



NAEAWC

Exhibition Coordinator's Foreword

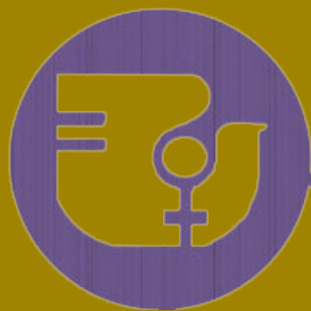
The tradition of the National Art Education Association [NAEA] Women's Caucus Exhibition continues with the 2015 catalog, Form, Function, and Future. The theme of this year's catalog suggests the importance of design in our lives—from teaching to making art to research, and the hope that these activities bring for the future.

As in past years, the Women's Caucus Exhibition is a juried exhibition representing the artwork of members, and invites us to know each other in these broader dimensions. The Exhibition is presented as a session at the NAEA Conference, with the catalog an outgrowth that perpetuates the images and ideas presented and exchanged during the conference session.

Thank you to people who entered their work for jurying; to juror Jan Gilbert whose careful jurying brings together artists whose work incorporates variations on the theme of form, function, and future; to Jessica Belock, a Visual Communications student at the University of Arizona who designed and oversaw the production of this year's catalog, as well as to her mentor Karen Zimmermann, who worked with Jessica in producing this high quality catalog.; and to Catherine Chen, who has managed details to make the catalog possible.

Thanks finally to colleagues in the Women's Caucus who have, over the years, supported the exhibition and catalog in so many ways.

Elizabeth Garber, University of Arizona



National Art Education Association Women's Caucus

The National Art Education Association's 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 naeawc.net

OBJECT

SUBJECT

ENVIRONMENT

Juror Statement

According to the Century Dictionary & Encyclopedia of 1899, the word design means “to devote to mentally; set apart in intention; intend.”

Consulting such an old and weathered volume ritualizes the process of discovery and reminds us of the varied and multiple meanings that design meant over one hundred years ago. This definition serves as a guide through the past to provide routes prompting potential flights of imagination, vision, and conceptualization to realms of the future.

The word designed, though past tense, remains a springboard. Through the act of artmaking, what was once designed is now freed. New designs may be rethought in terms of today’s world looking to the days to come, our children’s and their children’s worlds.

Here is a diverse collection of potent works by women making marks not only through their art but also educating those who make marks of design, purpose, and intention for our collective futures.

Jan Gilbert



Jan Gilbert (www.jangilbertart.com) is a native New Orleanian, an interdisciplinary artist, curator and educator. Her works have been shown widely in galleries, museums, cultural centers, and often as public art on city streets across the United States and abroad. The Pollock-Krasner Foundation, Southern Arts Federation/National Endowment for the Arts, Louisiana Division of the Arts, and Contemporary Arts Museum Houston have awarded her individual artist's fellowships. Her projects

JAN GILBERT



have received support from the NEA/Rockefeller Initiative for Interdisciplinary Artists; Art Matters, Inc.; The Warhol and Ford Foundations; the Trust for Mutual Understanding; and the National Association of Artist's Organizations. Gilbert is a cofounder of the artist/writer collaborative The VESTIGES Project (www.thevestigesproject.org). Beginning in 2006, the collective spent three years working under the auspices of a roving residency with New Orleans' Contemporary Arts Center, where she more recently served as Interim Visual Arts Director. Throughout her tenure with VESTIGES, she has directed, produced, and participated as a core artist in a wide variety of collaborative public art projects that include video, performance and site interactions. She received her undergraduate degree from the University of New Orleans (1980) and her Master of Fine Arts in Painting from Tulane University (1982). The Arts Council of New Orleans honored her with a Community Arts Award in 2013.

EDNA KURTZ EMMET

I created this installation in Brazil. Decades ago the mountains were planted with pine trees to help prevent erosion. The pine trees soon dominated the hill, thereby preventing the growth of native plants and destroying the habitat of native birds and animals. Now, the owners are cutting down the pine trees and replanting native forms of vegetation. I felt empathy for the pine trees, so I created a memorial on a pile of cut pine logs. For me this depicts how sometimes ideas of experts fail to be effective.

I Pine for Pine, 2014, mixed media (pine logs, leaves, pods painted with milk paint), 10"x3"







Mammillaria Theresae with Radial Spines, 2012, fibers (coiling & twining with waxed linen) on glass pedestal, 18"x18"x18"

JACKIE THOMAS

Cacti are a favorite subject matter for my waxed linen basket-sculptures. I have been exploring movement around the form – moving color, patterns and the viewer's eye.

