

common ground

Curated by
Suvan Geer and Sandra Mueller

Sponsored
Southern California Women's Caucus for Art

October 3-November 14, 2020
Embed Gallery
Chatsworth, California

"The earth is what we all have in common."

Wendell Berry *Cultural critic, Poet and Farmer*

Common Ground is an exhibition focused on the planet earth as a shifting politicized landscape of borders, exclusions, and omissions as well as a shared terrain under pressing physical assault. Through paintings, photographs, sculptures and videos, these multicultural, multigenerational artists explore the reality of a single planet that is humanity's most divided territory and damaged common ground.

Kim Abeles

Mariona Barkus

Sharon Barnes

Pilar Castillo

Danielle Eubank

Samantha Fields

Suvan Geer/ Stitch in Time

Eloisa Guanlao

Ann Isolde

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Meg Madison

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Maryrose Cobarrubias Mendoza

Sandra Mueller

Naida Oslone

Pamela J. Peters

Sheila Pinkel

Sinan Leong Revell

Bonnie J. Smith / She Votes

Linda Vallejo

Gail Werner

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Common Ground

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Embed Gallery, Chatsworth, California

Design by Melissa Reischman

Edited by Suvan Geer and Sandra Mueller

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common ground by jody zellan

Since the initial Covid-19 lockdown in March 2020, I have walked more than 600 miles. I walk to clear my head. I walk to experience the air and get a sense of the day. I also walk to escape the computer. My walks have become essential and are a form of meditation where I think about the world around me. Mostly during these walks I try to process all that is going on – the pandemic, the election, the protests, the fires, climate change and how I, as an artist can make sense of a world seemingly gone mad.

The 21 artists in the *Common Ground* exhibition also react to the conditions around them, exploring the earth, the sky, the forest, the border, migrations, bird songs, climate change, exclusions, home and the virus while searching within for a way to transform the personal into something universal.

Whether through a painting, a drawing, a photograph, a sculpture, or a video, one of the artist's goals is to communicate visually. Maybe the work tells a story or conveys an emotion. Perhaps it brings a community together to collaborate over shared passions, histories and concerns. There is a common ground that connects us as we chart out a path for change.

Rather than walk on the trails in my neighborhood, I imagine a journey through these artworks. As I meander this way and that, through myriad artistic creations, this is what I absorb:

The sky

it can be clear blue in one location, filled with billowing clouds in another, dark and threatening someplace else, yet it is the same sky no matter where on earth one is.

The forest

flattened by fire and filled with burned branches, it can return, growing back from scattered seedlings to once again improve air quality, provide shade and restore the ecosystem.

The sun

how it can create a silhouette of a plant on a coated piece of paper as a memory and reminder of the precious beauty of nature.

The birds

moving through the sky singing their songs, spreading and sharing their stories across both time and space.

The border

a barrier that one day can be crossed, dismantled and dissolved.

The globe

a rounded object floating through space, filled with people and places that can be traversed by all, no matter their background, size, shape or color.

The climate

a complex system undergoing change so that the hots are too hot, the colds too cold, the storms too fierce, the fires too frequent, causing havoc everywhere.

The pandemic

a global fiasco affecting everyone, everywhere closing borders and travel, forcing isolation and reflection, with no end in sight.

The future

a renewed hope and joie de vivre that comes from community, caring, being, sharing, thinking, walking, connecting and creating.

After so many miles I feel exalted rather than exhausted, hopeful not frustrated and celebratory in the midst of powerful visual communication. While it always takes time to process what I see and learn, I feel stimulated by what surrounds me.

October 2020



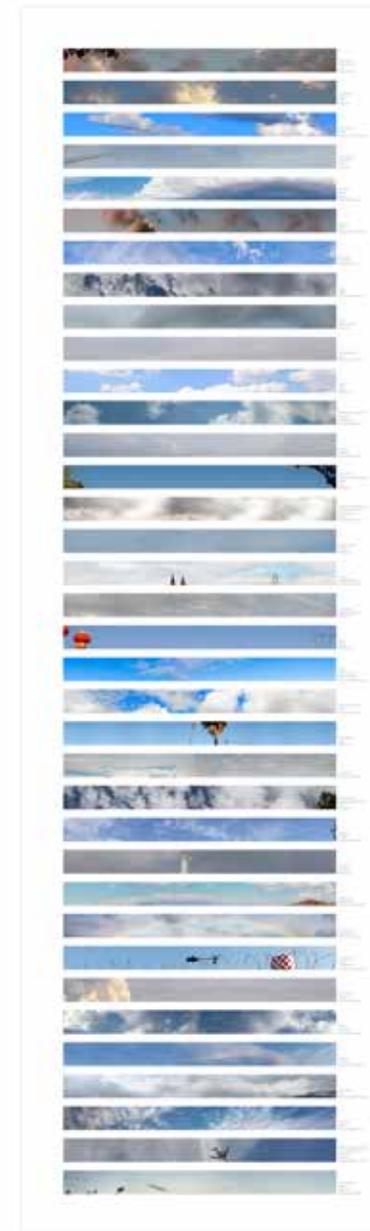
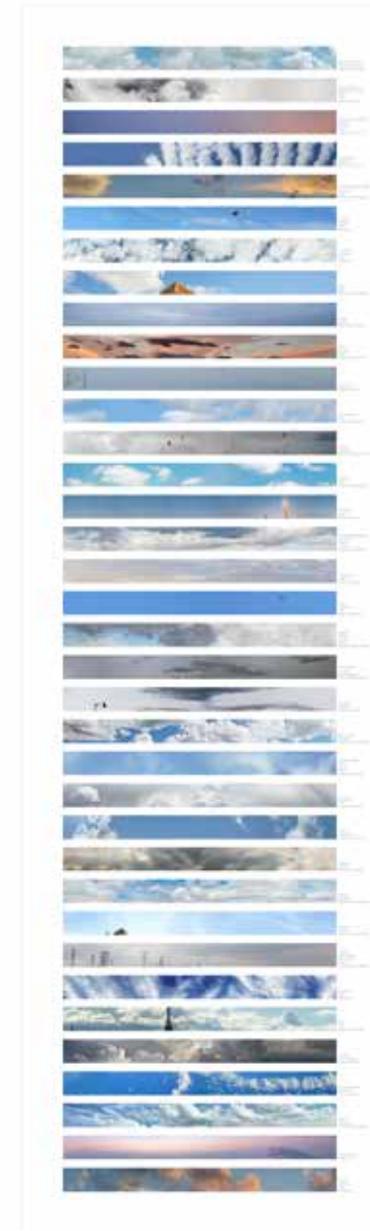
Kim Abeles

The hundred plus sky photographs for *Shared Skies* were collected through my journeys, from artists who participated while traveling, and international acquaintances through social media. Each sky is identified with the location and the name of the person who took the photograph and represent all seven continents plus the Arctic. For participating, each photographer was given an archival print that included their sky with twelve others.

