

WOMEN ARTISTS

Leonie Castelino



Leonie Castelino is an American Fine Artist and Curator, recognized internationally as one of the 20th Century influences as Contemporary Bojagi Fiber Artist in the book, 'Bojagi' by Sara Cook, (UK). Her work is featured in premiere international juried exhibitions in international museums and in international books and publications.

STATEMENT: Through the power of art, my work celebrates the strength of the feminine and their emancipation issues.

This exhibition pays homage to the Haenyeo, the legendary Women divers of Jeju Island, South Korea, designated in 2016 as 'Intangible Cultural Heritage' by UNESCO. A dying matriarchal society with economic traditions.

With this backdrop, the exhibition highlights the ongoing struggle with women's emancipation in 2025 - 'Breaking Free': the right of girls to live, to dream, to be mothers, and to be in control of their freedoms.

BREAKING FREE III

Cocoon in Pink and Green

2019, silk organza, machine pieced, 13" x 48"

Dance in Blue and Copper 2

2019, poly organza, machine pieced with triple hairline seams, 15" x 65"

Cocoon of Power

2018, poly organza, digital images on silk, hand and machine stitched, 18" x 78"

Breaking Free

2023, silk organza, hand embroidered, hand and machine stitched, 41" x 64"

Hope and Triumph

2023, silk organza, hand and machine stitched, 53" x 36"

HOMAGE TO HANEYEO-TRIPTYCH

Jeju Grannies of Sea

2014, persimmon hand-dyed Jeju silk, organza, digital images hand painted on silk, hand stitched, 38" x 209"

Descent into the Deep

2014, organza, silk applique, hand stitched, 36" x 164"

Formidable Women, side 1: Family, side 2: Survival

2014, Jeju Ramie, digital images hand painted on silk, hand stitched, 36" x 164"

Bella Kim



Bella Kim is a Korean American artist who transforms recycled plastics and fabric into meaningful works inspired by Korean Jogakbo. Her art explores identity, memory, and sustainability. She seeks community connection through interactive experiences and exhibits widely, including Bainbridge Island Museum of Art. She received the Artist Trust GAP Award.

STATEMENT: I began with a question that stayed with me: "Who am I as a woman?" To me, womanhood is not defined by the body alone, but shaped through care, labor, and the roles passed down through generations. Sewing connects me to the women in my family, brings back memories of how their hands sustained the home. In three installation works in this exhibition, I follow the engage in stitching, tying, and washing—daily labors that reflect women's unseen work. These pieces honor the resilience, strength, wisdom that I have inherited and the role I carry forward, hoping it reaches the lives beyond mine.

JOGAKBO Journey: Save Big,

2022, recycled materials, 96" x 96"

Memories on the Line

2025, recycled materials, 8' x 4' x 9'

She Who Connects

2025, recycled materials, 4' x 4' x 9'

EXHIBITION

Sept. 23-Oct. 24, 2025

RECEPTION: Oct. 10, 4-6pm

GALLERY TALKS

Oct. 7, noon: Patsy Surh O'Connell

Oct. 9, noon: Irene Osborn

Oct. 10, noon: Bella Yongok Kim

The Gallery at
Tacoma Community College

Irene Osborn



Irene Osborn was born and raised in postwar Germany. She emigrated to Canada as a young adult. She lived in Halifax NS, New York City, Charleston, and Boston. In 1984, she settled with her family in Olympia, WA. She studied art history and ceramic sculpture at The Evergreen State College. Her bronze sculpture *Addiction* was chosen for the Plinth Project of the City of Olympia for the year 2023-2024.

STATEMENT: I use sculpture to express a feeling, experienced by many, that would be too hard for me to describe in words. *The Wave*, for example, tries to catch the moment when life changes forever, when nothing will be the same. I could have named it Oh NO! The woman balancing on the wall is a metaphor for our daily struggle to balance our time, commitments, health, diet, money and everything else. Failure could lead to minor or major, even fatal consequences.

Comfort

2025, bronze, 10.5" x 3" x 4"

Commitment

2016, clay, 9" x 10" x 14"

Grief

2024, clay, 13" x 14" x 11"

Holding Tight

2025, clay, 13" x 5.5" x 7"

Life

2025, clay, 18" x 16" x 8"

Out of the Box

2010, clay, 16" x 9" x 10"

Target

2020, clay, 25" x 12" x 11"

Through the Wall

2025, bronze, 22" x 22" x 10"

Wave

2025, bronze, 15" x 12" x 14"

Patsy Surh O'Connell



Patsy Surh O'Connell is a Korean American artist and founder of Asia Pacific Cultural Center, Tacoma, representing 47 Asia and Pacific Islands.

STATEMENT: This artwork represents my personal journey of cultural identity and growth, as well as the blending of Korean and American influences in my life. The foreground features Gongbi style crows, symbolizing my upbringing in Korea, with the colors red and blue signifying my contemplation and dreams of America. The middle section depicts a single crow perched on a square Sekdong, illustrating my foot in both cultures as I left Korea.

The free style brushwork on the crow with Sekdong in the background represents my ability to fly freely with the influence of Korean culture always present within me. The fraying thread symbolizes my desire to spread my beliefs and connect with others.

Through this collage of my works, I aim to convey the complexity and richness of my cultural heritage and the ongoing journey of integrating and expressing both Korean and American influences in my art.

The Complexity of Threads - A Family Love Story

2022, ink painting with embroidery on material, 23" x 45¾"

Petals of Diversity: A Tapestry of America

2022, medium ink painting with stitches on material, 23" x 45¾"

If the Wall Could Talk

2025, collage done on wallpaper with ink painting materials, and embroidery thread, 96" x 21½"

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