

matriz
woman artists

Are we

2020 Matriz
Immersive
Online Exhibition

MATRIZ WOMAN ARTISTS EXHIBITION

In this confinement times, let our work travel, shine, and show. This is our 1st full immersive, online MATRIZ exhibition. We designed a Virtual Reality (VR) gallery-ready and a guided tour. This platform is a great way of showing, reaching, and enjoying art. You can visit, share, and buy art from your house, the whole planet is at home. We hope you are safe and will enjoy it as much as we do.

We are abstract beauties, psychological explorers, or deep civilization observers.

We are conceptual producers, curious minds, aesthetic wanderers.

We are hope and love. We have a future and a powerful heart.

We are very aware of our bodies, our interpretation is real or some times it goes further.

We are life creators. We let our emotions nourish us as much as all earth foods, sky, water, caves, fire.

We are visual poets, we deal with matter and we transform, geometry, mathematics, music, and philosophy.

We are mothers, sisters, daughters, friends. We persist. We dare. We have a holistic conscience.

We are warriors, we call for peace and we have tender souls.

We are goddesses or housewives, we have experienced war and the forces of nature

We are fierce women with strong desires or calm devotions

We are survivors, with or without fear. We need to defend or let go.

We are talented, alive, and seriously present.

We are young and we are significant, we are older and we are vital and essential.

We are all this and all that we cannot say...

... So we paint, sculpt, dance, invent, capture, and render. We knit, sew, or fly. We blow, hammer, or caress. We imagine and we do, we accomplish, we produce, we fight, we work, we challenge, we protect, we resist and inspire. We come from all over the planet, we speak different languages, and yet we do understand each other perfectly.

We are woman, we are artists, we are here.

ARTISTS' SPECIAL GUEST OF HONOR

We are very grateful to have Gilah Yelin Hirsch as our special guest of honor.

Gilah Yelin Hirsch, (BA UC Berkeley, MFA UCLA), is a painter, writer, theorist, filmmaker, lecturer and Professor of Art at California State University, Dominguez Hills (Los Angeles). She works in a multidisciplinary manner including art, design, anthropology, architecture, theology, philosophy, psychology, psychoneuroimmunology, and world culture. An internationally exhibiting artist in over 250 exhibitions since 1968 including the Israel Biennale, the Whitney Museum (New York), the Los Angeles County Museum of Art, Hungarian National Museum, Slovak National Museum, Museo del Pintura, Oaxaca, Mexico, and acquired by many major public and private collections, including the, Skirball Museum, Los Angeles, CA; Alexander Braun Collection, Budapest; Slovak National Museum, Bank of America National Banks, USA; University of California Medical Arts Collection, Los Angeles, CA, California State University Dominguez Hills, Los Angeles, and Museo del Pintura, Oaxaca. Hirsch's work has been reviewed extensively worldwide, has appeared on covers and within dozens of international publications, along with articles and chapters about her life and work, e.g. LA Rising: SoCal Artists Before 1980; Bridges Magazine, ISSSEEM, 2010, Issue 3; Nashim: A Journal of Jewish Women's Studies & Gender Issues; Subtle Energy & Energy Medicine, 2007 Vol 16, No 3, 1994, Vol 2, No 1; Feminists Who Changed America; LA Times; The Reenchantment of Art; The Power of Feminist Art: The American Movement of the 1970s; History & Impact and Artists of the Spirit: New Prophets in Art & Mysticism. Hirsch's own articles and theoretical papers have been published in scholarly journals internationally e.g. MIT's Leonardo: Journal on Science and Art; International Society for the Study of Subtle Energies; Women's Studies: An Interdisciplinary Journal; Journal of the Institute of Ethnology and Anthropology, Russian Academy of Sciences, Moscow; Collections of Foreign Studies on Shamanism, Dalian Nationalities University, China. She has also authored the book Demonic to Divine: The Double Life of Shulamis Yelin (Vehicule Press). Hirsch's film Cosmography: The Writing of the Universe, an investigation into the relation between origin of alphabet, pattern in nature and the neurology of perception and cognition, has received worldwide interdisciplinary notice. Her current film, Reading the Landscape, brings these concepts to children of all ages in sixteen languages and cultures.

GILAH YELIN HIRSCH

USA

Hirsch's numerous awards, honors, grants, fellowships and residencies include the International Society for the Study of Subtle Energies and Energy Medicine's (ISSSEEM) Alyce and Elmer Green Award for her "innovative blending of science and art;" US National Endowment for the Arts; California State University, CA; CLASS Foundation, CO; Panavision Inc; California Community Foundation, CA; Fieldmouse Foundation, CA; Takahashi Foundation CA; US Embassies of Slovakia and Ukraine; Mountain Conservation Recreation Authority, CA; ARTLAB, Civitella D'Aglioni, Italy; Dorland Mountain Colony, CA; Banff Center for the Arts, Canada; MacDowell Colony, NH; Rockefeller Foundation, Bellagio, Italy; Tyrone Guthrie Center for the Arts, Ireland; International Painters' Symposium, Slovakia; Tamarind Institute of Lithography, NM; St. Martin's School of Art, London, England; Syracuse University, NY; Rim Institute, AZ., Morris Graves Foundation, CA; Songambele Arts Festival, Nairobi, Kenya. Besides leading numerous creativity and art and healing workshops worldwide, Hirsch has given over 300 presentations/keynotes on her work at universities, institutes and conferences internationally e.g. Santa Monica Museum, CA, Yale School of Divinity, CT; Haverford College, PA; McGill University, Montreal, Canada; Russian Academy of Sciences, Moscow, Russia; Institute of Art, Science & Healing, Berlin, Germany; International Society for the Study of Subtle Energy Medicine, KS; TED X at First International Festival of the Arts, Bhutan; UNESCO's 2015 International Year of Light Exhibition and Symposium at the National Museum, Budapest, Hungary; the International Interdisciplinary Symmetry Society, Santorini, Greece and 30th Congress, Adelaide, Australia; International Society for the Academic Study of Shamanism in Alaska, US, Delphi, Greece, and Hanoi, Vietnam.

Gilah Yelin Hirsch resides in Venice, California. Her archives are housed in the Smithsonian Archives of American Art.



Seven Visible
Spirit
Oil on canvas, 198 x 120 cm, 1987

GILAH YELIN HIRSCH

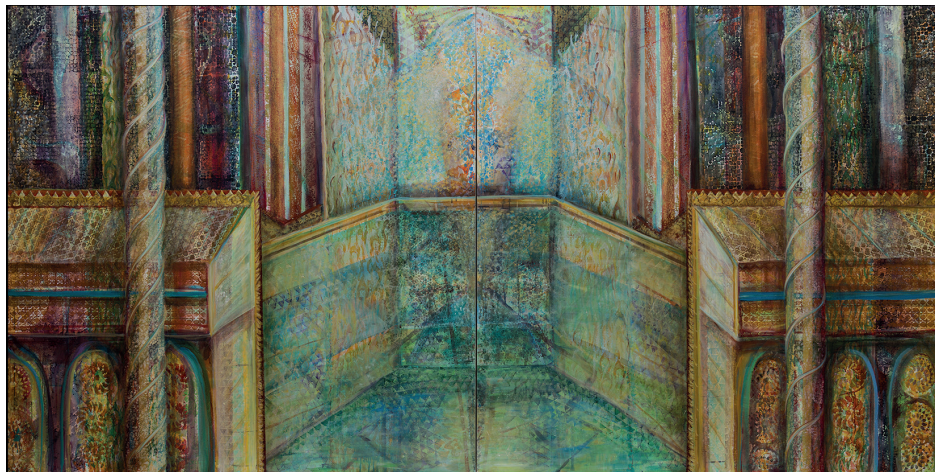
USA



Time and Consequence (diptych)
Acrylic on canvas, 152 x 304 cm, 2017

GILAH VELIN HIRSCH

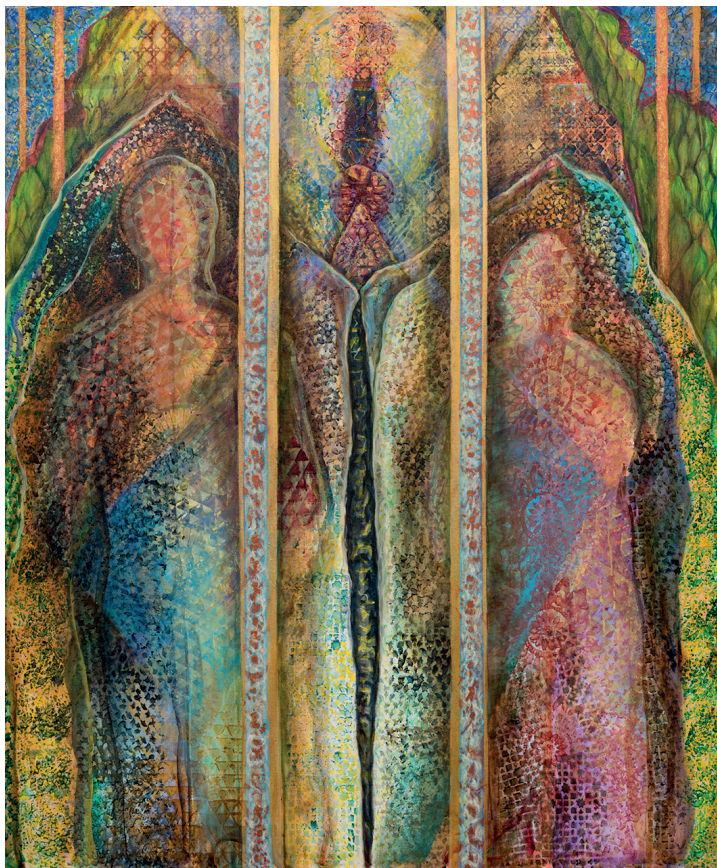
USA



Immersion (diptych)
Acrylic on canvas, 182 x 365 cm, 2015

GILAH YELIN HIRSCH

USA



Facing Time
Acrylic on canvas, 182 x 152 cm, 2015

GILAH YELIN HIRSCH

USA



Occasionally and Irrevocably We Blunder into the Garden
Acrylic on canvas, 154 x 127 cm, 2009

