

DRAWING

community and other

CONNECTIONS

National Art Education Association

2013

Women's Caucus Art Exhibition

EXHIBITION coordinator's FOREWORD

Most of us working in and around art education entered the field because we love art, whether as makers or viewers or combinations and variations thereof. The Women's Caucus exhibition recognizes the talents of members who maintain their art practice. Experiencing this dimension of our colleagues' professional and personal identities engages us in new connections and deepens our understanding of contemporary issues affecting individuals and communities in the 21st century. I am grateful to all who entered the exhibition; to our juror, Linnea Glatt, whose care and insights bring together a diverse group of artists and practices; to Mildred Ochoa, who designed and oversaw the production of this year's catalog; to Kelly Leslie and Ellen McMahon, Mildred's advisors at the University of Arizona; and to my colleagues in the Women's Caucus who have mentored my learning curve in this first year of coordinating the exhibition. Particular thanks to Carrie Nordlund, who, five years ago, rekindled the Exhibition and provided the framework that help to sustain it.

Elizabeth Garber, University of Arizona

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ABOUT the JUROR

Linnea Glatt was born in Bismarck, North Dakota. She earned her BA from Moorhead State University, Moorhead, MN in 1972 and her MA from the University of Dallas, Irving, TX in 1972. Linnea has participated in numerous exhibitions throughout the nation. One of the most recent was Art Sewn: Tradition, Innovation, Expression, in Five Myles, Brooklyn, NY and Asheville Art Museum, Asheville, NC. She recently had a one person show at Barry Whistler Gallery where her work is represented. Permanent installations of Linnea's work in public spaces have included: Re-Connection/Re-Cognition, at Laguna Honda Hospital in San Francisco, CA; Reflect, at the South Austin Police Substation, Austin, TX; 27th Ave. Waste Management Facility, a collaborative on-site plan and building design with Michael Singer, Phoenix, AZ; and Passage Inacheve, Buffalo Bayou, Houston, TX. Awards Linnea has received for her work include the Dallas Center for Contemporary Art Legend Award, Dallas, TX, a National Endowment Visual Artist Fellowship Grant, an Anne Giles Kimbrough Fund Grant from the Dallas Museum of Art, and an Art Matters Individual Artist Grant from Art Matters, NY, NY. Linnea has taught at Texas Christian University, Southern Methodist University, and Richland College, Dallas, TX.

Thank you to the NAEA Women's Caucus for the opportunity to jury the 2012 Art Exhibition themed "Drawing Community and Other Connections." It has been gratifying to view work by individuals who give a major part of their creative energy to teaching in our communities but in addition pursue their own art practice with robust range and seriousness. Take time to read the artists' statements and you will find, as I have, that the artists represented here are asking important and relevant questions. Some artists investigate a sense of place in our communities in addition to a sense of exclusion for many. We see how the definition of community changes with a digital culture and a new world view. Issues are addressed including addiction, gender based violence, oppression, abuse of power, the environment, and the struggle with balance in the physical and spiritual realms. All of this leaves me with a sense that our communities are the better for the questions and pursuits of these artists.



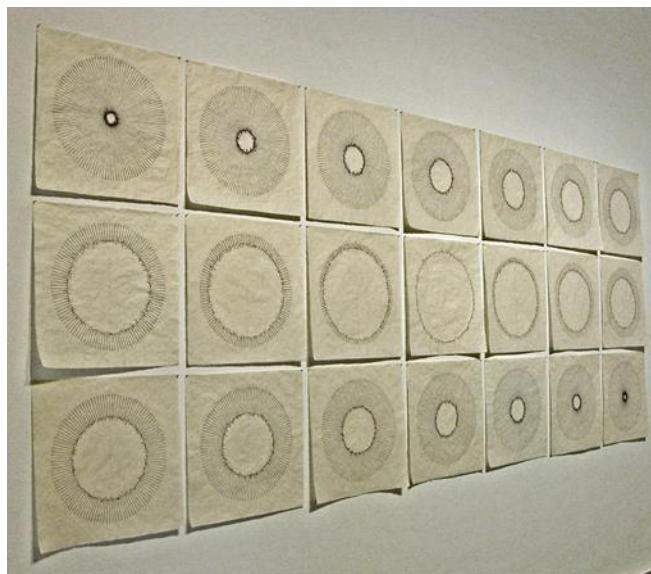
Harrow

Linnea Glatt, 1991, corten steel, cedar, cedar elm plantings, site dimension 150', cone 8' x 15', Lubben Plaza, Dallas, Tx; steel cone revolves in a bed of sand, one revolution every 24 hours, creating concentric furrows



