

Women Eco Artists Dialog: The Legacy of Jo Hanson

Exhibition Guide

Artists

Jane Ingram Allen, Santa Rosa

Krista Anandakuttan, Sebastopol

Angela González, Columbia, South Carolina

Isabelle La Rocca González, Danville, Kentucky

Maria Paz Gutierrez, Sacramento

Cynthia Jensen, Tiburon

Elizabeth Kenneday-Corathers, Reno, Nevada

Judith Selby Lang, Forest Knolls

Linda MacDonald, Willits

Carol Newborg, Albany

Lisa Reindorf, Newton, Massachusetts

Lorna Stevens, San Francisco

Michelle Waters, Los Gatos

Melissa West, Watsonville

Tammy West, Austin, Texas

Mary Bayard White, Berkeley

March 12 - June 18, 2020

The Barn Gallery | Woodland, California

YoloArts and Women Eco Artists Dialog (WEAD) present this exhibition of ecoart created by sixteen artists from Northern California and across the country. These featured works are curated from WEAD's member artists and address significant environmental issues of our time from the impact of climate change, to stewardship of the land, and the preservation of biodiversity.

This exhibition pays homage to the legacy of WEAD co-founder Jo Hanson, and the growing movement of artists who use their voices and creative actions to focus attention on issues of social and environmental concern. Co-founded in 1996 with fellow eco-artists Susan Leibovitz Steinman and Estelle Akamine, this volunteer-run nonprofit provides information regarding environmental and social justice artists and genres, facilitates international networking among artists, and furthers the development and the understanding of environmental and social justice artworks.

During the 1970s and 80s, Hanson was known for championing the inclusion of underrepresented women and artists of color in San Francisco's art collections. Her strategies set precedents for public ecoart and created models for younger artists. She was an artistic, political tour de force who raised community awareness and whose work served as a chronicle of San Francisco's rapidly changing demographics. Hanson organized city-wide street sweepings, children's anti-litter art campaigns for City Hall, and led a famous bus tour of San Francisco street dumping sites—all extensions of her conceptual real-life artworks.

Even after her death in 2007, Jo Hanson's work and legacy continues to inspire artists around the world.

Janice Purnell YoloArts creative director and
Nanette Wyld, WEAD board member, *exhibition curators*

Women Eco Artist Dialog (WEAD) is a pioneering network of feminist ecoartists, educators, curators, and writers working toward the goal of a just and healthy world. We focus on women's unique perspective in ecological and social justice art. WEAD maintains an invaluable website (weadartists.org) that serves as a virtual gallery of ecoartists work, connects artists and curators with exhibition opportunities, and educates and enlightens through its ground breaking WEAD Magazine.

YoloArts strives to inspire a flourishing arts and cultural ecosystem in Yolo County by serving the community, individual artists and arts organizations. We believe the arts transform our daily interactions by sparking dialogue, building empathy and encouraging shared experiences.

Please return Exhibition Guide when finished.



The Barn Gallery | 512 Gibson Road Woodland CA. 95695

Mary Bayard White

Outdoor Installations

As wildlife habitat continues to disappear at alarming rates, as pollutants, pesticides and predators increase, and as a healthy balance in nature becomes more fragile, it is important to give attention to our diminishing wildlife and winged friends. Local wild birds, butterflies, and bees increasingly need fresh running water.

These birdbath constructions provide water, food, and nesting materials. Solar powered fountains not only provide the sound of dripping and moving water, but also reduce mosquito breeding. The selected plants provide nectar, breeding places, protection and food for some of the visiting wild birds, butterflies and endangered bees. The nesting material of natural cotton, fiber, hemp, yarn, lint, twig, small leaves attract roaming birds.

All living things have a place in the eco-system; we are all interconnected. As more species become endangered and extinct, all other living beings are affected. By assisting living creatures to survive, we help maintain a healthy balance in nature and the planet.

