



National Art Education Association's
2017 Women's Caucus Exhibition

The Challenge of

CHANGE



EXHIBITION COORDINATOR'S FORWARD

This catalog marks the 2017 edition of the annual, juried National Art Education Association (NAEA) Women's Caucus Exhibition. In addition to this catalog, which serves as an object record of the exhibition's images and ideas, the exhibition was presented at the 2017 NAEA Convention during an interactive panel session of selected artists discussing their included works.

The 2017 exhibition presents a variety of members' artworks organized around the theme *The Challenge of Change*—also this year's NAEA Convention theme as the organization reflects upon 70 years of collaboration, development, and advocacy for quality arts education. Within our field, we have witnessed and shaped changes in policy, content, and pedagogy which were in turn shaped by broader socio-cultural change. The theme assumes new meaning and context as we process the social and political conflicts of today. *The Challenge of Change* presents itself to us at many levels, in stories small and personal, and in those that are universal in both meaning and scale. This year's exhibition juror, artist Jean Shin, has thoughtfully curated a selection of works by artists who offer such stories in a variety of visual media.

Thank you to Ms. Shin for sharing her remarkable artwork, insight into the exhibition theme, and careful consideration of this year's entries; to Dr. Elizabeth Garber for years of esteemed service as exhibition coordinator and her gracious mentorship as I worked through my first year in the post; to Dr. Linda Hoeptner Poling for nominating me to the position and her ongoing support; and to the Women's Caucus Board for their warm welcome and entrusting me to continue Dr. Garber's excellent work. A special thank you to all those who entered artworks for consideration. Experiencing your wonderful submissions and the writings that accompanied them made serving as exhibition coordinator an honor and privilege.

-Melissa Higgins-Linder

2017 EXHIBITION JUROR: JEAN SHIN

Jean Shin is an artist recognized for her site-specific installations that transform everyday objects into elegant expressions of identity and community engagement. Her work is distinguished by her labor-intensive process and immersive environments that capture collective issues that we face as a society. Her work has been widely exhibited in major national and international museums, including in solo exhibitions at The Museum of Modern Art in New York, Fabric Workshop and Museum in Philadelphia, Smithsonian American Art Museum in Washington DC, Scottsdale Museum of Contemporary Art in Arizona and Crow Collection in Dallas.

As an accomplished artist practicing in the public realm, she also realizes large-scale, site-specific permanent installations commissioned by major public agencies on the federal level (US General Services Administration) as well as local city and arts for transit programs (NYC's Metropolitan Transportation Authority, Percent for the Art programs in New York City and Seattle). She recently completed a landmark commission for the MTA's Second Ave Subway at the 63rd Street Station.

In recognition of excellence, she has received numerous awards including two New York Foundation for the Arts Fellowships in Architecture/Environmental Structures (2008) and Sculpture (2003), the Korea Arts Foundation of America, the Pollock-Krasner Foundation Grant, the Asian Cultural Council, and Louis Comfort Tiffany Foundation Biennial Art Award. Her works and interviews have been featured in many publications, including *Frieze Art*, *Flash Art*, *Tema Celeste*, *Art in America*, *Sculpture Magazine*, *Artnews*, and *The New York Times*.

Born in Seoul, South Korea and raised in the United States, Shin attended the Skowhegan School of Painting and Sculpture in 1999 and received a BFA and MS from Pratt Institute in Brooklyn. She is tenured Adjunct Professor of Fine Art at Pratt Institute. She lives and works in Brooklyn, New York.

www.jeanshin.com

Images on page 3, 4, & 5

Jean Shin, *Elevated*, 2016, Glass mosaic

Commissioned by MTA Art and Design for 2nd Ave Subway at 63rd Street Station, New York City

Photos by Etienne Frossard.





