



MARK

Drawing at Women & Their Work

Works List



1. Han Zhang

象 *Xiàng*

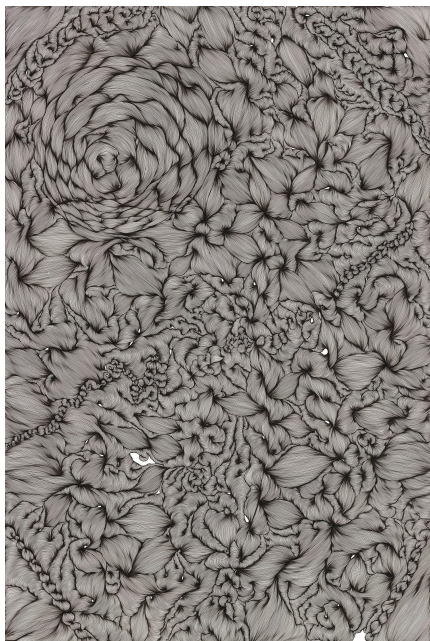
625 ceramic bowls and sumi ink

85 x 85"

\$8,000

The Chinese character 象 (*Xiàng*) carries layered meanings: "elephant," but also "image" and "imagination." During the Shang dynasty (c. 1600 BC), elephants were native to central China. As they migrated south and vanished from daily life, later generations had to reconstruct the animal from oracle bone inscriptions and skeletal remains. The character thus evolved into a philosophical concept: an image of something physically absent, yet vividly formed in the mind.

This installation reconstructs 象 using 625 ink-filled bowls to examine the process of perception. Up close, the viewer encounters only fragments—individual vessels acting as discrete data points or pixels. The total image emerges only through distance and mental synthesis. By arranging ancient analog vessels in a digital grid, the work bridges ritual history with contemporary logic. It asks how humans—across time—construct knowledge, memory, and reality from fragments.



2. Zezelia Olson

Chioco, 2026

Micron pen on clayboard, 36 x 24"

\$2,500

Zezelia Olson's work delves into the intersection of psychology, perception, and the subconscious mind. With a background in Psychology and a career in Austin's tech industry before fully embracing her artistic path, Olson's journey reflects a profound exploration of human experience and the patterns that shape our lives over time. Olson's intricate drawings begin with a single line, evolving through an intuitive process that mirrors life's unpredictability. Without a rigid plan, she allows her work to take shape through a delicate interplay of intention and spontaneity, much like the way a single day contributes to the broader narrative of a lifetime. Her art invites viewers to reflect on the unseen patterns in their own lives, revealing how the smallest moments and decisions accumulate to form something far greater than the sum of their parts.



3. Sonya Berg

Collars, 2025

Transfer paper, 7.75 x 8"

\$500

Sonya Berg's *Collars* is the result of an in-between step of creating other works - but has now become its own piece. The material in this work is Saral Transfer Paper, a delicate sheet with one side covered in transmutable chalk-like material. By putting pressure on the back side, the material transfers to the surface of another painting or drawing. What is left on the transfer paper is a "ghost" line, evidence of another work but true to the expression of the artist's hand. Used multiple times, what is visible on the paper are abstracted outlines of plant material, shapes, borders, and faces.

This process of recovering and reprocessing the unexpected and accidental is reminiscent of how Berg's brain tries to understand the chaos of information in the environment. Through collage, abstraction, and repeated exploration, she seeks to reconcile fragmented parts into a new, unified whole where something new can emerge.



4. Valerie Fowler

Pink Moon is on Its Way, 2026

Ink wash, graphite and colored pencil on paper, 36 x 26"

\$3,000

Working first with a thin ink wash and a soft brush I toned the paper in shades of gray leaving some areas intentionally bare so that the white of the paper becomes the brightest light. In this piece, the bright spot became the area of the moonlight glow. I followed with graphite pencil, drawing the branches over the ink wash and then finally, adding color with colored pencils. This scene is a view of the moon from just outside my studio door, looking up between the branches of an old pecan tree. There is a song, by Nick Drake, called Pink Moon which I've always found hauntingly beautiful as well as comforting because the music and his voice is so lovely. Lyrically though, it warns of impending change or even doom. It is cautionary. This is reflective of how I see nature and how my art relates to our natural world. I am in awe of nature's beauty and its seemingly endless capacity for rebirth - and this is a comfort - but I am also increasingly aware of nature's vulnerability at the hands of humans. And I am keenly aware that our natural Earth will, of course, outlive us all. As the song says, in part—

