and explore feminist ideas. She received her BFA from Bowling Green State University, where she now teaches as an instructor, and her MFA from East Carolina University in Greenville, North Carolina. Previously she taught at East Carolina University's Italy Intensives Study Abroad Program in Certaldo, Italy, and at Appalachian State University in Boone, North Carolina, and worked as gallery manager and assistant studio manager at J. Cotter Galleries and Studio in Vail, Colorado. Her work has appeared in such books as Brigitte Martin's *Humor in Craft* and Mark Fenn's *Narrative Jewelry: Tales from the Toolbox* and is in the McKenzie Price Permanent Collection at Bowling Green State University in Bowling Green, Ohio, the Racine Art Museum in Racine, Wisconsin, and the Enamel Arts Foundation in Los Angeles, California.

Marissa Saneholtz  
*The traditions were  
hers to change,*  
2017, photograph  
and brooch, copper,  
enamel, sterling  
silver, pearls, silk,  
stainless steel,  
2½" x 1¼" x 5/8"

Photo credit: Lucy Plato Clark



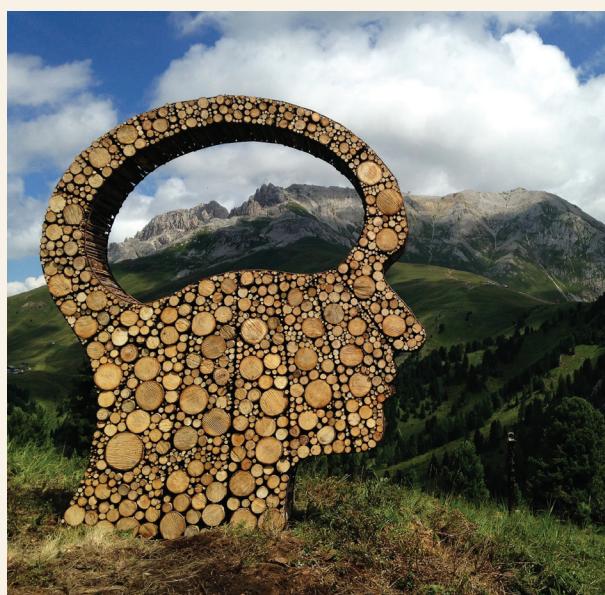
## OLGA ZIEMSKA

CLEVELAND



Olga Ziemska  
*Mind's Eye*, 2015,  
photograph of  
sculpture located  
at RespirArt  
Sculpture Park, Val  
Di Fiemme, Italy,  
locally reclaimed  
wood and metal,  
8' x 6½' x 1½'

Sculptor and public artist Olga Ziemska mines nature, philosophy, and science in search of connection points among the physical forces, biological structures, and mystical underpinnings of existence. She often attempts to make visible concepts or properties that are indiscernible to the naked eye, such as cellular formations or magnetism, and so underscores the idea of interconnectedness. A BFA graduate of Columbus College of Art & Design, she has received a Fulbright Fellowship and two Creative Workforce Fellowships (for individual artists living in Cuyahoga County, Ohio) and participated in residencies in Mexico, South Korea, Romania, Italy, Canada, Czech Republic, and Poland, as well as in the United States. Among her most recent public art works are *Feather Point*, a 20-foot-tall, stainless steel sculpture at Thaddeus Kosciuszko Park in Dublin, Ohio, which was completed in 2017, and several public art elements for the Parsons Avenue Streetscape redesign, commissioned by the City of Columbus and scheduled for completion in 2018.





The Ohio Arts Council's Riffe Gallery showcases the work of Ohio's artists and the collections of the state's museums and galleries. The OAC Riffe Gallery is located in the Vern Riffe Center for Government and the Arts, 77 S. High St., Columbus, OH 43215. Gallery hours are Mon., Tue., Wed., Fri. 10 a.m. - 5 p.m.; Thurs. 10 a.m. - 8 p.m.; Sat. 11 a.m. - 4 p.m.; closed Sundays and state holidays. Visit [RiffeGallery.org](http://RiffeGallery.org) for more information.



The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. Visit [oac.ohio.gov](http://oac.ohio.gov) for more information.

OHIO ADVISORY GROUP  
NATIONAL MUSEUM  
OF WOMEN IN THE ARTS

Based in Washington, D.C., the National Museum of Women in the Arts (NMWA) is the world's only museum solely dedicated to celebrating the creative accomplishments of women. With its collections, exhibitions, programs, and online content, NMWA champions women through the arts and advocates for equity. As the exclusive affiliate of NMWA in Ohio, the Ohio Advisory Group extends the NMWA mission statewide by elevating women's contributions to Ohio's rich cultural landscape. Visit [Ohioadvisorygroup-nmwa.org](http://Ohioadvisorygroup-nmwa.org) for more information.

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Artists' portrait photography: Jodi Miller Photo  
Cover image: Carol Boram-Hays, WHOOSH (detail), 2017, steel, duct tape, 114" x 80" x 48"  
Design: Susan Hessler