Jean Shin began working on *Elevated* in 2010 when New York City's Metropolitan Transportation Authority (MTA) Arts and Design chose her to create one of several mosaic installations for the new 2nd Avenue subway line. *Elevated* was installed in late 2016 at the 63rd street station which began operating on January 1, 2017. To create the work, Shin researched archival photographs of the 2nd and 3rd Avenue elevated trains that served the region up through their closures in the 1940s and 50s. These historic reference points capture commuters engaged in everyday life and document the trains eventual dismantling. Images of the mid-century trains' demolition are transposed onto the newness of the 63rd Street station and progressive construction of the 2nd Ave line. Contemporary commuters encounter shimmering images of neighborhood counterparts from decades past while their own visages are reflected back in the glass tiles.

Best known for her sculpture and sculptural installations, Shin's *Elevated* connects with the themes and ideas that inform the majority of her work. She explains, "Like many of my installations that transform discarded materials and consumer cast-offs, in the 2nd Ave Subway commission I'm exploring this at a civil scale by featuring the loss of the historic elevated tracks during the rebuilding of New York City."

3 Av & 63 St
SE Corner



JUROR'S STATEMENT: *The Challenge of Change*

"January 21, 2017 at the Women's March, we made history. More than 5 million people around the world took to the streets in peaceful demonstrations, launching a new movement for human rights, women's rights and justice. We stand together in solidarity with our partners and children for the protection of our rights, our safety, our health and our families--recognizing that our vibrant and diverse communities are the strength of our county." -<https://www.womensmarch.com/mission/>

It was exhilarating to march among so many friends and strangers alike unified, empowered and uplifted in solidarity. Coming together in our shared humanity on important issues such as women's rights, reproductive rights, equal pay, affordable health care, climate change, immigration, LGBTQ equality and Black Lives Matter. The streets were flooded with multi generations of women and men with their sisters, mothers, grandmothers and children. We wore pink knitted hats, carrying protest signs and chanting: "Hear our VOICE!" "This is what democracy looks like!" I held up my sign, "Speak Truth to Power!" Demands for social change, responsibility and accountability came with creativity and generosity as well. Artists responded with *Nasty Women* exhibitions raising money for Planned Parenthood. *We Make America* banded together to create Lady Liberty inspired torches, signs and costumes for the Women's March. In times of challenge, this is what we do. We confront the many daily challenges in order to fight for equality, defend our rights and protect our future.

The nine artists selected in this year's 2017 National Art Education Association Women's Caucus juried exhibition *The Challenge of Change* reflect the myriad of challenges we face everyday in our lives. With this catalogue we celebrate the artists' creativity and their resilience. Navigating change, these artists engage in artistic processes that embrace improvisation and play. They explore a wide range of materials and techniques from photo encaustic, digital photography, printmaking, oil painting, pastels, sewing, mixed media, video and installation. Tapping into family histories and personal memories, some works reflect life's journeys and transformations. The body and motherhood are also central themes of investigation, while in others, ephemeral installations capture the breath and similar intimate encounters. Nature provides rich metaphors, revealing new growth as well as environmental concerns. Others address the socio-political and highlight the fluidity of women's subjectivities by including feminist icons such as Joan Baez, Sophie Calle, and Yoko Ono in their own works.

Change is inevitable, however, witnessing the powerful responses and fierce determination to overcome these challenges in the world and in our lives gives me hope and courage. We are the fearless majority and the future is ours.

-Jean Shin, Artist and Professor of Fine Art Department, Pratt Institute

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2017 ARTISTS & WORKS

AHRAN KOO

Ahran is an artist, art educator and art advocate who focuses on community art and multiculturalism in global settings. She uses art as a tool to encourage diverse communities to voice their lived experiences. She has taught in schools and communities for fifteen years and contributed to improve the lives of socio-economically isolated people in developing countries, of which topics were presented many national and international conferences including NAEA, InSEA and AERA.

I believe that art functions as a tool that makes people challenge and rethink their everyday lives. “Thinking differently” provokes us to look at things with new perspectives, which is the center of my art. In this work, aluminum foil functions as skin, scale, or cell that covers and protects our body. Like a human, I assumed that the bed and wall need skin or scales which protect or connect them from or to outside, while embracing changes. Putting masking tapes on my arm was another way of creating a new space where my sensation was fully awake. Having the new scales transformed a role of my hand to interact and communicate with the space and materials, floating in the air. Creating an art is a big frame with which you challenge previous perceptions of the world, share your innovative ideas with others, and apply them into our daily lives.