GILAH YELIN HIRSCH

USA



Reflections of Events in Time
Oil on canvas d. 120 cm, 1978



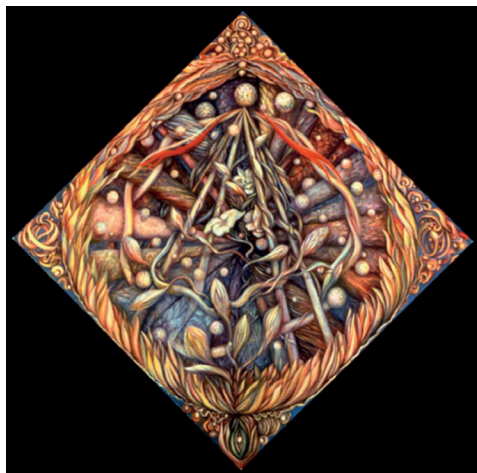
Ain Soph
Oil on canvas d. 60 cm, 1977



Grail
Acrylic on canvas, d. 91 cm 2014

GILAH YELIN HIRSCH

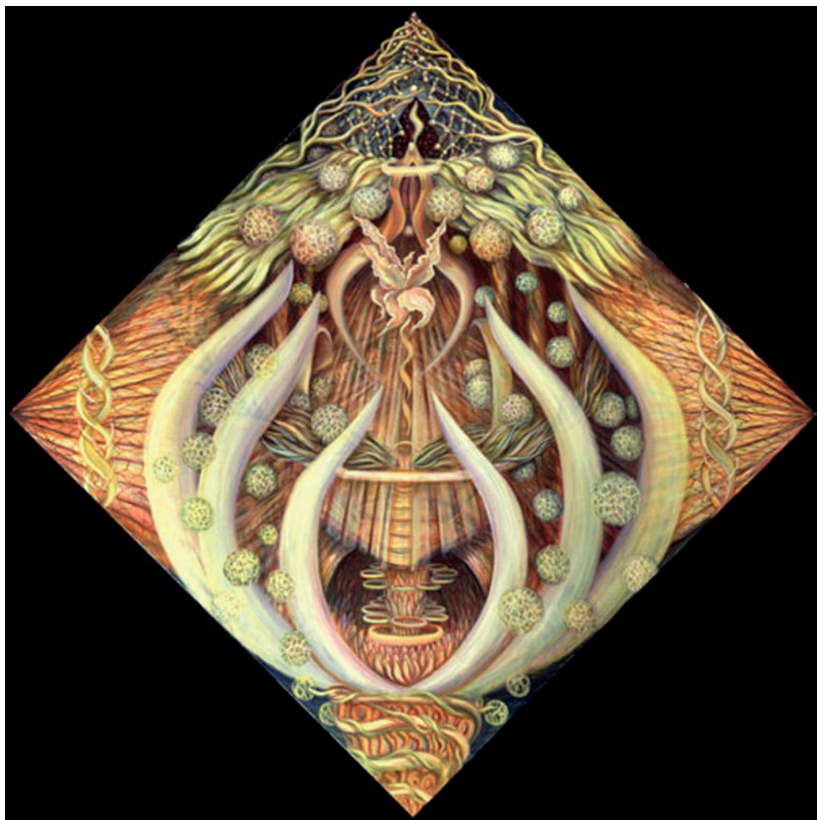
USA



Exaltation
Oil on canvas, 177 x 177 cm, 1999



Grace
Oil on canvas, 215 x 215 cm, 2000



Who Will Live and Who Will Die?
Oil on canvas, 215 x 215 cm, 1999



Diosa
Acrylics on canvas, 120 x 160 cm, 2018-2020

ART WORK CYCLE

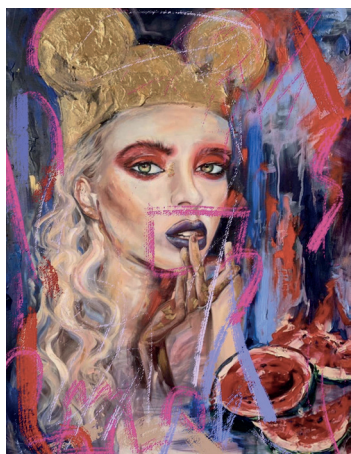
The presented series of works is about the private life of the author and proves that nobody is free from imperfections or uncertainties. The artist uses art as a way of emphasizing her anxiety and defines the process of creation as an act of absorbing emotions. In this way her work becomes a very intimate and attractive motivator for the viewer. In her works, the reflections focus on the body as the subject of artistic activity, on the creative level of physical transgression, which circulate in search of answers to the questions about the limits of body image and artistic freedom in the context of contemporary culture. The artist's center of interest is the body as an experimental zone, the influence of power, property subject to continuous change, and places where one can define his or her own subjectivity. Her art reassesses the visual sphere as well as the concept of art, beauty and aesthetics. The function should be interpreted as a revelation, showing what is not obvious, what is «subcutaneous», unclear and marginal. The search is based on the study of female intimacy and the extremes of intimate transgression, through the interpretation and psychoanalysis research, philosophy and the broadly understood humanities of our time. Inspired by authors who studied the subject of corporality and participation of that corporality in relation to power. Artist states that these poles of intellectual tensions of crossing borders, in the context of the values and norms of different societies, give rise to the cultural existence of art and the cause for transgression in the face of current affairs. Artist is examining the extent to which we can predict conflict and develop a dialog strategy with regards to taboo in order to maintain constructive interpersonal experiences.

ANASTASIA RYABTSEVA

UKRAINA



In my mind
Oil on canvas, 120 x 100 cm, 2020



Golden Mickey, 120/100, Oil on canvas,
2018



Million shadows of black, 110/90, Oil,
canvas, 2017

STATEMENT

Anastasia Ryabtseva - Ukrainian artist & designer.

Anastasia studied in the Kirovograd State Pedagogical University, specialized in visual arts and she's been living and working in Dnipro, Ukraine since 2012. Currently, Anastasia teaches painting in the city's leading gallery, creates commissioned work and presents her works at various exhibitions across the country. Recently she participated in Prague. She is published in second official presentation of We Contemporary art catalog 2019. Anastasia makes original oil paintings and exquisite art on canvas, while constantly challenges specialization in female portraits, which are made by using unique materials.



Delila 2
Photo printed on Hahnemühler art paper, 60 x 40 cm in a classic frame. 2019

BARBARA VANDENDRIESSCHE



Ophelia

Photo printed on Hahnemühler art paper, 60 x 40 cm in a classic frame.
2019

CAPTURING THE EMOTIONAL BODY EXPERIMENTING THE THEATRICAL SPACE

Photographer / sculptor / visual poet

'With my pictures and sculptures I seek for the beauty in the tragical, in pain.' Barbara Vandendriessche worked for 20 years as a director and set designer at the theater. But more and more, photography, which she initially regarded as a sideline, invaded her professional path. She discovered how her experience within the theater influenced the language of her photography and experienced a sense of "back to basics", of re-sourcing. In order to be able to clarify this more, she decided to leave the black box in 2017 and tell her story on the basis of photos and sculptures. Her photos are often staged and focus on physicality, emotion or expression. They look for a physical and psychological vulnerability. Her sculptures are a study of damage, both in the use of matter and in the expression of an emotionality. The broken, the damaged, the unfinished and confused are represented in different ways through heads and bodies. Yet there is always a "sparkle", sometimes figuratively, sometimes literally, perceptible. She creates the whole image as photographer, stylist and set designer.

My photography is theatrical. But 'theatricality' is an elastic concept and also has many negative connotations: bombastic, exaggerated, false or artificial. This is how I define it myself: theatricalization is the abstracting and enlargement of reality to evoke emotion in the viewer, not through reason, but directly appealing to an approach that can be traced to our ritual instincts. Theatricality as a preaesthetic instinct. That is what I try to represent with my photography: how to portray the emotional body tragically? How to create a tragic image that expresses emotion and triggers emotion? Search for images with an intensity, no images with intentions. Images you look at because they tell you something, even if you do not immediately know what. Images that evoke a story, without being narrative themselves. Often with the female body as an expression of beauty.



Hamlet

Photo printed on Hahnemühler art paper, 60 x 40 cm in
a classic frame. 2019



Wiliam

Photo printed on Hahnemühler art paper, 60
x 40 cm in a classic frame. 2019



Horatio

Photo printed on Hahnemühler art paper, 60
x 40 cm in a classic frame. 2019



Spinning
Acrylic on paper, 60 x 45 cm / 24 x 18 inches, 2019



Spinning 2019
Acrylic on paper 24 x 18 inches



Cat Tails 2019
Acrylic on paper 24 x 18 inches



Half Full 2019
Acrylic on paper 24 x 18 inches

STATEMENT

I am interested in the recording of time, specifically the visual record of one brush stroke over another, or two colors blending into one moment on the surface. The accompanying body of work spans the second half of 2019 through the present and showcases a developing interest in process based painting.

