

Sponsored by the United  
Steelworkers International Union



# JUST ART

TRANSFORMATIVE  
VOICES OF ADVOCACY



**OCTOBER 24**

**@ IRMA FREEMAN CENTER**

**FOR IMAGINATION**



welcome to

# JUSTART

At Just Harvest, we believe that art influences public discourse and strengthens collective power.

## **JustART: Transformative Voices of Advocacy**

showcases creative works in a wide variety of mediums that confront, critique and transform conversations around social justice. By supporting the local artists tonight, you are also contributing to Just Harvest's mission of creating a just food system for everyone.

## **HOW TO PURCHASE PIECES**

Artworks will have prices listed on the individual piece. Interested buyers can purchase work with Just Harvest staff or online at [justharvest.org/justart2024](https://justharvest.org/justart2024). Cash and card are both accepted payment methods. The piece will then be marked "sold," with the buyer being able to pick up the piece on Friday, October 25th (after the gallery is taken down).



**Just Harvest is a nonprofit organization that reduces hunger through sustainable, long-term approaches that lift up those in need.** We get at the root causes of hunger by using public policy and programs to reduce poverty and improve food access.

**We have served the Pittsburgh region for over 35 years.** In that time we have helped tens of thousands of households keep food on the table. Our programs have helped them access tens of millions of dollars in nutrition assistance, tax credits, and other government benefits for which they're eligible.

**We are also a long-time leader of efforts to make the public's response to hunger** – through government policy and civic discourse – **more fair, sensible, compassionate, and effective.**

# THANKS TO OUR SPONSORS

## OUR TITLE SPONSOR



## JUSTICE HERO



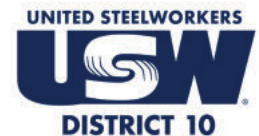
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## ACTIVIST



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Sisters of St. Joseph of Baden, PA



Pennsylvania Utility Law Project

Pittsburgh Open Decks



about the

# ARTISTS



- 1 Benjamin Thomas, He/him**  
*In the Gulf of Mexico*  
Acrylic on canvas, 34" x 34"

Benjamin has always been painting, and since 2008, showing art. He's a member of AAPGH and PSA.

**\$750**

- 2 Mallory Sherman, She/her**  
*Fading Away*  
Paint Sticks; Digital Media (for both artworks), 8 x 8"

Mallory Sherman is a 22-year-old self-taught abstract artist living in the Pittsburgh area. Mallory began pursuing art during her junior year of college in order to destress and better her mental health. Mallory's work begins as a physical paint stick design and then is transformed into a digital artwork. Through photography and digital editing, the original design is mirrored and tessellated into an optical illusion-like final print. Mallory's artistic goal is to create an immersive experience that engages the viewer and encourages them to pursue their own form of creative expression. Mallory's work is a dynamic product between herself and the viewer.

In the context of social justice, these artworks depict the detrimental impact of enforcing conformity, which often leads to the marginalization of those who deviate from the "accepted" societal norms. This lack of acceptance for diversity often translates into systemic discrimination, resulting in the obliteration of both cultural and personal uniqueness. The artwork *Copy & Paste* powerfully illustrates this by presenting ghostly figures that are all identical, symbolizing the societal push towards conformity. Similarly, the artwork *Fading Away* depicts ghostly figures gradually becoming transparent, symbolizing the inevitable loss of individuality when forced into rigid, prescribed molds.

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**\$50**

**4 Kara Fenoglietto, She/her**

*Yakima*

Acrylic paint, 20x16"

Kara Mia Fenoglietto's work explores the self through painting and mixed media materials in sculptural and installation based form. Often wearable, her pieces explore the notion that garments inform our sense of self and explore the stereotypes of identity.

This painting portrays a dramatized landscape of a farm in Washington State, questioning the challenges of food accessibility and the implications of large-scale food production.

**\$170**

**5, 6 Jezline Loretta, She/her**

*Target Practice (diptych)*

Acrylic and paper on canvas, 18x24"

Jezline Loretta was born in Pittsburgh Pennsylvania. She received her BFA from Alfred University in Upstate New York, where she was trained in various subjects/mediums of art. Jezline's artwork focuses on social justice concepts, and experiences that derive from both her personal life and her community. Jezline's work has been exhibited at The University of Pittsburgh's Black Voices in the Arts Exhibition, Marietta College I Embody Exhibition, and The Three Rivers Arts Festival, as well as the Carnegie Museum of Natural History's Envisioning a Just Pittsburgh Exhibition. Jezline desires for people to connect with her work and to be impacted by her work. She feels that art is meant to be experienced and remembered.

**\$750 ea  
\$900 both**

**7 Aaron Regal, He/him**

*Commodity 15*

acrylic & enamel on canvas, 43x32"

I work across a broad range of media, predominantly painting, screenprinting, photography, and sculpture, making images and objects that are byproducts of my fascination with the absurdity of the human condition. These works are emotionally and analytically-driven investigations of neoliberalism, technology, and nature.

I gravitate towards a spattering of themes present in contemporary culture, notably social & economic justice, mass digitization, consumerism, geopolitical turmoil, climate change, labor, community, love, violence, war, and other societal conditions in flux.

