



**2010 National Art Education Association
Women's Caucus Exhibition:
*Visualizing Social Justice***

Foreword

During this project, it has been my pleasure to work with the juror, artists, and National Art Education Association Women's Caucus Executive Board. Although our rich tradition of showing members' works of art has existed for a long time, the *2010 NAEA Women's Caucus Exhibition: Visualizing Social Justice* is our first juried art exhibition. Likewise, it is the first exhibition dedicated to a specific theme—social justice. Years have passed since the NAEA Women's Caucus has spotlighted its members' expressions in an art exhibition catalog. In this catalog, viewers can partake in messages about the significance of self-worth, implication of seeing and hearing outside one's self, awareness of social and environmental relationships, and responsibility to recognizing contributions as well as injustices. This catalog is our voice.

Carrie Y. Nordlund, Ph.D.
“Visualizing Social Justice” Curator
Assistant Professor of Art Education
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This catalog was typeset and printed by Barbara Tillery,
desktop publishing coordinator at
William Carey University in Hattiesburg, Mississippi.

Cover art is *When All Else Fails I* by Cindy Maguire.
See page 7 for details.

Juror's Statement

It has been an honor to jury the *2010 NAEA Women's Caucus Exhibition: Visualizing Social Justice*. We as visual artists must continue our hard work and dedication to showing the world that we care about the environment, equal rights to all people, healthcare, education, remembering the past genocides, new scientific and technological discoveries, ending wars—the list could go on and on. We need our artwork to be seen so it can create dialogue, debate, and inspire people to find solutions to difficult problems in a peaceful way.

Rhonda Wall
“Visualizing Social Justice” Juror
Professor of Art
Kutztown University of Pennsylvania



RHONDA WALL holds a BFA from Rhode Island School of Design and a MFA from Vermont College. She has been creating paintings, drawings, collages, mixed media constructions, installations, digital prints, and performance art pieces since 1978. Her solo exhibitions have been at Accola Contemporary, New York City, Allentown Art Museum, Lafayette College, Lehigh University, Northampton Community College, Cedar Crest College, Mississippi State University, Sensory Evolution Gallery, NYC, and B-Side Gallery, NYC. Her work has been reviewed in *ARTNews*, *The New York Times*, *New York Magazine*, *Arts Magazine*, *Star Ledger*, *The Morning Call* and *The Express Times*. Her artwork is in numerous public and private collections including, Best Products, City College of the City University of New York, The Aldrich Museum of Contemporary art, Ridgefield, CT, McGraw Hill, NY, Needham Harper & Steers, New York, University of North Carolina, and Keith Haring Foundation.



Live From Tora Bora
Rhonda Wall, 2002
62" x 44", digital collage print on canvas

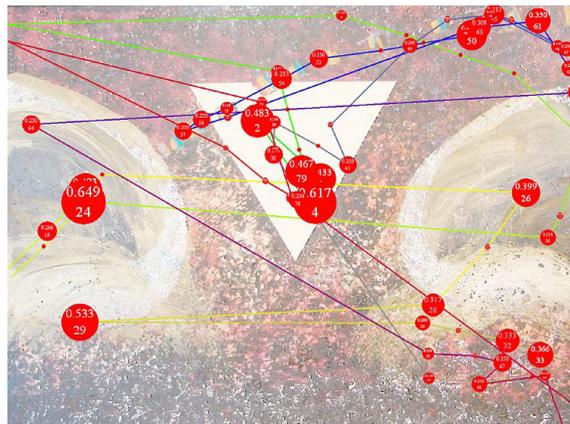


Self Portrait Dyptych: Thinking About the Knäckebröd Makers
Alison Aune, 2006
24" x 24", acrylic and paper on canvas



Knäckebröd with African Violet Mandala
Alison Aune, 2007
24" x 24", acrylic and paper on canvas

These paintings are inspired by the decorative-symbolic motifs found in Swedish historic and contemporary textiles and domestic artifacts. I created them to honor my maternal Minnesota-Swedish ancestors and other artists in aprons. In this series I am working within the framework of a feminist aesthetic-honoring women's contributions to Swedish folk art by reviving and reinterpreting traditional designs into a contemporary context. In this way, I am celebrating the memories of our collective grandmothers who taught us about domestic beauty, harmony, and hope. However, many of these women never received recognition for their aesthetic and domestic skills and even today, paintings of healing colors and plants are suspect. I present them now as a way of visualizing social justice through artistic means.