I'm fascinated by systems, and in these works I intentionally divide up the painting surface into a variety of grids and layers. As the work unfolds, I strive to keep a semblance of this orderly underpinning, while simultaneously opening up and freeing the composition. I'm drawn to the shapes between shapes. I find inspiration in methods of framing and interlocking: windows, fences, borders, quilts, puzzles, and tiles. My work overall reveals a curiosity of the world I live in, which I use as a source for shapes, color and spatial relationships. The resulting abstractions are moody, sometimes subtle, and often filled with high contrasts, between bright and dull, sharp and fuzzy, saturated and desaturated, empty and full.



Peau ouverte (digestion) EnVie
Oil on canvas, 195 x 130cm, 2004



ExoLava II
Acrylic on canvas 152 x 122 cm, 2019



ExoLava I
Acrylic on canvas 122 x 152 cm, 2019



J'attends la Pluie
Acrylic on wood and iron frame 140 x 120 cm, 2020



J'attends la Pluie
Video

J'attends la pluie (I wait for the rain) is an artwork in interactivity with the forces of nature. The action is recorded in the video as the painting suffers from the weather, in this case the lack of rain, the different layers of paint dries too quickly because of the sun. By working with water to simulate the enjoyment of the fulfilled desire of a forecast change in the weather, gray clouds of paint provoke the rain to come and relieve us as a wish that came true. Art has the power to trigger a transformation in the elements.

EcoPola's art work develops both in painting and in the creation of art installations with different techniques (realism, expressionism or textile art according to the expressive needs, as well as experimentations with diverse materials such as skin, pigments or natural fibers).

Her themes deal with feminine and sacred subjects, about the traces we leave in nature, about memory and matter. Her work is very close to the intuitive, almost prehistoric and timeless impulses of our relationship with the world. She explores the vision next to smell and touch as wild and innate aspects of our creativity, and the notion of a suspended time in relativity with our own body. She explores the concept of "Art Total" and the approach of time pictorially. She has collaborated with great music composers such as Gerard Pape (NY composer) or with Mark Deutsch (creator of the unique Bazantar instrument, San Fco. Ca.). At present she works on the representation of emotions and sentiments, their link in the body, natural phenomena and the perception of our own inner weather (storms, breezes, clouds, floods, fogs, hurricanes, etc.).

She has participated in numerous solo and group exhibitions in Mexico, France, Spain, Italy, Brazil, Siria, Germany, Australia, Japan, Serbia and the USA. She is the founder of Matriz Woman Artist.

ELAINE NGUYEN

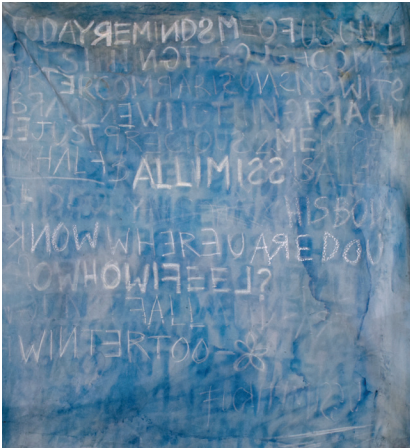
USA



HOME IS WHERE MY PAINTING IS

ELAINE NGUYEN

USA



JAPAN



HYENALOVER

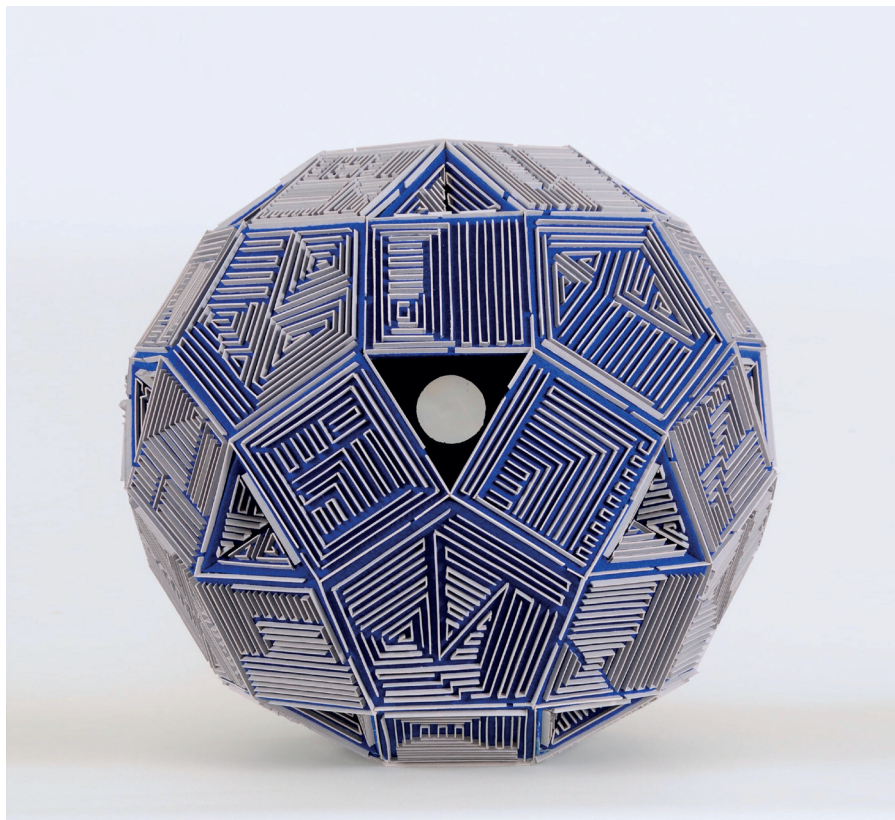


DONTMISSIT

STATEMENT

CONFESS touches on an intimate re-evaluation of loving through bipolar depression, addressing both the mania and the aftermath. Fragmented and written while manic, these poems were scribbled in chaos as my hand tried to make sense of my mind. A collection based around vulnerability and forced exposure, these text-based works are raw thoughts turned visual, the medium I understand the most. By allowing these poems to choose their medium, the pieces appear as performances, paintings, videos, and sculptures. They exist as abstracted works waiting for the patient or intentional viewer to consume.

These works speak to the tragic pleasure I have found in falling apart and the confusion that comes with trying to piece reality back together. A journey full of love, regret, shame, and guilt, I am lost in my own mind, I am consumed by emotional falsities and I am filled with a lack of desire to confront reality. In the end, I must confess, I don't know if it ever meant so much or if it just meant so much to me.



CT-008
Cardboard, felt, telescopic lens, mirror, 50x50x50cm, 2019

ARTIST'S STATEMENT

Art is the most fundamental language, reflecting a sincere aspect being human. In my mind, the human element, often thought as something fragile, temporal and imperfect, is situated with an unexpected pair; the purity of geometry, establishing a prime and archaic bond. I always seek to explore this contradiction between the ephemeral and the eternal, along with humankind's constant struggle to reach it. Compartmentalisation, seriality, close observation and categorisation are integral to my methodology. These processes mostly stem by my study of Platonic theories such as Timaeus, that elaborates on the shape of the universe as a perfect sphere, which embodies all matter, describing the five platonic solids and presenting them as symbols of the elements of nature. I am interested in exploring this relationship between the 'physical' and the 'ideal', organic forms and the strict perfection and precision of geometry, presenting a detailed examination of the antithesis between the eternal and changeless World of Ideas and the temporal and perishable Physical World.

I am very intrigued by architecture, something that became prominent in the early years of my studies. Living in a vast urban centre, where a variety of shapes, forms and structures are combined, I explore the idea of the city as a human-made social structure. The observation of the urban setting lies in the core of my work. I constantly examine and question both the aesthetics and the function of architecture. The "city", is thought to have the power to affect and develop the surrounding space but in reality, it is something transient, that will eventually disappear. The structure and idea of the labyrinth is of great significance to me as, it reflects accurately the complexity of urban life, that opposes to the lucency and simplicity of the 'ideal'.

The evolution and future reflection of my research is almost impossible to predict. However it is certain, that I will continue to expose myself to various pathways such as, printmaking, painting, sculpture, and possibly installation, deepening my knowledge in materials and processes. I shall inform and expand my research, challenging my questions through different cultural, philosophical and sociological backgrounds. I aim to open up my practice by all means possible, and I look forward to discover the connections between diverse aesthetics and forms of art.



