

I Connect

Honoring Woman Artists of Lake County

Katrina Davis-Salazar

Davis-Salazar is a mixed media artist living and working in the Chicago area. She received her BFA from University of Kansas and her MFA from University of Colorado. Katrina, a highly prolific painter, also instructs at College of Lake County and exhibits publicly.

The body of Katrina Davis-Salazar's story-led work is inspired by the emotional healing process and by the rawness of interpersonal and intrapersonal contexts in the current state of our world. Her work is fueled by the strength of others and their human connections. Davis-Salazar's very specific storylines are driven by a belief that the more personal a work is, the more universally understood it is. Davis-Salazar is compelled to visually expound her deep concerns and joys, in partnership with her audience, as a form of parallel healing. She hopes to promote self-acceptance by illuminating the idea that beauty and pain, loss and healing, and loneliness and friendship can coexist simultaneously.

The purpose of Davis-Salazar's work is to recognize the duality of being human in the 2020's. There are always two opposing ideas present in her works. Davis-Salazar expresses this mix of emotions by using a mix of materials. The resulting juxtaposition of texture, American pop-culture imagery, loaded subject matter, and a Latinx sensibility, lends breath to her narrative work.

Hopeful Cathedral: Portrait of Human Duality and Friendship

Acrylic and mixed media on canvas

Portrait of Amrita, Connected to Soul

Acrylic and mixed media on canvas

Portrait of Luchita, Connected to Past, Present, and Future

Acrylic and mixed media on canvas

Portrait of Augusta, Connected to Community and Universe

Acrylic and mixed media on canvas

For inquiries: 224-572-7471

Aruna N. Sarode

All things beautiful fascinate me be it nature or the human spirit. In *Lady with a Lamp*, we can see our connection to our roots and traditions. In *The Practice*, we can see a connection to our art and practices. In *Mt. Rainier*, we can see humankind's connection with the nurturing nature. We feel more complete when we are all connected, whether it be with nature or with the human spirit.

Lady with a Lamp

Oil on canvas

The Practice

Oil on canvas

Mt. Rainier

Oil on canvas

For inquiries: 224-572-7471

Lauren Marsh

Lauren Marsh is currently a 2nd year student at the College of Lake Country working towards her associate's degree in arts and plans to transfer to a four-year college for a Bachelor of Fine Arts degree. In her paintings, she reflects on the impermanence of life and the importance of living each day purposefully.

Eternity is Now

Acrylic on canvas

For inquiries: 224-572-7471

Kate Knutson

We are connected to each other and the world around us through our experiences and reactions to them. My work depicts this through abstract representations of emotional responses to and memories of life-changing events. Whether it is relationships with other people or experiencing other cultures while travelling, we are all connected in some way.

Warm Heart

Acrylic on canvas

De Biertuin

Acrylic on canvas

Dreams of the Netherlands

Acrylic on canvas

Dreaming of Copenhagen

Acrylic on canvas

For inquiries: 224-572-7471

Maricarmen Pizano

“The world needs strong women. Women who will lift and build others, who will love and be loved. Women who live bravely, both tender and fierce. Women of indomitable will” -Amy Tenney

Memories of San Francisco

Acrylic on canvas

For inquiries: 224-572-7471

Michelle Miscenic-Patch

Michelle Miscenic-Patch was born in Waukegan, Illinois and was raised in an artistic household with strong family ties to Croatia. It was through frequent trips to Europe that Michelle learned to appreciate antiquity. The fragile state of decaying facades and old church frescoes have largely influenced Michelle's artwork.

In 1998, Michelle spent six months studying art in Florence, Italy where she was selected by her professors to attend summer workshops in Tuscany. There she had post-graduate-level training in both independent studies and teaching art. It was at that time that Michelle investigated and embraced the creative process and discovered her own personal style.

Upon returning to America, Michelle graduated from The School of the Art Institute of Chicago with a bachelor's degree in Fine Arts and a teaching certificate in Art Education. Upon graduating Michelle began her career as an art educator at Jack Benny Middle School then continued at Deer Path Middle School where she is currently teaching art.