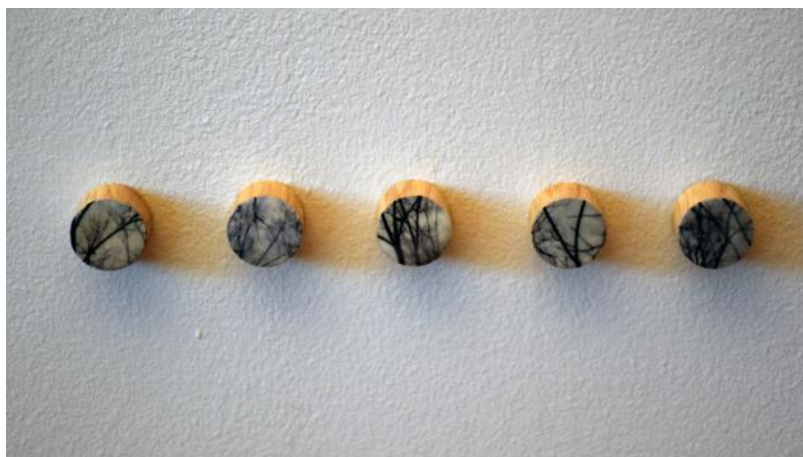
Holes: Where I can breathe No.2

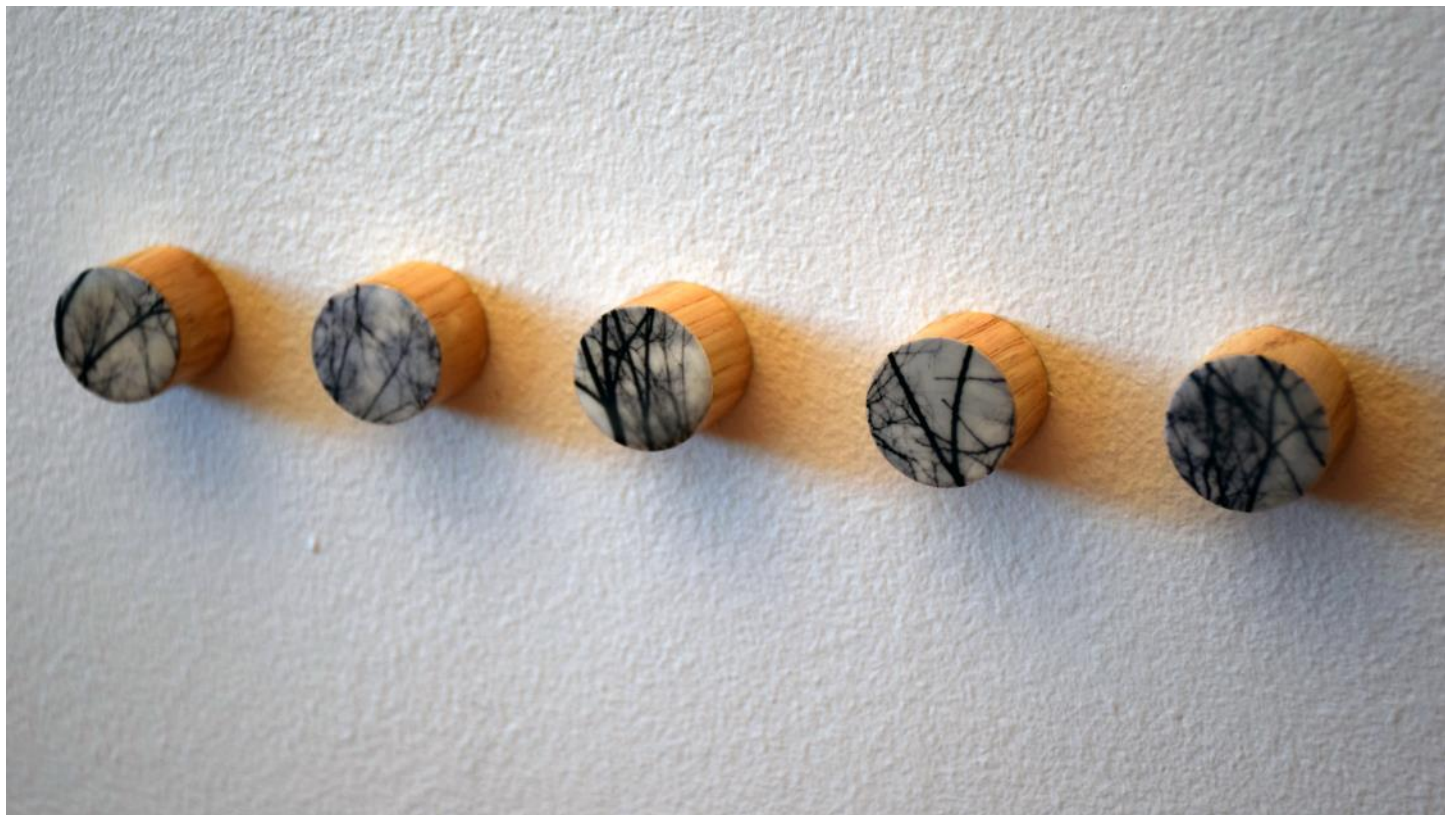
2013, Aluminum foils, 95 × 158 inches

JODY BOYER

Jody Boyer is an artist and arts educator residing in Iowa. Her artwork has been shown in over 25 exhibitions across the country, including at the Des Moines Art Center and Urban Culture Project in Kansas City. She teaches studio art courses at the University of Nebraska at Omaha and visual art at Norris Middle School. Recently she was selected the 2016 Nebraska Outstanding Art Educator of the Year by the Nebraska Art Teachers Association.

The process of creating this body of work developed through the challenges of change in my own life. After the birth of my second child I needed to change my studio practice. With limited time, I reframed my practice to creating smaller and more intimate works. Using an amalgam of antiquated painting techniques and 21st century digital processes, the work in the series Forest for the Trees contemplates the literal and metaphorical forest that we all share. Each piece is a series of momentary glimpses, as if we are looking through a microscope to a memory of another place. A cinematic vignette that creates an intimate, fragmented and personal experience with atmosphere, landscape and a sense of place. I also found that as I get older I am working more on paying attention to the little details rather than getting caught up in the idea of the bigger picture.





Forest for the Trees #26

2014, Photo encaustic on oak, 1/2 x 1/2 x 8 inches

BARBARA CALDWELL

Barbara Caldwell, associate professor at Iowa State University, brings a holistic, pluralistic approach to her studio and art education classes. She has devoted her teaching, scholarship and artistic endeavors to the evocation of creative and personal growth while honoring human dignity and diversity. Her photography and mixed media installations focus on the journey of personal, social, and spiritual transformation. Expressive photos she takes of the human family and nature have been exhibited internationally and infuse her presentations and publications.