Amirsky-Tigre
Watercolour on paper, 52x70cm, 2020

ARTIST STATEMENT

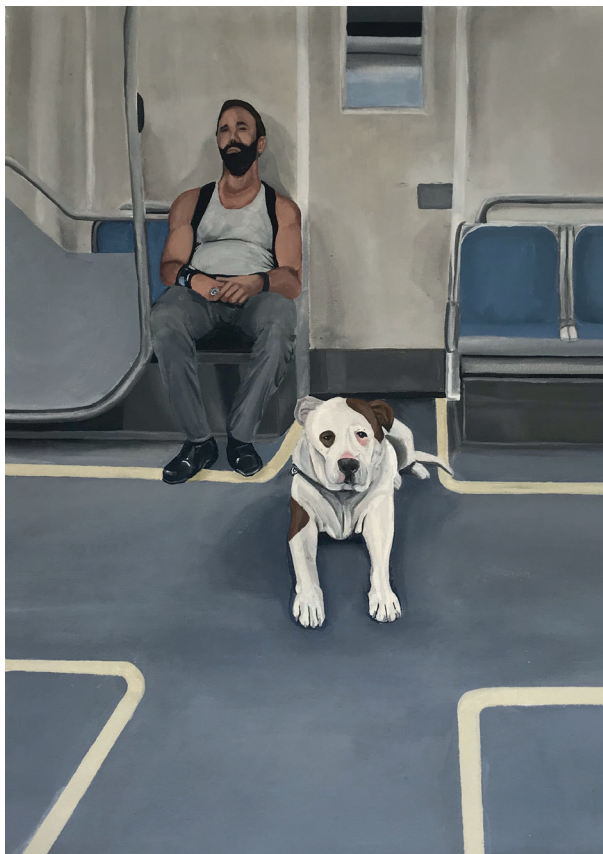
The small, the unnoticed, and the ephemeral is what inspires me. To help the vulnerable and the voiceless is what motivates me. In our time, we currently face insurmountable problems such as climate change, and we are heading towards mass extinctions. In this time, it is more important than ever that we as artists take the burden of expressing these crises, to help humanity to confront them.

As an artist, it is my intention to fuse my technique and understanding of beauty to spark change! By combining realism and abstract fragments, I explore the complex relationship between humans and nature. Drawing inspiration from cultures and landscapes from around the world, I want to refresh the public with a positive message. For example, my current series "Not So Hopeless" represents successful initiatives that are saving endangered animals from extinction.

Not So Hopeless

Endangered animals: the media represents this topic with a wave of negativity rendering people to feel powerless. However, around the world the tides are starting to change as people are working to help our endangered animals. From individuals to large organizations, people are saving animals from near extinction and increasing their populations. In the United States the Endangered Species Act placed in 1973 has been 99% successful at preventing extinction¹. In Asia engrained traditions that have existed for thousands of years are starting to change as animal protection laws are being put in place and new awareness efforts are starting to shift mentalities. Even in developing and unstable countries in Africa and South America, small communities and individuals are having astounding success in increasing the populations of endangered animals.

For my series "Not So Hopeless" I've been collecting these stories and representing each in a painting. Every painting is an iconic representation of the country and story - and together they will give a visual impact of the positive change happening around the world to save our animals. At this pinnacle moment in history where animals are becoming extinct at high rates because of humans, it is vital that we know these success stories to realize that our actions can make a difference.



Dog
Acrylic on canvas, 50 x 45 cm, 2019

STATEMENT

My work is based on a series of images that I has captured while riding through public transportation in Los Angeles. As a commuter, I would spend two to three hours a day on the bus or train and even longer waiting for their arrival. As I rode with the same people day after day, I observed those people going to the same places. I never spoke or engaged with them.

All of us are on our own tracks, playing out individual narratives. I was drawn to certain people in this travel routine that seemed almost like characters in a play, always having some element that was interesting or different about them. I started taking their pictures, secretly capturing moments from their lives. For me, the feeling is one of intrusion, of voyeurism. The viewer is being asked to look at and engage with these seemingly mundane moments rather than the social norm of casting a passing glance.

In many cases, there is an individual that is recognizing the audience, further dissolving the fourth wall and making the viewer a participant in this ordinary, but layered and textured moment of life.

GABRIELLA MOUSSETTE

FRANCE



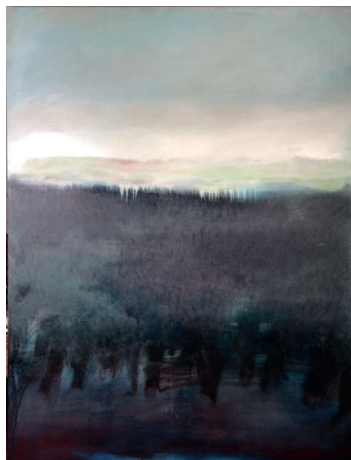
« Confinement 1ère semaine – Murmure des âmes » Mars 2020
Ecriture, crayon, encre et huile, 97 x 130cm

GABRIELLA MOUSSETTE

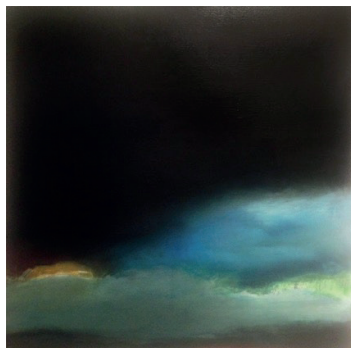
FRANCE



Lumiere Interieur II
Mixed Media 97 x 130 cm, 2020



Etat du monde
Pigments, ink & oil on canvas, 115 x 130 cm, 2020



Entre Deux
Pigments, ink & oil on canvas, 100 x 100 cm, 2020

Voile sur la liberté
Pigments, ink and oil on canvas 97 x
130 cm, 2020



PAYSAGES INTIMES

A line, horizontal cut or accent on a passage zone, calls for a transition can be like an opening, an air zone or an empty space which calls to receive a new breath: the horizon is this inaccessible unfathomable.

To be silent and to contemplate is perhaps to appropriate what shows itself in front of us ... I tame what shows itself, and seeks to transcribe the emotion of the moment. I try to touch this intimate, which is revealed slowly by the vibrations and resonances of colors which confront and repel, escape, and in a subtle and sensual way, in places brush against each other, are called overlap then sometimes marry.

By staying in this process of letting come, of staying in the presence of the act of painting, my canvases are gradually built up in successive strata as sedimentary, by colors which are placed on top of each other, and allow to reflect depths, muted and luminous hues.

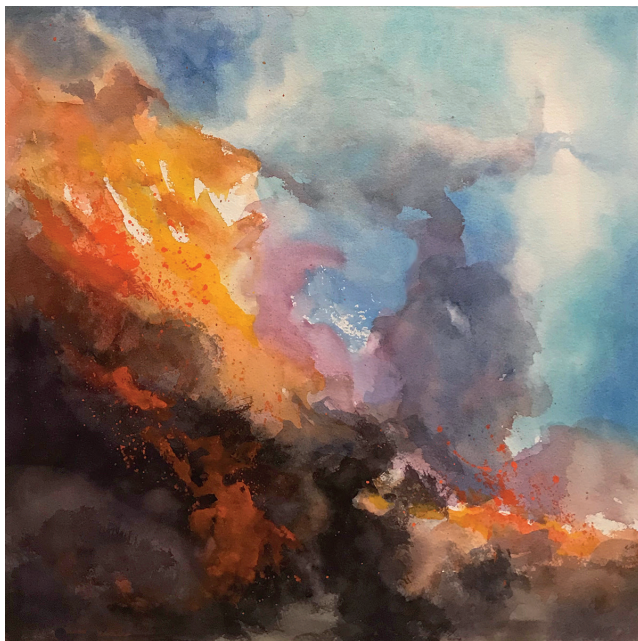
To contemplate is to be in the presence of a soothing tranquility. The instantaneity of the line accompanies this approach in an attempt to make figurable what moves me in a singular way. The brush is the extension of my bodily expression, and the sometimes vigorous color posed or erased, models what calls me here, and leads me to let myself take part in the rhythm of a posed trace which calls its other, like a dance.

Horizons connected in two spaces: in a transition area, where the midline between sky and earth, sky and sea is often drawn, to meet opposing forces. I try through my painting to question this profusion of information that tugs us, far from our essentials. These emergencies of what we have to do, say, go, take ... and our need to know how to stop, and ask ourselves for a moment. This is how this theme of horizons or «Intimate Landscapes» returns since 2003 is like an Ode to the fragile beauty of nature that surrounds us and of which we are so intimately a part.

To the son of my readings I was able to link my research with other artists, writers like François Cheng by his acute sense of analysis on beauty and the meaning of things, Christian Bobin, Quignard, and other musicians or performer with whom I feel in tune and who strengthens my artistic aspirations when I lose track. I remain confident of a tomorrow when our world will look at the same horizon in peace, together.

HOLLEY FLAGG

USA



Omega Nebula
Watercolor on paper, 24x24" (60 x 60 cm), 2020

HOLLEY FLAGG



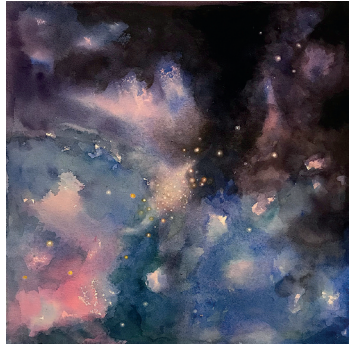
Omega Nebula
Watercolor on paper, 24x24"



Orion Nebula
Watercolor on paper, 24x24"



Super Nova Remnant
Watercolor on paper, 24x24"



Star Forming
Watercolor on paper, 24x24"

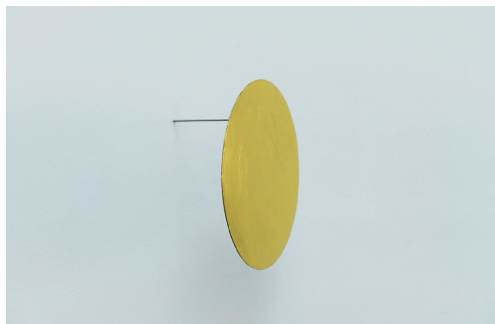
HUBBLE SPACE TELESCOPE SERIES

During our Covid-19 quarantine, I have been inspired to paint interpretations of NASA space photos. Over time, in my mind, they have morphed into a pandemic going viral.