As people look toward the sky each morning, through the day or each night, the “shared skies” speak to our connections. In a global sense, we can imagine an interrelatedness through a seamless sky and observe the effects of our environmental choices. From the Salt Flats of Bolivia to Grand Forks in the United States, and Maasai Mara, Kenya to Pine Ridge, Oglala Sioux Tribe, our skies portray the connected parts of our place on this earth.

Legend of Shared Skies, 2012-2014,
Archival ultrachrome prints of international skies
identified by location and photographer/participant
56 x 16 in.

Legend of Shared Skies, 2012-2014
Archival ultrachrome prints of international skies
identified by location and photographer/participant
56 x 16 in.



Sharon Barnes

My suspended work *Milkman's Flight* was inspired by Toni Morrison's book, *Song of Solomon*. Morrison wove a story in which the conflicted Milkman would finally know his forefather's names and the inherited magic to free one's mind and fly. The slave trade severed the memories of countless lineages and displaced African peoples from an entire continent. My work explores connections to earth and memory that are vital to the restoration of peace within each individual and among all people, as we seek to connect with one another on common ground.



Milkman's Flight
Tar paper, wire
72 x 72 x 3 in.

Mariona Barkus

Earth is currently littered with more than a quarter million metric ton of highly radioactive waste. Over 90,000 metric tons are in the United States, stored at 121 sites in 35 states. "Monument For A Nuclear Dump" was inspired by Yucca Mountain Nuclear Waste Repository's search for a system of surface markers to warn of its planned lethal underground cache for hundreds of thousands of years. A "toilet paper roll" encapsulating 32 years of newspaper clippings mimics the folly of this entombment while documenting ubiquitous nuclear waste proliferation. When I created this print in 1995, only the United States was planning an underground nuclear waste repository. Today, countries around the world subscribe to the "best practice" of isolating nuclear waste in deep geological repositories, which will be permanently sealed. But this "best practice" assumes a rather static geology instead of the living, breathing, shifting common ground that is our earth.



Monument For A Nuclear Dump
Digital print, holder and roll of nuclear waste toilet paper
20" x 14" print, 9.25" x 662' roll

Danielle Eubank

Common ground is the answer. In order to help mitigate climate change, which is what *Antarctica Glacier II* is about, we need to change the way we think about air, water, and earth to more fully embrace the understanding that we all share these elements, amongst all living things. Air, water, and earth are figuratively and literally our common ground.

Antarctica Ice I reflects how I feel at times. It is floating in the benign yet destructive sea. There is only one sea, one common ocean amongst all continents, all people, all life. The sea is our common ground yet, when viewed from our individual angles, it is easy to lose sight of the larger perspective. That piece of ice, no matter how big or small, is unaware that it is part of a greater whole.



Antartica Ice I
20 x 30 in.
Photograph printed on metal

Antartica Glacier III
30 x 20 in.
Photograph printed on metal



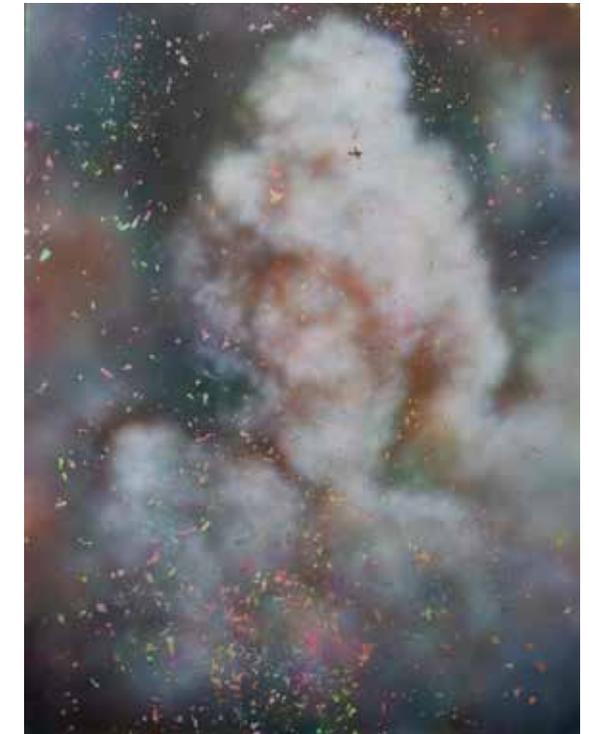
Samantha Fields

In my current paintings, I use multiple sources to construct scenes that examine our current political situation and the death of the American Dream . . . itself a carefully constructed fiction. While half of our nation celebrates, the other half is mired in despair, this dissonance is present in all of my current work.

The paintings in *Common Ground* depict man-made disasters: car bombs, acts of terrorism/war, & industrial explosions. In these paintings, I remove identifying information, only the explosions and smoke remain. These are painted against a background of confetti, which reads as both celebratory and destructive . . . the little bits of paper “flip”, becoming shards of debris and shrapnel. While most of my work deals with climate change as seen in the landscape itself, these works offer a corollary conversation surrounding the procurement of fossil fuels. Historically, landscape painting has been markedly political. In this sense, my work falls well within that tradition.



As Above, So Below,
Acrylic on paper
30 x 22 in.



Elevations
Acrylic on paper
30 x 22 in.

Eloisa Guanlao

Haiyan 2.0 (not shown) revisits the frustratingly pernicious issue of habitat and species loss in the age of the anthropocene. Its manifestation as a canoe underscores our own undoing, from the loss of a way of life and home for island dwellers due to the rise of sea waters, from the building of dams that wreak havoc on the wild salmon population, to the extraction of minerals for personal computers and phones, the colonization and exploitation of our home continues unabated. The life-sized canoe is cast in edible rice paper. Lightly block-printed on each canoe are images of trilobites, an extinct species that once dominated the planet. Dancing alongside the trilobites is the Covid-19 virus. The canoe serves as a double-edged reminder of the tenuous benefits and pitfalls of technological dependence and ecological alterations. Canoes once served as the lifeblood of island dwellers for expanded colonization to other islands and gathering of sustenance, but like fragile island homes, the rice paper canoe will disappear when inundated by water.



Haiyan
Rice paper, ink
18 x 96 x 18 in.

