

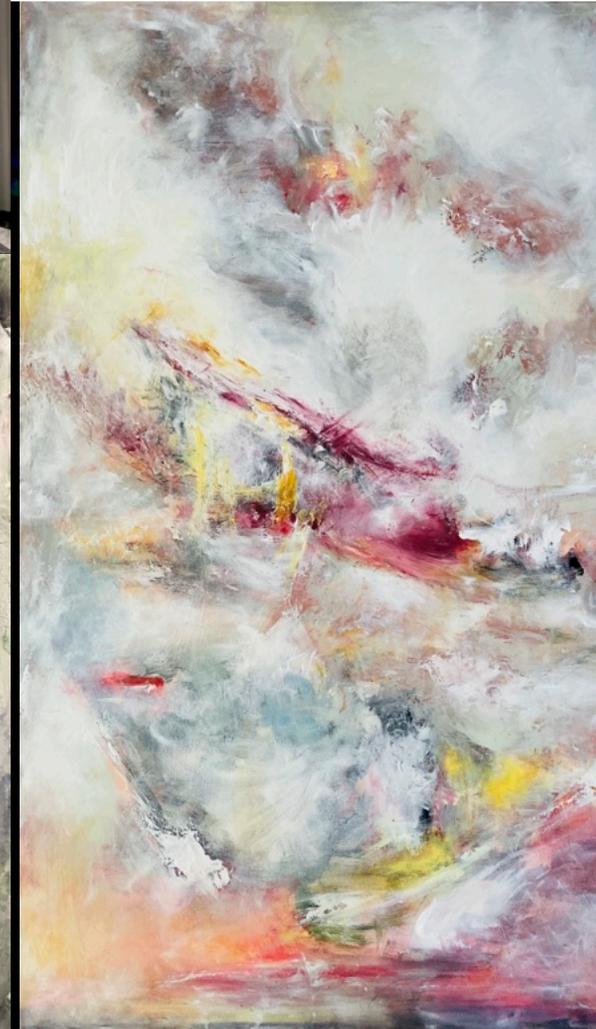
@JENNYJEAN25

Jennifer Jean
Okumura 

Okumura has relationships with galleries in Manhattan,
Westport, Boston, and Charleston and exhibited at
Swiss Art Expo ZÜRICH, Art Metropole Europe
Barcelona, Spain Urbanside Gallery, Red Dot Miami,
Artexpo New York Art Fair, Pier 36



Represented by: House of Roulx, The Alessandro Berni Gallery,
Diana Stelin Gallery, Westport River Gallery, @theartling, featured
in Asian Traditions/Modern Expressions: Historic to Contemporary
at Hollis Taggart Gallery NYC