"Pink moon is on its way

And none of you stand so tall

Pink moon gonna get ye all"



5. Shannon Cannings

Rose Mylar, 2026

Colored pencil on paper, 31 x 25"

\$2,600

Many of Shannon Cannings' works relate to Americana, gun culture, and nostalgia, intended to ignite conversation, a mirror, to make the viewer confront their own ideas. As news cycles become louder, more aggressive and complicated, her paintings echo them with mylar distortions. Mylar balloons are redendered, often so close they become fields of abstracted puckering mirrored plastic. The balloons become lenses through which Cannings sees our collective jumbled views – portraits of a questioning, struggling society. The work is interested in recognizing the distortion, accepting that our system is flawed, and finding beauty in our communal work in progress.



6. Sonya Berg

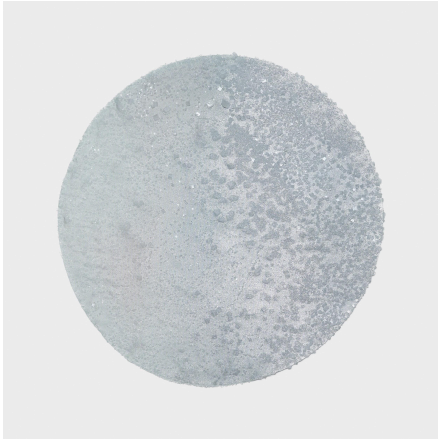
Untitled (Red Leaves), 2025

Transfer paper, 12 x 12"

\$850

Sonya Berg's *Untitled (Red Leaves)* is the result of an in-between step of creating other works - but has now become its own piece. The material in this work is Saral Transfer Paper, a delicate sheet with one side covered in transmutable chalk-like material. By putting pressure on the back side, the material transfers to the surface of another painting or drawing. What is left on the transfer paper is a "ghost" line, evidence of another work but true to the expression of the artist's hand. Used multiple times, what is visible on the paper are abstracted outlines of plant material, shapes, borders, and faces.

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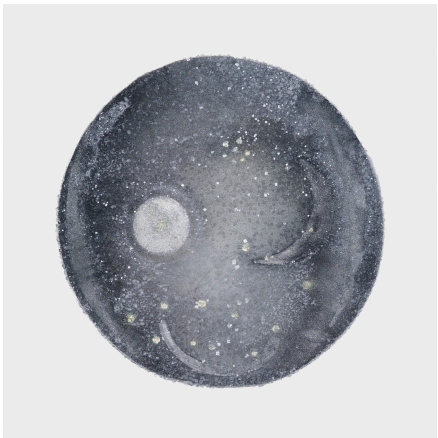
7. Margaux Crump

Spells For Protection IX, 2025

Salt crystals grown into silk with mica and graphite, along with smoke from apotropaic plants including mugwort, juniper, and mistletoe, 19 x 19"

\$2,500

Margaux Crump explores the entanglements between magic, science, and the spiritual imagination. She is currently investigating the phenomena of the unseen, from the microscopic to the mythic worlds that surround us. *Spells for Protection* is a series of apotropaic drawings that blend the surrealist technique of fumage with the practice of saining. They are a collaboration between Crump, the plants, and the minerals.



8. Margaux Crump

Spells For Protection VII, 2025

Salt crystals grown into silk with mica and graphite, along with smoke from apotropaic plants including mugwort, juniper, and mistletoe, 19 x 19"

\$2,500

The process for creating these works involves taking smoke from burned herbs to mark silk. Crump then draws in response to the marks made with graphite and mica. Finally, the drawings are submerged into brine to grow salt crystals into the fibers. This process was inspired by the Scottish folk practice known as saining, intended for ritual purification.



9. Rosalyn Jewel Farney

Untitled, From Orb Portraits, 2026

Pastel, chalk, charcoal, and colored pencil on paper, 42 x 51"

\$2,700

Rosalyn Jewel Farney thinks about drawing as a way to shape paper into new forms by embedding shadows into its surface. When drawing shadows, she utilizes the vibrational effects of crosshatching and pointillism. Rosalyn's drawing process is layered and open-ended: she draws, then erases part of the image with erasers, cloth, and sand paper. This is repeated until the image seems like it is moving on its own. *Orb Portraits* are light sources at different proximities and angles. As she drew this orb, it enveloped her. The viewer is positioned inside the light source, encountering its atmospheric fog.



