

ENCHANTED EYES

Visions of Nature by Female Artists

8/7/24-12/7/2024

Amy Ellingson

Ayesha Samdani

Kalani Engles

Kerry Rowland-Avrech

Manli Salimah Chao

Susan Parker

Victoria Smith



This exhibition showcases the work of seven female artists, offering a unique perspective on nature through their enchanted eyes. Each artist uses different palette of colors, experiences to convey their personal vision of natural phenomena, blending abstract elements with vivid imagery. This collection invites viewers to experience the world through the diverse and vibrant interpretations of these talented female artists.



Amy Ellingson



Ayesha Samdani



Kalani Engles



Kerry Rowland-Avrech



Manli Salimah Chao



Susan Parker



Victoria Smith



Amy Ellingson

amyellingson.com

I am fascinated by fluctuating states of technology and craft, whether established, evolving, or evanescent. I have identified primarily as a painter over the last three decades, and have combined traditional painting methodologies with computer graphic design elements since 1990.

Increasingly, I use the data files associated with my painting process—raster and vector files, primarily—to create related, tangential objects, such as bronze and glazed porcelain sculptures, robotic drawings, hand-drawn graphite drawings, and Jacquard tapestries. The various manifestations of the data, in a range of media, suggest the mutable, trickle-down, and omnipresent effects of digital information. The works relay the same basic informational “code” with varying degrees of digital and material mediation. Together, they address the multiplicity of expressive possibilities within a limited system that explores the nature of formal repetition, image, and object-hood.

I am interested in the incalculable effects of the rise of digital technology on both artistic production and on the experience of looking at art. My process is a conflation of traditional methodologies and new technologies, of hand-made and digitally produced, of strict protocol and strategic work-arounds, of natural and artificial, and of fast and slow. My work addresses this moment in time, in which we, as a species, are betwixt and between the analog past and a digitally immersive future.