Artmaking to me is an exploration and analysis of reality, and an ongoing effort to reveal our humanity.

This piece is a part of a body of work observing commodity culture, addressing visual tactics employed by brand marketers to sell products to unwitting consumers, subconsciously building brand-loyalty. 1-of-22 paintings made in 2022 and exhibited at Pullproof Studio

**\$475**

**8** **Carolina Tapia Urzua, She/her**  
*Cat at homeless encampment*  
Drip art, acrylic, and glitter on canvas, 12x16"

DRIP PAINTINGS by Carolina Tapia-Urzua "Drip painting is a form of abstract art in which PAINT is dripped or poured on to the canvas". I've been interested in this particular form of expression since I learned about the work of mid-twentieth century artist Jackson Pollock. Pollock largely originated drip painting and used this form of painting almost exclusively. He would make use of such unconventional tools as sticks, hardened brushes and even basting syringes. His style has fascinated me since I was 20 years old. I particularly like liquid acrylics, which I will drip directly from the tube onto plexiglass which I use as my 'canvas.' The plexiglass allows me to paint both sides of the surface, creating a 3D effect that adds more depth to the art piece. My inspiration comes from colors, shapes, nature, thoughts, dreams, emotions and especially movement around me inspired by the ocean and by city life. As a native of Chile I've been making my home in California half of my life now. The Pacific Ocean is my main connection between these two dearly loved places.

This artwork represents the typical life of a homeless person living in the street of a main city with a pet as a companionship been the cat his emotional support in this difficult situation that can creates mental illness like depression. The street is dirty and dangerous sometimes and been homeless it's a hard situation and a big problem in this country.

**\$100**

**9** **Maria Durci, She/her**  
*Favorite Family Photos 2: We are What We Eat*  
Collage over family photo in a thrifted frame with duct tape, 16x13"

Maria seeks to create art that reduces waste, repurposes found or thrifted objects as much as possible. She hopes to give items a new life and meaning in art while celebrating or calling out their past.

This piece confronts the all too common American diet of overly processed and preservative laden foods which are often fried. These are packaged and sold as convenient. We are advertised to so constantly that it's fast, easy, fun and we deserve it. America allows over 10,000 food additives including things we would find in cleaning products, paints, and other things we would never consider food. Europe has banned artificial colors and many other additives America continues to allow. As a result many of our children and adults are plagued with a host of health, cognitive, and behavioral challenges. Too often urban areas have few options for finding food products in walking distance and convenience stores may be some people's main shopping opportunities. What will they find? What are we becoming? When will we demand better options. seeks to create art that reduces waste, repurposes found or thrifted objects as much as possible. She hopes to give items a new life and meaning in art while celebrating or calling out their past.

**\$75**

**10** **Brent Pheto, He/him**  
*Growing Pains*  
Mixed media, 24x35"

Brent P Pheto was born in 1990 in Washington, DC but was raised in Northern Virginia. His artistic life began to take form while playing in a punk band, where he listened and studied (or, as much as a teenager could) to bands like Black Flag, the Dead Kennedys, Rudimentary Peni, and Bad Brains. These musical influences brought on a love for the DIY ethos and a love of visual art. Later attending the School of the Museum of Fine Arts, Brent explored many art mediums, as well as philosophical concepts, political and social ideologies within his work. After graduating, he moved from Boston, MA to Austin, TX, where he started his art career. He now continues to create art and explore concepts pertaining to American life and identity in Pittsburgh, where he resides.

In this piece, I just wanted to say how frustrating it is that everything is so damn racist in this country. Even when you try to do something good, the underlying history of like minded actions are racist. Everything from national parks to parking garages has this deep history of bigotry to it... and sometimes you want to hit it with a hoe.

**\$350**

**11 Brent Pheto, He/him**  
*Home Cooked 1*  
Mixed media wood cut print, 13.5x6.5"

For this work, I wanted to show the simple relationship between people and their plants. It can be hard to remember that we are just as much a part of nature as the plants and other animals around us. And when it comes to food plants, I think we grow with what we grow.

**\$50**

**12 Brent Pheto, He/him**  
*Home Cooked 2*  
Mixed media wood cut print, 16x14"

In this piece, I present the confrontation in living in a place that both says individualism is key to life and also dislikes non-capitalist food accusation, especially if you are of non-European descent.

**\$50**

**13 Brent Pheto, He/him**  
*Home Cooked 3*  
Mixed media wood cut print, 16x9"

In this piece, I present the confrontation in living in a place that both says individualism is key to life and also dislikes non-capitalist food accusation, especially if you are of non-European descent.

