

2011 National Art Education Association Women's Caucus Exhibition



Creativity, Imagination, and Innovation

Foreword

Once again I have had the pleasure of coordinating our second juried National Art Education Association Women’s Caucus Exhibition. Our juror Ellen Garvens attentively selected the members’ research and expressions showcased in this exhibition catalog. In working with the exhibiting artists and our juror, I have been reminded that our moments with art are precious, especially as many of us try to balance our identities as artists, researchers, and teachers. I am thankful for the space we give in our lives to artmaking.

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This catalog was designed by Laura March,
 Art Education Graduate Assistant at The Pennsylvania State University,
 February 2011.

Cover art is *Sketchbook Page* by Laurie Gatlin.
 See page 2 for details.

Juror's Statement

It has been a wonderful experience to view the images submitted to the *2011 National Art Education Association Women's Caucus Exhibition: Creativity, Imagination, and Innovation in Art Education*. I was very impressed with the variety of approaches, sensitivity to materials, and uniqueness of the entries. A love of the natural world, investigations of family and heritage, creative expressions of human experience, and efforts to affect social change were all represented in the entries. I chose a selection that represented each of these approaches.

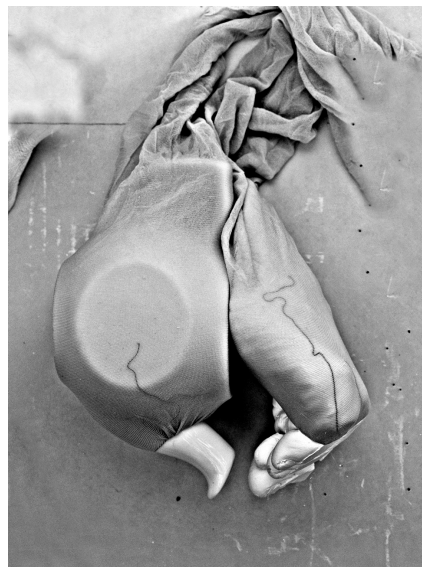
In the context of education, the work showed rich evidence of non-linear, exploratory, and process based learning and thinking. There were also examples of a mastery of traditional processes and art materials. These skills, as well as the self-reflexivity used in creating art are wonderful tools to pass on to students. I am glad to be introduced to your association, and to know that these creative lessons are explored, valued and passionately promoted.

Part of the intelligence, the passion, and the emotional content of any artwork is in understanding it in the context of the artist's life and ideas. For me making work is like conducting a search. It is an ongoing process of looking, recording, looking again, trying another approach, and figuring out connections between things in a new way. The creativity is not always evident in the image itself. It is at times only evident in the space between the images, or the distance traveled. With that in mind, I appreciated all of the entries. There are many wonderful artists who have applied to this show. I wish you luck in your continuing creativity. It has been a pleasure to spend some time with all of the work and the passions they represent.

Ellen Garvens

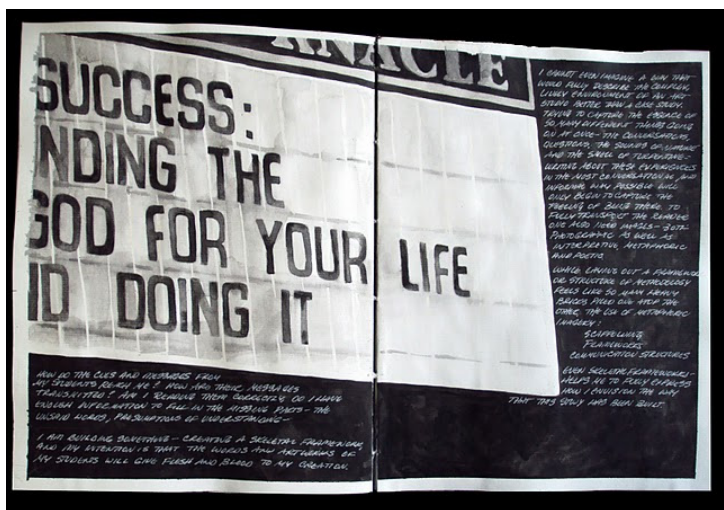
Ellen is a Professor of Art at the University of Washington in Seattle. She received a B.S. in Art at the University of Wisconsin and a MFA from the University of New Mexico. She has received a Fulbright-Hayes Scholarship, National Endowment for the Arts Individual Fellowship Grant, and an Artist Trust /Washington State Fellowship. Her work has been reviewed in Arts Magazine, Art on Paper, Sculpture Magazine, The Village Voice, New Art Examiner, New York Times, Creative Camera London, and San Francisco Camera work.