Variation (Orange) 2015

Amy Ellingson

36 in x 36 in
oil and encaustic on panel



Ayesha Samdani

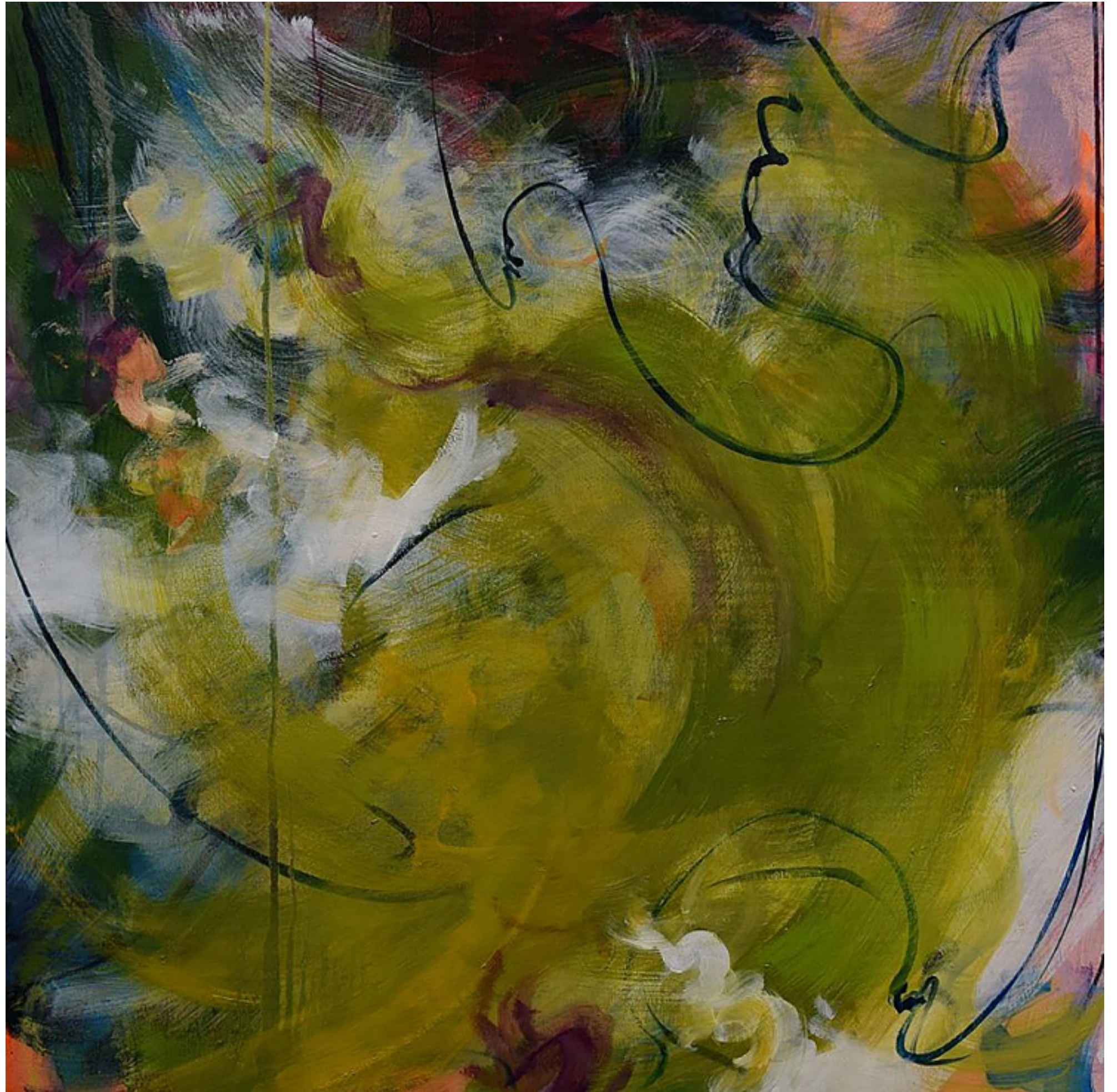
ayeshasamdani.com

I find myself getting immersed in the beauty of nature's colors. These colors have a very strong impact on my personality and paintings as they remind me of my cultural background. My art is inspired by nature therefore I see my reflection in leaves, trees and branches that changes modes and colors with the seasons. I use a various limited color palette for each painting to depict different moods of nature. Through variations of lines, layers and color palette, I explore the sensitivity and delicacy of changing seasons. Some paintings reveal the beauty of spring and fall and some impressions of summer and winter.

Flowers

Ayesha Samdani

36 in x 36 in
oil on wood





Mix 2017

Ayesha Samdani

36 in x 48 in
oil on wood



Kalani Engles

kalaniengles.com

Kalani Engles studied art at Stanford University under acclaimed artists Nathan Oliveira, Frank Lobdell and Joseph Zirker. She has exhibited her paintings and prints at many museums and galleries, including the Crocker Art Museum in Sacramento, The San Jose Museum of Art, the Nicolaysen Museum in Casper, Wyoming, the Peninsula Museum of Art in Burlingame, California and the Triton Museum of Art in Santa Clara, California. Her art is in many public and private collections, including the U.S. Department of State, the Triton Museum of Art, and the Arkansas Arts Center.

“Although my work in recent years has been largely representational, I began my career as an abstractionist. My abstracts are based on things I see, hear, smell or feel, often while traveling. The colors, shapes, mood and composition of my work are extracted from sensory experience, translated into feelings, and recreated from emotional memory, with painterly discipline and technique, months or sometimes years later. My abstract work represents the tangible world, interpreted by my subconscious, rather than pure idea or emotion. Over time my work began to take on more recognizable form while still being strongly informed by abstraction. Both my abstracts and representational pieces are inspired by nature. I want to show the viewer how familiar scenes in nature can look in exaggerated scale, altered perspective and a full palate of color.”



Golden Oak 2019

Kalani Engles

56 in x 66 in
oil on canvas



Perfume River #15 2008

Kalani Engles

56 in x 66 in
oil on canvas



Kerry Rowland-Avrech

<https://zacharyscott.com/people/kerry-rowland-avrech/>

I have had a long and varied career path that began in Southern California. I worked as a purchasing agent for a high-end glassblowing studio, and later held administrative positions at the Santa Monica Hospital, the Fatburger Corporation, and one of the highest-rated elementary schools in LAUSD. After a move to Northern California, I enjoyed working as a gallery assistant and artist/muralist in Davis, California. In 2009 I was honored to be one of several artists to receive a certificate of appreciation from the City of Davis. My artworks are in the permanent collection of the Morris Graves Museum, and temporary collection of the Triton Museum of Art in Santa Clara. Collaborative and numerous solo murals still exist throughout Northern California, with a few having been featured in Southwest Magazine and the San Francisco Chronicle. I relocated to Seattle in late 2017 to be closer to family.