**\$50**

**14 Dawn Wallhausen, She/her**  
*Knit Together*  
Stained glass mosaic on wood with wire and yarn accents, 9x12"

As a child growing up in Southwestern Pennsylvania, Dawn Wallhausen spent hours each day drawing, and she spent many a Saturday studying the art and natural history sections of the Carnegie Museum. In her preteen years, a family friend who made specialty lab glassware for a living made a blown-glass ornament for Dawn for Christmas, igniting a life-long fascination with the medium. Dawn spends most of her artistic energies making stained-glass mosaics and lamp-worked glass beads, but she uses that love of drawing to make her own mosaic patterns and her appreciation for the natural world often shows up in her designs. Dawn also works as an editor, having graduated from Carnegie Mellon University with a BA in literary theory, and volunteers for a community arts venue in Jeanette, PA, called You Are Here. Dawn lives in Pittsburgh with her spouse, kids, and a goofy and loveable dog.

**\$250**



## 15 Tricia Burmeister, She/her

*Sustainable Development*

Collage and watercolor on paper

6.25" x 9" unframed, 8.5" x 10.5" in frame

Tricia Burmeister is a collage artist and painter based in Pittsburgh, PA. Her work explores human psychology, our relationship with the natural world, and the interaction of chaos and control. Reuse and recycling is central to Tricia's artistic practice. Her collages use vintage print materials, often on surfaces found at thrift stores or salvaged curbside on trash night. By recontextualizing discarded objects and images, Tricia's work inhabits a space where creative possibilities are inextricably bound to – and built from – the past.

I made this collage to express the fear and anger I feel about how the United States and other governments are failing to meaningfully address climate change and its impact on the environment, including our food systems. I began the watercolor background of the piece during one of the (now common) wildfire seasons in the western US. I visited Arizona during an extreme heat wave in 2023, and felt a sense of despair about how extreme weather events still don't seem to be enough to elicit meaningful or large-scale change in how we build communities and their infrastructure. In Pittsburgh, asphalt represents a non-porous surface that contributes to the stormwater runoff that causes flooding and combined sewer overflows. In Phoenix, asphalt can give you third-degree burns on a hot day. And yet... our communities continue to drown in these unsustainable surfaces. It feels like we're being given a pathetic petri dish of a few baby trees as a nod to sustainable development, while the same unsustainable practices often continue just like before. The goal of this work was to capture the falsity and danger of superficial nods to "sustainable development" that obscure the need for real, sweeping changes in how our culture builds, grows, and consumes.

**\$100**

## 16 Bakula Nayak, She/her

*What You Sow*

Mixed media, 22" x 30"

Born in 1975 in Bangalore, India, Bakula Nayak completed an undergraduate degree in architecture and a master's of science in communication design from the Pratt Institute, Manhattan. She began her career at a fragrance house in New York, followed by a long stint in retail package design with global powerhouse brands before launching her own design company.

With an impassioned curiosity for discovering beauty in the mundane, and a self-taught prowess for line, symbol and narrative composition, Bakula began her journey as an artist in 2013. The cornerstone of her art practice is that of sensitive storytelling, to bolster which her deeply symbolic visual language is thoughtfully curated through passionate reading and emotional and intellectual understanding. Bakula weaves together her personal histories with those of others by layering ancient and contemporary literature, intercepted letters and once-functional, discarded papers with symbolic renditions of a proactive and reactive mind. While her work on vintage paper is the mainstay of her profound approach to re-contextualizing human experiences, her multiple philosophical expressions branch out diversely in search of an invented visual vocabulary to support them. She explores themes of synergy between the individual and the collective, processes of art- and meaning-making, the experiences of women as well as contemporary cultural and psycho-social situations.

This artwork symbolizes the delicate balance between nature, diversity, and the modern agricultural system while also highlighting the intersection of food justice and social equity. The sleeping woman, with her hair transforming into the squash plant, emphasizes that humans are a vital part of the ecosystem, not separate from it. The squash-shaped head, collaged from paper with mechanical diagrams represent how human thought processes and food systems have become mostly mechanized and industrialized.

While she dreams of natural abundance, she is tethered to the reality of corporate-controlled food production, where large companies dictate which seeds are planted and how food systems are structured. The woman's vulnerable state, bound by the mechanized reality of food production, represents the struggles of small-scale farmers and marginalized communities, who are often at the mercy of large corporations and industrialized agriculture. These groups, particularly women and people of color, bear the brunt of environmental degradation, food insecurity, and the loss of traditional farming practices.

The sprawling squash plant, accompanied by bees, borage flowers and clovers symbolizes the natural potential for abundance and biodiversity, which are often compromised by monocropping and pesticide use. The juxtaposition of the organic growth of the squash with the woman's mechanized head reflects the tension between sustainable farming and industrial agriculture. The woman represents those who are often exploited in food systems driven by profit rather than equity. The artwork calls for protecting biodiversity, promoting farmers' autonomy, and ensuring equitable access to resources.

**\$900 unframed**

**17 Bakula Nayak, She/her**

*Rule the Roost*

Mixed media, 22" x 30"

This artwork speaks to the reality of modern poultry farming, where chickens, once raised in small, diverse farms, are now mass-produced in industrial settings. The tiny figure controlling the large chicken with a lead rope can represent the illusion of control that small-scale farmers may feel in modern poultry farming. While they are the ones physically tending to their chickens, large corporations control the key aspects of production—like feed, breeding, and market access—effectively dictating how farmers can operate. The oversized chicken highlights how industrialized and commodified poultry farming has become, whereas the small figure emphasizes the relative powerlessness of individuals within this system. These farmers, many of whom belong to marginalized communities, are often caught in systems that value profit over sustainable and ethical practices.