Tracking the Gaze
Cynthia Bickley-Green, 2010, digital

This image is most closely aligned with a broad view of social justice. Paulo Freire writes, “. . . education has nothing to do with ideologies, but rather with technical knowledge” in order to have the ability to critically think about how technologies are used for profit in the market. This image is the gaze pattern of a person viewing my painting. I am exploring this technology because I know that merchandisers use eye-tracker studies to manipulate me as I view items in the market. I wanted to learn how to create instructional materials. However, even in our initial studies, we have found many other uses for this tool particularly as a device for testing the litany of visual art educators—both those educators who eschew formalist art education and those who champion it. From the point of view of an artist, the excitement generated by this new tool is breathtaking. I was assisted in this study by Dr. Nicolas Murray.

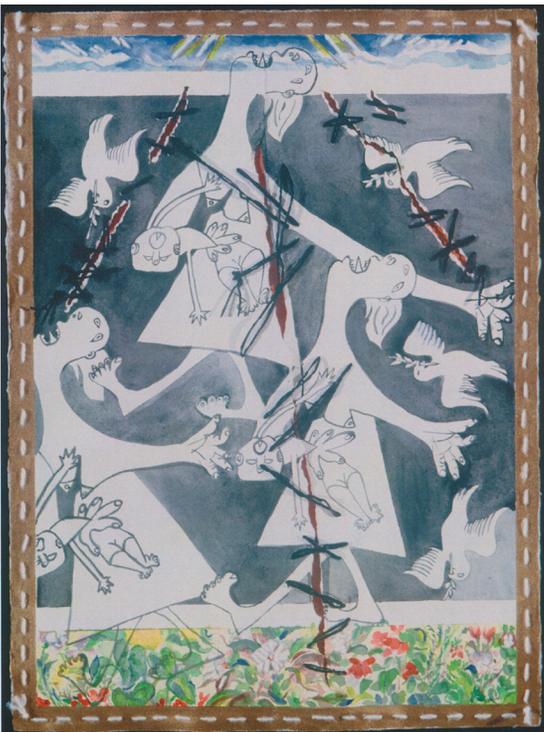


Transporting: Oil, Water, Arteries and Veins in the Amazon, Evelyn's River
Patty Bode, 2009
2' x 4' acrylic paint on canvas with collage

These self-determined Secoyan girls welcomed me to the common ground of human struggle, pointing to the transparent illusion of geographical distance. As an artist/researcher/teacher visiting the Secoya community in Ecuador's Amazon, I witnessed the embolism of oil contamination. This work considers the arterial intersection of (post)industrialized ways of life with traditional, indigenous ways of life. The interlacing of my oil consumption with Secoyan survival injects urgency into awareness of global oil production and consumption. Circulating toxins pulse in arteries and veins of indigenous ancestral land. The full transport of the strength, struggles, and resilience of Secoya life into daily consciousness and consciences of industrialized populations are limited by visibility, memory, imagination and language.



Transporting: Oil, Water, Arteries and Veins in the Amazon, Gina's Heart
Patty Bode, 2009
2' x 4' acrylic paint on canvas with collage

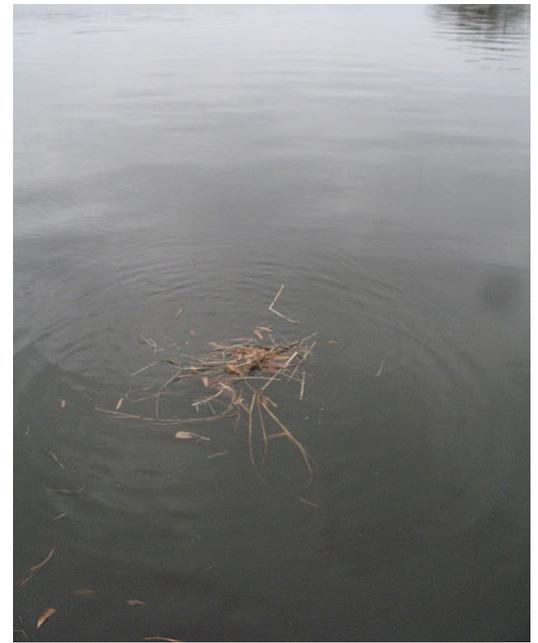


Bombs Rip Jerusalem #1
Joan L. Davidson, 1997
18" x 24", watercolor

The injustice of bombs ripping a marketplace in Jerusalem and killing innocent people shocked, scared, and angered me. I ripped watercolor paper and with black thick yarn stitched over the tear to create a slashed/disoriented sensation. I divided the paper in three to contrast the marketplace tragedy with my bucolic studio environment. I re-created and repeated the motif of Picasso's woman carrying a dead child. An upside down dove symbolizes the loss of peace. A world without hope is deadening, and as I painted about death, sadness, and destruction, I struggled to find a way to include some light, some hope. Based on the Christian images of Christ descending from the sky, surrounded by light, it came to me to include streaks of light in the sky to represent hope in the midst of destruction.