10. Dan Jian

From the Flower to the Footfall, 2025

Liquid graphite on Xuan paper, 23.5 x 30.75"

\$3,500

Dan Jian's works navigate the tension between the past and present in monochromatic compositions and layers of cutout collage. Her (re)creations float between recollection of old memories and construction of new meanings: mundane modern images pulled from the Texas landscape seamlessly merge with non-western and ancient pictorial motifs, linking to Jian's interest in diverse visual traditions and the in-betweenness of them. Various meanings of home and belonging are referenced throughout her works. Each work functions as an open-ended formal search that examines how one negotiates individual, cultural, and geographic space. A deliberate lack of grounding shrouds floating subjects and contributes to a sense of mystery, urging viewers to keep looking while contemplating the unknown.



11. Dan Jian

Winter's Falling, 2025

Liquid graphite on Xuan paper, 33.25 x 42.5"

\$5,500

Jian's drawings are meditations on the act of looking. Her works remind us that our stories are constantly evolving. Jian constructs work using graphite on translucent paper; then, through an incremental process, she uses scissors, Exacto knife, and glue to create introverted scenes filled with imaginary narratives and symbols. The result is her interpretation of an inner world of remembered images.



12. Selina Wagner

The Splits, 2024

Graphite and oil stick on cream paper, 54 x 53.25"

\$4,500

Selina Wagner primarily works in large-scale graphite drawing. Her process typically begins with digital interventions, using photographs, filters, distortions, scans, and found textures to build a figurative image that is then translated through varied mark-making and pencil-y smoothness. Her practice further extends the language of drawing through material processes like printmaking, analog animation, and site-responsive wall drawing.



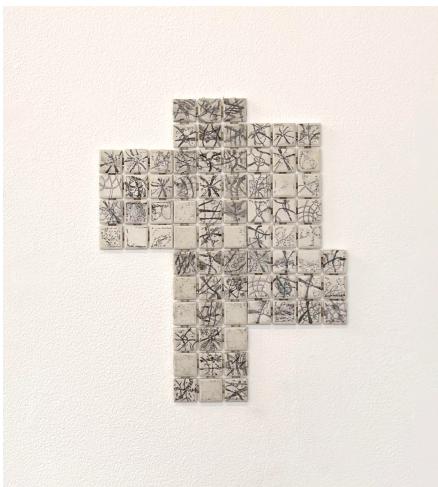
13. Jo Kim

Soft Sound I, 2026

Pencil on porcelain tile, dimensions variable

\$2,000

Jo Kim works across installation, performance, sculpture, and sound. Their practice examines the poetics of acoustics in relation to space and the body, exploring what it means to feel and see sound. Through repetition and symmetry, they consider how architectural elements and overlooked infrastructures can be reimagined as resonant sites where vibration, silence, and noise becomes spatial and visual encounters.



14. Jo Kim

Soft Sound II, 2026

Pencil on porcelain tile, dimensions variable

\$2,300

Jo Kim works across installation, performance, sculpture, and sound. Their practice examines the poetics of acoustics in relation to space and the body, exploring what it means to feel and see sound. Through repetition and symmetry, they consider how architectural elements and overlooked infrastructures can be reimagined as resonant sites where vibration, silence, and noise becomes spatial and visual encounters.



15. Mihee Nahm

Sketchbook 2022.07.20, 2022

Graphite on paper, 16.75 x 12.75"

\$350

Daily drawing and keeping a sketchbook are essential parts of Mihee Nahm's studio practice. She uses this as a grounding tool to spark inspiration and create space to explore both familiar and unfamiliar techniques and ideas. The consistent act of showing up to draw brings structure to her practice, allowing stories and ideas to emerge naturally.



16. Mihee Nahm

Sketchbook 07.16-17, 2022

Graphite on paper, 16.75 x 12.75"

\$350

Around 2022, Nahm turned back to observational daily drawing as a way to reconnect with the subject matter she had been exploring for several years. After encountering a delicate juniper drawing by Georg Dionysius Ehret, she began carefully studying similar stems through drawing. Observation became a form of fascination, moving from shape and proportion into contour, texture, and detail. Through this process, quiet and marvelous moments revealed themselves, enriching her daily life.