The collaged mechanical papers on the chicken's body point to how poultry farming has become a mechanized industry, driven by efficiency and profit, rather than the health of the animals or the sustainability of farming practices. Industrial poultry farming often involves overcrowded conditions, heavy use of antibiotics, and the prioritization of fast-growing breeds, all of which compromise animal welfare and the environment. The chicken, a symbol of sustenance and farming tradition, becomes a controlled, manipulated entity within a larger corporate system. The piece calls for a more just food system that supports small farmers and values ethical, sustainable poultry farming over industrial dominance.

**\$900 unframed**

**18 Rachel E. Nunes, They/she**

*Return to Each Other*

Collage, 9x12"

Rachel is a working-poor, neurodivergent, gender-queer, Anarchist and Anti-racist collage artist who has studied, lived and worked in Pittsburgh since 2008, and has been active in social justice movements as an activist and organizer for over a decade. Rachel's art centers on such topics, often exploring their past adverse experiences and inner world as it has been shaped by and connected to our collective struggles under capitalism, colonialism, racism and patriarchy. Rachel's process is stream of consciousness and is deeply meditative. Their style or discipline can be best categorized as surrealist, as they rely on motifs, deconstruction, and geometry to convey the findings of their meditations.

**\$400**

**19 David Burtt Harris, He/him**

*Three Sisters Power*

Ink jet printed Cell phone photograph, 16x20"

Traditional Native American Planting Technique

David Burtt Harris was born August 1967 in Hanover, PA and attended Pratt Institute in Brooklyn, N.Y. 1985-1989. He moved to Pittsburgh in 1992. He has been taking photographs since 1978 starting at eleven years old.

**\$200**

## 20 **Ms. G, Her Highness/Her Majesty**

*I speak for the bees*

Photography, media, 8x10"

Speaker 1: Ms.G

Mother. Artist. Muse. Her Highness has made it her personal mission to build a resilient, conscious, and sustainable community of imaginative creatives and visionary thinkers. She is the revolution, are you ready?

Speaker 2: Ms. G.S.

Scholar-Artist-Free Thinker Sage G. Stoney, is the inspiration and 'situational-architect' of this piece. She accompanies her mother on many adventures and always remembers to document, reflect on, savor, and be an active participant & co-creator of her life journey and earthly experience. As a living spirit born alive having purpose, birthright, and freedom, Sage is currently mastering self by way of pure joy.

Our Message: We are all one and we live in one massive ecosystem. It's time to invite other inhabitants to the conversation. Listen with your eyes. It's loud.

**\$250**

## 21 **Andy Schaner, He/him**

*One Party System*

Acrylic and mixed media on wooden panel, 24x36"

Ando is a Pittsburgh-based mixed media Anarchopop artist. Working from automatism, he improvises his art without a predetermined concept, instead building context as it builds itself.

This piece confronts the bi-partisan celebritization of the American politician and the convergence of their interests on behalf of American oligarchs. These politicians, installed by various corporations and interest groups, largely lack equity towards the will of the American public. Unregulated corporate greed drives 'inflation', social programs are undercut, and military spending is exuberant while much of the public lacks healthcare and housing and food insecure.

**\$300**

## 22 **Carolyn Barreiro, She/her**

*Same Spoon*

Graphite, charcoal, 10.5x13.5"

Carolyn Barreiro, a Maryland born artist relocated to Pittsburgh in the late 90's due to its rich culture and diversity. She brought with her several years of graphic design experience. While her career path took a different direction, she has always been an artist. Recent life changes have brought her back to her roots with a renewed love for organic creations, particularly in graphite drawings. Be it digital or organic, she enjoys the process of bringing visions to life through art.

**\$125**

**23** **Brent Pheto, He/him**  
*Forbidden Scrolls: Meat Tower*  
Mixed media, 23" x 36"

Brent P Pheto was born in 1990 in Washington, DC but was raised in Northern Virginia. His artistic life began to take form while playing in a punk band, where he listened and studied (or, as much as a teenager could) to bands like Black Flag, the Dead Kennedys, Rudimentary Peni, and Bad Brains. These musical influences brought on a love for the DIY ethos and a love of visual art. Later attending the School of the Museum of Fine Arts, Brent explored many art mediums, as well as philosophical concepts, political and social ideologies within his work. After graduating, he moved from Boston, MA to Austin, TX, where he started his art career. He now continues to create art and explore concepts pertaining to American life and identity in Pittsburgh, where he resides.

We live in a weirdly meat centric society and it's kind of upsetting. I'm not a vegetarian or anything, but it makes me feel weird to think that the meat industry has a foot hold in all of the USA like some Eldrich god that demands to grow bigger. Am I the only one that thinks it's bizarre that there are (basically) meat making company towns? We have one of the biggest food waste problems in the world and make about 12 million tons of beef and veal every year. Just imagine all the meat that we toss because the idea that everyone should eat raw flesh exists, not COULD, but SHOULD. It's kind of gross... I could probably type forever how bizarre the meat industry is and how nuts its relationship is to the US government... but I'll stop.