Ellen's work uses photography, drawing, and sculpture to think about relationships between the human and the mechanical, boundaries between images and sculpture, and emotional states between loss and transformation. Historian and critic Geoffrey Batchen has featured her work in, Each Wild Idea, published by MIT Press. The January 2009 Issue of "Contact Sheet," published by Light Work Galley in Syracuse, NY is dedicated to her work.



Circuit

Ellen Garvens, 2007
Inkjet Print



Sketchbook Page

Laurie Gatlin, 2010

9" x 12", Black Watercolor and White Ink on Watercolor Paper, Hand-bound Book

This work is from a page in my arts-based dissertation on using sketchbooks in a meaningful way. My dissertation was presented in five books, this image is from book #2, a book of black and white images that were based on the themes of structures and signposts, metaphors for thinking about methodology. This particular image is taken from a photograph I took of a church sign late at night. The text on this page concerns my thoughts concerning the idea of using case study as a framework.

Sketchbook Page

Laurie Gatlin, 2010

9" x 12", Acrylic Paint, Collage on Watercolor Paper, Hand-bound Book

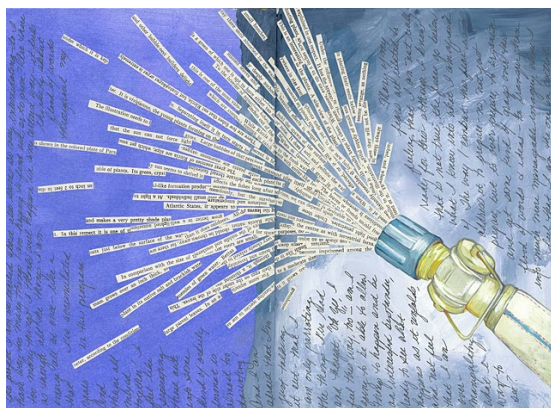
This work is a page from my arts-based dissertation on using sketchbooks in a meaningful way. My dissertation was presented in five books, this image is from book #4, a book with bird-based imagery that focused on ways that teachers can use the findings in a practical fashion in their own classrooms. The image is based on a collage by Joseph Cornell and is influenced by Jonathan Talbot.