Mary Bayard White is a Bay Area sculptor/arts educator currently working on large scale installations. She taught Ecology/Art at St. Mary's College; built a flood level marker in Boulder, Colorado with a team of scientists, artists, engineers, city officials, ecologists; traveled to Ireland as a Fulbright Scholar at the National College of Art and Design. From 2002-2013 she was Co-Chair/Instructor of Glass at The Crucible in Oakland. From 1985-2005 Mary was coordinator/ instructor of the Glass Area of San Jose State University. She earned her M.F.A. in Glass and Painting from California College of the Arts and B.F.A. from CCA in Ceramics.



For the Birds #3

Reused window glass and metal solar pump, plants
8' x 26" x 23"
(Series ongoing 2005-present)
\$2,800



For the Birds #5

Reused window glass and bike parts, solar pump, plants
42" x 8' x 24"
(Series ongoing 2005-present)
\$ 2,4000



California Delta Rivers

Mixed media
12' w
2012
\$5000



Flower Power

Mixed media installation
56" x 58"
2020
NFS

Jane Ingram Allen

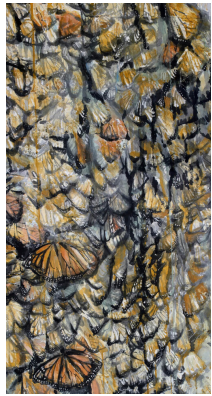
Outdoor and Gallery Installations

California Delta Rivers focuses attention on the waterways of northern California: the rivers, streams and bays that are our sources of water. The installation is created with handmade paper made from recycled blue jeans and other plant fibers and natural fiber thread.

Flower Power is an outdoor installation of handmade paper with seeds for wildflowers in the pulp to bring attention to issues of gun violence and over time transform the handmade paper guns into living blooming wildflowers.

Ingram Allen uses hand paper-making with materials and techniques that contribute to sustainable living and improving the environment. Growing up in the South around quilters, gardeners, and farmers, she learned to love nature and making things "from scratch" as well as "making something from nothing". Her art reconstructs those experiences and shares those connections.

Jane Ingram Allen, originally from Alabama, lived in Taiwan from 2004-2012 and moved back to the USA in August 2012, settling in Santa Rosa, CA. She continues her work as an international artist using sustainable materials and collaborative processes to raise public awareness about environmental and social issues. She has received awards for artist-in-residency projects in the USA, the Philippines, Japan, Nepal, Brazil, China, Tanzania, Taiwan, Turkey and Indonesia.



Weight of Wings, Monarchs
Plaster art
24" x 36" x 2"
\$1200



Weight of Wings, Swifts
Plaster art
24" x 36" x 2"
\$1200

Krista Anandakuttan

Masses of organisms are breathtaking; their fragility inspires our stewardship. A cluster of sleeping endangered monarch butterflies (*Danaus plexippus*) was created in detail using simple materials such as plaster, ink, earth pigments, a brush and a razor blade.

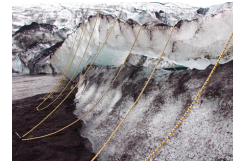
Masses of swifts known as “murmurations” inspire awe, connecting us with the natural world. Created by pooling mineral pigments on intentionally cracked plaster, the sky is shown as their fragile environment.

Inspired by art and science, Krista Anandakuttan explores ways to evoke wonder and elicit understanding of ecological principles, all to inspire stewardship. She uses traditional Asian fresco secco materials in an experimental way. She applies mineral pigments and India ink to dry plaster panels she makes herself, pooling colors with a brush, scraping details with a razor blade, and cracking the plaster with intention.

Krista Anandakuttan works in her studio in Sebastopol, California. She served on the WEAD Board of Directors from 2015 to 2018. Her detailed illustrations of new species are published in scientific journals, and her artwork has been shown in galleries and natural history museums throughout the Bay Area since 2009. Her education includes art and science, including biology (BS Ecology and evolutionary biology, University of California Santa Cruz), science illustration (Graduate Program at UCSC), and traditional Asian mural painting in Kerala, India.