**\$200**

**24** **Jeremy Burnworth, He/him**  
*Picture of a Free World*  
Print on Foamboard, unframed, 12x18"

Jeremy Burnworth runs a multifaceted photography business called Grasshopper Atelier, but also does advocacy work as an Independent Journalist, photographer & videographer. He is also the founder and Executive Director at BreakIT (Break Institutional Trauma), an Entrepreneurial Incubator that focuses on formerly incarcerated and LGBTQ+ people. You may learn more at [www.FreePride.org](http://www.FreePride.org) or [www.BreakIT.life](http://www.BreakIT.life)

## 25 Sarah Greenwald, She/her

Safe & Sound

Oil on canvas, 40" x 30" x 0.5"

My art focuses on intricate feelings and emotions, using nature as inflection point. My work develops from a feeling, emotion, or memory, which is often crystalized through or represented in an experience with the natural world. I am inspired by the everyday feelings that arise between people, the common experiences lying underneath our differences, as well as first-person experiences in nature. I want to activate peoples' emotions while giving them the opportunity to appreciate and connect with our shared natural environment and humanity in new ways. I work primarily as an abstract impressionist painter, but also in pen and ink. My painting is organic, values shapes, lines, colors, and textures, and can be nonrepresentational, while my pen and ink works are highly symbolic.

This piece is inspired by the feeling of safety I had when I used to pull the covers over my head and close my eyes. As a child, this made me feel safe. As an adult, I know that, while the feelings of relative warmth and safety are present, what separates me from danger is only a thin covering. Today, so much of our well-being is held in place by a tenuous line - whether it is food insecurity, lack of heating, or identity erasure - it can change (for better or worse) in a moment. I choose to view this as an empowering thought: the smallest actions can have an out-sized impact. (Represented by the strong, solid blue lines radiating out from within). Like a moth's cocoon, we rest in a fragile moment.

**\$425**

## 26 Kim Breit, She/her

Roe v. Wade

Paper collage 3 dimensional, 11x14"

Pittsburgh Pennsylvania based collage artist, Kim Breit, creates 3 dimensional collages as a form of the art of storytelling. With a small number of tools, she builds unique and engaging paper art. The hand cut and detailed 3 dimensional pieces invite the viewer to participate in her vision. Each piece is constructed layer by layer, building to the surface, and revealing a story. The juxtaposition of character and theme contribute to each complex composition. Her work has been described as being whimsical, intricate, created with patience and worthy of close examination to reveal the nuances of each piece. Breit uses her paper art as a method of sharing a story in a way that harkens back to childhood. Her vision is to modernize the methods of passing on ideas, memories and dreams. Each collage is meant to draw your attention visually first, then appeal to all your senses and emotions. When looking at her work, as if listening to a story, she plants the seed to share the collage as one would tell a story again and again. Her work has been featured in art publications, galleries, solo shows and magazine cover art. Her portfolio can be found on her website [www.kimbreitart.com](http://www.kimbreitart.com)

This piece is meant to shine a light on the availability of safe abortion, the inconsistency of the social structure and relationship of class to the availability of abortion. It has been created on an old grocery bag. The image of dangerous backstreet choices that historically women have had to make in the past and the idea of disposal in an emotionally harmful way is represented with this unwanted piece of paper. It leads to the assumption that the contents within are unwanted and that the women cared so little that the child was simply thrown away as if the bag were empty. The outrageous statements regarding women within a certain social strata would somehow use abortion as a means of birth control is not only a falsehood but also an insult to every woman of child bearing age and beyond. The Jackson Women's Health Organization based in Mississippi was closed in 2022 after the Supreme Court overturned Roe v. Wade after the ruling of Dobbs v. Jackson Women's Health Organization. This clinic was best known as the Pink House, it was Mississippi's last abortion clinic. The Pink house stopped offering abortions the day before Mississippi banned most abortion procedures. Handwritten signs in front of the closed gates shared "These people saved my life." The buildings on this piece represent the Pink House. In the forefront it is large as you scan up the houses get smaller until they reach the top of the bag representing the loss of the clinic and the waning choices women have in this country.

**\$250**

**27**

**Sandra Jacobs, She/her**

*Want*

Block printing, linocut with ink, 9" x 12" / 12" x 15" in frame

Sandra Jacobs is a multi-talented creative artist with a lifelong passion for art. Her diverse experiences include painting, portraits, photography, and printmaking. With an education in Graphic Design and Marketing and Advertising, she brings many skills to her artwork.

Sandra's artistry is ever evolving as her artwork expresses themes of symbolism, emotions and connections. Her focus on block printing with linocut, uses traditional techniques to produce contemporary images.

As a photographer, she has a focus on macro imagery of flowers, exploring the delicacy and intricacy of nature. Additionally, she photographs the cityscapes and landmarks surrounding her home of Pittsburgh PA. Her photography has been chosen to be featured in "Outdoor Photography Magazine."