Sketchbook Page

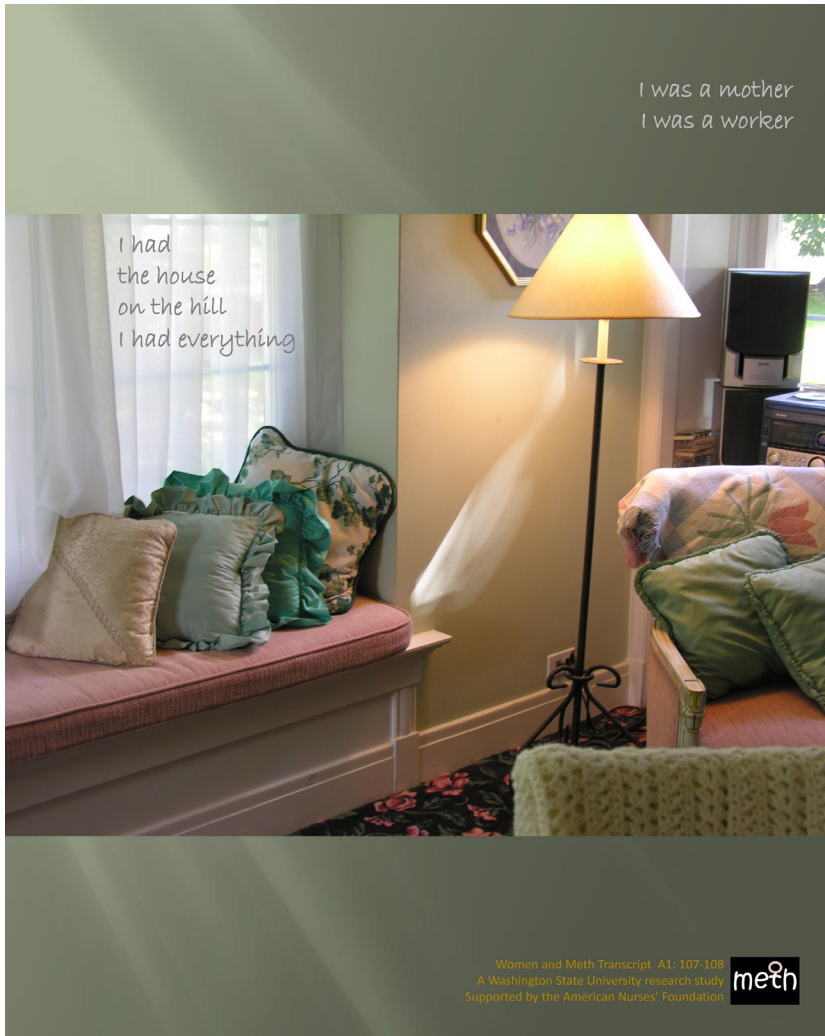
Laurie Gatlin, 2010

9" x 12", Acrylic Paint, Collage and Ink on Sketchbook Page



This work is from a page in my arts-based dissertation on using sketchbooks in a meaningful way. My dissertation was presented in five books, this image is from book #1, in which I am exploring the initial design of my study. The imagery comes from my chaotic flood of thoughts, and the sense that when I was talking about what I wanted to study, I felt as though I was just blasting out a stream of words with no organizational thought.

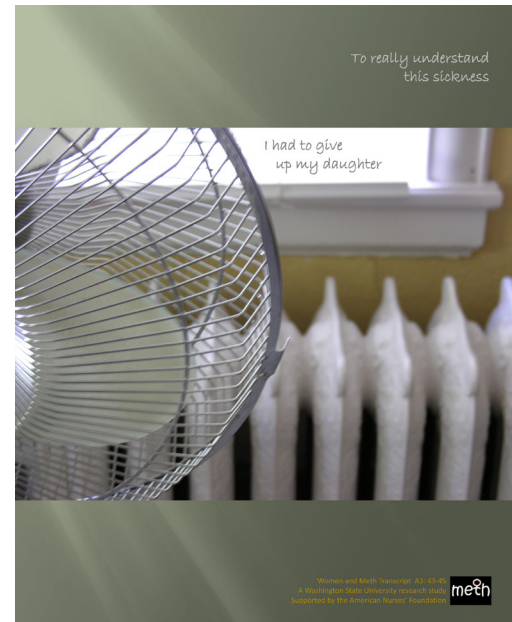
The book is the most chaotic of the 5, because these are my initial thoughts. By working through these thoughts with image-making, I was able to organize my ideas into a cohesive plan.



Mothering and Meth 4

Pauline Sameshima, 2010

24" x 30", Photography and Text on Foam Core



Mothering and Meth 1

Pauline Sameshima, 2010

24" x 30", Photography and Text on Foam Core



Mothering and Meth 6

Pauline Sameshima, 2010

24" x 30", Photography and Text on Foam Core

The initiation and experience of methamphetamine use, complex and fundamental to the problems that follow, are not so easily examined by traditional means. Women are stigmatized and the ramifications for children and families are extensive. Professional and public groups may become more interested in creating and sustaining new opportunities for education, prevention, and treatment through better understandings of personal and antecedent experiences of addiction and recovery. Although there are scientific understandings about addiction and life-story dramatizations in the public sphere, scholarly approaches to examine common everyday experiences are often absent in educational and healthcare literature. By honing interdisciplinary, creative research methods, it may be possible to illuminate those patterns and processes.