Ten years ago this month, Michelle had the opportunity to open Dandelion Gallery, an artist cooperative, in the growing arts district in downtown Waukegan. The gallery has given Michelle the honor of exhibiting art of local artists and provided her community with the exposure and education of fine art.

Michelle's current work involves a drawing technique that incorporates the combination of charcoal and oil paint. The immediate effects of the dark, rough medium has a unique emotional appeal that is spontaneous and intimate, but can easily be manipulated to create the mysterious and haunting feel found in her work. Michelle Miscenic-Patch relies heavily on emotion and inner thoughts with each painting she creates which connects people to her work in a silent reflective manner.

Coffee Stained Legs

Oil and mixed media on canvas

Universal Mother

Oil on canvas

Waiting

Oil and charcoal on canvas

Women's History: Amrita Sher-Gil (30 January 1913 – 5 December 1941)

Amrita Sher-Gil was a Hungarian-Indian painter. She has been called "one of the greatest avant-garde women artists of the early 20th century" and a "pioneer" in modern Indian art. Drawn to painting from an early age, Sher-Gil started getting formal lessons in the art, at the age of eight and first gained recognition at the age of 19. Sher-Gil traveled throughout her life to various countries including Turkey, France, and India, deriving heavily from precolonial Indian art styles and its current culture. She was also an avid reader and a pianist. Sher-Gil's paintings are among the most expensive by Indian women painters today, although few acknowledged her work when she was alive. Sher-Gil died tragically on Dec. 5, 1941. She was 28 and was just gaining widespread popularity and taking on commissions. "I painted a few very good paintings," she wrote in a letter to her mother in October 1931. "Everybody says that I have improved immensely; even that person whose criticism in my view is most important to me — myself."

Women's History: Luchita Hurtado (November 28, 1920 – August 13, 2020),

Luchita Hurtado, was a Venezuelan-born American painter who moved to the United States as a child. Although she became involved with art after concentrating on the subject in high school and created art over eight decades, she only received broad recognition for her art towards the end of her life. Her work has strong environmental themes and bridges many genres, inspired by various art movements and cultures. Hurtado was named as one of TIME magazine's *100 Most Influential People of 2019*. Hurtado moved to Los Angeles with fellow artist Lee Mullican in 1951. They later married that same decade. They remained married until his death in 1998. Together, they had two sons, Matt Mullican, a New York-based artist, and John, a film director. Hurtado died of natural causes, just 76 days short of her 100th birthday.

Women's History: Augusta Savage (February 29, 1892 – March 27, 1962)

Augusta Savage, born Augusta Christine Fells was an American sculptor associated with the Harlem Renaissance. She was also a teacher whose studio was important to the careers of a generation of artists who would become nationally known. She worked for equal rights for Black artists. The career of Augusta Savage was fostered by the climate of the Harlem Renaissance. During the 1930s, she was well known in Harlem as a sculptor, art teacher, and community art program director. She believed that teaching others was far more important than creating art herself, and explained her motivation in an interview: "If I can inspire one of these youngsters to develop the talent I know they possess, then my monument will be in their work. No one could ask for more than that." (Davis, *Contributions of Black Women to America*, 1982)

Her most famous piece, *Lift Every Voice and Sing*, was on display at the World's Fair. The Fair opened in April 1939, and *Lift Every Voice* got its spot on a main stage of one of the biggest events in the world. "Miss Savage's creation stands in a niche at the focal point of the building front and is commented upon by practically everyone who passes," wrote *The Afro-American*, a Baltimore newspaper, at the time. Small, metal replicas of the piece were sold as souvenirs, and images of it were reproduced on postcards. But what became of the work itself? Sadly, it was destroyed by a bulldozer after the Fair's close in the fall of 1940. World's Fairs were meant to be temporary and ephemeral, and it wasn't shocking for structures or artworks to be demolished at the end. But the destruction of *Lift Every Voice* speaks to the larger tragedy of Savage's work and how little of it survives today. Leininger-Miller—who's working on a biography of Savage—now estimates that of the approximately 160 documented works by Savage, about 70 have been lost, mostly because Savage never had the means or support to cast them in more durable material.