"Want" explores the theme of social justice and food insecurity, economic inequity and racial inequality. With a nod to Norman Rockwell's "Freedom from Want", the composition explores vast social and racial diversity. In the familiar Rockwell's image there is a white family with a table filled with a Thanksgiving meal. The family in the image are happy and expectant. In my piece "Want" we see a black family around an empty table. The mother holds an empty platter. The face of the family are sad and hopeless. The similar scenes highlight the struggle of underprivileged black families in contrast to the wealthier and privileged family. In showcasing the less fortunate, I attempt to bring the inequities into focus and compel a discussion on social justice.

**\$300**

## 28 **Bengu Cetinkale, She/her**

*Harvest*

Acrylic, mixed media (texture medium), 36" x 36"

My name is Bengu Cetinkale. I am an international artist, born in Turkey, and have been living in the United States for the past 12 years. I have majored in American Literary and Cultural studies in my hometown and moved to U.S. to pursue a master's in Business Administration. My passion for art began when I was very young. I attended a painting competition organized by Unicef for the National Children's day in elementary school and won the first prize award. My painting was printed as post-cards and distributed all around Europe. Since that day painting has become my favorite hobby.

Throughout my life, I have traveled to numerous countries and enjoyed the local experiences along with the traditions of these various cultures. These experiences have shaped my particular style of art and motivated me to reflect on the rhythms of music, the histories of various cultures, colors and the traditions inherent to each in my art. I am particularly fascinated by Latin and Mexican culture, their lively music and heritage. You can see the traces of my inspiration of Mexican art and culture in my Rainbow collection. One of my highlights as an artist was creating an album cover for a band from Detroit which was released in February 2021. The band Bossa Fresca Trio thought that my painting "Indigenous" captures the vibrant colors of Brazillian 50s/60s and the spirit of their music.

Lastly, I would like to say that I don't set any boundaries or rules to follow while enjoying the act of painting. I love experiencing the conscious flow of creativity and oneness in every second of my creative journey. I hope you enjoy my artwork, and it would resonate with you. Only thing I enjoy as much as painting itself is when one finds a part of herself/himself in my artwork.

This abstract piece captures the spirit of the harvest season, where the cycle of nature meets the human drive for community and equality. Harvest, swirling colors—burnt sienna, umber, and earthy browns and bronze—represent the abundance of crops being gathered. Interwoven with these are earthy gray tones and neutrals, symbolizing the vitality of life and growth. Flowing shapes resemble grains, fruits, and vegetables, curved flowing lines resemble vines and growth; emphasizing the richness of the land. The interconnected forms suggest a collective effort, highlighting the harmony and balance of a resourceful community sharing the bounty of food for all. The composition evokes inclusivity, prosperity, and the cyclical nature of the harvest.

**\$1,850**

## 29 **A. Pokes, She/they**

*Ivory Towers*

Oil pastel, 9x12"

23 Year Old Self - Taught Artist, Pittsburgh Union Organizer geared toward creating more inclusive work environments across multiple industries.

This piece is meant to call attention to and critique US allegiance to Israel, and our government's ongoing sponsorship of the genocide on Palestine. The US government has outright refused to denounce Israeli war crimes as the left bank is mutilated and generations of Palestinian families are starved, tortured, and burned to death. I specifically wanted to submit this piece to the show because Israel's usage of starvation as a weapon has led to widespread famine that has hospitalized and even killed dozens to hundreds of children in Palestine. Furthermore, this war machine is funded by our own government, as millions of our own citizens face food insecurity on our own soil. This year alone, the US government sent \$3.8 Billion to Israel for military equipment, while several federal programs combatting hunger and homelessness have seen funding decrease or cease completely.

**Not for sale**



**30**

**A. Pokes, She/they**

*Cathedral of Liberation*

Oil pastel, acrylic, 12x9"

23 Year Old Self - Taught Artist and Union Organizer, geared toward creating more inclusive work environments in multiple industries.

This piece is meant to call attention to and critique US allegiance to Israel, and our government's ongoing sponsorship of the genocide on Palestine. The US government has outright refused to denounce Israeli war crimes as the left bank is mutilated and generations of Palestinian families are starved, tortured, and burned to death. I specifically wanted to submit this piece to the show because Israel's usage of starvation as a weapon has led to widespread famine that has hospitalized and even killed dozens to hundreds of children in Palestine. Furthermore, this war machine is funded by our own government, as millions of our own citizens face food insecurity on our own soil. This year alone, the US government sent \$3.8 Billion to Israel for military equipment, while several federal programs combatting hunger and homelessness have seen funding decrease or cease completely.

**Not for sale**

### **31 Leon Sheffey, Human**

*Forging*

Mixed media, found objects assemblage, L 20" x W 22" x D 18"

Approximate weight: 35-40 lbs

Leon Sheffey Hailing from Pittsburgh Pennsylvania a seasoned artist with a bachelor of arts degree from UMass Lowell. For 50 years Leon's autistic journey has been a testimony to his passion and dedication. Leon consider himself a multidisciplinary artist. Leon's creations are captivating fusions of diverse materials and forms reflecting his unique artistic vision beyond his mastery in the realm of visual arts they also celebrate for his exceptional talent as an event florist. He is also a set dresser for theatrical productions his creativ extends beyond traditional boundaries seamlessly waving together elements of nature and craft emerging to a wonderful experience. Throughout his career his work has been showing case in many galleries venues and showcases. Leaving and indelible mark on the art world with his innovative approach and balanced creativity with each piece he invites you on a journey of discovery provoking thoughts and stirring emotions.

