



Gallery Route One 11101 CA-1, Point Reyes Station, CA 94956

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New Exhibitions at Gallery Route One! May 30 through July 5

GRO Artist Kelley Berg: *All the Time in the World* and *Q is For Love*

GRO Artist Zea Morvitz: *Glyphs: Drawings on Paper*

Visiting Artist Tanya Wilkinson: *Ruling the Little Girls*

Gallery Hours 11-5, Thursday through Monday.

Opening Reception Saturday May 30 with Artist Talks at 3pm (and viewable online at www.galleryrouteone.org)

New Exhibits at Gallery Route One!

Gallery Route One opens three new exhibitions soon! The public is invited to a lively Opening on May 30 from 3 to 5pm, with artists talks at 3pm. The exhibitions run through July 5 and GRO is open Thursday through Monday, 11-5.

GRO Artist Kelley Berg exhibits *All the Time in the World* and *Q is For Love*: drawings, paintings, and fine art prints celebrating friends and mentors. GRO Artist Zea Morvitz exhibits *Glyphs: Drawings on Paper*: drawings and collages, evolutions in her inventive symbolic languages. Visiting Artist Tanya Wilkinson exhibits *Ruling the Little Girls*: a multimedia look at childhood gender messaging.

More info:

GRO Artist Kelley Berg presents a two-part exhibition: *All the Time in the World* and *Q is for Love*, portraiture in painting, graphite drawing, and etching. Her work is personal, diverse, and expressive, exploring inspiration, love, longing, loss—and perhaps most importantly—human perseverance.

Berg writes:

All the Time in the World addresses what I want most from those I hold dear, knowing too well how swiftly life moves ever forward. These solitary figures inhabit illusory space: touching on the physical and emotional edges of fleeting moments.

Q is For Love is a series of copper plate etchings and dry point prints in homage to queer artists and writers whose practices have informed, fortified, and animated my own. A few of them are alive today; all of them have managed to far outshine a stifling orthodoxy, and the world is richer for it. All gratitude to those indomitable makers!

My work is based on the drawn mark. Layering, texture, accident, and imperfection are constant companions in my work, and they also characterize my lived experience. They are dynamic teachers. The pieces are artifacts of my explorations with process and materials. The marks of the maker are purposefully kept in view like footsteps in the snow.

Visiting Artist Tanya Wilkinson presents *Ruling the Little Girls*, a multimedia exhibition that addresses the sadness and injustice of gender-constraining rules. On the walls are two series, one of vintage children's dresses collaged on canvas, and another of dresses made for dolls, each adorned with a familiar rule for girls.

Wilkinson's work is her form of activism, creating images for impact, showing the weight of important questions. Her theme is (female) gender messaging. Ladylike dresses for little girls carry a complex messaging. The gallery is a tangle of childhood rights and wrongs, one rule visible on every collage—Wait to be Asked. Sit still. Never Talk About Yourself—evoking the heaviness and confusion many children experience. These rules are taken from lived experience; they were collected in a survey of 50 women of diverse backgrounds and ages. They are parental or societal rules probably considered sensible and simple guidelines, but their simplicity is the problem. How they imply a single rule applies to every situation, a dangerous assumption in our complicated world. Also, because they are gender-specific demands, the conformity is stifling and unjust. Wilkinson hopes the exhibit will lead people to fight against what is unacceptable, consider where these rules will lead, and reflect on the way we act and teach our children.

GRO Artist Zea Morvitz exhibits *Glyphs: Drawings on Paper*, a new phase in her long line of work with abstract symbols and forms. The exhibition includes three large grids, one collaged from her notebook drawings of twenty years, the others free-hand drawings. Morvitz works intuitively, without planning, and the results are graphic messaging systems that surprise even the artist. Forms appear naturally and then become entities that hold visual conversations. The exhibition includes a new collage series, that highlights the project's evolutionary nature. The forms have escaped the grids. They now float free, balancing in relationships that dance delicately in space.

Morvitz writes: I am engaged with forgotten or hidden languages and with images evoking uncertain deities, and gestures occurring spontaneously that often resemble living beings (trees) or stones as they weather. I look for happy accidents, wanting to keep the process alive and responsive. I wanted to experience the notebook drawing simultaneously, rather than serially in the notebooks, so I digitized them on lightweight Washi paper, enhanced them with ink and watercolor, and then cut out and collaged them on heavier Mitsumata paper.