17. Jane Reichle

Aftermath of a Rendezvous, 2026

Watercolor pencil, colored pencil, gouache, micro pigment pen on hot press paper, 18 x 24"

\$2,400

Aftermath of a Rendezvous is about the betrayal displayed in *The Exalting Nature of a Secret*, however this work provides an alternate storyline. This is more about the ripple effect, and how a betrayal in one relationship can affect another in an unexpectedly profound way. The couple are making eye contact, one from inside the room and the other from outside. This is to symbolize that they are no longer in each other's lives. The world outside is spinning. It's the woman's blurred imagination of what the man's new life might be like. The dead fish in the bed is to symbolize decay, and then injured lamb to symbolize pain. Once again, although initially painful this break is exactly what needed to happen. The artist realizes, oftentimes, experiencing pain can create a horrible sense of finality in the moment. Later on, it's clear that it was a pivotal point for change.



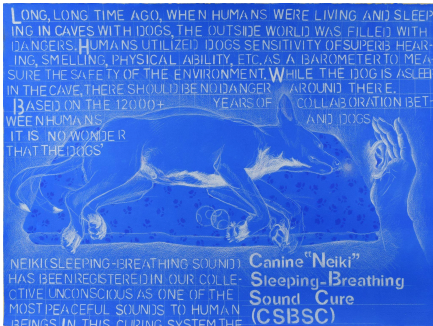
18. Jane Reichle

The Exalting Nature of a Secret, 2026

Watercolor pencil, colored pencil, gouache on hot press paper,
18 x 24"

\$2,400

With this piece, Jane Reichle tells a story of a betrayal. The burning church and curled up bride are pretty telling symbols, however in this particular instance, the groom is actually innocent. He has no idea that anything has gone wrong. He is proud and excited that he has found a wife. The couple in the foreground are experiencing the ripple effects of the betrayal. Although the aftermath was painful, in the long run it was exactly what needed to happen. The artist felt a deep sense of peace upon completion of this work.



19. Hiromi Stringer

Canine "Neiki" Sleeping-Breathing Sound Cure (CSBSC), 2025

Colored pencil and acrylic on paper, 22 x 30"

\$4,500

While asleep, dogs do dream. No one, even scientists, has ever revealed their dreams yet. Dogs' dreams are black boxes. You are aware that these dreams exist, but you cannot see them. These are the unspoiled territories. These spaces are outside of language. Hiromi imagines these dreams may be something close to everchanging abstract collages of their memories of smell, vision, sound, emotion, and taste. However, once opened, contents of the dogs' dreams/black boxes/secrets/mystery might be unexpectedly and disappointingly ordinary. Instead of revealing the contents of their dreams, Stringer aims to make artwork/installations that function as a kind of device to make visitors generate dogs' dreams, the unspoiled territories, in their minds. She believes we are much more than the accumulation of knowledge or algorithms. Therefore, let sleeping dogs lie, and use the black box to stretch your imagination. Just like Zeami Motokiyo stated, *"When there are secrets, the Flower exists; but without secrets, the Flower does not exist."*



20. Adéplá Ọlágúnju

Yeepa!, 2025

Ink on textiles, black pigment, hand-stitched fiber, wood mulch,
dimensions variable

NFS

Adéplá Ọlágúnju embraces material exploration as a mode of thinking, seeing it as an active collaborator and a process through which she

works through her relationship to space and to acts of world-making or being in the world.

Yeepa! is a textile installation with monoprinted fabrics hand-stitched onto a textured, dark surface. This slow, deliberate process of stitching becomes a literal and metaphorical act of recording— one that leaves a trace of time, the body, and of labor in the material. The textile is suspended above an earthy bed of black wood mulch, an anchor that localizes the work's abstract flight and tethers it to the reality of a specific place. In this work, the use of a double serves as a kind of refraction, a bending and splitting of a point of origin to reveal a visual spectrum. It suggests that to move through the world is to exist in multiple, simultaneous states of being.



