

[Anne Scheid's](#) appreciation of the natural world began in childhood, in the pocket woods behind her Midwest home. This intimate and humble playground was a place of wonder and solace, comfort and danger, making it an irresistible attraction. When artmaking ascended in Scheid's life, subject matter and inspiration were sourced from the natural world; nature became her teacher, her content, and finally her collaborator.

Drawing is her approach to art making – the immediacy and adaptability is drawing's appeal. Paper is her preferred surface and materials are many. "Drawing makes for an easy path to my heart and intuition," she states.

Drawing and collage are intrinsic partners. The Surrealists were enthusiasts of collage; their intention was to subvert the art establishment and to wrench unexpected imagery that would shock audiences. Collage no longer shocks but it does open doors of possibility; to cut, tear and reconfigure an image creates the new and unexpected. Scheid's interest in chance and change may be the result of impatience or a desire to disrupt the rational mind; either way experimental uncertainty is the road she travels creatively.

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[Carolyn Zutler](#) is a third generation Fresnan and fifth generation Californian. Zutler's identity and work are rooted in this geography. Her sense of self and place is a dynamic flow between past and present, dirt and water, and the bones and stories of family. Visceral memories signal what is home and self.

Zutler is part of heat that leaves her prone on cool grass; cocoa powder scent of dirt puffing up between bare toes. Canals, wet or dry, evoke the flow of life and its boundaries. Running through tule fog offers an illusion of flowing in infinite space. Stepping into the river's muddy banks, the ooze, the polliwogs flight, and stolen watermelons floating home bring her to the flow of generations. Self and place work upon each other, the push/pull of a river.

Her works begin as stories, become conversations and sometimes a transformation of her reality. Zutler begins in inner dialogue, but at some point, the piece becomes itself and talks back. Zutler creates with a desire for art to expand the conversation to the beholder. Zutler uses paint print drawing and collage. Wood, canvas, paper, fabric, and rusted metal may be the substrates.