Project Principal Investigator: Dr. Roxanne Vandermause, PhD, RN, CARN.



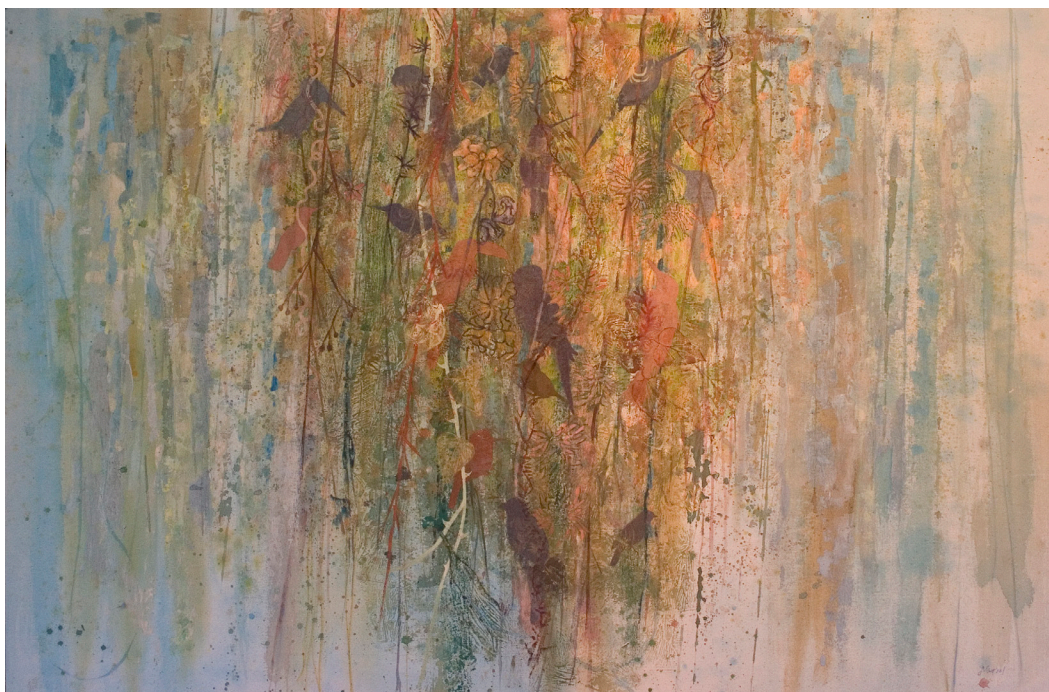
Seeds

Gretchen Ebersol, 2009
66" x 42", Mixed Media



Sanctuary

Gretchen Ebersol, 2009
48" x 64", Mixed Media



Sucusari Meander

Gretchen Ebersol, 2010
42" x 64", Mixed Media

The thematic focus of this series is the diversity, profusion and fragility of the natural world, specifically dealing with cloud and rain forest regions. My inspiration comes from the richness and abundance I have found in numerous trips to Central and South America. The subject matter affords a “jumping-off place” for experimentation with mixed media in the development of complex surfaces. Layers of painting, drawing, printmaking and collage mimic the density of the forests, the goal of which is to create a dichotomy between endurance and impermanence.



Blue Heron Dreams

Debra Lott, 2010

48" x 72", Oil on Canvas

In *Blue Heron Dreams*, subliminal illusions of five Blue Herons appear to fly and perch in the sheets and shadows surrounding the semi-conscious dreamer.

Dreams of my Daughter is a concentration of large scale figurative oil paintings featuring the artist's daughter. It focuses on a visual interpretation of her daughter's graphic descriptions of lucid dreams. The series incorporates two elements; (1) voyeuristic views of her daughter during dream states with subconscious images materializing into reality and (2) images of her daughter experiencing the sensations of common dreams.