Ann Isolde

My paintings address the ongoing threat of Climate Change. I'll never forget the famous "blue marble" photo taken during the Apollo 17 trip to the moon in 1972. It changed how I view our planet. It looked so beautiful and alive. That was two years after the first Earth Day celebration, which was the birth of the modern environmental movement. This is when it first became clear to me that we are just one of many interrelated species that share this common ground called earth. Unfortunately, since the beginning of the Industrial Revolution, humans have become more and more addicted to fossil fuels, which are heating up the atmosphere and polluting the air and water. Now we must focus on "Climate Justice" and address environmental racism as we struggle to maintain a balance so all species on this planet can survive. This is the great challenge of our time.



Planet in Peril
Acrylic and paper on canvas board
11 x 14 in.

The Greenhouse Effect
Acrylic on canvas board
13 x 16 in.



Sant Khalsa

My artwork derives from mindful inquiry into environmental and societal issues impacting the shared natural resources essential to sustain all life. *Growing Air* focuses on hundreds of ponderosa pine trees I planted during Spring 1992 as part of the reforestation of Holcomb Valley in the San Bernardino National Forest to improve air and water quality and restore a fragile and vital ecosystem. The valley located north of Big Bear Lake was decimated by mining, clearcutting and cattle crazing during the 1860s gold rush. I returned to the site of the seedling plantings in 2017, twenty-five years later, to find an extraordinarily beautiful and thriving forest. I am fascinated with both what is visible and the hidden mysteries we seek to understand about trees and their communal lives. I am spending time in the forest, developing a meaningful connection and producing works that respond to this unique and complex environment.

*Holcomb Valley (Remains from 1860s gold rush
and Ponderosa pines planted in 1992) from Growing Air 2017*
Archival pigment print
18.5 x 24 in.

Holcomb Valley (Ponderosa pines planted in 1992) from Growing Air 2017
Archival pigment print
18.5 x 24 in.



Meg Madison

After my mother died, I bought a small house in the California High Desert; I am the third owner from the original 1957 recipient of the Homesteader Act. I began making cyanotype photograms of all the native plants on the five acres. I cataloged each print with the date, time, plant's name, location, and day's weather condition. Holding the piece of coated paper next to daggers of yucca, and spines of cactus as the sun exposed the paper brought me in direct contact with the plant, the earth and this land. *No. 179 Yucca Schidigera* was made August 7, 2017, 9:19 am, a sunny hot day in 4 minutes and 45 seconds. The left and bottom of the composition are flanked by bayonet-like plant stems, while the middle is an expanse of deep blue space; much like the expanse of the desert, and also a personal searching for grounding.



No. 179 Mojave Yucca from "Jemez Homestead /Stolen Land" project
Cyanotype photogram of Yucca plant on grey Rives BFK paper
30 x 22 in.

Kaoru Mansour

My landscape series started while I was traveling. To South America, Asia, Europe and U.S. I observed elements of different landscapes. For my art making process, all these landscapes are the communal ground for the inspiration of my work.



Portland #102
Inkjet print and acrylic on canvas
10 x 20 in.



Foothill #103
Inkjet print and acrylic on canvas
10 x 20 in.

Maryrose Cobarrubias Mendoza

Global is a consequence of a longing for identity and place through the stereotypical colonial fantasy of "island life." Although the piece looks very inviting, for me it addresses the loss, extraction, and subjugation of island cultural life that is hidden in the popularization of the exotic and perpetuated by the colonized mind.

Global
Aloha shirts, filler
42 x 42 in.



Sandra Mueller

In *Morning Chores* two birds – who might be permanent residents or winter visitors to this once royal Indian forest – share the pictorial frame and colorful palette with a temple sweeper. Their stance is one of calm repose that brings our attention to earth's most precious resource, water. They each are quietly at work to sustain their/our physical and spiritual presence on this planet.

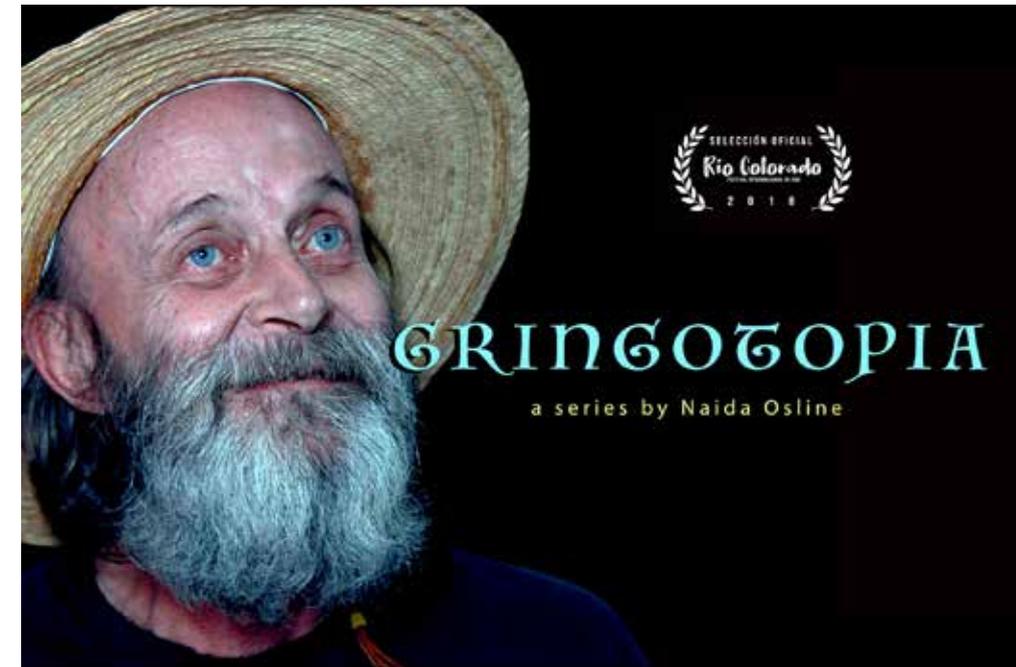


Morning Chores
Archival acrylic print
16 x 39 in.

Naida Osline

We humans often create geographic, cultural, economic, racial, age and gender borders that prevent us from seeing our common ground. *GRINGOTOPIA* began in the summer of 2015, when I rented an apartment off the malecón in Chapala, Mexico, a magnet for expatriates. I interviewed 25 citizens from Mexico, the U.S. and Canada—retirees, businesspeople, drifters, veterans, artists, and workers who left the U.S. for Mexico in search of a better quality of life. The results were twelve, ten-minute video chapters, featuring interwoven interviews, paced like a social conversation.