21. Catherine MacMahon

Corner Mark Her, 2026

Yarn and stainless steel, 54 x 84 x 18"

\$7,800

Corner Mark Her occupies the meeting of two walls, the architectural nook a viewer is most likely to walk past without seeing. Two steel rods meet at the corner at eye level, positioned to read as a single continuous line tracing the angle where the walls converge. Because the two release points are not equidistant from the corner, the two descending lines fall at different angles, and the resulting shape on the floor is a slightly warped trapezoid — a form determined not by geometry but by the gesture that made it. The piece operates as both drawing and instrument. The yarn reads as a drawn line in three dimensions, a graphite mark lifted off the page and stretched into the room. The steel rods function as a corner marker in the surveyor's sense: a small, fixed object that claims a corner as territory. The title moves between three readings. *Corner Marker* names the architectural and territorial gesture. *Corner Mark Her* names the act of registering a woman's presence in a space designed to overlook her. The homophone holds both meanings without resolving them — the same sound carrying the surveyor's authority and the quieter claim of a body that has not, until now, been measured.



22. Ashley Perez

Waters, 2023

Iron oxide on Yupo, series of 7, 8" diameter pieces, dimensions variable

\$750

Ashley Perez's work explores memory, identity, and mental health, often blending elements of the natural world with playful approaches to language. She currently serves as Art Ambassador at the San Antonio River Foundation. Using an 1885 Sanborn map of the Yanaguana River as a guide, Ashley traced its winding curves with dust made from an iron oxide rock she found along a trail in San Antonio. She experimented with the iron oxide using linseed oil, mineral spirits, and water, ultimately finding water to be the most effective medium. Arranged like a clock, each drawing marks time while referencing the life cycle of water, creating an overall meditative effect.



23. Narvell Neves

Adoration of Magi, 2023

Oil pastel on paper, 53 x 44"

\$17,000

Narvell Neves' practice positions drawing as a spiritual, historical, and ethical act. She works primarily through drawing and oil painting, using line, observation, and duration to transform images of family, friends, and everyday life into affirmations of dignity, resilience, and collective memory. Drawing functions as an intimate and direct mode of seeing, grounding her engagement with realism, impressionism, and Renaissance composition. Neves approaches the Western canon as an unfinished and contested space rather than a fixed authority, insisting that representation carries cultural responsibility. By working within and against inherited traditions of likeness and beauty, her practice challenges who has historically been visible within art history. Beauty in her work operates as strength and communal care, countering distortion and erasure.



24. Mery Godigna Collet

One Line a Day, 2025

Paper, ink, clavo, 14 x 13 x 4" each

\$8,000

One Line a Day is an intimate project in which one single line is drawn over one of the 365 "skins" (organized by months). The location and length of the line responds to a matrix with variables reflecting social interaction: virtual or in person, casual or profound, short or long. It's a personal and ritualistic journal about communication and time elapsed. The uniqueness of each day and a call to reflection about interpersonal interactions.

Collet's work explores different perceptive, mental, and emotional states. The unifying thread over 40 years has been the rigorous research about the "interference" related to societal and ecological subjects and materials and their connection with the subject. By assembling and tensioning objects and raw materials, color and light, her works open as much as they conceal both physical and mental spaces.



25. Han Zhang

A Sadness I Can't Escape

Paper and ink, 9 x 9 x 4"

\$1,500

In this work, inked paper is cut into narrow bands and formed into Möbius strips — continuous surfaces with no inside or outside, no beginning or end. The calligraphic marks resemble writing yet carry no literal meaning; they function instead as gestures of emotion, articulating a sadness that resists language.

Interlocked and layered into a nest-like structure, the loops form a closed system without entrance or escape. The Möbius strip becomes both material and metaphor: a space where emotion endlessly folds back onto itself. The work embodies a recursive state of grief — self-sustaining, cyclical, and inescapable — in which meaning cannot be fully read, only felt.



26. Heather L. Johnson

Blackout, 2026

Graphite, charcoal and pastel on Arches 156lb cold press paper, 77 x 160"

\$21,000

The inspiration for the drawing triptych *Blackout* came from a walk Heather L. Johnson took in her neighborhood, where she encountered, next to an empty warehouse, a small mountain of coiled, plastic-encased cables spilling out onto the sidewalk. Johnson was

taken by its scale, placement and level of decay, as its rust had stained the pavement in patterns recalling the iconic furniture shadows scorched into permanence by nuclear test blasts during the 1950's. The artist chose to draw them due to a compulsion to bring them back to life. In making marks at the scale of her own body, she could conjure a kind of force that the original collection of objects was no longer capable of delivering. This force could then be transferred, psychologically, to anyone willing to receive it.