Deep Sea Dreams

Debra Lott, 2010

48" x 72", Oil on Canvas

In *Deep Sea Dreams*, the subject appears to be sleeping in a semi fluid environment with the materialization of five exotic fish swimming in and out of reality and forming the pillow and covering of the dreamer.



Myoclonic Dreams

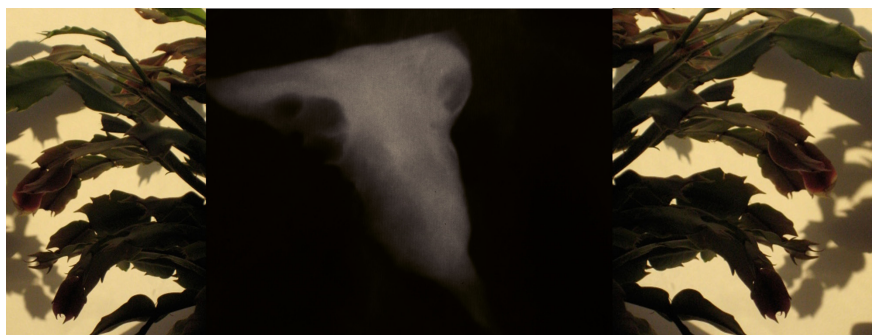
Debra Lott, 2010

48" x 72", Oil on Canvas

In *Myoclonic Dreams*, the dreamer experiences the often frightening sensation of downward motion and uncontrolled falling.



Shuttered Dwelling
Cindy Maguire, 2010
20" x 7.5", Giclee Print



Consider the Bee and How She Labours
Cindy Maguire, 2011
14.5" x 20", Giclee Print

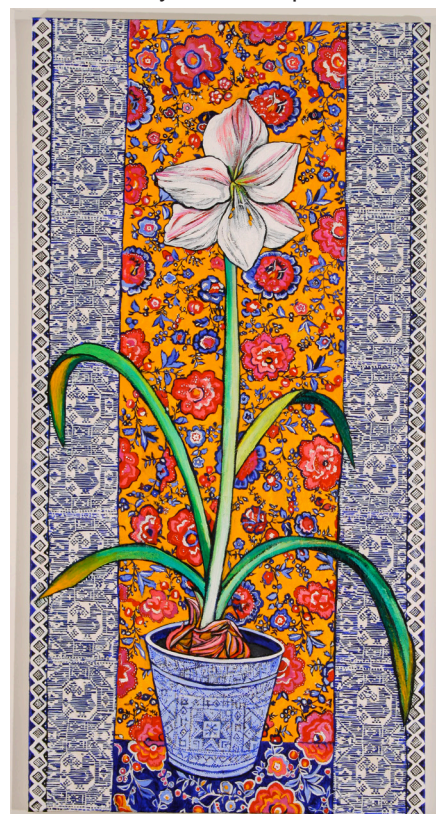
Each print is part of a series that explores and visualizes real and imaginary biological systems and their relationship to my body. To tell these stories I work with memory, medical imagery including my own medical records, images from nature and other hand-drawn and collage elements.



Winter Amaryllis with Swedish Patterns
Alison Aune, 2010
24" x 48", Acrylic and Paper on Canvas

These paintings are rooted in an exhibition called Dekorglädje (Decoration Happiness): Swedish paintings which I began in 2006, inspired by Nordic peasant patterns and their agrarian symbolism. They were created to honor my Minnesota-Swedish-Norwegian forebearers and other "artists in aprons." In this series I am working within the framework of a feminist aesthetic, honoring womens' contributions to folk art by reviving and reinterpreting traditional designs into a contemporary context.

Pink and White Amaryllis
Alison Aune, 2010
24" x 48", Acrylic and Paper on Canvas



This painting creates motion illusions in a still painting. As in my other homage paintings, I selected a concept from a male artist's oeuvre and extended or expanded the idea in relation to my interests. Tinguely's *Metamatics* and other moving machine sculptures were intended to show motion. In his manifesto, Tinguely wrote, "Everything moves continuously. Immobility does not exist . . . Be static with movement. You are movement and gesture" (Hulten, 1975, p. 162). Tinguely's machines embody motion in sculpture.