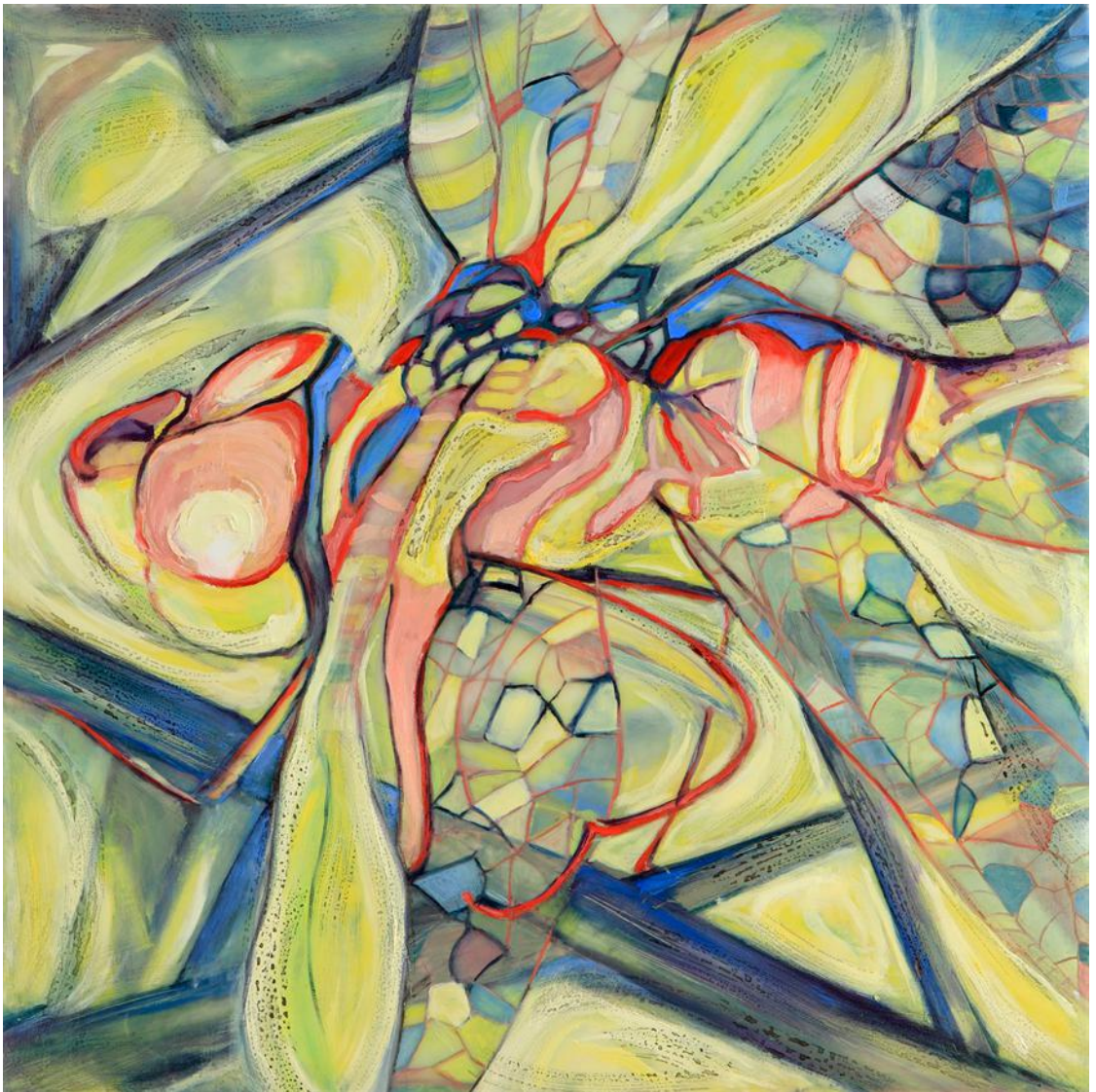
Vigilant

Linnea Glatt, 2011, steel tread plate, 120" x 228", Firestation #10, Dallas, Tx



Birth

Linnea Glatt, 2007, suite of 21 drawings, 18" x 18", each thread on sized mulberry paper



Scarlet Basker Dragonfly

Debra Lott, 2012, oil on mylar, 24" x 24"

The scarlet basker dragonfly found in the Mediterranean is a seriously threatened species. One fifth of Mediterranean dragonflies are threatened with extinction due to climate change and poor land management, leading to the dragonfly's habitat degradation.



Pelican Cove Secrets

Joan L. Davidson, May 2012, oil, 24" x 36"

Relationships, activities, and spiritual beliefs of people living in a community are very much affected by the environment in which they live. Enamored by the variety of plants, the contrasts of patterns and light, the rhythm of the tree trunks, and the gentle swaying and swishing sounds made by the palm leaves and smaller leaves in the breeze, I was drawn into the secrets hidden in this special place.