DISTANT VAGUE VOICES COULD BE HEARD IN THE VALLEY
Steel frame: h.230cm x w.130cm || silk: 3x h.230 x w.130cm, . 2019
Photo credits : Lore Stessel

ILSE VAN ROY



THE GOLDEN SUN,
subconscious desires, rather than requests, and the results are rarely those which were sought and the
results are rarely those which were sought
Steel and goldlayer dia.20cm Photo credits : Ilse Van Roy



ANTONIA
Blown glass - flamenco, h.55cm x dia 45cm, 2019
Photo credits : Frederic Geurts



PENELOPE
Blown glass -pink, h.45cm x dia 55cm, 2019
Photo credits : Frederic Geurts



THE NIGHT IS COLD, FULL OF ICE WINDS. 2017
Silkscreen, black ink, h.200cm x w.110cm Photo credits : Frederic Geurts & Ilse Van Roy
1600□ / with white frame and glass

STATEMENT

Ilse Van Roy (1978) has headed the glass studio at the PXL-MAD, School Of Arts in Hasselt since 2007, guiding Bachelor and Master fine art students in the use of glass in their artistic oeuvre. By making room for fundamental research, developing crossover projects with other artistic disciplines and setting up international joint ventures, she has helped add depth to this academic course. This is also expressed in her artistic practice; in Flanders she has become one of the leading artists to have used the medium of glass in a contemporary manner and has contributed to its liberation from its traditional craft approach. In so doing, she seeks out the limits of the material and regularly combines it with other media such as photography, printmaking, video, and textile using them to create space-filling installations.



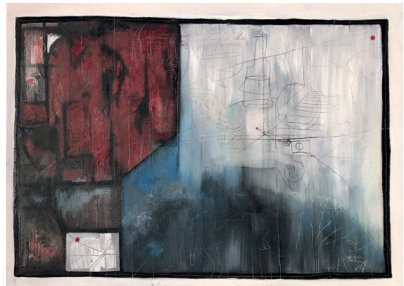
The flat story of a decaffeinated
Mixed media on canvas, 70x60cm, 2020

The flat story of a decaffeinated artist is a 70x60 cm mixed media painting inspired by past events that impacted my journey as an artist. Hovering between an analysis of the human condition and metaphysical contemplation, this piece comes together through a strong composition that at first can appear chaotic needing perhaps a more profound attention in order to understand the intrinsic and pre-established connection between the represented elements. The selection of images and symbols represented were chosen carefully to make the viewer perceive situations and objects that belong to the common daily basis and through this approach create empathy with the painting.



Sem título (UNTITLED) comes to life through oil technique on a 100 x 80cm cotton canvas.

This artwork shows a female figure within her intimate scenario, surrounded by a black atmosphere that brutally take over the canvas leaving just a few signs of the preexisting harmonic background. From this scenario, based on the contemporary female imagination, a tense woman figure is presented linked to the stereotypes that are socially attributed to women which limit our own existence as artists. This figure dominates canvas and painting, and through this it claims a place for the female artist, but at the same time brings us to the image of the woman trapped in the world of art, not as a subject but as an object. However the use of the colors blue and white that surround the main figure, introduce the idea of hope and virtue.



This oil painting named meses depois (months after) takes form on a 60x40 cm cotton canvas which, at first catches the attention by the use of colors that blend into each other in a harmonic way inviting the viewer to a deeper analysis.

The artwork can be divided in three distinct parts which show a transition between an agitated and perhaps aggressive atmosphere, to a calming and peaceful exploration of color. By the use of overlaying or rather subtracting layers of the initially painted work, it is possible to find naive forms created instinctively through the process of free drawing while the last visible layers of paint were still fresh. The focal point of this painting is the use of this above mentioned technic to create an intrinsic relationship between color, texture, meaning and object on order to stimulate the viewer visually and cognitively.

KASIA ŁUKASIEWICZ

POLAND



Triptych «August rain» Photography

August rain. The best part of the summer has already passed, and autumn has not yet been born. Strange crippling time. Sylvia Plath «Diaries» It is said that we can see ourselves in the other person's reflection. Photographing objects from the immediate surroundings of a loved one, I tried to capture the reflection of myself that creates a bond between us.

KASIA ŁUKASIEWICZ

POLAND



Touch

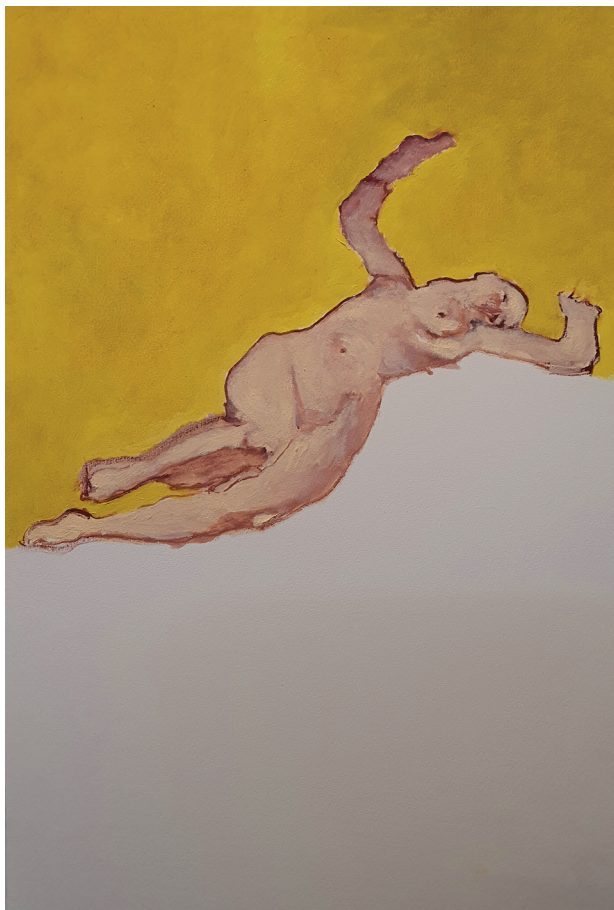
These two photos are from the project «Touch» referring to the absence. They are a recollection of the past, suspension, melancholy, doubt, loneliness, feelings of lack, emptiness, a kind of subtle sensitivity. Images absorbed from the surrounding reality are revived. What is present is inseparably intertwined with what is absent. I am looking for images appearing in moments of doubt, loneliness, melancholy, feelings of lack, emptiness. Evoked memories, projections, embodiments of presence, non-obvious images, temporarily replacing reality. Silence and understatement in the body, silencing in itself. Images born of intimate stories never sent letters and hidden desires. Images that are born in imagination.

BIO

Katarzyna Lukasiewicz is an anthropologist, culture animator and photographer. She was born in Warsaw, Poland, currently she's based in Athens, Greece. She's currently completing her Master's degree in Photography department in Łódź Film School working on her document based on spirituality and modern healing culture.

KATERINA TSITSELA

GREECE



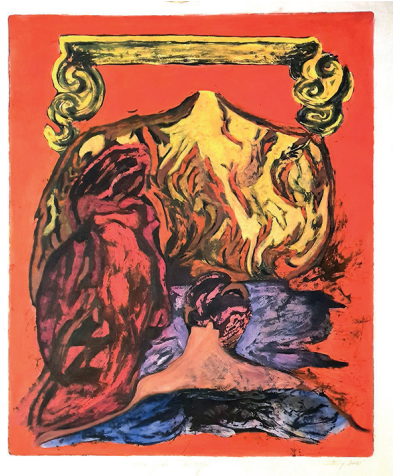
Nude
Oil on paper 29.7 x 42cm

KATERINA TSITSELA

GREECE



Woman
Oil on A3 paper



Aretousa
Engraving with sugar aquatint 40x 50 cm

I am an artist whose artistic research ranges from painting to engraving. My work delves into human perception of landscapes expressing specific mental situations. They are interpreted psychoanalytically as 'internal landscapes' or landscapes of the human soul. My paintings manifest internal dark landscapes in which beams of light invade via them. Thus, they reveal the figures besetting with the present situation of existence through the beholder's eyes. My interest focuses on search of excessive truth which lies beyond our journey to material. The colour along with the turmoil caused by the tactile touch of the cement on the surface of the canvas witness the emotional state in which both the figures and landscapes are. The earthen colours and bold writing display my world showing a theme with rough and imposing touches integrating the surroundings either as internal or as abstract ones. My recent research regarding canvas comes from the sustained interest in the process of natural materials on a large scale especially for the specific position as executive act in which the work is a relic of working, gesture and movement. I am amazed by the ability of the cement when it is mixed with colour dust and oil. As regards the artistic body, an abstract time measurement is made. All in all, the body of work is a meditation close to the brevity of human existence.

LIA VIRIDIANA DOMINGUEZ

MEXICO



Constelaciones
Video, visual art and performance, 5'17"», 2019 (on request)

LIA VIRIDIANA DOMINGUEZ

MEXICO



CONSTELLATIONS

The constellations work is drawing and dance, which through photography shows us the original form of cinema and video: movement by frames.

Constellations are a group of stars that, through imaginary lines, give shape to a drawing that refers to a certain figure. The stars do not have a real association with each other and can even be located hundreds of light-years away, the constellations are a human construction according to each culture. Formerly it was used to locate itself in time and space, a travel guide, a reminder of the harvest and rite calendar, of the seasons of the year. But above all the reading of the night sky and imagination, constellations are a mystery, a space without limits, to create star unions and, with them, drawings that express the environment.