Sunset Duo

Kerry Rowland-Avrech

36 in x 36 in
acrylic on canvas





Manli Salimah Chao

manliart.com

The inspiration for my paintings originates from the contemplation of beauty manifest in natural phenomena. I always regard my paintings as a reflection of or an extended response to my own experiences. Any component of the natural world—the earth, the night sky, the alternation of seasons—can serve as a spark of inspiration. An intimate connection with the wonderful signs of nature guides me as I attempt to imbue my paintings with feelings, emotions and passion.

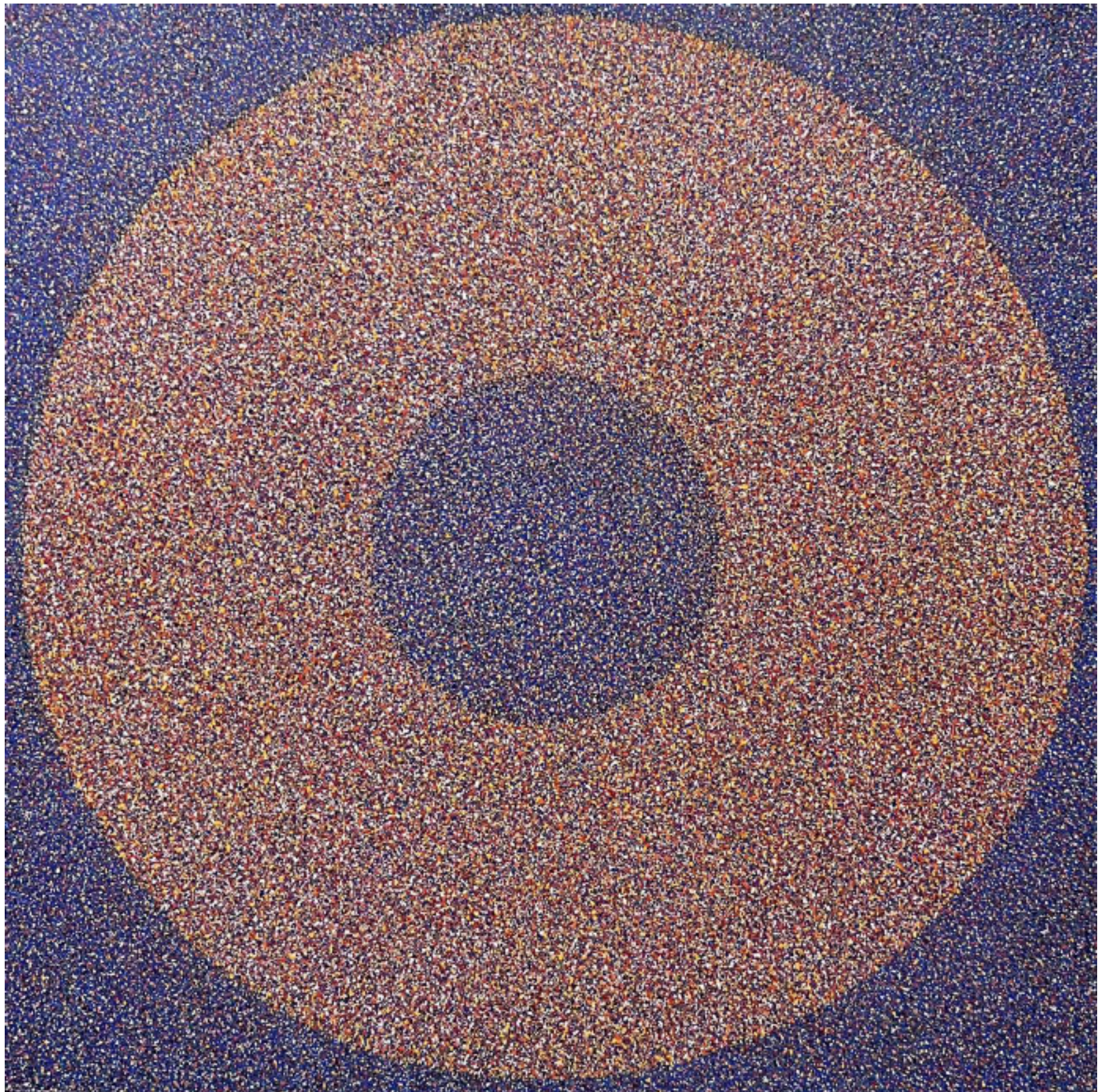
I willingly take on the challenge of experimenting with distinct media, which include commonplace, “inconspicuous” materials. In exploring the qualities of various materials, I attempt to coordinate textural effects with the concepts I wish to convey. When I create artwork, I am simply allowing the canvas to evolve. Usually, I begin my artwork with a basic structural framework of compositional elements. Then, by engaging the media with both spontaneity and deliberation, I facilitate the gradual transformation process from which the final form of my artwork emerges. I am also fascinated with color. My choice of colors is sometimes instinctive; other times, I am more concerned with their descriptive functions. The “apparent” color in my works is a concoction of cumulative layers of paint and, sometimes, diaphanous washes that bring forth underlying colors. I believe that “color is mood and life”. By paying special attention to the delicate arrangements of colors, I hope to maximize their communicative potential.