I have a heightened awareness of the cultural divisions that are tearing this country and friendships apart. Political rhetoric does not represent the subtlety of human experience. Rather, relationships follow a more organic path in real life. *GRINGOTOPIA* offers a look at individuals who voice intimate and often humorous observations about their life-changing move across more than just a geographic border.



Gringotopia
Video
12, 10 minute chapters

Pamela J. Peters

Legacy of Exiled NDZ © 2014 series discusses the historical U.S. policy of the relocation of Indians to urban establishment in the 1950s through the 1960s, and the legacy it has created through today. It provides a narrative of seven native adults currently living in Los Angeles, shot in a neorealist visual aesthetic reminiscent of Kent Mackenzie's 1961 film, *The Exiles*. Both images were shot on location in downtown Los Angeles.

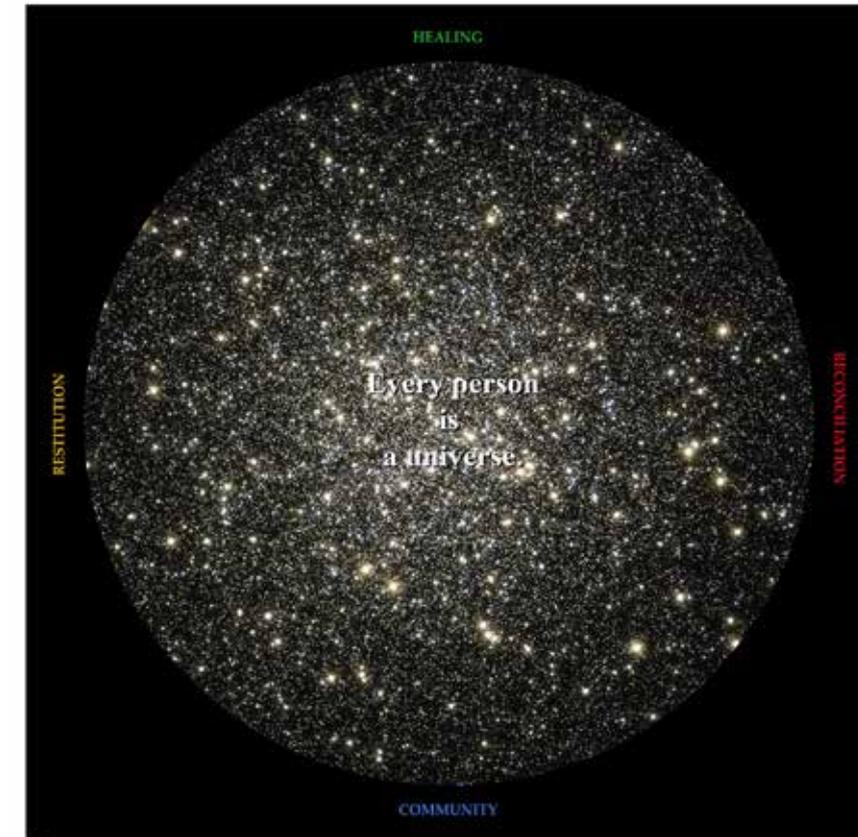
Welcome to Los Angeles
Black and white photograph
22 x 18 in.

Walking in Indian Alley
Black and White Photograph
22 x 18 in.



Sheila Pinkel

The work *Transformative Justice* reflects a way of understanding every person as a whole person and a process of solving problems between people instead of calling the police. In this approach to problem solving, people having problems are called to a meeting with a facilitator and members of their families and the community. The facilitator helps them discuss their conflict with the goal of creating understanding of the positions of both people. Ultimately, the person who has been wronged communicates what he/she feels will be adequate restitution. If the person who has committed the problem cannot afford the restitution, then a member of his/her family steps up to help. The community then discusses what it can do to help people having these kinds of problems in the future so that a person does not have to commit a crime. This is the indigenous way of adjudicating problems in their community.



Transformative Justice
Digital print
24 x 24 in.

Sinan Leong Revell

The global pandemic shows how people need to unite to save the planet, to repair the earth. Rival tribes and nations clash over land, resources and beliefs, driven by greed, privation. The "DoppelgANGER" self portraits illustrate how we can be victim or aggressor, creator or destroyer. After my family fled China for Australia, I could have been one of the nameless millions caught in China's struggle. After moving to LA in 1991, I saw the tumult of Rodney King / LA riots, the Iraq War etc.. "Border Patrol" depicts an immigrant held at gunpoint by a vigilante and "World News" shows a reporter in a war torn landscape with a disfigured native victim – anywhere, any war, any time. I put myself in the picture as every person to show our possibility for good and bad. Our common ground, both physically and metaphorically is up for grabs to be polluted or preserved.

DopplegANGER–Border Patrol
Digital print on metal
29 x 19 x 2 in.

DopplegANGER–World News
Digital print on metal
29 x 18 x 2 in.



Bonnie J. Smith /She Votes

"She Votes" is a community art project created in celebration of the 100th Anniversary of the 19th Amendment. Sponsored by the SCWCA, this collaborative volume features 113 artworks by 69 WCA members from across the country. Each 4" x 6" image underscores the continued import of voting rights to women. Works were made in varied media from painting, photography to drawing and collage. The works themselves are even more poignant given this period of Covid and intense uncertainty around the upcoming 2020 election.

Participating Artists: Patti Akesson, Ulla Barr, Jennifer Bentson, Deanna Beye, Carol Bivins, Anna F. Bowers, Mary Sherwood Brock, Andree B. Carter, Vivian Wenhuey Chen, Cheryl Christopher, Christine Cianci, Debra Dobkin, Merrilyn Duzy, Paula Dwyer, Joan Elliott, Cathy Engel-Marder, Melody Epperson, Ellen Erenea, Bruria Finkel, Dellis Frank, Dwora Fried, Anna Friesen, Rosalie Friis-Ross, Shelley A. Gazin, Suvan Geer, Carole Goldman, Maria Grazia, Laurie Talbot Hall, Susan Hannon, Shelley Heffler, Brenda Hurst, Ann Isolde, Beanie Kaman, Susan Karhroody, Susan Kurland, Noreen Larinde, Nancy Goodman Lawrence, Susan Lentz, Ava Letterman, Lynn Letterman, Lynda Levy, Hannah Mandel, Aline Mare, Karena Massengill, Lisa Michot, Freyda Miller, Sandra Mueller, Barbara Nathanson, Mary Ornish, Priscilla Otani, Laura Paul, Stacey Rasfeld, Melissa Reischman, Jane Reiter, Sinan Revell, Marleene Rubenstein, Karen Schifman, Durba Sen, Heather A. Sepanish, Bonnie J. Smith, Kerrie Smith, Andra Stanton, Martha Stevermer, Ann Storck, Holly Stucznski, Olivia Patricia Terrell-O'Neal, Kathleen Thoma, Rachel Tirosh, Nancy Kay Turner.