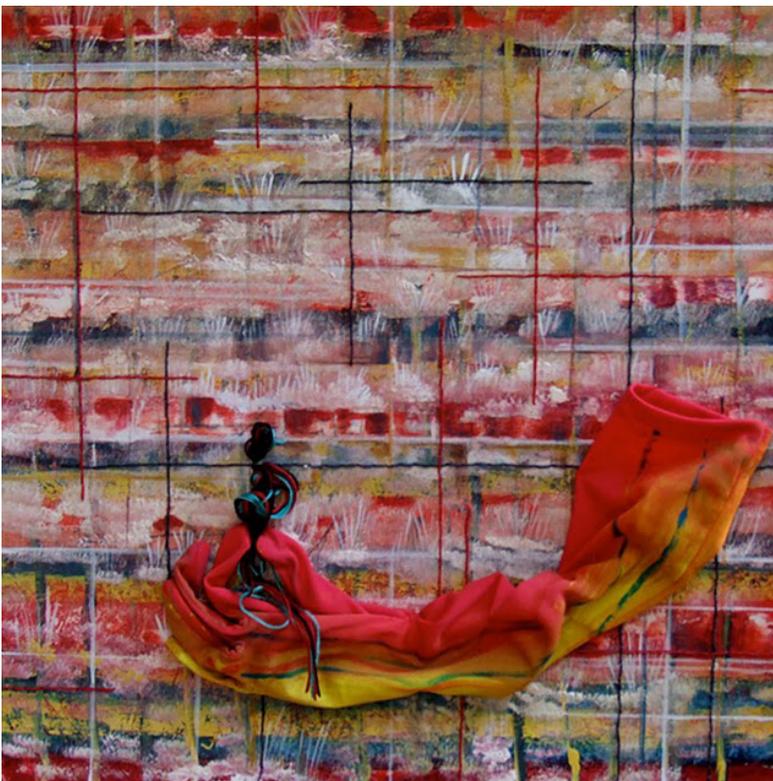


My recent work addresses social justice and illustrates torture against Grace Sherwood, by public dunking as a witch; Princess Anne County, Virginia, 1706.



And I Surfaced: Remembering Grace Sherwood
Patricia F. Edwards, 2010
36" x 24" x 20", mixed media chair and cane

And I Surfaced: Remembering Grace Sherwood
Patricia F. Edwards, 2010
4" x 6" digital



Glove and Thread
Christine Gorbach, 2008
24" x 24", acrylic and thread

I sometimes hear the voices of my ancestors telling me to push down my desires so far that they become unrecognizable: "The pleasure and desires of others must come first."

In this painting, "Glove and Thread," the traditional rules of my mother, sisters, and teachers are incorporated with my own desire to pinch and twist the expectations of femininity. It is important that as a society we collude with each other to insist that individuals identify and utilize a distinct personal voice. Doing so is not an act of selfishness. Instead, by acknowledging one's special interests and that these interests must vary among individuals, then there is a chance of acceptance of the importance of others.