I am interested in the visual biology and chemistry that generate the perception of motion in still images. This painting of the phosphene field and standard optical illusions of motion is "static with motion" and situates action in the brain of the viewer rather than the object. In relation to creativity, the image elaborates on a previous art theme and changes the material form of the concept.



Homage to Tinguely
Cynthia Bickley-Green, 2010
48" x 48", Acrylic on Canvas



Domestic Violence is not OK
Shari Densel, 2010
12" x 12", Block Print

This piece was inspired through conversations with women artist during workshops I participated in Tanzania and here in the U.S. as we compared common struggles in our lives as we create art together. The carved print image is of a woman shielding her face from another hand. The symbols in the background represent verbal abuse which can also be very hurtful but can cause a women to develop inner-strength to learn to overcome the put downs.

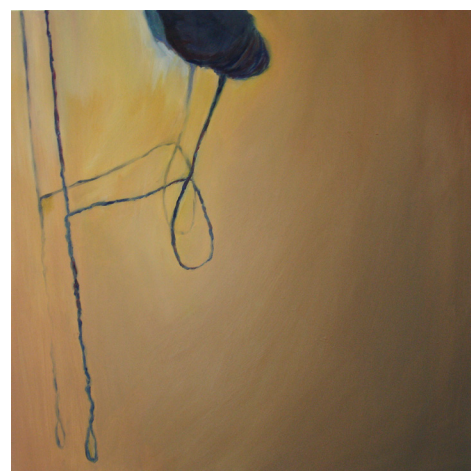
The art I create reflects my personal experiences that I wish to communicate to others. I enjoy exploring cultures to seek ways to reinforce my creativity, stimulate personal and professional growth as a visual art educator. I believe in being actively engaged in various aspects of the field of art to make me a more effective teacher and artist.



Dangling
Carrie Markello, 2010
24" x 24", Oil on Board



Knotted
Carrie Markello, 2010
24" x 24", Oil on Board



Tangled
Carrie Markello, 2010
24" x 24", Oil on Board

At one time, my mother adeptly used needles and yarn to knit and ultimately create something new. Now her life is unraveling; she struggles to communicate and the simplest tasks have become difficult or impossible. "To Mend" is a series of paintings addressing my sense of loss and abandonment associated with my mother's dementia and my role as a care giver. Confronted with the ugliness of a progressive disease attacking my aging mother's once vibrant brain, I use imagery, such as my mother's unfinished knitting projects to explore and hopefully overcome an overwhelming sense of loss. Through painting my mother's unfinished work, I am able to complete what she was unable to do.



Wet Grass
Joyce Michelina
Centofanti, 2010
50" x 8" x 9", Paper Clay,
Once Fired Raku, Raku
and Low Fire Glazes

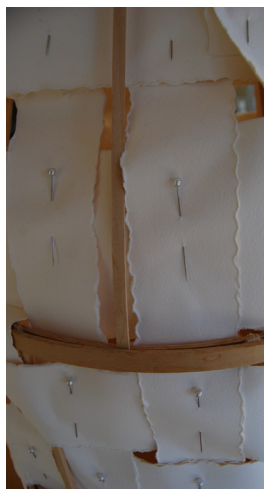


The San Juan
Joyce Michelina
Centofanti, 2010
5" x 3" x 4", Paper
Clay, Once Fired
Raku, Raku glazes

Home; Italian and Russian family traditions; California's surfer lifestyle; New Mexico's high desert; and international travels form Joyce's artwork. She embraces her soul with family gatherings, memories of laughter and colorful images of adventures. Thus the theme of the house/home has been a recurring symbol along with a little humor. The artwork celebrates the freedom from inscribed boundaries by bringing the outside to the inside. The houses, images, and stacked forms are metaphors about places, journeys and perceptions of isolated beauty. The organic qualities of the clay symbolize the fragile qualities of nature, while the steel represents the strengths. With the use of color and bold compositional form, the intent is to draw viewers into the scenes as laughing and/or contemplative participants in the often-lighthearted environments.