National Association of Women Artists
Massachusetts Chapter

*Where do we come from?
What are we? Where are we going?*

April 28 through September 1

Reception: Sunday, May 12 1:00-4:00 pm



Shown: **Jennifer Jean Okumura**, *Where are we going?*, (Detail), oil on canvas



**PAINTERS
& Poets**



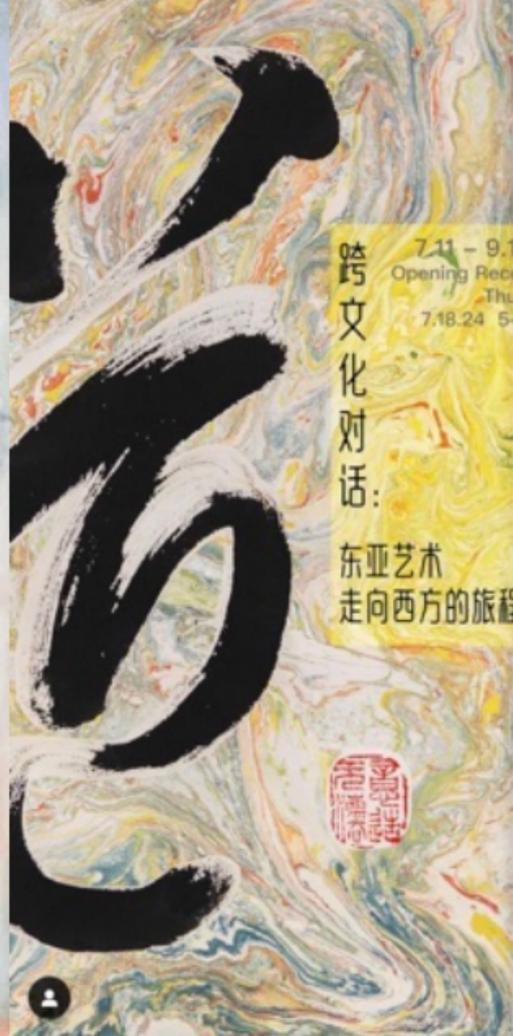
HOLLIS TAGGART

Asian - American Abstraction

Historic to Contemporary

521 West 26th Street, 1st Floor

11 July - 7 September 2024



7.11 - 9.14.24
Opening Reception
Thursday
7.18.24 5-8 pm

跨文化对话:

东亚艺术
走向西方的旅程



Transcultural Dialogues:
The Journey of East Asian Art to the West

FU QIUMENG

65 E 80th St, Ground Floor
New York, NY 10075

Big Screen Plaza Collaboration, Manhattan



Today

APRIL 19 - MAY 31, 2024



Presented in partnership with **the National Association of Women Artists**



Juried by Sarah J. Hall Director, Washington County
Museum of Fine Arts, Hagerstown, MD

WAKE
UP!



Diana Stelin
Art/Education/Design

WAKE UP! NOTHING IS PERMANENT EXCEPT CHANGE

NEW WORKS BY **JENNIFER JEAN OKUMURA**

NOTHING IS PERMANENT EXCEPT CHANGE; ONLY CONSTANT IN LIFE, THE ONLY THING WE CAN BE SURE WILL HAPPEN. CHANGE BRINGS PERSPECTIVE, CLARITY, AND TRUE UNCONDITIONAL LOVE LIKE THE SUN. WE LIVE IN AN OCEAN OF ENERGY IN CONSTANT MOTION, AND OUR LIFE, 'EVERYTHING' AROUND US, IS TEMPORARY. WAKE UP, EMBRACE, AND BE A PART OF THE CHANGE TO NATURE'S BLARING CALL.

CONTACT: **DIANA STELIN**, GALLERY@DIANASTELIN.COM, DIANASTELIN.COM

"IT'S WONDERFUL TO HAVE MY VENUE TO FEATURE FEMALE VOICES IN SUSTAINABILITY. DIFFERENT STYLES, DIFFERENT VOICES, ONE FOCUS – THE FRAGILITY OF OUR EARTH. I WANT TO CALL ON PEOPLE WHO WANT TO SUPPORT LOCAL MID-CAREER FEMALE ARTISTS AND SUSTAINABLE CULTURE."

-FOUNDER, **DIANA STELIN**

LOCATION: **DIANA STELIN GALLERY**, 1386B BEACON ST., BROOKLINE, MA

GALLERY HOURS: TUESDAY- SATURDAY, 11 AM-7 PM.

'UN BEL DÍ VEDREMO' RECEPTION
SEE YOU THERE!
SATURDAY, FEBRUARY 17, 6-8 PM
RSVP GALLERY@DIANASTELIN.COM
STAGE PHOTO BY DIANE BONDAREFF/AP
PAINTING BY JENNIFER JEAN OKUMURA

r e c
e p t
I o n



WE LOOK AT THE SAME SUN

Jennifer Jean Okumura



Nowhere and everywhere, changing the landscape, waltz around cultural boundaries with beliefs and travel. These works form an energy attempt to incorporate conflict, balance, and harmony to shape the work's influences – the unseen stars, moon, earth, and universe – things we cannot change; the courage to change the things we can; and wisdom to know the difference

- our same thoughts, and hope for the same thing.

We want the world to see everything
under the sun



September - December 2023

FP3 Gallery, 346 Congress St, Boston, MA 02210



We were lucky to catch up with Jennifer Jean Okumura recently and have shared our conversation below.

Hi Jennifer Jean, thanks for joining us today. We'd love to hear about when you first realized that you wanted to pursue a creative path professionally.