Some Women Never Change

Elka Kazmierczak, 2006
10" x 9.5", linocut on fiber

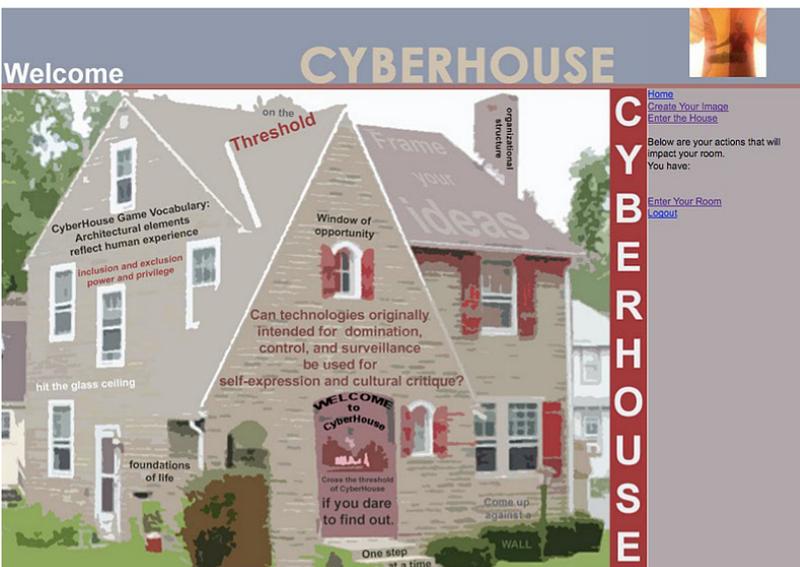
This work is my silent protest against oppression of women by showing what happens to a body and a soul when a woman attempts to fulfill patriarchal expectations of womanhood. She ends up defeated, eviscerated, and gutted.



Touch

Elka Kazmierczak, 2005
9" x 9", linocut on fiber

This work is my silent protest against different kinds of touch that women endure during their lives: unwanted, unkind, incestuous, invasive penetrations that oppress the feminine self.



Cyber House
Karen Keifer-Boyd, 2001-2010
virtual environment

My work on CyberHouse began in 2001 in translating feminist pedagogy for the creation of virtual spaces as an aesthetic-expressive forum to disrupt patriarchal inscriptions and structures. The game-like artwork is at <http://explorations.sva.psu.edu/~cyberhouse/>. The play questions norms and self-representation, values difference, and stresses social and environmental responsibility. CyberHouse is designed to expose ideologies of power conveyed by images. Hui-Chun Hsaio (i.e., sky connoting imagination and symbiotic relationships), Ovid Boyd (i.e., a shopping environment that concerns identity), and I (i.e., entering a womb as autoethnography) created the animations in CyberHouse, which examine privileged as well as neglected perspectives expressed or silenced through visual culture. The play begins with self-representation with participants' own visual creations and the choices they make in their interactions in CyberHouse.



M for Masquerade
Karen Keifer-Boyd, 2009
digital

MASQUERADE creates ambiguity and challenges stagnate categories of identity. Masquerade, as a critical strategy, can inform us about what can be changed.

SAGE: refers to being wise, and is also a green color that suggests thriving beyond survival even in harsh [desert] conditions. It is a color denoting environmental consciousness.

STAGE: to set-up and restage; no original, only actions materializing invisible systems. Stage with the curtain shaped like an M creates a space like an envelope to be unfolded, opened, and entered.

REST: as in taking a deep breath, a pause for time to reflect, refresh self, re-invent self and society.

AGE: as in growing older, reflection, sage or elders' wisdom, and is a reference to the reality that there is only a finite time to take action, to enact change.

BREADTH: broad and deep vision as symbolized by the letter M.

My Elderly Women Series is a statement about society's concept of the beauty and merit of women in all stages of existence.



Her Legacy
Debra Lott, 2008
48" x 72", oil diptych

With the creation of figurative paintings of elderly women, my intent is to reveal the physical and spiritual beauty of the elderly women in contrast to a society that disregards and often casts her aside.

In my paintings I record her life, capturing moments, revealing character, expressing physical and spiritual beauty. Her hands and face tell her story; her eyes speak from the canvas, and the lines in her skin reveals her journey.



Betty
Debra Lott, 2008
48" x 60", oil on canvas

Sensitivity, strength, and compassion are reflected in the character of elderly women. My portraits summarize the visual evidence of this spirit.

Beyond my artistic endeavor is my desire to elevate each woman's value, to create awareness, and to promote the position of women with a visual expression of her spirit.



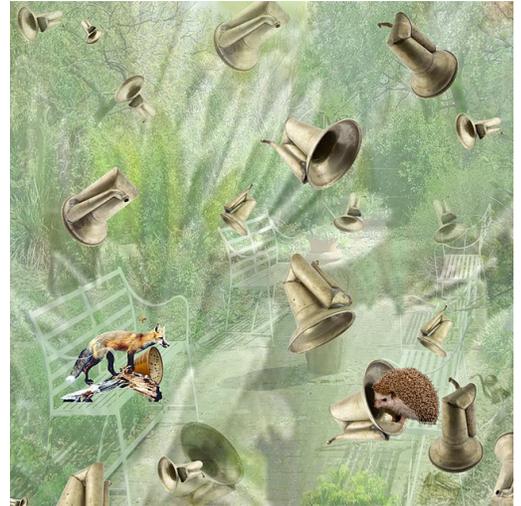
When All Else Fails I
Cindy Maguire, 2010
13" x 10", digital print