27. Christine Garvey

The Snake and the Mountain, 2026

Mixed media on paper, 18 x 24"

\$1,550

In Christine Garvey's paintings and installations, the snakestress is a common icon - she represents this sly, wild, shape-shifting mother. In *The Snake and the Mountain*, the mountain is something she is trying to strangle / mount / or defeat, and there is something impossible in this effort. The tighter she wraps, the more the mountain pushes back.



28. Megan Hildebrandt

Whale Town, 2025

Animation with sound, Duration: 17 sec,

Price upon request

Megan Hildebrandt is interested in content and parts of life that loop and repeat. She wants to give the viewer intimate, personal moments that capture the both short and endless seconds of being alive. Her work documents the break-neck period of growth and evolution she witnesses in her two children, and their simultaneously tedious and rapid process of becoming. The immediacy of hand drawn marks suit her best. In this animation, Megan combined her son's school crossing guard with him pretending to be a whale, which he often does lying on his belly on his skateboard. Hildebrandt considers there to be more magic and nuance in everyday life than we often slow down to notice, and she wants to give back those moments to her viewers.



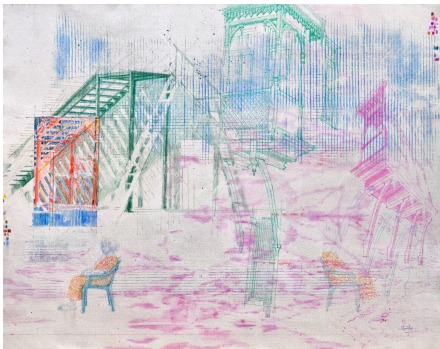
29. Ami Mehta

Like Breath Held, 2026

Colored pencil, pen, monoprint and thread on raw canvas, 38 x 29"

\$2,800 ●

Ami Mehta's work uses the broken mirror shards of memory—both hers and her family's—as a textural, architectural underpinning. She finds the real beauty of our memory-narratives in the gaps, the imperfections. Her pieces are intentionally raw and rough, feeling at once jumbled, misaligned, and incomplete; but also intentionally coupled and juxtaposed. She often underlays hand-carved block prints or found objects prints, joins fabrics with stitching or embroidery, and retains her experiment sketches, color swatch checks and notes in the margins. The residue of her process acts like a medium, just as tangible and present as the pencil she uses to draw with. She hopes that these traces of art making will remain, long after she can no longer remember them.



30. Ami Mehta

Until It Lets Me Go, 2026

Colored pencil, pen and found object print on raw cotton canvas, 31 x 37"

\$2,800

Ami Mehta's current work is an investigation into the sieve of human recollection—a study of how we curate, inherit, and eventually lose the fragments of our past—how the simple moments of everyday childhood grow into our sense of self and sense of place in the world. For immigrants and refugees, that unreachable past world can linger not as nostalgia but as a haunting, a phantom limb, a presence born of absence. That grieving for the loss of belonging can quietly sediment into the bones of future generations. For Mehta's dad, Bert, she is those sedimented bones. Her father was recently diagnosed with Alzheimer's and Mehta is trying to think of herself as a repository for his memories, tenderly collecting them as they slip from his grasp and drift quietly to the kitchen floor. There is something deeply moving about the way memories come apart and distort over time. It is precisely the fragmented nature of memories that she finds the most evocative because in the end, our memories are like everchanging ruins, slowly veiled by the sands of time. This process of decay has a way of elevating the trivial, turning mundane objects and passing recollections into symbols that feel almost mystical.



31. Jane Reichle

Auricle of the Heart, 2026

Watercolor pencil, colored pencil, gouache, hand embroidery, chainstitch embroidery on hot press paper, muslin cloth, 18 x 24" \$2,650

This piece is a much more abstract exploration of the same event displayed in Reichle's other works. The two headed birds symbolize the betrayal that has unfolded, however, this piece differs from the other works as it is more focused on the freedom of a new beginning. Jane utilized these works as an opportunity to teach herself to paint, having been a textile artist for 5 years now, she wanted to challenge herself. A lot of this work is experimental as she gained a feeling for gouache and watercolor, which are the primary mediums used here. As for the ring of fire, Jane had been listening to a lot of Johnny Cash at the time, which infused its way into this work. The border is hand and chainstitching on muslin cloth. She spent 10 hours hand stitching some vines, then used her 110 year old Singer chainstitch machine to stitch the flowers and additional vines. All of the storytelling here is more abstract and largely up for interpretation, because there is a lot going on at once.