Leyline- will sea level rise come up this high?
Natural wool and sea foam, created in Ireland
20" x 24"
2019
\$350



Stay Put
Climbing rope, stakes and a glacier, created in Iceland
20" x 24"
2017
\$350



Cracked Flow
Blue fabric and cracked earth, created in Oregon
20" x 24"
2017
\$350

Tammy West

These site specific environmental installations were born out of my sadness about climate change and my desire to “fix it” by conceptually bringing back rain to drought ridden lands, letting the water flow; stopping glaciers from melting; keeping the dirt from cracking and blowing away and preventing sea level rise.

My hope is that these works will touch the emotions of those viewing them, enough to take action in their own personal lives towards reducing consumption and acting towards curbing climate change every day and in all ways possible.

These photographs are printed and exhibited with the environment in mind using minimal materials and quality biodegradable paper.

Tammy West's art sits at the intersection of nature, spirituality and activism, and takes many forms - encaustic mixed media, photography and environmental art. Reverence of the natural world rules her work, striving to help connect people to the effects of climate change or species decline, often through emotion.

She weaves in spirituality using string to signify oneness and protection, while illuminating the problem and providing a breath into the solution. Her work has been exhibited internationally including at the SOHO photo gallery NYC, the South LA Contemporary, in Alfortville, France and in Germany, Poland and Spain at the UN Climate Talks.



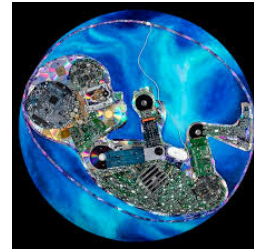
Prayer Flags
#18B1
#18B2
Linoleum block
prints on cloth
10'
2020
\$350

Melissa West

A prayer flag is a colorful rectangular cloth, often found strung along mountain ridges and peaks high in the Himalayas. They are used to bless the surrounding countryside, and include woodblock-printed text and images. As the images fade from wind and sun, the prayers of a flag become a permanent part of the universe. These flags represent my prayers for the world.

Climate change, social injustice, political chaos — the world seems to be devolving rapidly. I began this series of prayer flags in 2019, and add new images and new prayers every couple of months. Traditionally, prayer flags are used to bless the countryside where they are hung, and, as the images fade from wind and sun, the prayers become a permanent part of the universe. May these prayers help heal the world.

Melissa West is a print-maker in Watsonville, California. Trained as a painter, she began making prints after completing the Camino de Santiago. She felt she needed images that matched the ancient landscape, and decided to give block printing a try. She fell in love with the medium, and hasn't looked back since. West is a member of WEAD, the California Society of Printmakers, and Artists Respond and Resist Together (ARRT).



7.4 GIG
Mixed media on wood
44" diameter
2016
\$3,800

Angela González

González's focus as an artist is bringing attention to the environmental impact of technology. Every year, production and demand for new devices and models increase, and as a result, more e-waste is generated. This waste ends up in landfills, exacerbating environmental issues. In this regard, technology is a contributor to these problems; however, it can also be an enabler of solutions in areas like renewable energy, sustainable farming, and waste minimization.

By removing e-waste from the waste stream and incorporating it into my work, González is contributing to lessening its impact on the planet. Her objective is to engage audiences in a conversation about our ecological and social responsibilities, leading to a greener tomorrow.

Angela González has a Design Degree from the Politecnico Nacional, Colombia, and has completed art coursework at the Angel Academy of Art, Florence, Italy, Florida Atlantic University, Boca Raton, FL, and the Cantor Arts Center, Stanford University, Palo Alto. She has exhibited in museums, in both coasts of the United States, including the New York Hall of Science Museum, NY, the San Luis Obispo Museum of Art, CA, the Museum of Art and History, Lancaster, CA, and the Coral Springs Museum of Art, Coral Springs, FL.