Balancing Act

Stephanie Wirt, 2006, latex and acrylic on cotton, 36" x 36"

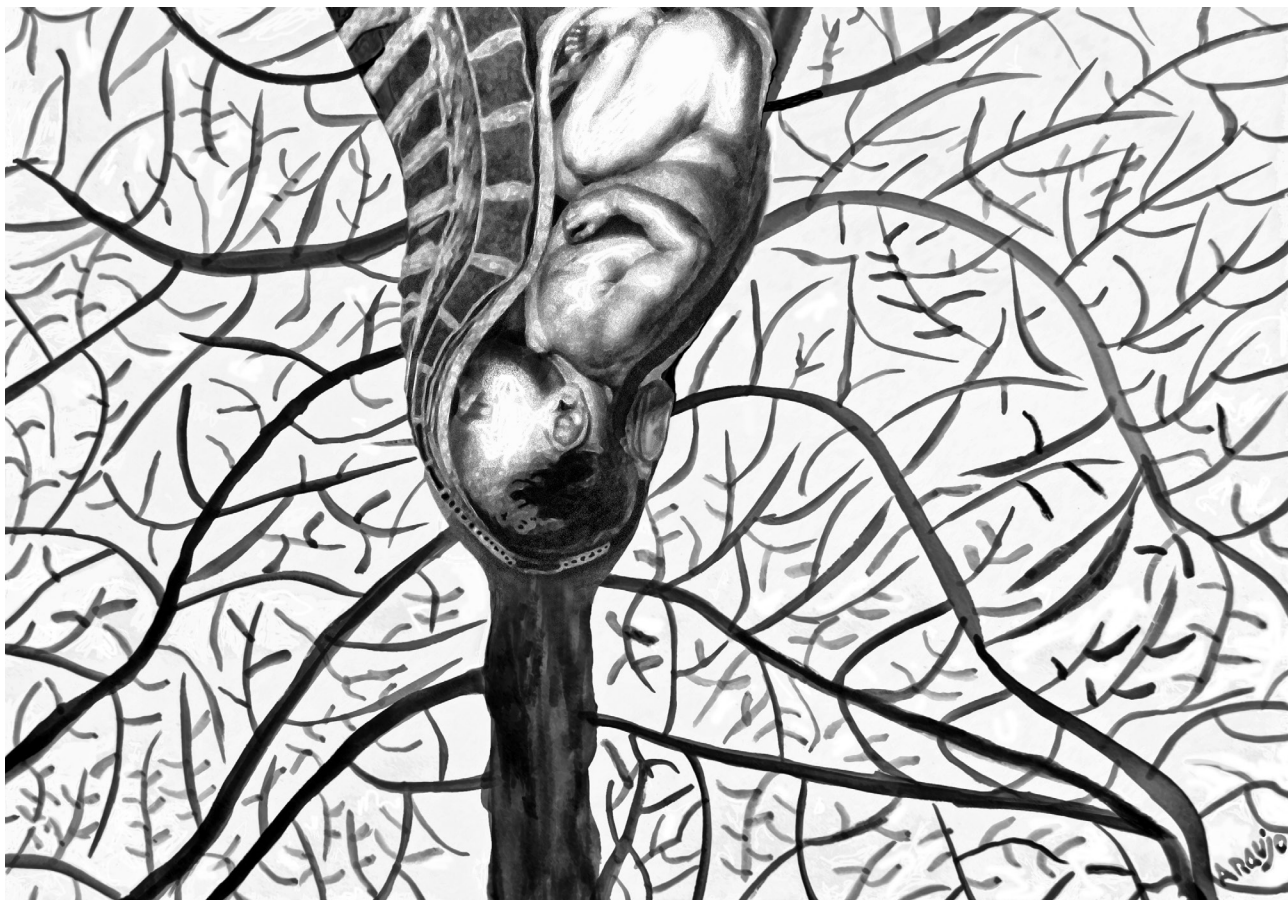
My struggle to find balance between the physical and spiritual realms of my life spawned a series of works that investigate my own beliefs about where life comes from, how it is supported, and what nurtures it. Finding the balance between doctrine, spirituality, and the day-to-day reality of the world I live in requires connecting to ideas and ideologies that are supportive and disconnect from those that constrain what I see versus what I feel, what I hear versus what I think, what I am told versus what I believe. The figures in *Balancing Act* emerge from one force and submerge into another. As they are intertwined with each other so are we all.