She Votes
Artist book with 113 original artworks by
69 artists
7 x 14 x 7 in.

Suvan Geer / Stitch in Time

2020 has been a momentous year. This crazy quilt was intended to be a collaborative effort of memory and comment. We'd originally planned to meet to stitch together in galleries and homes. Then Covid-19 hit and our monthly sewing bees went virtual. This quilt is the tangible residue of time spent working alone and together during quarantine. Each piece records a fragment of thought or emotion in response to the events of this year that is the temporal ground we share. As of mid-August, there are 30 panels by 24 women contributors. The project is ongoing into December. The quilt is still under construction. Things are still crazy.

Participants: Ruth Ann Anderson, Margaret Adachi Janet I. Adams, Dawn Arrowsmith, Polly Chu, Allison Cosmos, Jill D'Agnenica, Kathy Draper, Karen Feuer-Schwager, Cameron Flanders, Anne Gauldin, Jan Johnson, Sandy Johnson, Stefanie Holzman, Vicki Lopez, Meg Madison, Darlene Martin, Yoshi Makino, Maryrose Cobarrubias Mendoza, Jessica Ruvalcaba, Christina Sansone, Nancy Spiller.



Stitch in Time
Mixed media participant panels, tape, wood, fabric and cord
72 x 108 in

Linda Vallejo

The Brown Dot Project (2015-2020) are data-pictographs where hand-painted brown dots on gridded paper depict facts about US Latino health, education, and occupations, as well as their contribution to the US history and economy. *The Brown Dot Adobes (2019)* are data-based works that use images of historic California adobes.

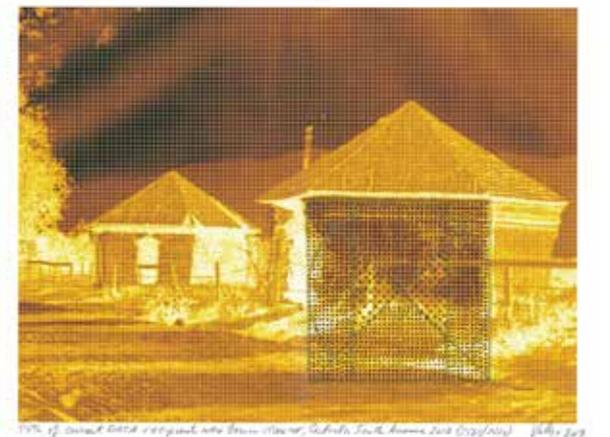
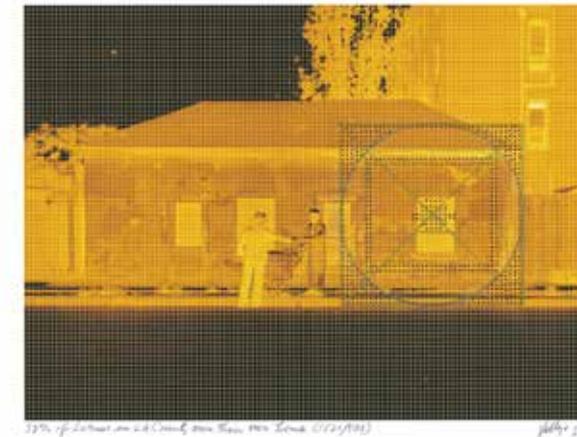
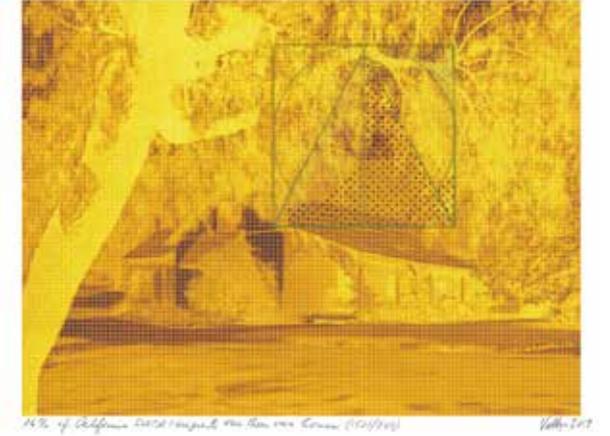
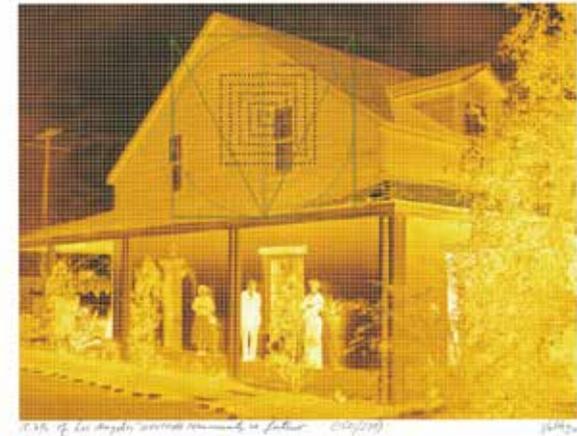
Today these structures represent the Mexican American/Chicano and “The Dreamers” ancestral home in California. The images in this exhibition represent data surrounding US Latino and DACA home ownership, country of origin, and home-community to illuminate the ever-shifting politicized landscape of borders, migrations, exclusions, and omissions in today’s political climate. These images beg the questions; Does ancestry predicate home or place? Does history of place predict inclusion or exclusion?

15.7% of Los Angeles’ Westside Community is Latino, 2019
Colored pencil, archival marker, pigment print of repurposed photograph, paper
8.5 x 11 in.

16% of California DACA Recipients Own Their Homes, 2019
Colored pencil, archival marker, pigment print of repurposed photograph, paper
8.5 x 11 in.

38% of Latinos in LA County Own Their Own Home, 2019
Colored pencil, archival marker, pigment print of repurposed photograph, paper
8.5 x 11 in.

94% of current DACA Recipients Were Born in Mexico, Central or South America (2017), 2019
Colored pencil, archival marker, pigment print of repurposed photograph, paper
8.5 x 11 in.



Gail Werner

I am part Cupeño, Luiseño, and Kumeyaay (three Native American tribes located in San Diego County.) I think about my connection to the land through my ancestors who have called this area home for thousands of years. I think about how we are connected to the land through our stories and songs.