BRYNA BOBICK

My works on paper tend to be inspired and made from items found in nature. I enjoy being outdoors and spending time drawing plants, flowers and trees. In *Ginkgo Leaves*, I printed real ginkgo leaves that I found outside and created a one-of-a-kind print. The print is a celebration of nature and ginkgo trees.



Ginkgo Leaves, 2013, Monoprint, 10"x17"

SANDRA MENDEZ



Dragon Flies, 2011, color photograph

My work is a narrative. It also tells a story about the people and the events that have occurred. These formal structures are the means in which I communicate values, the passage of time and the cycle of life. These images are created from a blank canvas in my mind. From there the piece goes through a process and all the fine details are worked in. When all the elements are placed for their aesthetic beginning to the end may take days or even weeks. I found that still life is the best way for me to communicate. The process I use varies depending on the task. Some of the images were arranged then photographed digitally, and some images were made with no camera at all. From the very beginning when the image is conceived to final print, the whole process is a journey that becomes a visual diary.



Innocent, 2007, color photograph, 33"x25"



Open Book, 2008, color photograph, 29"x 30"



Revelation Last Summer: Second Coming, 2004, mixed media on canvas, 96" x 48"

VIOLET ADAMS ELLIS

This sensual work was created in a Nuevo Cubism style. The two bodies of the lovers are not only connected by a physical kiss but also by their environment, together. I create in brilliant color because color symbolizes life. The brown and beige chosen are natural colors appropriated for flesh, yet flesh is only a small percentage of love; rather the tints of blue and lavender embodies the spirit that surpasses the physical containers called bodies. Our spirits become one with the air around us-This painting graphically represents the crisp cool air shared between two lovers.

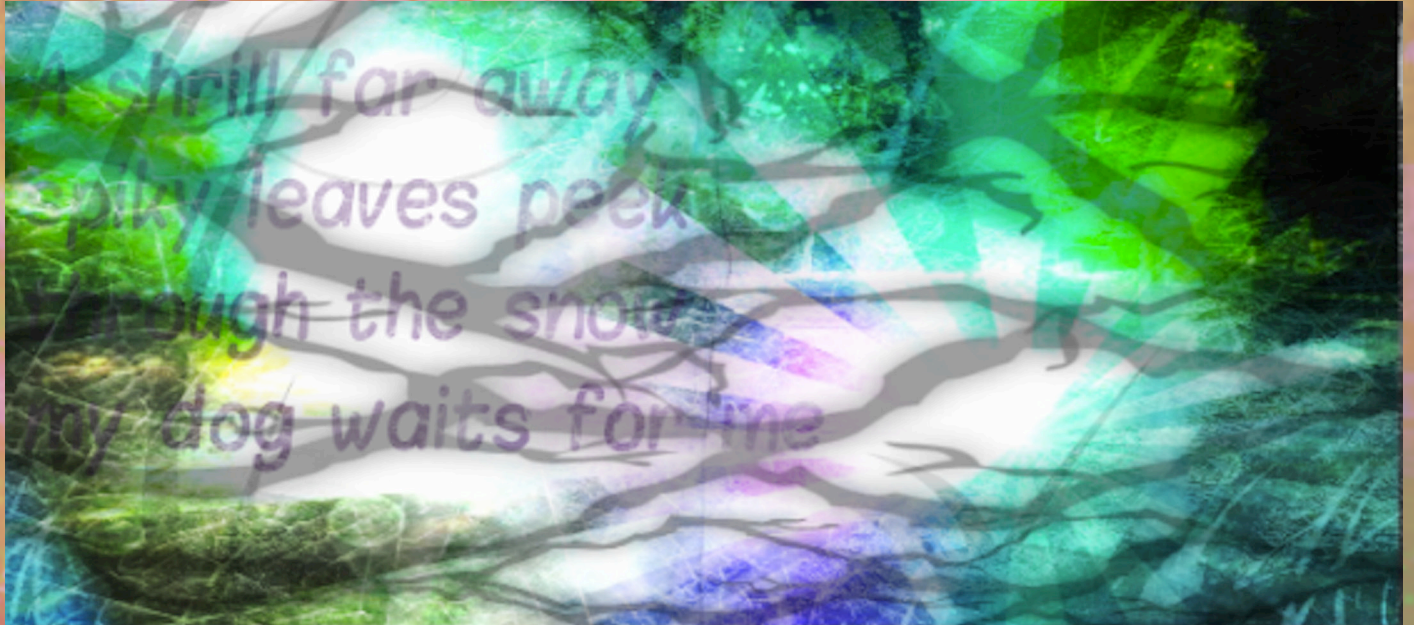
CHRISTINE GORBACH

Printmaking seemed to be the best medium to explore the concepts of object as art and conversely, art as object. In the image, "Ancient Significant Object", a clothespin was pressed into wet clay; a relief printing technique. The clothespin became both the visual source for the female body as well as a metaphor for past objectification of women. Art that utilizes objects as subject can be ornamental, charming, functional, narrative and metaphorical. Viewers are encouraged to consider the importance of conflicts related to intentionality, assumptions and stereotypes when considering content and context of this print.