32. Hollis Hammonds

After the Storm, 2026

Lithography crayon, water, & eraser on drafting film, 61 x 72 x 6" \$3,200

Hollis Hammonds' work examines the emotional and material aftermath of environmental and human-made disruption. Built on threads of memory and shaped by the public collective consciousness, her practice investigates social issues ranging from economic disparity and state violence to environmental degradation and disaster.



33. Katie Maratta

people on a distant ridge, 2025

Graphite and charcoal on gessoed archival fiberboard, 1 x 12" \$960

In creating her "horizonscapes," Katie Maratta acknowledges an apparent contradiction. While the literal picture plane is incredibly small— one inch high and up to four feet long, the visual space it suggests is vast. The technique is understated and monochromatic, but the elements of the composition retain their weight and authority. Upon moving to Texas in the mid 1990's, Maratta was struck by the rich visual experience of West Texas. While these wide-open expanses and long lonely highways may be the stuff of clichéd country songs

and western movies, they still evoke wonder for the artist who calls Austin home.



34. Jo Kim

Score no.5, 2026

Engraving on steel, 2.5 x 3.5" each, dimensions variable
\$650 each

Jo Kim works across installation, performance, sculpture, and sound. Their practice examines the poetics of acoustics in relation to space and the body, exploring what it means to feel and see sound. Through repetition and symmetry, they consider how architectural elements and overlooked infrastructures can be reimagined as resonant sites where vibration, silence, and noise becomes spatial and visual encounters.



Philana Oliphant

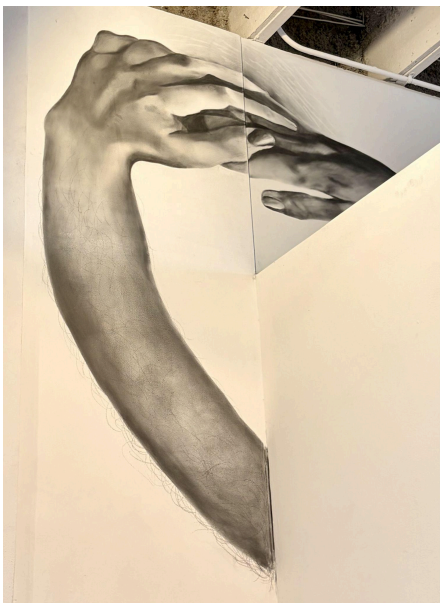
Forsaken Garden, 2025

Hand cut duralar, graphite

40 x 51 x 5"

NFS

Forsaken Garden combines graphite drawing and hand-cut and knotted Duralar, a smooth polyester material that allows for rich line quality and layering due to its translucence. This accretion of visual layers suggests the build-up of memory and experience. The graphite elements of the piece juxtapose highly detailed areas created through slow, deliberate mark-making and bolder, harsher marks created by fast, forceful movement across the surface. Both methods of mark-making take a great deal of patience and trust that the rapid, improvisational marks will not undo or undercut the more delicate work. Similarly, while the shredded Duralar is cut by hand in long, meditative strokes that evoke a flow state as Oliphant focuses on precision and avoiding injury, the curving outer cuts to the piece happen quickly in response to the drawing. This combination of fast and slow work is an exercise in grounded self-trust and openness to change or error. Knots and tangles in the cut strips evoke formative memories, with all their shaping power, subjectiveness, and even unreliability. By folding the Duralar, she invites the viewer into the three-dimensional space with the piece, so that the work does not feel as separate or removed. All these elements work together to explore what it might look like to forsake a garden, which can be interpreted at any scale. The piece could offer a view into the microscopic world, for example, or dramatize the inner mind of a living being, or even gesture toward the changing and enigmatic universe.



Selina Wagner

Totally Cradle, 2026

Graphite wall drawing, dimensions variable,
Price upon request

Selina Wagner works primarily in large-scale graphite drawing. Her process typically begins with digital interventions, using photographs, filters, distortions, scans, and found textures to build a figurative image that is then translated through varied mark-making and pencil-y smoothness. Her practice further extends the language of drawing through material processes like printmaking, analog animation, and site-responsive wall drawing.