***The Weberi, Sweet Grass
Hills, Montana, U.S.A.***
Joyce Michelina
Centofanti, 2009
36" X 9" X 11", Mid-range
Paper Clay, Underglazes,
Steel, Once Fired



Feminine Form

Maria Elena Botello Mogas, 2010
18" x 4" x 18", Balsa Wood, Embroidery
Hoops, Paper and Pins



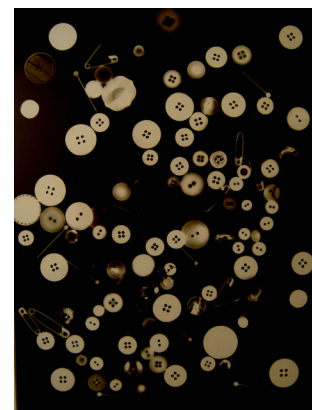
My work reflects a feminine and domestic quality, which I unendingly actualize in my life. My focus is to approach the unconscious inner space within each of us and allow energies from that space to emerge to a conscious level and take creative form. In this process I naturally encounter my femininity, and embrace it, whether negative or positive.

In the work, *Feminine Form*, and *Scattered Buttons*, I have embarked upon feminine symbols transformed into artworks, containing a slightly disturbing quality. In *Feminine Form*, embroidery hoops and balsa wood serve as an armature for the female form. Curved wood serves as a soft quality and is extended by the soaked paper woven into the armature. The pearl head pins carefully placed in a pattern through out the piece teeter on delicacy and pain.

Scattered Buttons

Maria Elena Botello Mogas, 2010
22" x 24", Potogram

Scattered Buttons at first glance offers a photographic image of various buttons, in various sizes and shapes. However the latent image achieved by photogram process, and attention to the pins and safety pins, deliver an eerie resemblance to an x-ray.



The subtle polarities in the work are an expression of both of the reality of femininity and the trials that sometimes come with it. It is my hope that these works innovate ideas for expression among young women and girls everywhere.

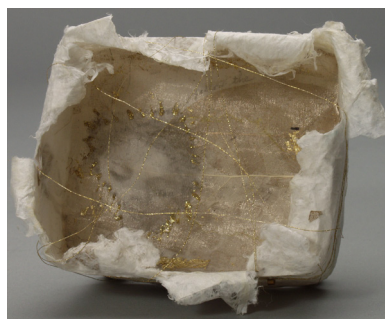


Old Old Story

Kathy Unrath, 2009
14" x 9", Mixed Media –
Handmade Paper / Wood,
Metal, Artifacts

My artistic focus has been to tell stories visually through works created with fibrous materials. I am intrigued with the idea of containment and being able to see into something that is small, sacred and intimate. This work is about legacy and inter-relationships, and connectedness. I am interested in visually investigating the earthly echoes of spirituality through the creation of small shrine. The viewer is invited to look into the work for delicate details of the detritus of our lives.

In this piece I am imagining a memorial for a spirit now departed. In a nod to the reliquaries of our past, this piece contains artifacts that honor, retell and reflect many of our life stories.



Invisible Guiding Thread

Kathy Unrath, 2009

5" x 6" x 4", Mixed Media – Handmade Paper / Textiles

I am intrigued with the idea of being able to see through something and hope that the viewer will want to investigate further, in the same way that an archaeologist sifts through the sand and soil for artifacts. As a whole, my work is about inter-relationships and connectedness. I am interested in visually investigating the earthly echoes of spirituality through veils of soft strata. The viewer is invited to look into the work for delicate details.

Because I am a professor, I often imbed images that metaphorically relate to teaching and learning to be creative. In this piece I am imagining an "Invisible Guiding Thread" that gently leads us to the imagined opportunities for creative satisfaction and achievement. In this way my scholarly research is interwoven like the warp and weft in the reflective fabric of my professional life. One strand strengthens and supports the other to create the single cloth.