Ancient Significant Object, 2014, relief print, 8.2" x 10.2"

SHERI KLEIN

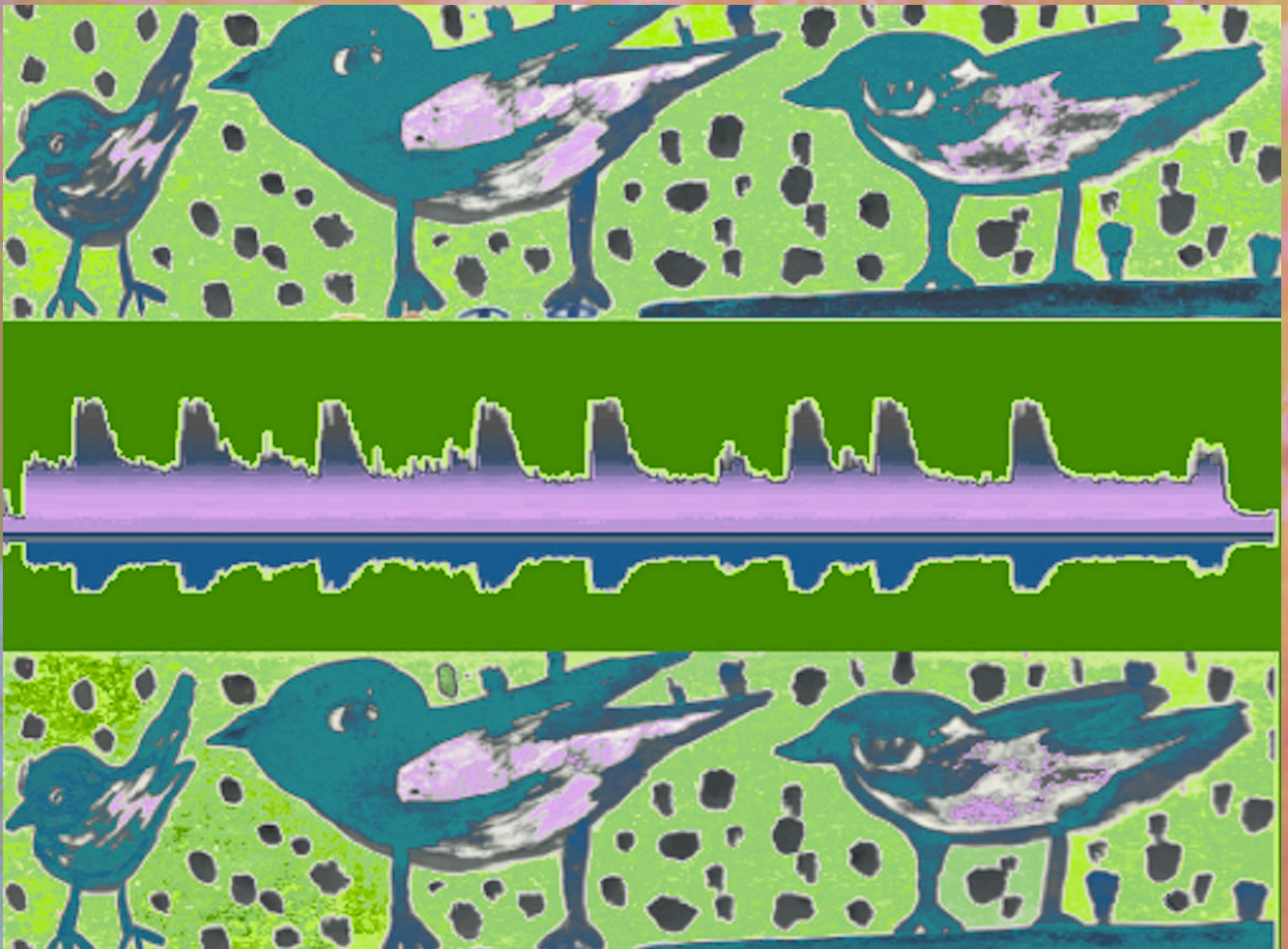


Haiku, 2014, design for silk fabric, 12" x 48"

This is a haiku poem written winter 2014 called *A Shrill Far Away*. The poem text is integrated with computer generated images in a design created for a silk scarf or wall hanging. I merge words and images in my scarf designs and journals with poems, affirmations, and reflections on life. This scarf design as designed object incorporates the subject of environment and place.