When reflecting on the concept of foraging to the lens of Injustice - especially, scavenging or searching for decent food and discard items like cans - it's a powerful metaphor for the inequalities faced by many in accessing basic necessities like nutrition. The actor forging from discarded waste suggests a world where access to food was divided, with some living in abundance while others must find substances and what others deem worthless. This has a not only the physical Injustice but also the emotional and psychological toll of having to rely on scraps in a society that produces so much. It serves as a critique of systems that failed to provide for the modularized, where nutrition and dignity becomes luxuries rather than right. The image of gathering food from discarded can evoke the broader conversation about food and security and the ways in which people are forced to survive in a world of waste, contrasting sharply with the potential beauty and substance of the food itself.

**\$1500 each**

### **32 Audra Lynn Clayton, She/her**

*We all Deserve Balance*

Soda fired Stone ware ceramics, 15" x 15" x 4"

Audra Clayton has been a practicing potter for over 20 years. She lives in Pittsburgh, PA with her supportive husband JP. She is excited about functional work, sculpture and atmospheric firings. Her sculptural work explores people and their places. She enjoys looking at peoples' belonging and comfort within the settings of home, work and third spaces. She recently enjoyed a residency at the New Harmony Clay Project. She is an active supporter of the Empty Bowls event doing Potter's wheel demonstrations. She is the Studio Arts Manager at the Pittsburgh Center for Arts and Media, where she finds great joy in facilitating opportunities for the artists there to thrive.

This piece speaks to the need for a balanced support system in out lives. When humans live in a just world they can balance home lives ,work lives and joy. In an unjust society one must work longer and harder and cannot enjoy their lives as fully or care of their home as easily. This piece shows an ideal space where one can rest knowing they have access to that balance.

**\$250 each**

### 33 **Sandra Conley, She/her**

#### *Haitian Komparet Cookies*

Watercolor, Art: 11" x 14" / Framed size 16" x 20"

Sandra Conley is a Pittsburgh-based artist. Over the course of a many-decade career as a visual artist Conley has employed her love for creating art through the use of oils, watercolor, mixed media and assemblage. Endless curiosity and a desire to relate and react to the world via visual art drives many of Conley's projects. For the past year Conley has been primarily focused on "The Cookie Dough Series" of 20 paintings. Each piece combines three themes: A country in conflict, a hopeful young person representing that country, and a traditional cookie that has sustained generations of the country's citizens. Through this project Conley hopes to raise awareness of the complexity of human existence, struggle and resilience.

In each of 20 original paintings, Conley presents a nation in conflict while portraying hopeful young citizens, and a traditional cookie that has sustained each generation. The project's intention is meant to be uplifting and to raise awareness about each nation's circumstances through creative visual art. It was essential to Conley to include Haiti as one of the countries in conflict as part of "The Cookie Dough Series." Having traveled to Haiti multiple times and forming relationships with Haitian students and staff over the past 20 years, Conley is aware of the struggles most Haitians endure as well as the deep desire to live lives of integrity and wholeness. Too often that is unavailable due to circumstances beyond their control. All Haitians would like the opportunity to learn skills, have work that pays a living wage, and provide for their families. This painting depicts a young girl learning how to make Komparet Cookies from her teacher. She has a look of concentration on her face as she works with the cookie dough.

This piece is not for sale. However, matted 11" x 14" Fine Art Prints of "Haitian Komparet Cookies" are available for \$100. Contact [conley1973@verizon.net](mailto:conley1973@verizon.net)

**Not for sale**

### 34 **Sandra Conley, She/her**

#### *Congolese Kashata Cookies*

Mixed Media - watercolor, charcoal and pastel

Unframed 11" x 14" / framed 16" x 20"

Sandra Conley is a visual artist working in Pittsburgh for many decades. She works primarily in oils, watercolor, mixed media and assemblage. For the past year her focus has been on a series of paintings called "The Cookie Dough Series." Four of those paintings are included in this show.

In each of 20 original paintings, Conley presents a nation in conflict while portraying hopeful young citizens, and a traditional cookie that has sustained each generation. The project's intention is meant to be uplifting and to raise awareness about each nation's circumstances through creative visual art. It was essential to Conley to include Haiti as one of the countries in conflict as part of "The Cookie Dough Series."

The situation on the Democratic Republic of Congo is beyond words. This artwork hopes to shed light on the exploitation of the Congolese people who toil in horrendously dangerous artisanal COBALT mines, trying to eek out a meager living. COBALT is a natural resource that is plentiful in the Congo. Each of our electronic devices contains a small amount of COBALT. This piece of art shows a young American teenager mindlessly looking at his phone, eating a cookie while a Congolese teenager does back-breaking work at a COBALT mining site for a dollar or two a day. The injustice is heartbreaking. A quote from the book COBALT RED by Siddharth Kara : A translator named Augustin is quoted as saying, "Please tell the people in your country, a child in the Congo dies every day so that they can plug in their phones."