My work is a reflection on the Southern California desert and mountain landscapes, as well as the creation stories and traditional songs called “bird songs” that are sung throughout this area. In these stories and songs, plants and animals are the characters and are considered to be people. The stories and songs tell about how the world came to be and how the people came to be where they are. Some of the “bird songs” tell about what the people see on their journey, a journey which is said to parallel the migration of the birds.

Smoke Thorn
Oil and pencil on wood panel
36 x 24 in.

Rock Wren III
Monotype
14 x 11 in.

Bird Dreams XXX
Monotype with Chine-collé
16 x 12 in.



biographies

Kim Abeles is an artist whose artworks explore biography, geography, feminism, and the environment. Her work speaks to society, science literacy, and civic engagement, creating projects with science and natural history museums, health departments, air pollution control agencies, National Park Service, and non-profits. In 1987, she innovated a method to create images from the smog in the air, and *Smog Collectors* brought her work to national and international attention. In 2019, she worked with Garage Museum of Contemporary Art in Moscow to create smog portraits of world leaders with quotes from climate summits. National Endowment for the Arts funded two recent projects: a residency at the Institute of Forest Genetics where she focused on *Resilience*; and, *Valises for Camp Ground: Arts, Corrections, and Fire Management* in the Santa Monica Mountains in collaboration with Camp 13, a group of female prison inmates who fight wildfires. She has received fellowships from the Guggenheim Memorial Foundation, J. Paul Getty Trust Fund for the Visual Arts, California Community Foundation and Pollack-Krasner Foundation. Her work is in forty public collections including MOCA, LACMA, Berkeley Art Museum, Brooklyn Museum, and National Geospatial Intelligence Agency. Her process documents are archived at the Center for Art + Environment.

Mariona Barkus has shown her work in solo and group exhibitions throughout the United States

as well as internationally. Barkus' work is in the collections of the Art Institute of Chicago, Center for the Study of Political Graphics, Getty Research Institute, UCLA, Franklin Furnace Collection at the Museum of Modern Art, Whitney Museum of American Art, Yale University Art Museum, Long Beach Museum, National Museum of Women in the Arts, Carnegie-Mellon University, UC Berkeley, Houston Contemporary Art Museum, and Eastern Washington University, among others. Her work has been reviewed in numerous catalogues and periodicals including the *Los Angeles Times* and *Artweek*. Some of the books featuring her work are *Crossing Over: Feminism and Art of Social Concern* by Arlene Raven; *Other Visions, Other Voices* by Paul Von Blum with a forward by Lucy Lippard; *Artists' Books: A Critical Anthology and Sourcebook* by The Visual Studies Workshop; *From Site to Vision: the Woman's Building in Contemporary Culture*, edited by Sondra Hale and Terry Wolverton, and most recently, *American Artists Against War 1935–2010* by David McCarthy, University of California Press.

Sharon Barnes is an inter-disciplinary Los Angeles-based artist born in Sacramento, CA, and raised in Los Angeles. She studied at Otis College of Art & Design where she recently returned to complete her MFA in Fine Arts, and previously earned a BA in Television & Film from CSULA. Barnes has exhibited nationally and internationally, including group shows at the California African American Museum, the Los Angeles Municipal Art Gallery, Aqua Art Miami, the Los Angeles Tom Bradley Airport and a site

installation at the Arco Chato in the Republic of Panama. She has completed residencies at the Ox-Bow School of Art & Artist Residency in Saugatuck, MI and the Spelman College Art Colony at Taller Portobelo in Panama. Barnes' work is part of the permanent collection of the UCLA Ralph Bunche Center for African American Studies, as well as private and business collections.

Pilar Castillo is a Belizean-born artist based in Los Angeles, and proudly represents the Caribbean diaspora. She has dedicated twenty years as an art practitioner and professional in the L.A. art community with a focus on public art. As a painter and illustrator, she applies handmade processes to design work ranging from publication to product design. In 2018 she ventured into entrepreneurship opening Castle Pillar Design studio. Most notably designing artwork for the 2018 launch of LAX Terminal 1 for Los Angeles World Airports. Since 2017 she's been a featured designer with the city's LA Original brand. Pilar holds an M.F.A. from Otis College of Art and Design, a B.A. in World Arts and Cultures from UCLA's School of Art & Architecture, and has completed field studies in Amsterdam, Belgium and Cuba.

Danielle Eubank is a painter exploring the relationship between abstraction and realism. She is a recipient of the Pollock-Krasner Foundation Grant. Eubank conceived *One Artist Five Oceans*, a 20-year project as an expedition artist sailing and painting the waters of every ocean on Earth. Culminating with an expedition to Antarctica in 2019, the Southern Ocean is Eubank's fifth and

final ocean. It caps her decades-long quest to paint every ocean on the planet to raise awareness about the state of the oceans and climate change. Eubank is the Expedition Artist for the Phoenicia Ship Expedition, a replica 600BCE ship that sailed from Syria and circumnavigated Africa. Eubank was invited to participate in the UNESCO approved Borobudur Ship Expedition. As Expedition Artist she traveled 10,000 miles with the replica 8th century Indonesian boat from Indonesia to Ghana. Eubank also sailed aboard the barquentine tall ship "The Antigua" on an expedition to the High Arctic that sailed to the northernmost settlement on Earth. She painted the Henley Royal Regatta 2011-2014. A film documentary about her work, *Mozambique VI*, premiered at the Newport Beach Film Festival. She was a 2018 Creative Climate Award nominee and received the WCA/United Nations Program Honor Roll Award in 2019.

Suvan Geer probes the transitory in lived experience. Her installations, objects, photographs and drawings have been exhibited nationally and internationally. Her work is part of the permanent collection of the Honolulu Museum of Art in Hawaii, the Long Beach Museum's Artist's Book Collection and the Centre for Political Graphics. Geer's art is included in Lucy Lippard's book *Lure of the Local: Place in a MultiCentered Society* and *Searching for Sebald: Photography After W.G. Sebald*, edited by Lise Patt of the Institute of Cultural Inquiry. She has been a contributing writer for the *Los Angeles Times*, *Artweek*, *ArtScene*, *Art Nexus*, *The New Art Examiner*, *Public Art Review*, and *Sculpture Magazine*.