Criznejas 1
3D printed Cork
waste and PLA
assembled panel
27" x 27" x 4"
2020
\$2,000



Criznejas 2
3D printed Bamboo
waste and PLA
assembled panel
27" x 27" x 4"
2020
\$2,000

Maria Paz Gutierrez

Criznejas 1 & 2 explores the potential role of 3D printing of plant waste as a tool for craft and plant reuse reclamation. Through onsite digital craft from nano to large scale, the Criznejas series reinterprets traditional weaving techniques of the Northwestern Amazon region, exploring the functional and ornamental limits of 3D printing of palm, cork, and bamboo. Fueled by the anthropological and architectural implications of the reclamation of ornament and craft as the very root of the making of the wall and belonging, Criznejas 1 & 2 open new prospects into the potential advantages and incongruencies of current 3D printing technologies as a means to rethink ornament in future material cultures in tropical developing regions.

Maria Paz Gutierrez, Associate Professor of Architecture at University of California, Berkeley, is an architect and researcher focused on nature and multi-functional material organizations and 21st century environmental and socioeconomic challenges. In 2008, she founded BIOMS, an interdisciplinary research initiative intersecting architecture and science to pioneer methods for integrating principles of design and biophysics from the nano to the building scale in contexts of risk. Her recent research focuses on exploring the biophysical and cultural implication of functional natural materials and agricultural waste through multi scale digital fabrication and material computation. Gutierrez is the recipient of various prestigious research grants from leading scientific organizations, including the U.S. National Science Foundation, U.S. Department of Energy, and U.S. Environmental Protection Agency in the area of sustainable building systems innovation.



Global Warning
Acrylic Painting
30" x 40"
NFS



Free the River
Acrylic Painting
30" x 40"
NFS

Michelle Waters

What if the tables were turned and non-human animals suddenly had power over us? This question is inherent in Michelle Waters' art. Waters likes to poke, prod, and make people consider their beliefs. Her paintings are narrative with a nod to the absurd.

Global Warning and *Free the River* use sardonic humor to address exaggerated human self-importance. The anthropomorphized animals are having fun deconstructing industrial objects like Hummer dealerships and the Glen Canyon Dam.

Hieronymus Bosch meets Edward Abbey as this series deconstructs the assumption of human superiority to other species by giving Waters' view of what might transpire if animals had control over the fate of the planet. She offers her work as cultural resistance to ecocide.

Michelle Waters was born and raised in Los Angeles, California. Her grandparents were social justice activists and artists largely influencing her art and life. She has been making art since she was a small child, and holds a B.A. in Studio Art from the University of California, Santa Cruz. Her art expresses concerns for the loss of the natural world and human exploitation of animals. She also does companion animal portraits and her current work is focused on wildlife, particularly endangered species and the extinction crisis. Her art has been influenced by her environmental and animal rights activism and volunteer work in wildlife rehabilitation and cat rescue.



Repair
Ostrich egg,
lacquer, sand
6.5" x 5"
2016
NFS



Huia: A Story of Extinction (Deforestation)
Installation
*Salvaged lumber, native branches, photograph (James Bragge, Bush Scene, circa 1875, reproduction from black and white collodion glass negative, Museum of New Zealand Te Papa Tongarewa), audio from the New Zealand Broadcasting Corporation's 1954 recording of Maori tracker Henare Hamana's whistled huia call
7'x3'x3'
2016
\$5000

Lorna Stevens

Repair is inspired by the Japanese art of kintsugi, which rejoins broken pottery with lacquer and gold powder and honors breakage and repair. Each lacquer adhesion needs to cure for a few days, so piecing together the shards took almost a year to complete.

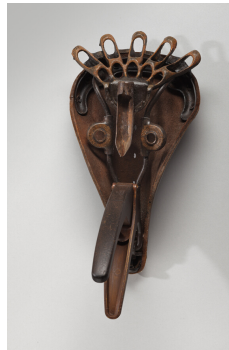
The ostrich egg was a gift from cousin Lisa and was laid by Mabel, a bird on her farm.