No help please
Photography

MALU MATTEO



Angel
Photography



Save me
Photography



Pandemic
Photography

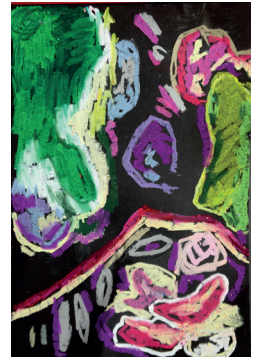
STATEMENT

Italian artist but gypsy by nature, she uses her photography to create unique and original artworks that are shaped on experimental materials such as silky satin or encapsulated in synthetic glass. her photographs are pop/funky and sometimes surrealist combination, full of color and energy. She have been exhibited in Europe, America and Latin America in collective and personal exhibitions, winner of the first prize at the Museum os Art in Chianciano in 2010 (Portrait photography) and second prize (Digital Art) in the las London Biennale 2019. At the moment Malu' lives and produce her artwork in Mexico.



UNTITLED

Papier mâché and acrylic on wood, 40 x 30 cm, 2020



Sossego alterado / Clear sight / Acacia
Oil pastel on black paper A2, 2020

STATEMENT

I'm Margarida, an 18 year old art student from Portugal. I'm writing to participate in the selection for the online Matriz exhibition which really sparked interest on me as a young female artist who is trying to find her place in the art world. Lately I've found my identity in painting: exploring different forms, colors and movements and the way they interact when worked together. Growing up in Brazil is something that I believe influenced the way I see the world, therefore, i connect with that part of me that is still present when creating something. Sometimes I find it hard to have «consistent» work, like series or collections because I am still exploring and testing everything I can find in order to really know what I want to pass with what i do and love so much. I believe that what defines me now, is that uncertainty and lack of boundaries and of course, the colors.



The Death of the Deer
Oil on canvas, 84 x 89 cm, 2020

MARTA PALII

ROMANIA



2, oil on wood 25 x30 cm



3, oil on wood 25 x 19 cm



1, oil on wood d.31 cm



5, oil on wood 25 x 19cm cm

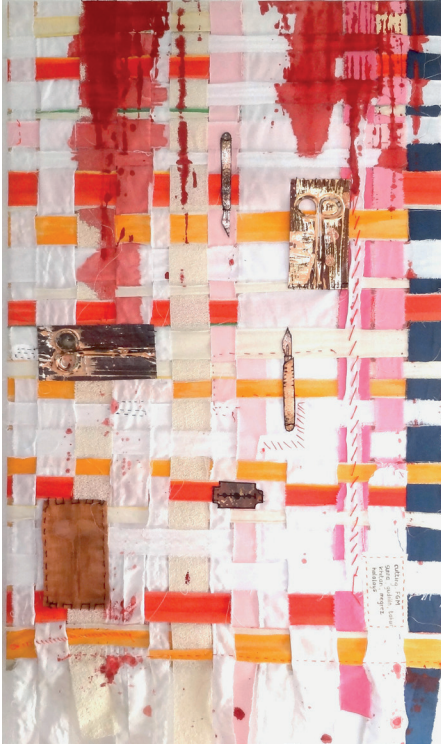
STATEMENT

Born in Moldavia and based in Cluj-Napoca, Romania

The art concept approached in my works is The Death of the Deer — the idea of waking up to maturity and to the passage of time. It is an agglomeration of experiences that I go through, a symphony of my fears that tries to crush me into the rocks. The great Romanian poet Nicolae Labis inspired me with his authenticity and the cruelty that overwhelms the inner child.



The Child Bride and her Destiny
3D sculptural piece in stitch ink and acrylic paint applied to a canvas covered body shaped framework



The Cut

Woven textiles, bandages, copper, enamel and stitch,
155cm x 110cm

'The Cut' is a piece made to highlight the issue of 'cutting' or FGM (female genital mutilation). This practice while illegal in many countries, is still carried out clandestinely in some, and openly in others.

It is estimated that FGM affects 137,000 women and girls in the UK, in addition to millions around the world. This artwork echoes a campaign for women to own their own bodies and to be free of the status of a 'commodity' to be bought and sold.

FGM is very difficult to eradicate as it is woven in to the beliefs, customs and social fabric of many cultures and bandages and strips of fabric are woven into the piece to show this. Cutting instruments are represented in copper foil and mesh. A section of text lists the names used for 'cutting' in a range of countries throughout the world.



Dress to die for
Textile art, 120 x 50 cm, 2015



The girls game of life
textile art, 130 x130cm, 2019

STATEMENT

Mary Rouncefield graduated in 2009 with an honours degree from the faculty of Art Media and Design at the University of the West of England, where she had studied as a mature student. Mary works in both 3 dimensions and two; incorporating textile, drawing and print. She often focusses on human rights issues affecting women and children. Much of her work combines stitched and hand-drawn images often onto three dimensional constructions which then, themselves, convey additional meaning to each piece.

'Campaign Boots' were exhibited in 2015 at The Mall Galleries, London in the Passion For Freedom London Festival and this success has provided the impetus to make and exhibit further sculptural textile pieces.

In Spring 2016, Mary exhibited textile sculptures at 'Stopjectify' at Gallery Different in London where 'Dress2Die4' and 'Neural Networks' were shown. Also, in summer, 2016, Little Buckland Gallery hosted 'Conflict' the Open Exhibition for Broadway Arts Festival, and selected two of her sculptural pieces: 'Today's Lesson' and 'Screaming Inside'. This second piece has also been exhibited in London in November 2016 in the 'Alienation' exhibition at Phase 5 Gallery. 2017 saw two works on exhibition at the North Wall Gallery Oxford.

Mary has exhibited at various exhibitions held at The Royal West of England Academy in her home city of Bristol, including 'Drawn', where her textile sculpture 'The Female Mathematician' was on show.



No title
Traditional lithography - digital prints , 21 x 29 cm, 2020

MIA ŠTARK

CROATIA



STATEMENT

3 works are part of Untitled series. They are a depiction of movement within traditional printmaking and digital prints. They are made only with color and fingers and hands, through movement.

Mia Štark is a multimedia artist, born in 1992. in Croatia. Graduated in 2016 at the Art Academy in Osijek, at the sub-department of Traditional Printmaking (MA). In 2019 she finished her undergraduate Study of Contemporary Dance, at the Dance Department at the Academy of Dramatic Arts in Zagreb (BA). The area of her interest is interdependence within contemporary art practice, especially within visual and performing arts.



Good ghost of Zagreb
Mixed media, digital - watercolor pencil, graphic pencil



In my craft or Sullen art
Mixed media, digital - watercolor pencil, graphic pencil



Horizon
Drawing and ink on multiple superposed papers, pvc, and glass of the frame framed in silver metallique
50x70cm



Dyptichon women of glory, vietnam
Mixed media, 50x70x2, 2019



Saut quantique I
Mixed media, 120x90cm, 2018



Saut quantique - rupture
Mixed media 120x90cm, 2020



Moments of thoughts
Mixed media, 50x40cm, 2020

STATEMENT

Born in Nürnberg, the German artist Nina Urlichs deals with themes revolving around the human in space and nature and their sentimental expressions. Upon graduating with a diploma in fashion design (1992), she turned toward the visual arts and continued formations and artstudies until 1996 in Paris and Germany.

Nina Urlichs has recently exhibited within group exhibitions at MVVO New York in New York City, in the » Biennale d'art » in Paris, and « New Artists » in London. In 2015 and 2016 she completed artist residencies in Chengdu, China and 59Rivoli in Paris. She has been published in the Annuaire OFF, and Artscene-magazine in France. Her upcoming shows in 2020 will be in Munich, Cologne and Paris. Nina Urlichs lives and works between Paris and her hometown in Germany.

Some thoughts and directions about my art

My art creates a language showing relationships between the intimate universe and the human body. My aim is to demonstrate the dual nature of our contemporary lives through the expression of our fears, our joys, our emotions. At first sight these may be captured in beautiful pictures, but gradually our realities are revealed and connections to contemporary events (war, destruction, human failures) are coming into the mind. My work is based on the philosophy of a perpetual life cycle, characterized by an incessant appearance and disappearance. layers of faded traces of washed out paintings, destroyed collages, transparent canvas or paper are used within the artworks. The lightness of these materials matches perfectly in my search of light and depth. The research of balance in the composition is very important, as the open structure of my installations, where no frame will make borders.

Some lines, red and black, abstract or half figuratif are showing up in my pictures recently. These lines represent directions and horizons. Free to be interpreted in everybodys mind, free to suggest directions from the past and for the future. These lines are open, and seems to go far out of the frame, searching for new ways, like maps, that only we can see, as we make our way into the unknown territory of our own enlightenment.