Samantha Fields was born in Cleveland Ohio in 1972. She holds an MFA from The Cranbrook Academy of Art and is currently a Professor of Art at California State University, Northridge. She has received numerous awards and recognition, including a City of Los Angeles (COLA) Individual Artist Grant. Her work has been collected by and exhibited at public institutions including The California Museum of Photography, The Fine Arts Museums of San Francisco, CA, The Crocker Art Museum, The University Art Museum, and The Armory Center for the Arts. She is represented by Traywick Contemporary in Berkeley, California. Her work has been featured in the *Los Angeles Times*, *Harpers Magazine*, *ZYZZYVA*, *ArtWeek*, *Art in America*, *Art Ltd.*, *Artillery*, *The Detroit News*, *The Detroit Free Press* and the *Cleveland Plain Dealer*. A profile about Fields is included in Danielle Kryas book, *A Big Important Book About Art: Now With Women!*

Eloisa Guanlao is a multi-disciplinary artist and scholar. She attended Carleton College in Minnesota, California State University in Long Beach, the University of New Mexico in Albuquerque, and LACHSA for her art and art history training. She currently makes a home in California with her husband and two daughters. Three threads converge in her artwork: migration, technological dependence, and colonialism She finds that one thread inevitably runs into the other two, forming a muddled jumble that can only be sifted through and examined via art—a means of corporeal and spiritual survival.

Ann Isolde is a visual artist and activist who has been involved in the feminist art movement since 1973. She earned a BA from Knox College and an MFA from the University of Colorado. She subsequently joined Front Range Women in the Visual Arts in Boulder, Colorado. In 1975 she drove to Los Angeles to participate in the Feminist Studio Workshop at The Woman's Building. Within a year she began working with Judy Chicago on *The Dinner Party Project* as facilitator of the team that researched the achievements of 3,000 women in Western civilization. She was one of eight women who painted the 999 names in gold china paint on the "Heritage Floor" of this monumental sculpture now permanently installed at the Brooklyn Museum of Art. A member of SCWCA since 1981, she also worked as an administrator in Publications and Exhibitions at both LACMA and the Getty Research Institute before retiring in 2007. She is the editor of *Personal Voices/Cultural Visions: Conversations in the Visual Arts Community, Los Angeles 1994-1996* published by the Southern California Women's Caucus for Art in 2018.

Sant Khalsa is an artist, educator and activist whose photography, mixed media and installation works are widely exhibited, published, and acquired by museums including the Los Angeles County Museum of Art, Nevada Museum of Art, Center for Creative Photography in Tucson and UCR California Museum of Photography in Riverside. Khalsa is a recipient of prestigious fellowships, grants and awards from the National Endowment for the Arts, California Arts Council, California Council for the Humanities, Center for Photographic Art in Carmel

and others. She was honored as the inaugural recipient of the Society for Photographic Education *Insight Award* for her significant contributions to the field of photography (2012). Books have included *Sant Khalsa: Prana - Life with Trees* (Griffith Moon/MOAH Lancaster, 2019), *In the Sunshine of Neglect* (Inlandia Institute, 2018), *Seismic Shift* (UCR California Museum of Photography, 2011), *Backyard Oasis* (DelMonico Books, 2012), *Altered Landscape: Photographs of a Changing Environment* (Skira/Rizzoli, 2011) and *Art in Action: Nature, Creativity and Our Collective Future* (Earth Aware Editions, 2007). Khalsa is a Professor of Art, Emerita at California State University, San Bernardino and the founding director of the Joshua Tree Center for Photographic Arts. For more information and to view her artworks visit.

Meg Madison is an artist who uses photography to conceptually examine contemporary life. She was born and raised in New York City, studied film at San Francisco State and came to art late with her first solo exhibit at the Kristi Engle Gallery in 2005. Madison embraced art making with community projects, collaborations, and exhibitions in galleries, non-profit spaces, and museums in Los Angeles and beyond. Madison's early work explored memory, ritual, and the ecological transition from being wanted to being discarded; this was followed by projects on land use, measuring, mapping and the human connection to the land. *Jemez Homestead: Stolen Land* is a long-term project using the sun to create cyanotype photograms that map a five-acre homestead parcel in the high desert. The paper is snuggled into shrubs and

braced against desert plants- the elements of the sun, the wind, the iron salts, the physical presence of land (the plants shadow) and finally the local well water to develop – all collide creating a print that has touched the land – leaving marks, holes, and scratches on the paper, a metaphor for the contact of land stewardship.

Kaoru Mansour is a native of Japan working as a painter and musician in Los Angeles. She moved to California in 1986 and studied at Otis Art Institute in Los Angeles 1987-1989. Recent Selected solo shows include Heather James Fine Art in Palm Desert, Bridgette Mayer Gallery in Philadelphia, En Gallery in Pasadena, ARK in Altadena and Plan D gallery in Los Angeles. Recent selected group shows include USC Pacific Asia Museum in Pasadena, El Camino College gallery in Torrance and Vallo della in Lucania Municipality, Italy.

Maryrose Cobarrubias Mendoza, an interdisciplinary artist and arts educator, has crafted her own visual language of transformation, exalting the everyday in drawings, sculpture, and installation for nearly 30 years. Using memory, material significance, and personal narrative, her work investigates colonized and decolonized perspectives reflecting circumstances of cultural amnesia and assimilation through processes of the handmade. Mendoza is an Associate Professor in Drawing in the Visual Arts and Media Studies Division at Pasadena City College and earned an MFA from the Claremont Graduate University. Her work has been exhibited at the Pacific Asia

Museum, Los Angeles' Municipal Art Gallery, Commonwealth and Council, Baik Art, Solway Jones, HudsonJones Gallery, PlugIn Gallery, YYZ Artist's Outlet, and many others. Her most comprehensive solo exhibition, *Navigating Technics*, is currently on display at the Orange County Museum of Art. Mendoza was honored as a John Simon Guggenheim Fellow (2019), and with C.O.L.A. Individual Artist, L. A. Artists', and Art Matters Fellowships, as well as honorariums from the YYZ Artist's Outlet, the PlugIn Gallery, and the Pacific Asia Museum. She has enjoyed internships and artist residencies at Art Space Yosuga in Kyoto, Japan, Joshua Tree Highlands Residency, Yaddo Artist Retreat and the Socrates Sculpture Foundation.

Sandra Mueller is an interdisciplinary artist, curator and facilitator. She spent much of the 1990s working in interactive media before returning to visual art. Her colorful abstract paintings, archival eco-prints and installations have been shown broadly in the Pacific Rim region. In 2014, she co-created a twelve-foot wide "Dome of Many Connections" as a gathering place for an international art exchange in Shenyang China. Mueller has curated and directed environmental exhibitions for conferences, galleries and community art spaces. Mueller serves on the national board for the Women's Caucus for Art and as a Regional Coordinator for The Feminist Art Project. She received her BA from UC Berkeley in intellectual history and found her way to visual art two decades later. Now she presents her concepts visually and keeps a studio practice in Santa Monica.