Huia: A Story of Extinction honors this extinct New Zealand bird and chronicles its demise due to over-hunting and habitat destruction. Focusing on the devastating effects of lumber practices, where entire swaths of bush were clear cut to feed the burgeoning timber industry from 1860-1970, the installation includes recreations of the huia from native branches and the only known recording of its birdcall whistled by Maori tracker Henare Hamana.

Lorna Stevens is a mixed media artist whose work centers on integrating material and technique to represent subject matter. The Brooklyn Museum, the di Rosa Center for Contemporary Art, the Fine Arts Museums of San Francisco, the New York Public Library, the Numakunai Sculpture Garden in Iwate, Japan, and the SF MOMA Research Library have acquired her work. She received her MFA from Columbia University and teaches at City College of San Francisco.



Factory Farmed Cow
Sculpture
10" x 13" x 10"
NFS



Factory Farmed Chicken
Sculpture
11" x 6" x 8.5"
NFS



Factory Farmed Pig
Sculpture
10" x 13" x 10"
NFS

Cynthia Jensen

Cynthia Jensen's work tells the story of the impact of civilization and industry on our environment. Her work shows the growing threat our industrial society poses to all living things.

The sculptures in this show represent the negative impact of factory farming on animals. The pieces are constructed of recycled manufactured materials such as steel and plastic, and includes buckets and trowels, bolts and screws, a sink drain, a bicycle seat, a flag holder, a garlic press, a vegetable grater, steel rod and wire—items we discard every day. The pig, the chicken and the cow are skeletal in appearance with rusted and fragmented features. Jensen's intention is that they reflect the neglect and inhumane treatment so often endured by animals in a factory setting.

Cynthia Jensen is a San Francisco Bay Artist whose sculptural work explores the tenuous balance between civilization and nature. She works in various media, including metal, wire, clay, wood, paper and fiber, and often incorporates found and recycled materials. In addition, she studied art for many years at College of Marin and California College of the Arts in Oakland. Her work has been exhibited in galleries, museums, and other art venues for the past thirty years. Jensen has been actively involved in promoting the arts in her community and in 2019 opened a non-profit gallery entitled The Unnatural History Museum in San Rafael, holding over fifty animals she has created from recycled manufactured materials.



Prairie Sunflower
Pigment ink print
18" x 23"
2018
\$465



Narrowleaf Milkwood
Pigment Ink print
18" x 23"
2019
\$465



Wild Blue Flax
Pigment Ink print
18" x 23"
2019
\$465

Elizabeth Kenneday-Corathers

Plants growing along the roadside, or in other areas of disturbance such as construction sites or abandoned agricultural fields, are often thought of as weeds, and are discarded accordingly. These species are fast growing with short life cycles, generally producing vast amounts of seeds. Their beauty, however, is frequently overlooked. Each plant has a particular visual poetry of its own, from root to stem to leaf, from bud to blossom, to death and back to seed. In this series, the plants are rendered using elements of conventional botanical illustration against a backdrop of landscapes from construction zones on Peavine Mountain, an area in Nevada experiencing rapid development.

Historically, many women chose to engage in scientific illustration as they were denied entry into fine art academies until just a century ago, creating much of the finest such illustration through the centuries we have available. This project seeks to reveal the beauty and create awareness of these often disregarded plants following in the tradition of botanical illustrators such as Maria Sybill Merian and Anna Atkins, using the contemporary medium of photography in the crafting of the images.

Elizabeth Kenneday-Corathers is an Emerita Professor of Art at the California State University in Long Beach. A recipient of a Fulbright Scholar Fellowship at the University of Iceland, her activities in environmental education through art have led to numerous lectures and publications at international conferences in Europe and North America, and her artworks have been exhibited internationally and widely collected. She has been the recipient of numerous awards, most recently a Julia Margaret Cameron award in the Cell Phone photography category. Her book, *Regarding Mono Lake: Novelty and Delight at an Inland Sea*, released in 2014, received an Eric Hoffer Finalist Award in Small Press Publishing in the Art category.