I was 16 years old, and a visiting Commercial Artist in my junior year of high school encouraged me to take classes at a local college, Moore College of Art and Design. He helped me apply for a scholarship, which led me to take painting and figure drawing classes in my junior and senior years. He said my thirst for knowing more about the human form could only be achieved in these classes. Outside of school, I spent many hours exploring the 1300 Chestnut Street murals, sketching at the Rodin Museum, and sitting/drawing in the Arms and Armor room at the Philadelphia Museum of Art. In addition, I sketched anyone who would let me and sometimes people I saw at a distance—I still remember the glares and fingers of unwilling subjects. This, mixed with my first memory in the Arts, was creating a wall of large white or brown paper held by tape—my artistic and unconventional Mama would say, "Wow me." I thought this was the norm in everyone's home. Once school age, you realize it was unconventional but inspiring and outré at times. She had always been my creative inspiration, a safe, offbeat person, and a forever muse.

Today, my mixed of growing up as a child of Asian and Caucasian parents, my 2D artwork (primary oil on canvas and wood) is a reflection of what is beautiful and sometimes misconceived in both cultures. My use of color and creative texture lend harmoniously to the natural world—having grown up with an environmental engineer parent—and my heritage influences. am only able to reveal my true thoughts and fears to my Mama, my brother, and a small group of creatives. During holidays, my Asian relatives do not want to hear about it so I say nothing. This is in no way a reflection of their love towards me. Plus I cannot see myself doing anything else. Art-making itself—the urge to create—is personal. Strong work speaks with a clear, rare voice. Yet art without a viewer is an inner monologue. Basically, the circle is not complete. Luckily, I am surrounded by a few honest critics, and people who are inspiring and stimulated in their own lives.

My first real art job was in grad school, working with an Art Broker at the Boston Design Center; here, my love for modern and contemporary arts expanded as Sai — who thought I was Italian and why I was initially hired — welcomed me to see the Renaissance through his magnetic eyes. He opened my eyes to art and its ability to elevate people. It is what inspires me every day. You do not need to love every art piece, but the origins are someone's story, and as artists, we stand on the shoulders of our predecessors. Thus, capturing the moment of today while embracing the stories of the past, we, as practicing artists, are in tune with the activity of those who push the envelope to the maximum of what is defined as art. On some level, art is my life — it was and still is his life.

Upon graduating with my MFA, he told me the best way to find my next job would be to go up and down Newbury Street in Boston and see which galleries left a follow-up imprint on me. Not all galleries are a match, he would say, and you need to be in their space before inviting yourself to join their space. I feel the same way about collecting art. There are endless ways to collect art. Some collect for investment, others for a sleek-looking home, and then there is me 'us'...because I love it and want things that make me happy and get me to think in my house. With most things, there can be a crossover in the 'why' of adding art to your home or office, but from my personal experience as a collector and years of working with those adding art to their lives, a few of my favorite things to consider is collecting is a lifetime pursuit especially one with meaningful and is engaging.

From my haven on Newbury Street, my first gallery job, I never left this part of the art world. While my titles and responsibilities changed, the main question I ask myself and collectors is: Does the art you're considering make you feel something? You don't collect to fill a hole in the wall; how does it make you feel — Does the piece of art you are considering stop you? Does it make you draw on a memory—a piece you want to enjoy daily, and would you be upset if you returned for it and it was already sold? These collector's thoughts, along with creating art as a practicing artist, usually lead to creating new themes, adding conflict, balance, and harmony to shape the work's form and energy. All the positive and negative experiences lend to this departure from the stations of life in search of new noise and passion as holes in the wall can be patched, and furniture can move; no need to be "matchy-matchy," and mix 3D in with 2D works. Have fun with collecting by shuffling your art around your area, as art and furniture can move around your space as you discover new pieces you desperately want to add.