Celestial Reflection #1

Manli Salimah Chao

54 in x 54 in
Acrylic on canvas

*Sell Price \$15,000**



**Please contact leasing team for details*

Celestial Reflection #2

Manli Salimah Chao

54 in x 54 in
Acrylic on canvas

*Sell Price \$15,000**



**Please contact leasing team for details*



Susan Parker

susanparkerpainter.com

I work on canvas and panel and enjoy building and cultivating visual fields inhabited by low-relief shapes and patterns that are to varying degrees, submerged within layers of translucent color. I want to make paintings that have a strong, physical presence and also convey a sense of discovery and intimacy upon closer viewing.

Inspiration comes from diverse sources including features of the natural landscape, aerial views, observations of ever-changing light and atmospheric conditions, and marine phenomena. Compositionally, I have tendencies toward specific placement, inscription, organic and glyphic form, boundary-making, and personal notation.

A preliminary sketch on the blank canvas with chalk and then with undiluted, heavy body acrylic paint becomes a foundation for further development. My process is physically direct, and I try to stay attuned to what the painting wants to be. Sudden, intuitive decisions to augment certain areas and pare down others are often pivotal. The finished painting gives me a sense of having arrived at a place of reconciliation between the world of ideas and memories and the world of physical matter.

In speaking of the unfolding of the soul, the poet David Whyte has remarked: It's always a beckoning uncertainty. In some ways, it's more like a gravitational pull: You never arrive there. You simply feel yourself come alive in that magnetism. This is why I make art.



Blue Radius 2013

Susan Parker

36 in x 36 in
oil on canvas

Clover 2008

Susan Parker

36 in x 36 in
oil on canvas





Victoria Smith

Victoria Smith: A working studio artist in the Sacramento area and beyond, Ms. Smith studied Fine Arts with a focus on painting at U.C. Davis and later studied Animation for film and television at the Academy of Art in San Francisco, California. She also enjoyed a stint at Milwaukee Institute of Art and design where her focus was drawing. She is a founding member of the Rancho Cordova Arts Council and curates events and shows for the City of Rancho Cordova to promote the arts in the area and is currently creating a larger Arts organization in the area. As well as her own professional work she teaches studio art studies that include classical fine arts, drawing and painting, Painting Media Materials, as well as gallery science and artists ethics with an eye to mentoring local artists. Founder of "Highway 50 Artists," who is an arts group for student artists and professionals dedicated to expanding arts in our region. This group recently launched and abandoned at project which reached all around the globe and over 3000 pieces of were abandoned. The project still continues. The group also creates events for Plein Air Painting for the community and cost free art classes for small children. Ms. Smith is the recipient of many awards and certifications including her presence on the televised KVIE Arts auction. Now working and teaching many workshops in the greater Sacramento area, she is represented by the John Natsoulas Center for the Arts in Davis, California and Archival Framing in Sacramento.



After the Gold Rush #3

Victoria Smith

36 in x 36 in

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Miro Gallery | 181 E Santa Clara St, San Jose, CA 95113

STEVENSON
ARTS FOUNDATION



Silicon Valley Asian Art Center