Rising Seas
Oil on metal panels
62" x 96"
2018
\$6500

Lisa Reindorf

There is an inherent conflict between architectural infrastructure and rising seas as a result of building into fragile ecosystems and disrupting the natural patterns that keep the environmental system balanced. Much of Reindorf's work addresses the obliteration of the natural world to make way for cities—and the destruction in cities by the natural world. Aerial views of infrastructure along developed coastal areas, inter-coastal waterways, bayous, and ocean-side cities depict surging seas and sinking cities. These works challenge viewers to grapple with recent natural disasters caused by climate change.

Lisa Reindorf grew up in Mexico among a community of artists. A graduate of Columbia University and the University of Pennsylvania, she is an artist, architect and environmental activist. The focus of her work is on the environment and climate change. Represented by galleries in Boston, New York, Mexico and Europe, her work has been displayed in numerous exhibits. Her paintings have been featured in Hollywood movies, and in many corporate and private collections. She considers environmental research, writing, lectures and activism as a key part of her artistic practice.



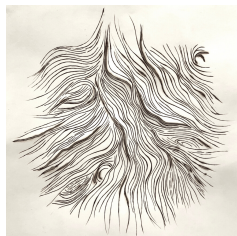
Polar Vortex Near Denver

Burns in paper
15" x15"
2019
\$400



Central California

Burns in paper
15" x15"
2019
\$400



Storm North of Phoenix

Burns in paper
15" x15"
2019
\$400

Carol Newborg

The extremes of climate change led to this series inspired by wind maps I looked at during the polar vortex storms of 2019. Since then, I have been exploring wind maps and their representation of ever-changing movement and potential destruction.

As a Californian, I am aware of how our wet winter storms have led to intense fire seasons. The seeming contradiction of so much rain and new growth leading to conditions for horrific fires months later is a hard concept to grasp. I find that carefully burning the wind patterns into paper is both a release of frustration and an expression of this reality.

Carol Newborg has created installations for over 30 years. She received an MFA from UC Berkeley in 1981 and is deeply involved in San Quentin Arts in Corrections as a teacher and exhibit organizer. Many of her early installations were sanctuary spaces; recent installations were about freedom. She created many works focused on the environment inspired by forms of water, and more recently, wind. Carol has exhibited nationally and in Mexico. Exhibits included the DeYoung as part of an artist-in-residency, San Francisco Museum of Modern Art Rental gallery and the Tides Foundation. Carol had a Pollock-Krasner Foundation Grant, and other awards and artist residencies.



Clean Sweep

Brooms and fishing rope
5' x 4' x 5'
2020
\$2,000

Judith Selby Lang

Jo Hanson has been an abiding inspiration for Selby Lang's "planetary housekeeping" efforts. The iconic image of Jo sweeping the sidewalk in front of her San Francisco home prompted her own *Clean Sweep*, an arrangement of brooms and a colorful mess of polypropylene, nylon, braided and twisted fishing ropes collected from Kehoe Beach in the Point Reyes National Seashore.

For years making something out of nothing has been my motto, my byline. I am thrilled to make something from a found object from a discard, from trash. My work is interdisciplinary, bridging the gap between art and life. By giving aesthetic form to what is considered to be garbage, I serve as both a cleaner and curator. While the content of my work has a message about the spoiling of the natural world by the human/industrial world my intent is to transform the perils of pollution into something that is beautiful and celebratory.