Phosphene Field with Solar Flares

Cynthia Bickley-Green, Summer 2011–Fall 2012, acrylic paint on canvas

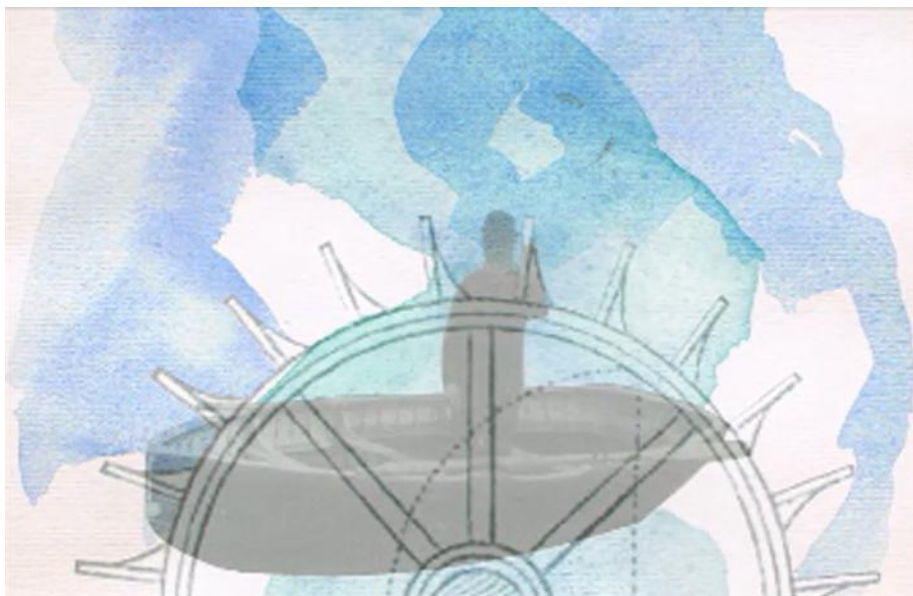
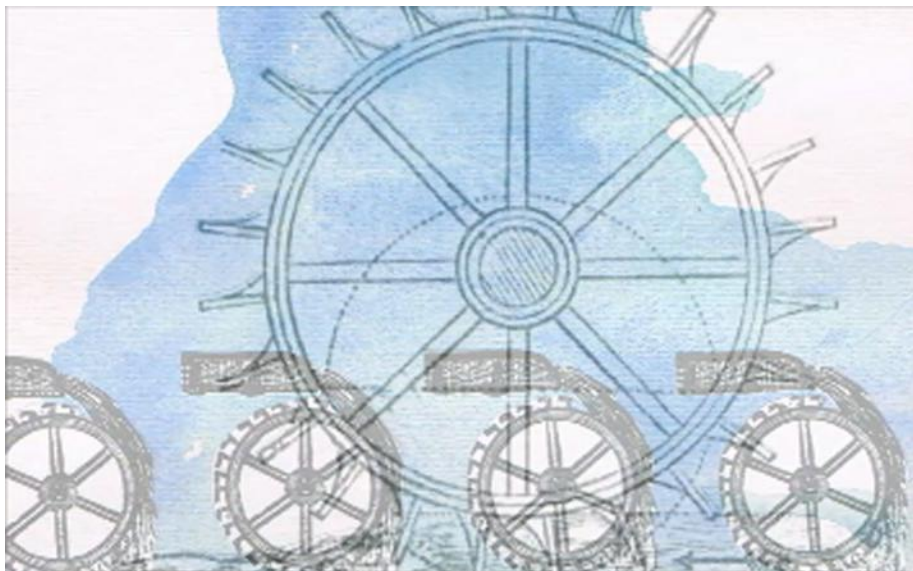
This painting of phosphenes suggests the vast range of elements that connect us in a sentient community. To check my perception of phosphenes, I asked a group of gifted artists at my university to make drawings of our phosphenes in a studio where we changed sound and light levels. We found similarities for certain shared conditions. Some NASA researchers believe that various cosmic rays also are perceptible as phosphene events. In the Summer of 2011, a particularly active period for solar flares, I looked for distinctive changes or shapes in the field. The red shapes in this painting symbolize some unique visual forms. In summary, we generally do not attend to our phosphene fields, yet subconsciously we may be sharing many perceptual experiences that we do not articulate—even those that come to us from outer space.



The Birthing Tree

Juliet Araujo, 2012, mixed media:pencil, charcoal, ink on print copy, 16" x 24"

Using the only painting my Grandmother Vovo ever did as a backdrop I render the two of us whole. This work gives visual form to our inexplicable connection. We never spent much time together or even talked that much, but the bond between us was honest, pure, and simple. Her watercolor tree, painted in the year I was born, has become the passage (way) for me to birth my role of artist, mother, and teacher, a role she herself never fully realized. Freed from her role as a spinner in the cotton mills, she wove the strands of her life, into wife and then mother when she met and married my grandfather in 1925. Her only painting usually consisted of filling in numbered shapes from kits given to her on her birthday by those who knew her essence.