The process of navigating change is at the heart of personal and social transformation. My photography features moments of challenge, serendipity and insight that I find to be significant aspects of the transformational journey. They are touchstones that bring me courage and hope along the way. Nature provides myriad opportunities for reflection and rich metaphoric content for my work. The meaning of the images emerges during the photographic process. Whether the subject is the ephemeral nature of a child's wet footprint or the unveiling of new spring growth, the changes I capture are an integral part of life. Photography can attempt to stop time and yet, we must all live with the challenges that we face in the midst of change. Creating images that document and symbolize my quest for courage in changing times brings me peace. Photography commemorates the gifts and grace along the way.



Emergence

2013, Archival digital photograph, 26 x 20 inches

CHRISTINE GORBACH

Christine Gorbach is a painter, photographer, filmmaker and teacher whose work has been exhibited in the United States, Canada, Denmark, Germany and France. Her film *My Regards* won first place in the 2007 Iona College show "The Female Gaze: Women Artists Interpret the World." In 2008, she received the NAEA Women's Caucus Carrie Nordlund Award. In 2014, Gorbach presented *Threads By Hand* as a featured speaker at the Society for Educating Women conference in St. Louis. She taught K-12 art for 30 years in Cuyahoga Falls, Ohio in addition to teaching art education courses at Kent State University and the University of Florida.

