



COLLECTOR'S FOCUS
WOMEN ARTISTS



37. Cindy Sorley-Kelchinger, *Contested*, acrylic, 24 x 18" 38. Corrigan Gallery, *Along the Amazon*, oil on linen, 46 x 54", by Corrie McCallum. 39. Corrigan Gallery, *My Washer Woman, Jamaica*, gouache, 12 x 9", by Elizabeth O'Neill Verner. 40. Corrigan Gallery, *Yin Yang*, oil on canvas, 30 x 36", by Lese Corrigan. 41. Shima Shanti, *On Earth as in Heaven*, encaustic, 36 x 36"

Guerin of the Schuler School and Brandon Flye of Zoll Studio—both Baltimore-based art schools—has allowed her to learn many of the secretive techniques and skills of the Old Masters she admires. Her work encompasses still life, animal and human portraits and has been awarded numerous honors.

Canadian artist **Cindy Sorley-Kelchinger**, who is represented by **Picture This Gallery**, says, "The world is getting so self-absorbed that showing work that showcases the beauty [around us], can make us have some sense of peace. For anyone

thinking of purchasing artwork, decide if you love it and that it speaks to you. If it does, then you have chosen well."

Located in Charleston, South Carolina, is **Corrigan Gallery**, which has artwork by a number of notable women artists. "Corrie McCallum was the bridge between the earlier artists and those of us today. Elizabeth O'Neill Verner represents the first half of the 20th century and Corrie the later. Charleston has been strong in women artists since 1708 with **Henrietta Johnston** the portrait pastelist. I am grateful to these

women who forged the path for me," says **Lese Corrigan**, an artist herself and the owner of the gallery. She adds, "I strongly believe collectors should purchase what they love, art that speaks to them. That being said I do believe in collecting artists whose work has weight and history and carries on a great conversation with the heart and soul."

Encaustic artist **Shima Shanti** explains, "In the ancient alchemy of encaustic, I paint the flow of water in motion and the deep sense of peace it conveys. Letting

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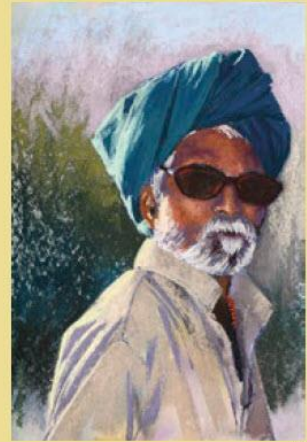
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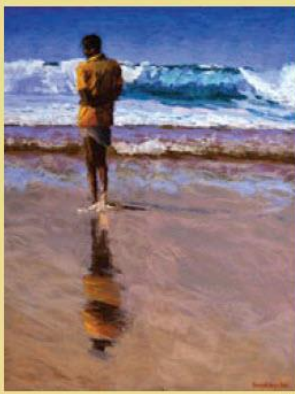
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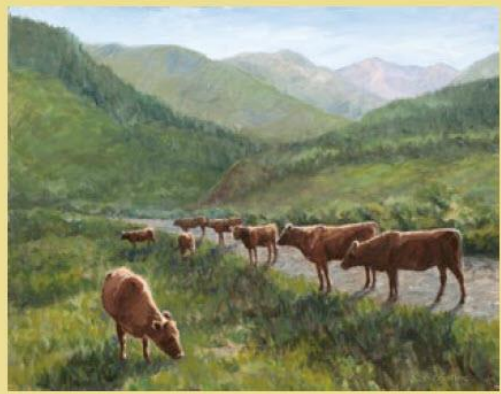
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42. Shima Shanti, *Water-borne*, encaustic, 36 x 36" 43. Jill Peckelun, *Sunlight Through the Pine*, oil with cold wax medium, 12 x 12" 44. Deepali Kapatkar, *Attitude*, soft pastel, 18 x 12" 45. Jill Peckelun, *The Workshop Still Life*, oil with cold wax medium, 12 x 12" 46. Deepali Kapatkar, *Reflection*, soft panel, 26 x 20" 47. Susan Firestone, *Steers in the Road*, oil, 22 x 28" 48. Sandy Graves, *Connect*, bronze, ed. of 35, 10 x 7 x 3" 49. Rox Corbett, *Mother's Day*, charcoal on archival cotton paper, 24 x 30" 50. Lorraine Kovenz Bushek, *Markham Kindergarten 1953, Morning Class*, oil, 16 x 20"

nature and my heart guide me, I am free to explore the mercurial nature of beeswax and fire. Adding the elements—layering, smoothing, fusing—watching the beeswax and pigment combine is my meditation. The horizon blurs and boundaries dissolve. One gives way to the other and reveals what lies beyond what appears to be. When I see what I feel in my heart I know my work is complete."

Jill Peckelun considers herself a painter

whose work continues to evolve. She says, "Most of my paintings are based upon direct observation. The process is about layers of depth, shapes of light and dark values, movement, mood and lively color. I spend a lot of time preparing sketches and working out compositions. I take a little bit from here, a little bit from there. Each piece is representative of a time and place, but not at all literal."

Artist Deepali Kapatkar quotes Thomas

Merton who said, "Art enables us to find ourselves and lose ourselves at the same time." Kapatkar elaborates, "And thus I became involved with painting. It was a time in my life where I had become introspective and was looking for some peace of mind. Painting landscapes in plein air became a form of transcendental meditation to me. But as I was looking at landscapes I also started observing the people in it. It seemed to me that each person and