TransCultural Exchange's 2022 International Conference
on Opportunities in the Arts – *the forum for artists:*

Create the Future

November 4–6, 2022 | Boston's Colleges of the Fenway

Colleges
of the Fenway™

TRANS
CULTURAL
EXCHANGE



Roundtable Discussion: A Shock to the System, on Sunday, November 6, 10 am at Emmanuel College, Eisner Administration Building, E155, 400 The Fenway

Moderator: Jennifer Jean Okumura, Artist, Fine Art Advisor, and President of the National Association of Women Artists, MA (NAWAMA)

Art World Panelists: Founding Publisher of the media company Artscope Magazine **Kaveh Mojtabai**, award-winning landscape artist, educator, author, and former Gallery Director **Diana Stelin**, an artist, educator, athlete, and The 2021 James and Audrey Foster Prize recipient **Marlon Forrester**, French visual artist who focuses on women empowerment and social justice, **Anne Plaisance**, Artist, Activist Arctic Circle Residency recipient chronicled in the New York Times **Lisa Goren**, Award-winning painter, draughtsman, portrait artist **Linda Pearlman Karlsberg**, Contemporary artist with a focus on social justice, feminism and Armenian identity; curator and co-founder of Hopscotch **Marsha Nouritza Odabashian**.



Exploring the Gallery *of Jenny Jean*

BY ASHLEIGH S. WILKERSON | MARCH 8, 2021

As with many aspects in life, in regards to artwork of Jennifer Jean it is of great significance to understand the past, in order to consider and artistically create the future.

“As practicing artists,” said Jean. “We are in tune with the activity of those both past and present, who push the envelope to the maximum of what is defined as art.”

Jean started her relationship with art at 16. She said that she was encouraged by a commercial artist during her junior year of high school. He helped her apply for a scholarship to take classes at a local college. From there she grew persistent with perfecting her craft. She sketched any person that she could get her hands on. She was engaged in murals, and thoroughly enjoyed the armor room at The Philadelphia Museum of Art.

“I spent many hours exploring the 1300 Chestnut Street murals,” said Jean. “In addition, I sketched anyone who would let me.”

GUIDE TO BOSTON

where



LOVE

BOSTON ROMANCE
FROM GALLERIES TO
RESTAURANTS

MEET

MERRITT DAVID
JANES FROM
SCHOOL OF ROCK

EXPLORE

THE WONDERS OF
THE THEATER DISTRICT

Art by Jennifer
Jean Costello:
"Conflict, balance
and harmony
shape the vitality,
form and energy."

FEBRUARY 2018

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ISSUE 1782 - DECEMBER 2021

FINE-ART

TATIANA GOLODNIAK:
FASHION HALLOWEEN

JENNY OKUMURA:
SAME, SAME BUT
DIFFERENT

YASAMAN
SHISHEHGARAN:
FASHION
ILLUSTRATION
COLLECTION

JULIA SUSULA:
MY STILL LIVES
& NOT ONLY

ANJA RUDKO:
BACKSTAGE

AUSRA
PECURIENE:
STILL LIFE

ALAN AI:
BALLET

ILYA ZHURA:
COLLAGE
VISUALISATION

NADEZHDA
STOLIAROVA:
FEMININITY

ELEONORA
GUARNIERI:
FLOW OF
EMOTION

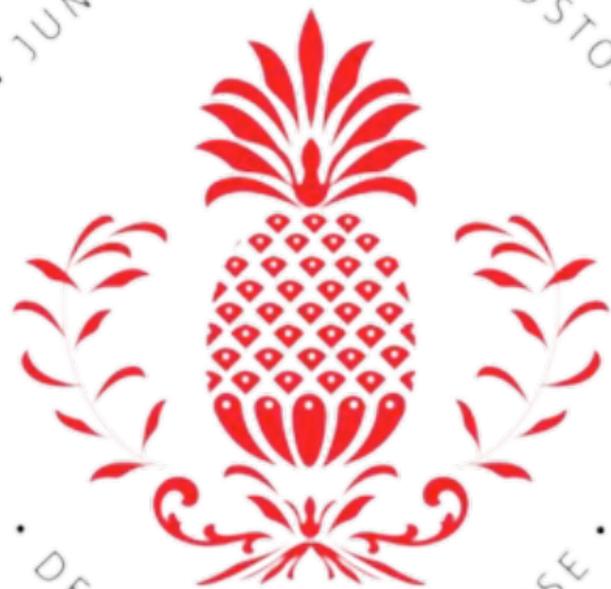
MARIKA

magazine



BOSTON
DESIGN WEEK

JUNIOR LEAGUE OF BOSTON



DESIGNER SHOW HOUSE





Featured in American Art Review (Vol. XXVII No. 5) Oct. 2015, pg. 80 – top left image