This work began with improvisation. Signs of intentional control were lost or transformed. Through careful editing, codifying and changing, I accepted an active role in the construction of a new order. The original work was conceived through splattered paint on a 50' canvas. Edited 1" pieces became the impetus of democratic evolution. Fragments were extracted and magnified to become the seeds of new compositions. *Hierarchy #13 New* reflected feminist desires that changed artistic thought processes and lead to atypical connections between spontaneous desire and structured memories.

Hierarchy #13 New

2016, Print with pastels, 33 x 33 inches



JOAN DAVIDSON

Joan L. Davidson, serving her 35th year as President, New York City Art Teachers Association/United Federation of Teachers, has taught all grades, from kindergarten through college. In April 2015, her research, "How Modes of Expression in the Arts Give Form to 21st Century Skills," was published in *Educator's Voice*, NYSUT's journal of best practices in education. Her award-winning artwork has been exhibited in galleries and museums across the country in one woman and group shows.

My paintings acknowledge the challenges of change when becoming a Mom. *Mother and Daughter* shows the long-awaited baby is born and cherished.

Mother and Daughter

2011, Oil on canvas, 24 x 18 inches



CINDY MAGUIRE

Cindy Maguire is Acting Associate Dean College of Arts & Sciences and Associate Professor of Art and Design Education at Adelphi University. She directs ArtsAction Group, an international community-based collective committed to facilitating arts initiatives with children and youth in conflict-affected environments. Research interests include STEM to STEAM and social justice in education. Maguire received her PhD in Art Education from New York University, MA from California State University Long Beach and BAE from University of Kansas.

Mauvaise Foi (bad faith) is a philosophical concept used by existentialist philosophers Sartre and de Beauvoir to describe the phenomenon where human beings under pressure from social forces adopt false values and disown their innate freedom hence acting inauthentically.

The prints in this series depict women fielding generalized, persistent, pervasive fears or uncertainties grounded in realities that run from the mundane to the extraordinary. They emerge from the past, exist in the present, and form in anticipation of the future. We experience them at a distance – military conflicts, political elections, global warming. We experience them up close – workplace politics, our relationships, death in the family. Even in moments of ease or joy we co-exist with this undertow. My imagery is drawn from family history and the world around me. The work is a conversation about these overlapping, colliding multiple worlds and resisting mauvaise foi. Play is critical in this project.

Camilla

2016, Giclee print, 16 x 19 inches



AMBER WARD

Amber Ward is Assistant Professor of Art Education, and Credential Advisor for the Pre-Credential Program in Art at California State University, Sacramento. Her written scholarship explores subjectivity, gender, and equity in postsecondary art education, while advancing democracy in qualitative inquiry. Ward is also a practicing artist with a growing record of group and solo exhibitions in Baltimore, Maryland; Columbia and Kansas City, Missouri; Fort Collins, Colorado; and Greenville, South Carolina.

“Sophie Calle with Newsboy Cap,” is part of a larger series that highlights the fluidity of women’s subjectivity. The body of work also stresses the absurdity of strict adherence to social and historical constructs of gender (pink is for girls, boys don’t cry). Amber Ward works with celebrated agents of change—Baez, Calle, and Ono—to challenge these rigid gender constructions through humor, using playful visual and written text. Techniques in fibers alter the subjects’ clothes, and highlight their gazes and bodies.

Sophie Calle with Newsboy Cap

2016, Mixed media (i.e., fibers, printmaking), 6 x 5 inches

SOPHIE
CALLE
WITH
NEWS-
BOY
CAP



MARGARET WALKER

Margaret Walker is an artist and educator, who has been a painter for many years but recently has been exploring the idea that the skills learned through historical "women's handwork" are relevant to both the contemporary art world and the contemporary art classroom. The development of skills such as spinning, knitting and weaving not only strengthen the hand/brain connection, but open up potential for greater creativity and re-connection to our familial and cultural past.

For generations, the art of knitting and crocheting was necessary knowledge for women in many cultures to clothe and support their families. The skill was passed from mother to daughter, and the time spent working on handwork was a time for bonding and sharing family stories.