This video is a combination of video abstractions and a collection of collages from a body of work based in ruminations on iconography, metaphor, and visual representations of water, more specifically, rivers. The river flows eternally without a past or a future. The work represents a contemplation of connections and connectedness through abstraction, color, and the process of painting and collage.

Belonging, Be Longing ————— •

Jennifer O'Connor, November 2012, still from video accessible at vimeo.com/55026769



Clancy's Farewell

Laura Petrovich-Cheney, 2011, salvaged boat wood, 45" x 45" x 1/2"

Ideas begin for me during my walks. I give value to objects that are normally stepped on, ignored, tossed in a garbage pile or have washed up along the shore as debris. Found wood that is in a state of transition, having been exposed to time and weather, is the most intriguing material. I collect the wood to preserve it—to hold on to some semblance of its former vibrant self and try to prevent its ultimate demise. Recently, I have taken the salvaged wood from the communities where I have been—the beach, the suburbs, the cities—and create orderly block patterns inspired by traditional patchwork quilts. By playing with balance and surfaces of the wood, I construct new relationships with color and texture. Recontextualizing the pieces of salvaged wood this way allows me to make sense out of the ambiguities of life.



Grid Lock

Laura Petrovich-Cheney, 2012, salvaged wood, 36" x 35.5" x 1"



Vessel 2, Untitled

Pauline Sameshima, 2012, raku pottery (hay with fissure), 11" x 4.5"

My recent series is part of a multi-disciplinary arts-integrated study, using ekphrastic methods by two artists, which critically interprets the narrative interviews of a woman ("Gilda") in recovery from methamphetamine addiction. Ekphrastic representation is a translation that is encoded with specific cultural language. When the viewer personally decodes the broad context of the participant's ordinary experiences as acts of escape from abuse, he/she is challenged to re-imagine addiction and the addict. I played with manic-ness through different thicknesses and with fissures. In one piece, a section had separated but not broken. The stops had not held the pieces properly and the fissure not only pulled apart but the plane of connection separated. Art making informed me that no matter how dedicated Gilda is to repairing her life, she can never bridge the fissures that are permanently there. Her new way of living must not attempt to repair but to create a new way to live.



These works focus on Gilda, her family and friends, dialog, and the everyday “doors and windows” of their relationships, which deeply impacted her substance use. Popular culture print images and advertisements, personal notes, and administrative forms from the 1970s are combined with Gilda's narrative to represent the experience of evolving relationships and the cultural influences within addiction. The six piece series Doors & Windows is part of a multi-disciplinary arts-informed research project, using ekphrastic methods by two artists (Maarhuis & Sameshima), which critically interprets the narrative interviews of a woman (“Gilda”) in recovery from methamphetamine addiction. Ekphrastic representation is a translation encoded with specific cultural language. When the viewer decodes the full context of these ordinary experiences as acts of escape from abuse, he/she is challenged to re-imagine addiction and the addict.

Lilac City Five & Dime

Patricia Maarhuis, 2012, acrylic on wood & mixed media, 40" x 60"