Being able to listen and understand – another point of view, another person’s experience – I am constantly reminded of how difficult this can be. Case in point, our current national political polarization and our seeming inability to transcend differences to achieve necessary social justice reforms. These larger incidences remind me that change, on a societal level, needs to start with my own ability to listen and understand. This print is one in a series that addresses this issue, focusing on the nonsensical divisions that get in the way of understanding another person, another position.

Why Do I Hear But Not Understand?
Cindy Maguire, 2009
15" x 15", digital print

Being able to talk across sameness and difference for personal and social transformation requires the ability to listen and understand.

This print, one in a series, looks at this issue, pointing out that even with all the tools at our disposal, meaningful communication towards personal and social action can still elude us. Questions about other possibilities emerge.



Three Needles
Carrie Markello, 2010
24" x 30", ink, acrylic and color pencil on board

“To Mend” is a series of paintings addressing issues of loss and abandonment associated with my mother’s dementia and my role as a caregiver. Confronted with the ugliness of a progressive disease attacking my aging mother’s once vibrant brain, I use imagery representing domestic tasks of mending. Mending implies repair and hope for a sense of dignity to be maintained in spite of the overwhelming sense of loss.

In “Three Needles,” threaded needles are suspended in a mysterious, fleshy, abstract landscape. The needles dangle from ephemeral threads and appear to hang on, if only barely. Their purpose is lost.



Rahab's Window
Carolyn McDonald, 2010
18" x 18", mixed media

This painting is one in a series of paintings that reflects the destruction and healing process from sexual addiction. Many wives are caught in the middle of their husbands' addictions and don't realize that they themselves need to work on their own brokenness or they will simply continue repeating the same old dance and/or continue finding themselves in the same types of relationship. Open our eyes to seek truth!



Silence the Demons
Carolyn McDonald, 2010
18" x 18", mixed media

This painting is one in a series describing the destruction and healing from sexual addiction. We worship our addictions. They are first place in our lives. Sexual addiction is affordable, accessible, and anonymous. Only by looking deep within our souls, connecting with other healthy people and our God, can we escape the pain and shame before we find the peace, forgiveness, and joy!

**Home Alone with a
Pot Scrubber and
I Could Just Scream**
Linda Neely, 2010
7" x 5" x 3"

red stoneware with inserts of
white stoneware, oxidized forks, thumb tacks,
and copper mesh scourer



The title exclaims the frustration of those who strive to attain tenure and promotion while serving as Primary Performer of household duties in a two-tenure track family. No plan for implementing social justice is depicted – just an acknowledgement of circumstance and an opportunity for re-visualizing the process.

This work is the residue of a demonstration after the style of Edgefield pottery face jugs which combine function with an expressive face. Initial works in the "Fork It Over" series were auctioned by SCAEA for the benefit of a food bank at the state conference location in 2008.



U - Turning

Linda Neely, 2009

14" x 18" x 6", ceramic tile book

In a stationary position, the stoneware tiles in this sculptural book present a low-relief patchwork surface. Each page can be rotated to view an alternative. The title "U Turning" applies to this interactive characteristic and also to the changes possible as the result of a proactive decision to select a particular alternative. In considering my position on social justice issues, I can purposefully choose to "adjust" or to "justify" my stance. I can direct my activities to be like as "turning a page" implying continuation or as "U turning," implying discontinuation of the status quo.



The book flattens like a wall when the pages are aligned with the environment. Walled alignment can read as an "open heart" or a "closed mind"—or an "open mind" or "closed heart." The activity of the viewer determines which alternative predominates. I appreciate the tactile quality of this traditional media for its potential to make the interaction with the art feel personal, responsible, and intimate. Each page can be easily turned by one person.



Image 1

Joanna Rees, 2010

digital

Two images that represent the glamorization and sexualization of pregnancy in our visual culture.

Left: Demi Moore, *Vanity Fair*, 1991;

Right: Britney Spears, *Harper's Bazaar*, 2006.



Image 2

Joanna Rees, 2010

digital

Two images that depict a woman who is grasping her pregnant belly with the focus on the life inside the womb instead of the constructed material world.