OLA ABDALLAH

SIRIA - FRANCE



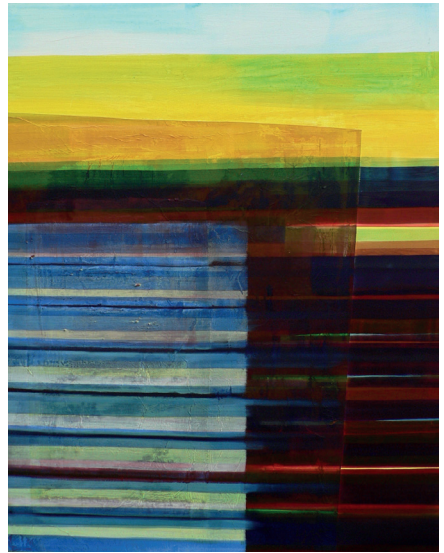
In the mood for color
Mixed media on canvas, 150x120 cm, 2019

OLA ABDALLAH

SIRIA - FRANCE



Deep Blue
Mixed Media, 120 x 80cm



Yellow
Mixed Media, 120 x 150 cm



In the mood for color IV
Mixed Media, 40 x 40 cm

STATEMENT

Ola Abdallah was born in Aleppo (Syria) in 1978, she spent her childhood in Paris and then moved back to Syria where she began in 1996 her artistic studies in the Fine Arts Faculty of Damascus completed in 2000. In 1998 she visited and worked in the ateliers of the Ecole Nationale Supérieure des Beaux-Arts of Paris.

Finishing her studies in Syria, she moved back to Paris in 2001 and went to the Arts Plastiques department of the University of Paris 8 where she studied theory of art and earned a PhD on her thesis about the French artist Aurélie Nemours in 2008.

Ola Abdallah carries on her painting work in parallel to her theoretical study; her work is a continuity of her Syrian beginnings. It is the Syrian light seen as landscape that helped her realize her desire of becoming a painter but also the observation of the meticulous and beautiful work of craftsmen.

In Europe, the museums, the shows and the meetings with other artists coming from all around the world broaden her horizon. Proposing now an abstract painting style focused on color and space, Ola Abdallah lives and works in Paris.

RADOSLAVA HRABOVSKÁ

SLOVAKIA



Remember of....
Installation Photo, 2020

RADOSLAVA HRABOVSKÁ

SLOVAKIA



Tenderness
2019



Window 2
25 x 25 cm, 2020

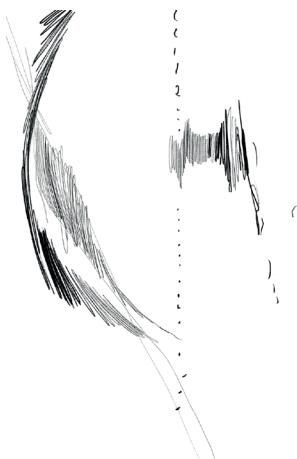
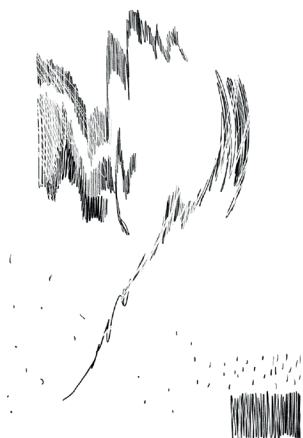
STATEMENT

Although I am a printer, the material I work with most is paper and fiber-textile. In my work I recycle-recycle because it is a necessity-I have 4 sons. I recycle-recycle things, material, save I recycle both material and memories and words So I go back to the same subject again and again, but I always use a different material - paper, textile, wood, used tea bags. Everything I use every day. Everything that came to my life - like a wedding dress. The freedom that I miss - I express it by installing clothes. I wash laundry every day. Every day I hang the clothes on the cords it's a repetition so I install the clothes I embroider my memories on.

My work is my record. My work is like a diary. The sketches I create are materialized thoughts, memories and experiences. Sincerely I am glad to say what is pushing me to the soul.

RAQUEL VICTORIA

SPAIN



Partitura I, 2, 3, 4 & 5
December 2019, Digital drawing, Print on paper, 100 x 70 cm

RAQUEL VICTORIA

SPAIN



ACCENTUM

Study of abstract drawing and its relationship with experimental music. Research project carried out in the last months of 2019. Raquel Victoria seeks the renewal of Gregorian chant, creating new large format scores made with abstract drawings. Later it is translated into music, thus creating pieces of experimental music that are born from the drawings / scores.

Raquel Victoria was born in Palma de Mallorca (1998). From a very young age he developed a great interest in the plastic and musical arts. She began her artistic career at the Renaissance Academy of Fine Arts (Palma de Mallorca), although previously she had already received painting and drawing classes from 5 to 12 years old. While studying at the Academy of Fine Arts, she first studied Elementary piano through private lessons with the pianist Inés Bennasar. She was part of the " Els Vermellets de la Seu " choir at the Sant Josep Obrer music school (Palma de Mallorca 2010-2013) where she also studied musical language. During her time at the Academy of Fine Arts, Renaissance had the first opportunity to be part of two group exhibitions. She completed her baccalaureate in humanities, studying subjects such as the history of music, dance and art, as well as artistic drawing. At the age of 17, she decided to move to the city of Granada to pursue a degree in Fine Arts at the Alonso Cano School of Fine Arts (University of Granada). It is at this stage when she most develops her style and artistic research to this day. While studying, she held various solo and group exhibitions. She has also curated many exhibitions.



Fiandeira
Installation

ROSANE BEZERRA

BRASIL



Art
Installation



Arcoiris

STATEMENT

In my art, I am especially interested in textile work, traditionally related to women, from generation to generation. As we know, in the East, the spinner is related to the Mayan deity, the great generative weaver of all illusions. Symbolically, the spider, through the textile characteristics of its web, is assimilated as a cosmic creator and the lady of destiny.

In antiquity, people used to think about destiny as a fabric, a garment. This destiny circumscribes the person, establishing limits determined a priori by the free will of a weaver. The activity of spinning represented daydreams and desires and the act of spinning enhances a determining power.

This group of 3 works refer to Nix, the Goddess of Night, one of the primordial deities, who generated, among other creatures, the weavers of destiny, Cloto, Láqueis and Atropos. These three sisters take on different tasks: Clotho, whose name means "spin" in Greek, is the one who weaves, stimulating the thread of life at the beginning of her path; Lachesis confers the commitments, tests and atonements that will be incumbent on each being, thus distributing them among human beings their respective destinies. She also raffled who would go to the kingdom of Death; Atropos has the power to break the thread of life with his enchanted scissors. Her name has the meaning of "don't come back". The concept of destination is assumed that the textile work, has to do with life, from birth to death, implying here the textile as a founding, creative and ordering attitude.

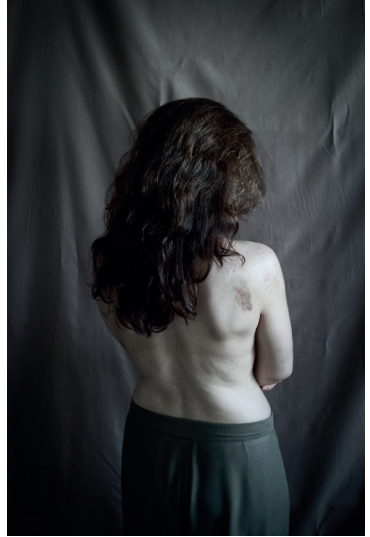
SIMA CHOUBDARZADEH

IRAN



My name is Fear
Photography, 1/60 sec F /3.2 Iso 800

SIMA CHOUBDARZADEH



MY NAME IS FEAR

I was seven years old when I got scared for the first time. I was getting back from school when my friend told me: "Did you know that if you reveal your hair out of your scarf, God will punish you by hanging you from it?" When I was 26, after all those fears and tragedies, I decided to stop saying my prayers and fearing God and Hell.

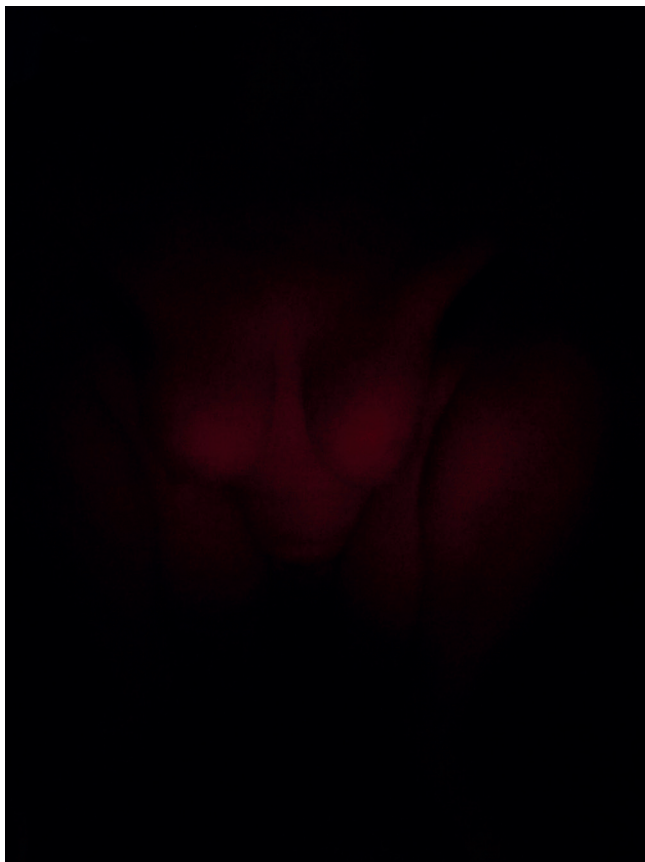
One day my husband locked me up in the house to stop me from reading books, going to the university, seeing my family, and involving with society. It was the same day when an earthquake hit our city and I was locked up in a house on the 10th floor. The thing that I was most worried about was finding the safest place to stand on but at once I felt an empty space beneath my feet and now that is how I am afraid of people and events like quakes. However these fears have worn out and whenever they hit me, I take a step back and hide. Even not being scared comes from being scared. Within people's silence and their eyes I can find fear.