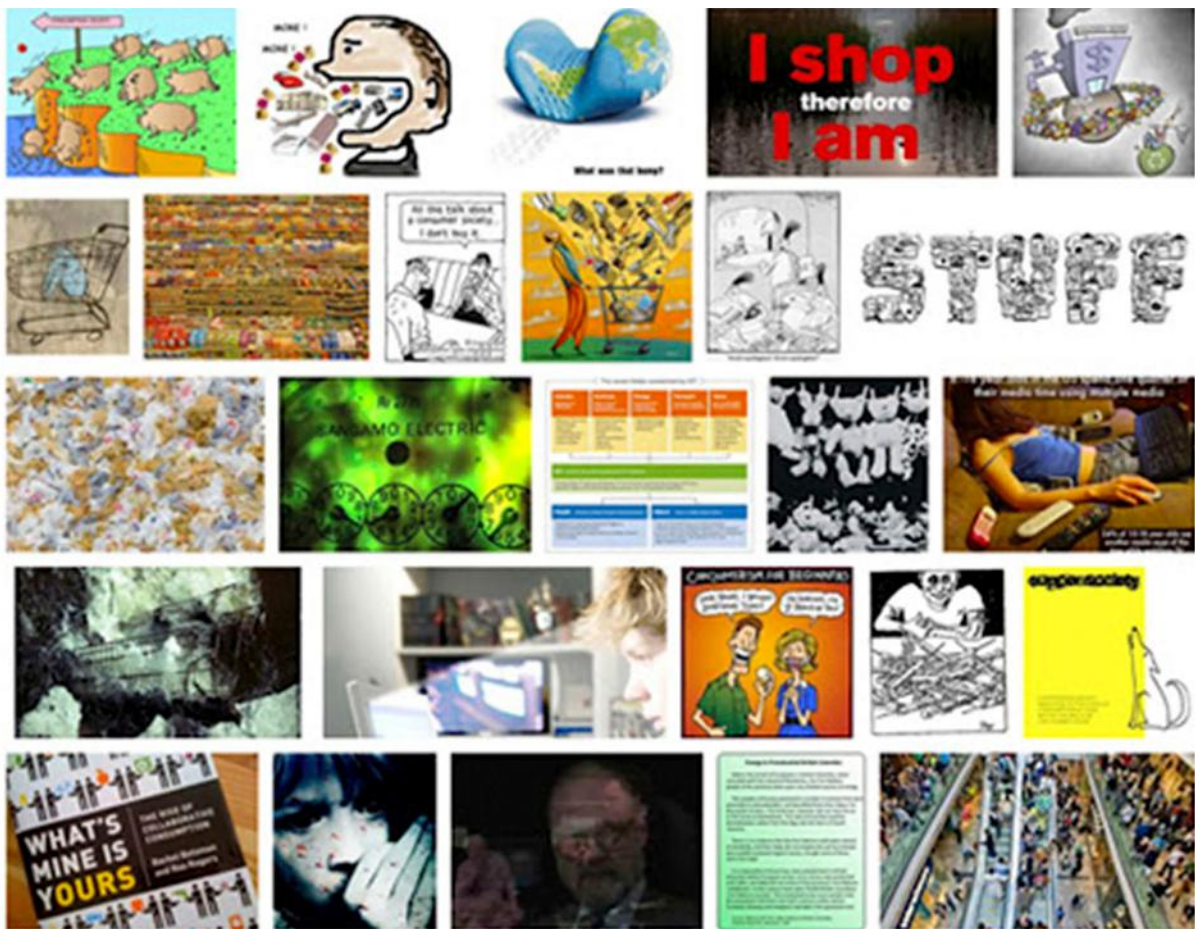
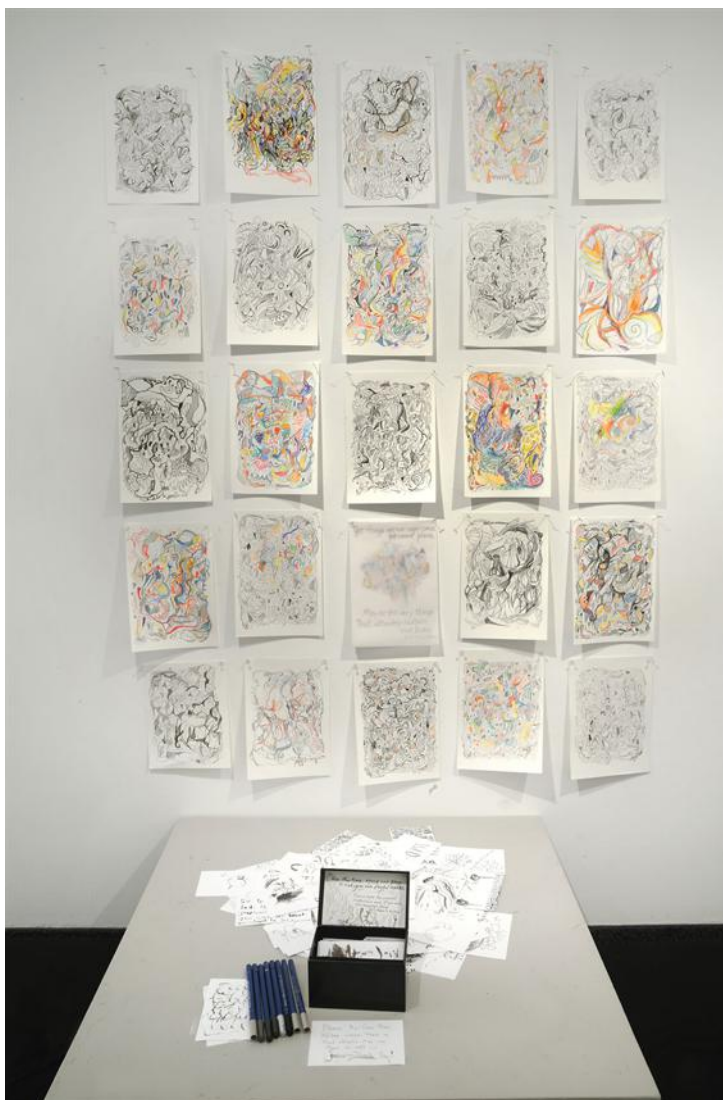