Judith Selby Lang is committed to the creation of positive symbols and life-affirming images to energize the conversation about social, political and environmental issues. In an ongoing project, One Beach Plastic, she collaborates with her husband Richard Lang to collect and repurpose beach plastic, transforming the perils of plastic pollution into beautiful and thoughtful works of art. By giving aesthetic form to what is considered to be garbage, Judith serves as both cleaner and curator. While the content of her work has a message about the spoiling of the natural world by the human/industrial world, her intent is to communicate and celebrate. Her ephemeral public art works have graced the San Francisco Civic Center Plaza, the Palo Alto Baylands Nature Preserve, and Stanley Harbor, Hong Kong to name a few.

50,000



A&L Poultry-Abandoned Battery Cage Facility from the series *CENSORED LANDSCAPES*
Archival pigment print
28" x 20"
2013
\$500

Isabella La Rocca González

On February 2012, Turlock, CA, 50,000 hens were abandoned in a battery cage facility, left to starve in cramped, rusted cages. La Rocca González first photographed the abandoned facility a year later. This inspired her photographic series, *CENSORED LANDSCAPES*, consisting of landscapes that include sites of animal agriculture.

Predominately the domain of white male photographers from Carlton Watkins to Robert Adams, American landscape photography has evolved in conjunction with the conservationist and environmental movement. In the late 20th century, landscape photographers, explored human presence in the landscape. But farmed animals have almost entirely been omitted from the genre, despite their prodigious numbers (70 billion land animals and over a trillion marine animals are slaughtered every year for food).

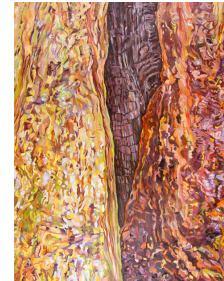
Their exclusion from landscape photography reflects their exclusion from environmental activism despite animal agriculture being the leading cause of climate change, deforestation, ocean acidification, habitat destruction, loss of biodiversity, and mass species extinction.

Isabella La Rocca González is an artist, educator and activist working primarily with photography and motion pictures. Awards for her work include the Ferguson Grant from the Friends of Photography in San Francisco, CA. Her photographs have been exhibited throughout the United States including a solo show at the Center for Photography in Woodstock, NY. La Rocca González received a B.A. in Fine Arts from the University of Pennsylvania and an M.F.A. in Photography from Indiana University. She is currently pioneering the photography and moving image program at Centre College in Danville, Kentucky.

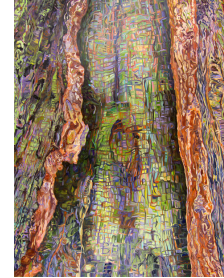
550



Night of the Supermoon - Dairy Farm from the series *CENSORED LANDSCAPES*
Archival pigment print
30" x 20"
2014
\$600



Far Corner Grizzly Creek Redwoods
Oil on canvas
48" x 60"
2018
\$6000



Near the Pond
Oil on canvas
48" x 60"
2018
\$6000

Linda MacDonald

Linda MacDonald paints the interiors of redwood trees, Coast and Sequoia for their shapes, colors, and incredible beauty. The history of their aging is in the wood: marred, burned and charred, graffiti-laden, smooth, textured or curly. Logging was a large economic force in early California and still is. The old redwoods still intact show the changes created by human-produced climate and population forces and are the symbols of longevity, resilience within strife, and nature in all its glory.

MacDonald relishes the experience of visiting groves, traveling through California, and recording these amazing behemoths. She reveals these survivors and portrays their experience through the visual records of her paintings. She photographs, sketches and records the interiors of these trees and then, back in her studio, prints images of them as source material for her watercolors and large oils.

Linda MacDonald began her art career as a painter, switched to textiles in the 1980s and, as her work evolved, returned to canvas and paper. Her work has been shown extensively in the US and Japan. She is in the collection of the Museum of Art and Design (MAD) in NYC, the White House, the City of San Francisco, the International Quilt Study Center and Museum, and in many private collections. MacDonald holds BA and MFA degrees from SFSU and a Single Subject Teaching Credential, Art, from Dominican University. A native Californian, she grew up in the North Bay, and presently lives and maintains a studio in Mendocino County with her artist husband.