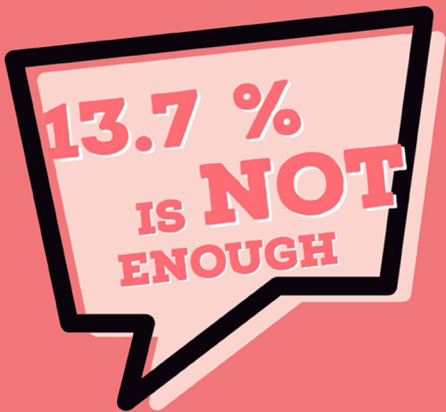


ALL SHE MAKES



curated art & culture magazine highlighting women artists worldwide



Only 13.7% of living artists represented
by galleries in Europe and North
America are women.

"The 4 Glass Ceilings: How Women Artists Get Stiffed
at Every Stage of Their Careers," [artnet News](#)



Curated Work

By Christina Massey

Selected Artists

Afshani, Hadieh
Painting

Atta, Karen
Sculpture

Bodzy, Lesley
Mixed Media

Bouyoucos, Carol
Digital Art

Brucekner, Heidi
Painting

Cai, Yutong
Textile

Cherouny, Jean
Painting

Chiou, Alexandra
Painting

Cliff, Mona
Mixed Media

Diamond, Carol
Mixed Media

Disman, Debra
Sculpture

Herber, Artemis
Mixed Media

Hood, Amberly Hui
Mixed Media

Laube, Barbara
Painting

Lecch, Gwyneth
Painting

Leibowitz, Bonny
Installation

Lowden, Marlene
Painting

Mintz, Lisa Petker
Painting

Murray, Kelly
Sculpture

Radeka, Joanna Pilarczyk
Painting

Romanell, Christine
Sculpture

Sen, Durba
Painting

Torres del Valle, Natalia
Mixed Media

Ypres, Anahid
Painting

Zghal, Emna
Painting

Honorable Mention:

Agathe Bouton, Andrea Burgay, Alexandra Carter, Jaime Foster, Mary Shah

Debra Disman

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Debra Disman is a Los Angeles-based artist known for her work inspired by the book, both as a solo practitioner and in the public sphere of community engagement. As a maker, teaching and social practice artist she creates work and projects which push the body and boundaries of the book into new media, materials and meanings, to invite altered ways of viewing the world and how we inhabit it.



Artist Statement

I currently work in the form of the book, in forms evoked by the book, and in multidimensional media of my own devising. Although much of the work continues to reference loose definitions of the book as structure, it is moving progressively into other sculptural, textural and conceptual realms where devotion to material labor, words and a passion for the haptic become powerful motivators and themes.

When working, I try to sidestep my conscious, critical mind and allow flow state to take over, remaining aware and receptive to the visceral, conceptual and concrete directions the work is taking. Achieving and remaining in this sense of flow where potential is infinite is mission critical to my working process. It is this state of openness and unlimited possibility that allows new levels of connection and meaning to emerge, and purpose, knowledge and direction to be clarified.

Having worked in the realm of the built environment for many years, I am fascinated by the parallels between books and buildings in terms of architecture, meaning and utility. Each constructs public and private spaces where stories are "read" on many levels, often revealing more than their authors and makers ever intended. Related to the body and the corporeal space it creates and inhabits, my work seeks to offer places of contemplation, solace and bafflement, while instigating exploration, investigation and examination of what we think we know, and are.





“When working, I try to sidestep my conscious, critical mind and allow flow state to take over, remaining aware and receptive to the visceral, conceptual and concrete directions the work is taking.”

Note from the Curator

Texture and Storytelling. Flipping through a magazine is a different experience than scrolling through a website or strolling through a gallery. We linger on a page longer than in a digital realm, and engage with the mark making and narrative behind the work in a more intimate way in a sense than in a gallery. We are on our own terms learning and absorbing the images rather than out, distracted by our phones and social pressures to document our being there. With a magazine, we can ponder and take our time.

I found myself taking this into consideration in the selections from artists. Works that were heavily textural, popping off the page in a sense, grabbing our attention in their unique uses of materials and form, but also the mark making, color choices and narratives behind the artists choices in imagery and depictions. While the selected works range from realistic figurative and urban landscapes to geometric and organic abstraction, there is a connective thread through their aesthetic attention to detail, expertise in their mediums and impact of their intentions and purpose behind their work.



About WoArt:

WoArt features and promotes the work of exceptional female identifying artists founded by artist and curator Christina Massey. Her curatorial exhibitions have been at such venues as the Pelham Art Center in Pelham, NY, Cluster Gallery in Brooklyn, NY, City Without Walls Gallery in Newark, NJ, Hunterdon Art Museum in Clifton, NJ, the ISE Foundation in New York, NY and the BioBAT Art Space in Brooklyn, NY. Artists she has worked with early in their careers have gone on to win such prestigious awards as the Pollock Krasner Foundation Grant, Joan Mitchell Foundation Grant and the Guggenheim Fellowship. In 2021 to be able to provide additional services and address the growing and changing needs in supporting living artists, WoArt has also begun showcasing work through thematic online exhibitions.

Massey is also the founder and creator of the USPS Art Project, an initiative created during the pandemic encouraging art collaborations in support of the postal system. Over 1000 artists participated in the project, and over 4000 artworks were created. The project exhibited and traveled around the country showing 6 different states and was featured in such publications as ArtNet News, Vasari21 and ABC News.

Thank you for reading and
supporting women in the arts.

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artists from around
the globe

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