Image Community Series: A Society Centered Around Consumption

Social media tools like Google® and Facebook® have significantly affected contemporary visual culture and visual identity through mediated communication, visual information aggregation, and the everyday technosociocultural visual interface. For Interface Community Series, Google® image search becomes a collaborator in aggregating, graphing, and yielding unintended insight about how contemporary digital culture exposes community. Bots crawl the 19 US and 17 World data centers using a variety of algorithms to search and index uploaded content. The results are weighted based on trends and then the organic results are displayed. The result is a socio-cultural visual dialogue that reveals insights about community in digital visual culture.



Embracing the ubiquitous processes of marking and mapping, my artistic work is visual meditation. Markings created from diverse ink and watercolor media explore a balance of formal, thematic, and contextual (FTC) qualities by mapping specific times, spaces, and places. Mapping refers to organization—within single markings and in creating compositions by arranging groups of markings on gallery walls. My evolving installation, Marking Meditation Studio and Wall (2012), epitomizes the expressive, interactive, and collaborative processes that I use as an artist and educator. It invites viewers to engage in hands-on, individual and collaborative markmaking experiences within the gallery. Having spent most of my career “making my mark” on students of all ages, my goal as an artist/educator is to facilitate human interaction and transformation. My Marking & Mapping™ workshops are designed to foster insight and vision for participants within organizations, health spas, and museum-based programs such as NAEA SummerVision DC.

Marking Meditation Studio and Wall

Renee Sandell, 2012, installation of 20 markings plus materials, ink and watercolor media, 45" x 55"



Women's Experience-based Postcards embodies the theme "Drawing Community [and other] Connections" as it is an ongoing community art project that calls the public to create visual representations in order to reveal more accurate depictions of women's lived experiences. This relational artwork contains postcards created by women survivors of gender-based violence/ hatred and others who are concerned with women's oppression. The postcards are visual responses to the prompt, "What does The Global War Against Women mean to you?" The display of the postcards symbolizes multiple metaphors. Like pop culture and mass media, this display pins and frames imagery of women. The wire and clips are intended to represent clothesline and clothespins and reference domesticity. The empty space within the frame is intended to evoke a sense of women's experiences by isolation. By displaying women's personal stories in public space, I intend to politicize women's personal lives and raise awareness of their oppressive reality.

Women's Experience-based Postcards

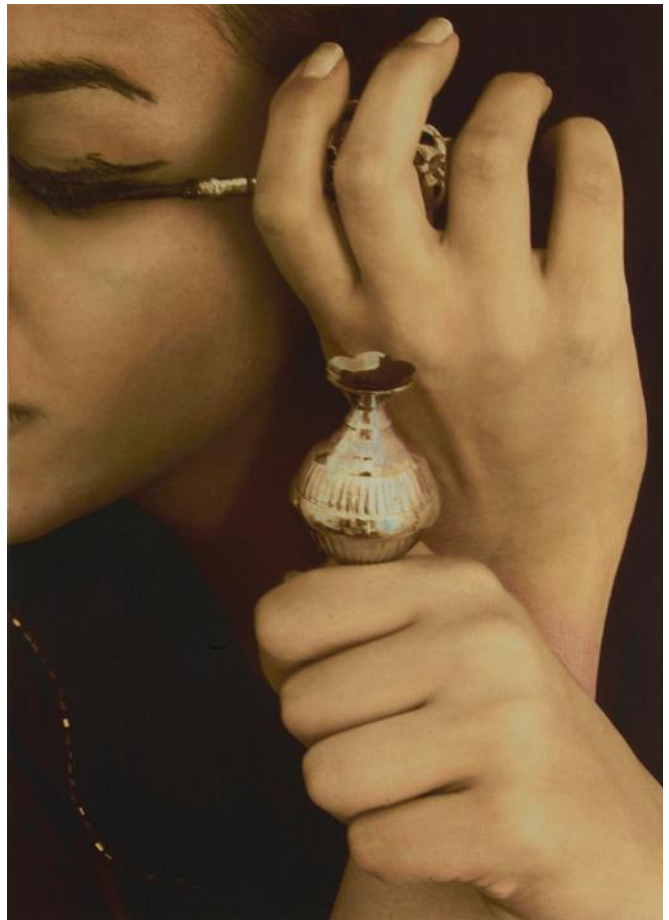
Jennifer Motter, 2011-present, mixed media, 2' 6" x 3'