Pamela J. Peters is a Diné multimedia documentarian and artist from the Navajo Reservation in Arizona. Pamela is from the Táchii'nii (Red Running Into the Water People clan). She is a multimedia artist, producing works she regards as "Indigenous Realism" exploring the lives and diversities of real American Indians. As an artist and curator, she pushes viewers to critically analyze the psychological and historical structures of Native Americans in mass media through a Native lens while expressing creative sovereignty. She lives in Los Angeles.

Sheila Pinkel is an artist whose work makes visible the invisible in nature and culture. Currently she is working on carceral issues both in her artwork and in her proactive cultural work in an attempt to create consciousness about the pernicious carceral state locally and in the United States. She is also an emerita professor of art from Pomona College where she taught photography and computer graphics for over 25 years.

Naida Oslin is a photo and video artist who combines images sourced from analog and digital processes, blending conceptual and documentary practices. Based in Southern California, she works throughout the Americas, exploring themes of community, identity, gender, aging and transformation, along with the mystical and natural worlds in tension with the human-built environment. Oslin's work has been in numerous solo and group exhibitions throughout Southern California and internationally. She has done extended residencies in Colombia, SA and Mexico as well as in U.S. national parks. Her work has

been reviewed in the *Los Angeles Times*, *Artillery Magazine*, *Huffington Post*, the *OC Weekly*, *Culture Magazine*, *Coast Magazine*, *Artweek* and *ArtScene*. The gallery features a screening of a series of twelve, ten-minute video shorts that comprise *Gringotopia* (2018), which explores an area south of Guadalajara in Mexico that is a magnet for expatriates from the U.S. and Canada who moved there for a better quality of life. The video series, seen by over 8,000 viewers worldwide, includes English and Spanish subtitles. Oslin's most recent project is a feature length film (with Tyler Stallings) called *Hometown Proud* (2020) that explores attitudes related to growing up LGBTQ in rural Ohio.

Sinan Leong Revell is a multi-disciplinary artist who works in different art media including painting, photography, ceramics, encaustic and performance. Her work has revolved around the experiences of cultural displacement, politics and identity, referencing both global and personal perspectives on migration and cultural diaspora. Born in China, Sinan migrated to Australia as a child. Buddhist-Taoist and Catholic school attitudes blended disparate cultures. After graduating from Sydney University, she went on to study art, drama and butoh before joining *SPK*, an industrial band in England. After re-locating to the US and spurred by the events of 9/11, she began the *Doppelg-ANGER* series. Inspired by Cindy Sherman's portraits, Revell channelled an outsider's outrage at the apathy towards such scenes as gun violence, mass shootings, racism, war. In these staged, photographs, she assumes the

character of each of the principal players – victim and oppressor. In portraying the self as capable of both roles-good or bad, Revell shows how we are all connected.

Bonnie J. Smith is a self taught artist, published author and curator with a strong emphasis on textiles. Her work is about what she sees and knows. She created the award winning textile installation *Swimming Upstream* after suffering a life changing injury that confined her to a wheel chair. Once secure in the knowledge that she would recover, Smith created the 12 piece *Swimming Upstream* textile series that became not just her story but of others also trying to swim upstream through life. The series has traveled to the United Kingdom and across the United States. Her work has been exhibited in the United Nations Headquarters as well as embassies around the globe. Smith received the prestigious *Leigh Weimer's Award* in San Jose, California in 2017. Her work is in the permanent collection of the San Jose Museum of Quilts and Textile where in 2014 she curated the *Forming Our Lives* exhibition. In 2020, her *Drought* installation based on the Alviso Sea Marshes was featured during the Festival of Quilts by the Dynamic Gallery in Birmingham, England.

Linda Vallejo consolidates multiple, international influences gained from a life of study and travel throughout Europe, the US and Mexico to create works that investigate contemporary cultural and socio-political issues. Recent solo exhibitions include LA Plaza de Cultura y Artes (2019-2020); Museum of Latin American Art, Long Beach, CA

(2018); bG Gallery, Santa Monica (2017); Texas A&M University Reynolds Gallery (2016); and UCLA Chicano Studies Research Center, Los Angeles CA (2015). *Brown Belongings* was featured in the *NY Times* "Visualizing Latino Populations Through Art" by Jill Cowan (11- 26- 9) and in *LA Times* "Linda Vallejo and a decade of art that unapologetically embraces brownness" by Matt Stromberg (7-20-19). Her work is in the permanent collections of the Museum of Sonoma County, Santa Rosa, CA, Museo del Barrio, New York, NY, East Los Angeles College Vincent Price Museum, Los Angeles CA, National Museum of Mexican Art, Chicago Ill, and UC Santa Barbara, California Ethnic and Multicultural Archives (CEMA).

Gail Werner earned her M.F.A. in drawing and painting from California State University, Long Beach in 1985. She is a painter working in oil and encaustic. She also specializes in the monotype printmaking process. The Southern California desert and mountain landscapes, plant and animal life, and cultural elements related to her Native American background inspire her work. She is part Cupeño, Luiseño, and Kumeyaay, three tribes located in Southern California. Recent shows include *The Skies Above*, sponsored by the Autrey Museum at the Historic Southwest Museum Mt. Washington Campus in Los Angeles, *Protecting Mother Earth*, at the Muckenthaler Cultural Center in Fullerton, *Meditations*, a four-person inaugural exhibit of the new Long Beach arts registry at the Collaborative gallery, and *The Sweet Breathing of Plants: Indigenous Arts of the Neshkinukat Artists* at the Los Angeles County Arboretum and Botanic

Garden Library. She was also included in the juried exhibits: *4th National Monotype/Monoprint Juried Exhibit*, Attleboro Arts Museum, Attleboro, Massachusetts, *2015 California Open Exhibition*, Tag Gallery, Bergamot Station Arts Center in Santa Monica, and *Ink and Clay 41*, Kellogg University Art Gallery at Cal Poly Pomona. In addition, she painted a mural for the 2016 *POW! WOW! Mural Festival* in downtown Long Beach.

acknowledgments

A good number of people contributed to the success of the Common Ground exhibition project. In particular, the participating artists whose images and statements inspire and challenge our perceptions. Special thanks are sent to Kim Abeles, Sheila Pinkel, Nancy Spiller and Linda Vallejo for organizing the zoom panels and workshops, to the many panelists for so willingly sharing their wit and intelligence; to Pamela J. Peters for her Land Acknowledgment; to Melissa Reischman for her elegant catalogue design; to Jody Zellen for her insightful and poetic catalogue essay and to Danielle Eubank for building our YouTube channel.

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<https://feministartproject.rutgers.edu>

Suvan Geer and Sandra Mueller
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