As if "fear" is the other name for me.

I must have been treated and relieved of this pain. Talking about these issues with people not only diminish my fears but expand them; therefore I start photography and taking photos of my fears make them curdle in my blood.

SOPHIE PORTES

FRANCE



Déesse

Darkness
Stay in the dark, stay in a dark situation.
Locked up. masked. confined.

Femininity
Explodes the prohibitions.
Laws, physics, judgments, permissions.
She finds roots.

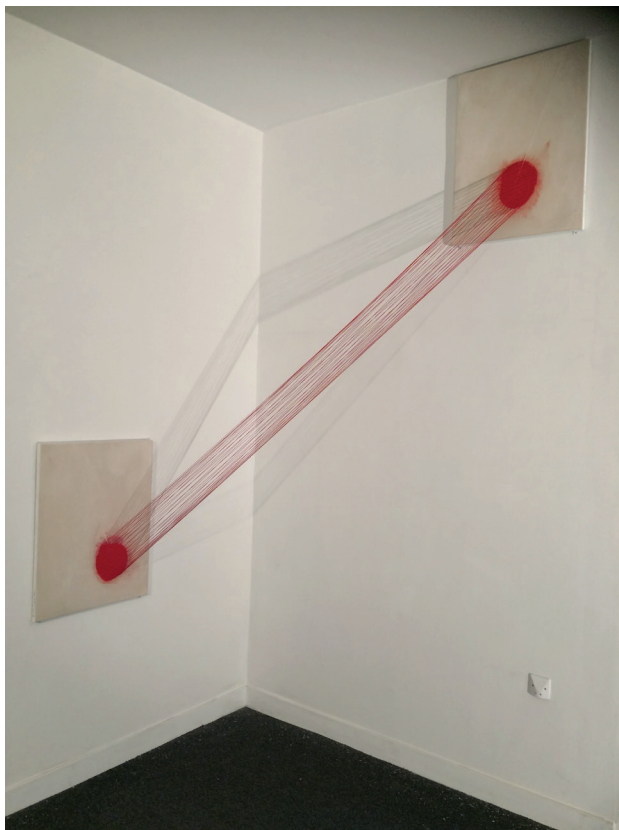
Here: a thick, broken piece of mirror from one grandmother and the
light from another's farewell ceremony.
A glow. A flame. An intergenerational sororite.

We come back to our cave to re-sprout, we remove semblants, we are
looking for new balances. We question the present with an ephemeral
flame.

Thus touched down the goddess

« However at midnight the darkest hour once again femininity arose
at the same place on matter it cast its shadow life, red and open.»

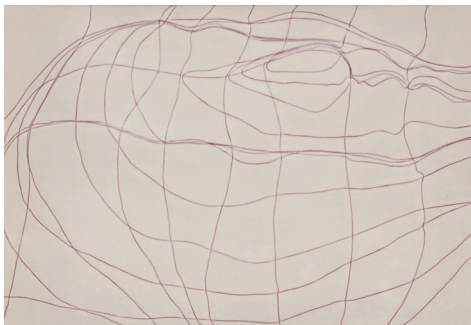
(Original Rainer Maria Rilke:
However at noon the heaviest hour once again the sea rose at the
same place on the shore she threw a dolphin. dead, red and open)



With love and... light V, diptyque
Poudre de marbre et pigments, fils 50x65cm, Dimensions variables, 2016



Une aveuglante lumière - A fil f leur de peau
Marble powder and pigments on canvas, 150 X 150 cm, 2015



A fleur de peau: Ô mon beau miroir
Techniques mixtes et poudre et pigments sur toile, 73 x 50cm,
2016

SUN MI KIM

KOREA - FRANCE



Super LoveXXI
Poudre marbre et pigments sur Papier
35 x 44cm, 2020



L'oeil de Dragon XXII
Techniques mixtes (poudre de marbre
et pigment, fil élastique), 38 x 38 cm
2020

UNE AVEUGLANTE LUMIÈRE

About Sun Mi Kim (extract)

Ethereal and visceral. Dense and evanescent. The art of Sun Mi Kim does more than oscillate between these two poles, it brings them together, merges them, inviting us to an experience marked by subtlety but also with energy.

Before finding her artistic language today, Sun Mi Kim experimented with performance, photography and the art of installation in order to tackle the themes that concern her deep down: relationships between beings, space and separation, as well as the hidden dimensions of reality.

Simply talking about painting about his «paintings» is reductive, because it also functions as sculptures or installations, in the sense that the artist physically connects them to the space where they are installed. In 1997, Sun Mi began working on panels that she covered with numerous layers of paint, some very colorful, before coating the whole with a whitish tint. It's a long and slow process that ends up being completely concealed but gives the work a certain density and presence. She compares this to the top layer of the epidermis, which envelops the biological tissues of the human body, or to the earth or sand that covers innumerable sedimentary layers.

David Rosenberg, Paris, juillet 2017



Indian collection.
Photography giclée print., 100 cm x 66 cm



MY INDIAN COLLECTION

Looking for the connection between the people and the places. Does the existence of people make a different picture of the built environment or just an abstract component in the way we look at each other?
I like the perfections of the moments in the middle of city chaos. But what do we call chaos anyway?



<https://quarantinedoftheworld.com/>

QUARANTINED OF THE WORLD is a photo series documenting people's experience of quarantine around the globe during Covid-19 pandemic in 2020. The project was born as a creative outlet inspired by the experience of confinement of the artist who interviews and virtually photographs her subjects via video-communication. All portraits include glimpses into the life of strangers. Taken together, these photographs and captions offer a remarkable socio-psychological representation of human behaviour throughout a global pandemic that is changing the course of human history.

Valentina Gaia Lops is an Italian multidisciplinary artist. Originally rooted in visual and performance arts, her work often explores the complexity and uniqueness of human behaviour. She is most known for her activism, for addressing LGBTQI+, mental health and human rights themes, and for directly involving communities in her work, making art accessible to people of all ages and backgrounds. She works internationally and is currently based in Dublin, Ireland.



Spun
Coloured pencil on Stonehenge paper. 29.5 cm x 42 cm, unframed



Turpentine Dream
Drypoint on Fabriano paper paper. 24.8 cm x 18
cm, unframed

STATEMENT

I am keen to delve into ideas shaped by mythology, mysticism, depth psychology, anthropology and shifting relationships to nature. With an academic background in cultural anthropology, I explore narratives laid out in myths, legends, folk tales and ceremonial rituals from cultures spanning vast expanses of time and space. The basis of my work is concerned with seeking out visual translations for the transformation of the individual, our quest for self-knowledge and our integration into society. The works of Carl Gustav Jung and Joseph Campbell, particularly Jung's notion of the Shadow Self and Campbell's monomyth or "Hero's Journey", have offered my practice a foundation from which I elaborate visual tales.

My work is always centred around drawing as it provides a spontaneity and fluidity that enables me to better communicate with my own subconscious stories. I use graphite and charcoal to flesh out my ideas and experiment with mark making. I also produce work on paper with inks, watercolour and coloured pencils. As a printmaker, I find the process and results obtained from etching infinitely fascinating. The strong lines offered through etching, the subtlety of its velvet tones and the arduous, repetitive process involved are salient features of my work and to me, stand as metaphors for the nature of the human experience I strive to explore.



Child
40 x 30 cm, 2020

I'm a portuguese young artist. I think my biggest inspiration is my own life, what I experience and what it makes me feel but the most important to me when I am making art is the silence. When I'm in complete silence I can immerse in myself and find what is more pure and important to express. Being so young I think I'm still finding materials and techniques and wanting to try everything.

MATRIZ is a group of women artists created in Paris, France in 2000. Matriz as a symbol of female creative power. It aims to be a platform for artists, cultural, technical and aesthetic exchanges, cooperation and promotion of women art. Our group supports the art of selected and recommended artists by its members. We are strong female artists, this is our specificity.

We have been working in our studios and regathering to increase the visibility of women artists. Matriz Woman Artists is reloading. It is a membership based so we can truly help each other grow.

WE ARE HERE TO

Show	Online or in physical Art Spaces
Exchange	Create, talk, travel, reach & coincide with other artists
Support	We are stronger together!
Share	Artists, collectors, curators & curious minds are all welcome

OUR ACTIVITIES

- **Matriz Portal** website to keep visibility
- **VYWA Show** Very Young Woman Artists show (talented girls 10 - 17 years old)
- **Mira Cuántas Somos** (look how many we are) exhibition, the 8th of March.
- **We are** Matriz immersive online exhibition
- **Matriz Woman Art Symposium**, every 2 years (next 2022) in August, by invitation only
- **Annual Member's Exhibition & Catalog** (October applications in September) including the **Matriz Art Award** a \$1000 USD prize to support one artists each year.
- **With you** dialogue show (female member artist recommend male artists to expose with)
- **Collaborations** with artists, curators, institutions, associations, art galleries and Art Centers Worldwide

NO BORDERS AND NO LIMITS

We are all connected, we create and we can push the borders. Although women artists have been involved in the making of art throughout history, their work, when compared to that of their male counterparts, has been often darkened, overlooked and undervalued. We can change this together.

WE DESERVE IT!

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[#matrizwomanartists](https://www.instagram.com/matrizwomanartists)
[@matrizwomanartists](https://www.facebook.com/matrizwomanartists)

2020 Matriz immersive online exhibition We are

WE ARE STRONGER
TOGETHER

matriz
woman artists