Camel Milking



Applying Henna



Applying Kohl

Yvonne Pepin-Wakefield, June 2010, hand-colored sepia photograph on canvas, 18" x 24"

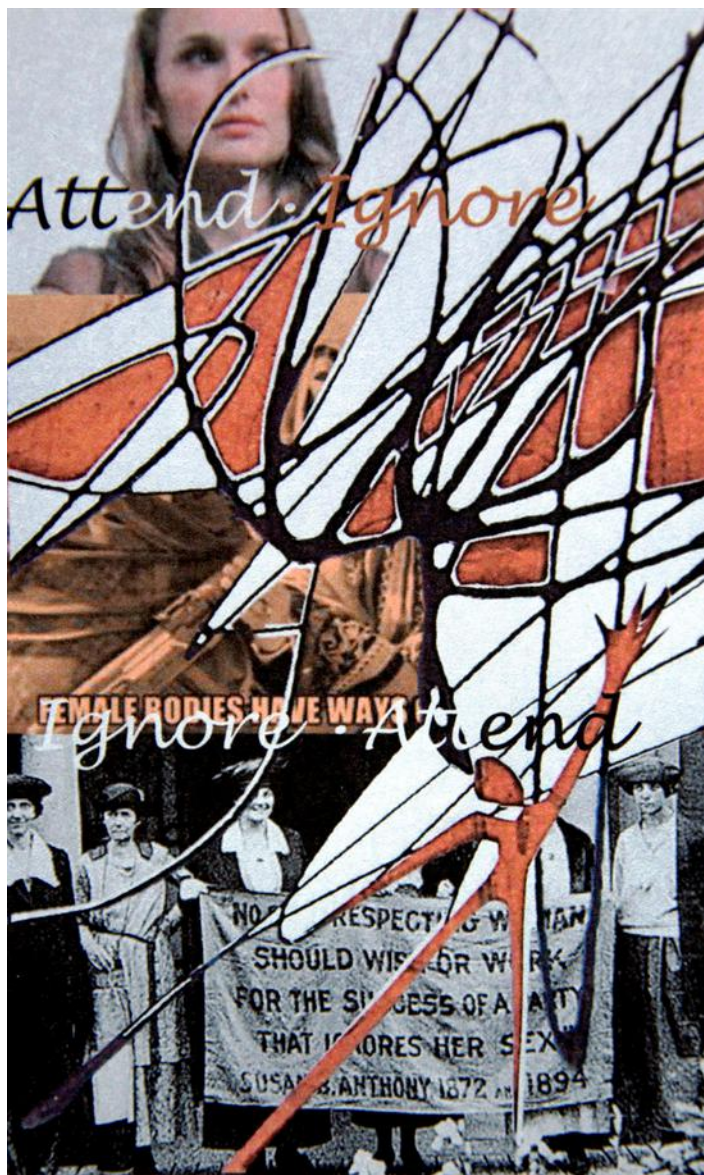
Documenting tasks Kuwaiti women performed on a daily basis before oil production dramatically changed the culture was the subject of my exhibition *Holding onto the Past*. Nearly 40 large-scale, hand-colored photographs on canvas were exhibited at the Kuwait Modern Art Museum in June 2010. This project integrated my skills as a researcher, photographer, and painter. I would stage a shot, based on the historical accuracy of a task, photograph it, enlarge the sepia-toned image on canvas, then color it using a variety of media. Before the 1950s development and export of oil, Kuwaitis used their hands to carve a life in the desert and by the sea, activities that kept their family life and culture intact. Preserving these images was for me and many of the subjects I photographed, a means to honor these societal connections.



The Kiss from the High Line

Joanna Rees, July 14, 2012, digital photograph, unsized

This Instagram photograph depicts a community art mural in Chelsea, NYC, that is a modern intertextualization of the iconic photograph V-J Day in Times Square by photographer Alfred Eisenstaedt. The mural was painted by contemporary artist Eduardo Kobra and colorfully references New York of decades past. The photograph juxtaposes elements of public art with a busy New York street from the vantage of the High Line Park. Architecture from Chelsea fills the background of the photograph alongside the High Line's foliage. The result is an image that fuses contemporary art with modern technology and daily life alongside the history of photography, the city community, and visual culture.



Ignore, Attend, Elect

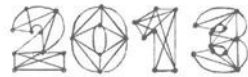
Linda Neely, 2012, digital collage, 6.2" x 4"

An extruded line unifies the surface of these postcard collages. This element results in a naturalistic web that captures gems of color and texture, sometimes pierced by a graphic barrier. The barriers suggest issues of community inclusion or exclusion.

CATALOG designed BY 

Mildred Ochoa, University of Arizona, February 2013

National Art Education Association



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