

Cherry Rahn and Woman Made Gallery

I discovered Woman Made Gallery in 1997 through a magazine, and I've valued this



connection ever since. I was able to study again and make art at age 35, working around unpredictable things like children and family academic travel for terms and years away. Woman Made became my central group to feel identified with, something that was about more than just my own artwork.

I didn't know if anyone else would "get" my work, but the gallery quickly

appreciated the sculpture I was doing then, "Transtec." (I privately called it Ancient Egyptian Space Junk.) In '97 there was *Ancient Fragments in a New Light* and in '98, *Signs and Symbols*.

I was able to attend the opening in '97 and met Janet Bloch and Beate Minkovski. My small Transtec sculpture was displayed upside down, not surprisingly! Janet was very gracious. I was able to attend at least one other opening, an International Open.

Over the years, my work has covered a lot of territory with media and subject matter. I was pleased that the gallery responded to all my changes. A place showed up for each new kind of work.

The collective open mind is a great thing. Nothing is the only "in" thing with all else being "out."

Having a gallery for women's work has always made sense to me and I am happy to have the category open out. As a woman sculptor, especially when a man asked me what I "did", and I told him, whatever his subject was, he would launch into a lecture about the lost wax method of bronze casting.

This became a family joke. I considered having cards made with a short summary of lost wax casting on one side, my name and business on the other.

–Cherry Rahn 10/06/23