As mass produced items became available and more cost effective than making one's own, the necessity of handwork waned and with it the shared experience and knowledge of our forbearers, their skills, their connection to their environment and the familial stories that ought to guide our direction in the world.

Through the intentional use of materials and surface texture, this piece explores the result of this gradual de-skilling on my generation, and the hopeful message that my daughter's generation might 'pick up the dropped stitch'.





Picking up the dropped stitch

2015, Clay, plaster, silica, wool, cotton and synthetic yarn, aluminum crochet needles, video projection and projector, wood, cardstock, 10 x 35 x 10 inches (projector, set up 5 feet away)

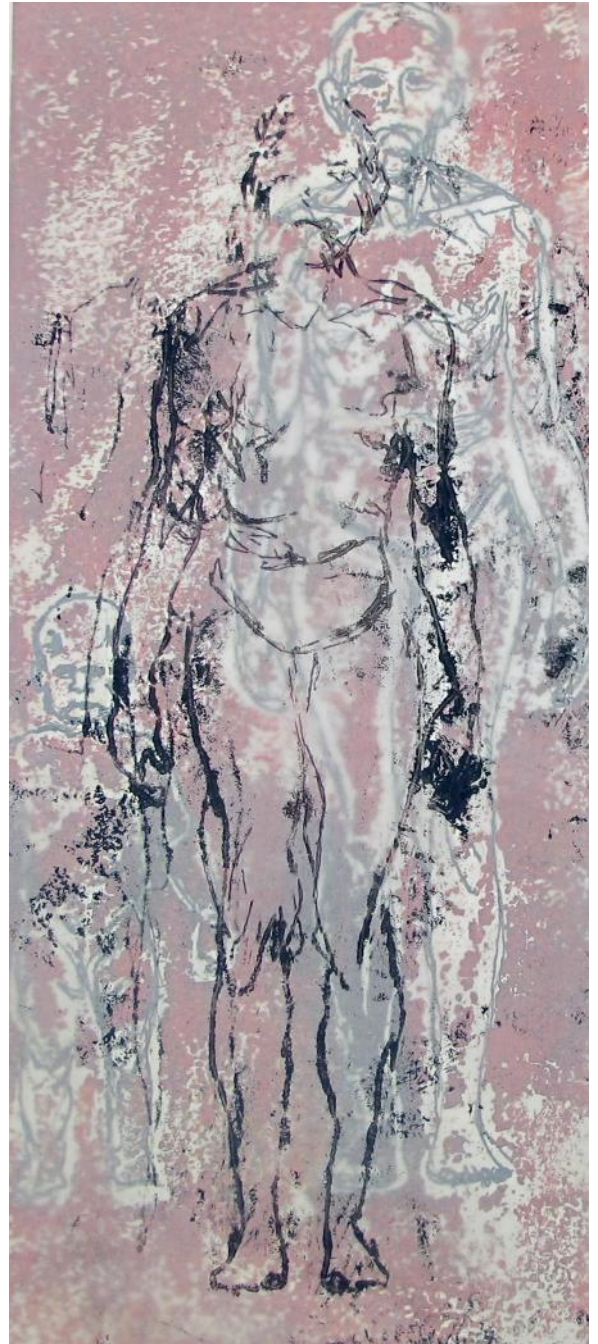
MARY LOU GREENE

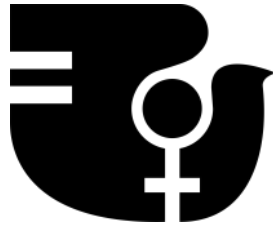
Mary Lou Greene is an exhibiting artist as well as the Chair of the Visual Art Department at Marygrove College, Detroit.

“The Challenge of Change” is very appropriate to the piece *Story of a Life*. The image shows figures from old age and young age, suggesting the challenge of living one’s life.

Story of a Life #2

2016, Mixed media monoprint, 20 x 10 inches





National Art Education Association's Women's Caucus

The NAEA Women's Caucus exists to eradicate gender discrimination in all areas of art education, to support women art educators in their professional endeavors and to educate the general public about the contributions of women in the arts. For more information, please visit www.NAEAWC.net.