This piece is not for sale. However, matted 11" x 14" Fine Art Prints of "Congolese Kashata Cookies" are available for \$100. Ccontact [conley1973@verizon.net](mailto:conley1973@verizon.net)

**Not for sale**

### 35 **Sandra Conley, She/her**

#### *Ukrainian Snowball Cookies*

Mixed Media - pen and ink, pastel, watercolor

Unframed 11" x 14" / framed 16" x 20"

Sandra Conley is a visual artist working in Pittsburgh for many decades. She works primarily in oils, watercolor, mixed media and assemblage. For the past year her focus has been on a series of paintings called "The Cookie Dough Series." Four of those paintings are included in this show.

When Russia invaded Ukraine on February 24, 2022 Sandra Conley reacted by creating an art piece called "Ukrainian Snowball Cookies." In it, a young girl in traditional dress, with sunflowers in her hair, solemnly yet hopefully stands erect and strong in front of the Kiev skyline, offering a plate of Ukrainian Snowball Cookies.

While working on that piece, it occurred to Conley that national conflicts are ever a part of life. Sadly, there has never been a period when the world has enjoyed peace in every land. Yet life goes on. In recognition of that reality, the Cookie Dough Series of paintings was conceived. In each of 20 original paintings, Conley presents a nation in conflict while portraying a hopeful young citizen, and a traditional cookie that has sustained each generation. The project's intention is meant to be uplifting and to raise awareness about each nation's circumstances through visual art.

This piece is not for sale. However, matted 11" x 14" Fine Art Prints of "Haitian Komparet Cookies" are available for \$100. Contact [conley1973@verizon.net](mailto:conley1973@verizon.net)

**Not for sale**

### 36 **Sandra Conley, She/her**

#### *Guatemalan Champurrada Cookies*

Watercolor; unframed 11" x 14" / framed 16" x 20"

Sandra Conley is a visual artist working in Pittsburgh for many decades. She works primarily in oils, watercolor, mixed media and assemblage. For the past year her focus has been on a series of paintings called "The Cookie Dough Series." Four of those paintings are included in this show.

As part of Sandra Conley's "Cookie Dough Series" of paintings, this piece depicts a strong young woman who, along with her family, was forced to leave Guatemala and immigrate to the USA. Her family fled violence, intimidation and extortion in Guatemala. They came to the USA as legal immigrants. During their first year in Pittsburgh, the family has been nurtured and supported by a sponsoring agency and its partner church. They embrace each new opportunity to achieve a brighter future through hard work, education, practicing their faith, and making friends. Now and then, they have a chance to bake and eat Champurrada cookies which provide a welcome remembrance of life in Guatemala.

This piece is not for sale. However, matted 11" x 14" Fine Art Prints of "Guatemalan Champurrada Cookies" are available for \$100. Contact [conley1973@verizon.net](mailto:conley1973@verizon.net)

**Not for sale**

**37** **Edith Abeyta and Leslie Stem, She/her**  
*River Flag*  
Paper and ink, 17.25" x 10.5" and 10.5" x 17.25"

Edith Abeyta and Leslie Stem have been collaborating on a variety of print projects for multiple years.

**\$25**

**38** **Andrea London, She/her**  
*We Are All Related*  
130 page soft-cover book, 8" x 10" x 1/2"

For over thirty years, I have made photographic portraits of individuals and families in my small, second-floor Pittsburgh studio using black & white film and a hand-held camera.

I've always considered it a great honor to be a portrait photographer. For over 30 years, I have been invited to bear witness to people's stories with my camera – intimate stories of birth, dying, hope, insecurity, passion and longing. The emotional impact of these stories became a large part of the empathetic foundation of my work. I made photographs only in the privacy of my small studio and allowed my portraits to speak for me. But everything changed as the racism and marginalization in our country intensified. I could no longer be private and silent. A friend said, "Your comfort zone is no longer comfortable." So I began to ask myself: What can I do? How can I put myself out there? How can my portraits serve to oppose the hatred and help to heal?

"We Are All Related" is my attempt to counter this disturbingly divisive and dangerous rhetoric of separation and racism. I decided to bring forward my portraits of both the marginalized and the mainstream to show the emotional interconnections among people I observe every day.

All of these people welcomed me into their lives, into their families, and into their worlds. And as I photographed them, I learned about them. As I listened, I realized that their voices also needed to be heard. So I invited each person to tell their story in their own words and in their mother languages.

In reflecting on this collection, I am drawn to the Lakota phrase, Mitakuye Oyasin, meaning "we are all related," itself a prayer of oneness and harmony with all forms of life.

**\$30 (all proceeds go to Just Harvest)**

**39** **Edna Brown,**  
*Sewn Works from Edna Brow Designs*  
20" x 20"

Edna Brown is a Pittsburgh artisan who makes a variety of sewn works using recycled fabrics and unique designs.

**\$75 each**