Birds Chirping is a scanned drawing digitally transformed and collaged with an image of sound wave of birds chirping. In my scarf designs, I explore the image of sound as landscape and as a visual component. The sound of birds reminds us that the cycle of life continues and spring is near.

Birds Chirping, 2014, design for silk fabric, 22" x 22"



MARY ELIZABETH MEIER

The living and working environments that Georgia O'Keeffe created in her Abiquiu, NM, home were the motivation behind this series. After my visit to O'Keeffe's garden, living spaces, and studio overlooking the Chama River Valley, I created a set of watercolor studies as meditative reflections that I developed into a series of 20 monotypes. These prints explore the emancipated openings as doors and windows of O'Keeffe's life, compositions, and living spaces.



After Abiquiu, Doors and Windows No. 3, 2014, monotype, 6.5" x 4.5"

Sutra 3: That [Consciousness becomes] diverse because of the division of reciprocally adapted objects and subjects (From the Pratyabhijñā-! jrdayam). This Sutra refers to the idea that we are each object and subject and we are constantly shaped by our relational interactions. *Bamboo Lives* is a rendering of an educational research project between Lakehead University and the International SomaYoga Institute with an Advanced Yoga Teacher Training 500 hour program studying embodied learning practices. In our interactions with one another, we are changed in mind, body, and spirit. Each "Bamboo Life" depicts a member of the group and is made of cassette tape, an analogy for a lyrical part of a whole. The fascinating thing about bamboo is that it emerges from the ground at its full diameter, an important lesson reminding us that we are each already full and enough as we are. We are complete and yet we complete a larger whole.



Bamboo Lives, 2014, cassette tape on canvas, 29" x 29" framed

PAULINE SAMESHIMA

JOAN DAVIDSON



Spanish Moss, 2013, oil on canvas, 24" x 36"



Maya's Fig Tree, 2014, oil on canvas, 24" x 36"

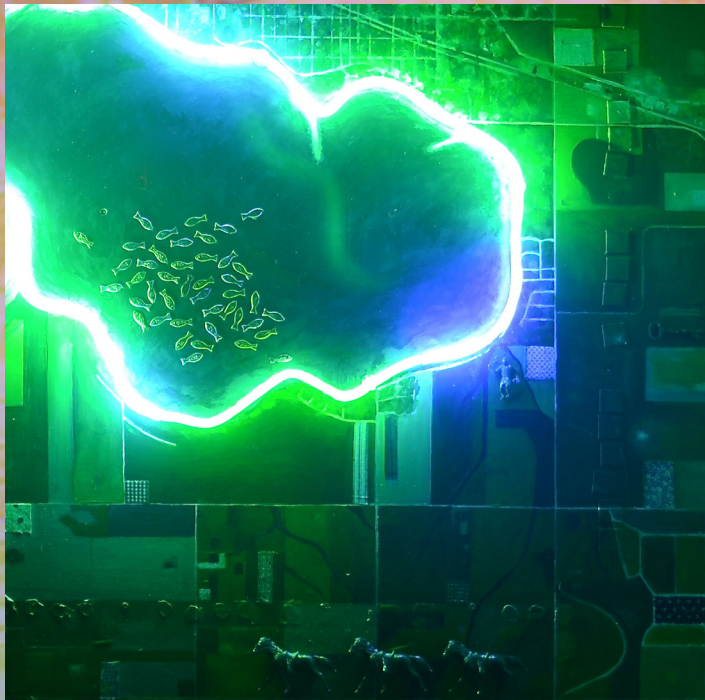
In both paintings, *Maya's Fig Tree* and *Spanish Moss*, the trees and sun are designed to transform into objects that express the celebratory feeling I sense when in this tropical environment. The colors, patterns, and forms add to the subject, that is: A Celebratory Moment. In *Maya's Fig Tree* the fluttering red leaves, linear palms and small contrasting dark green and yellow leaves offer a counterpoint to the leaves of the fig tree that explode with energy and life. The bird functions as an object that adds credibility to the tropical environment and a real bird that views the celebration.

JEAN PETSCH



Neon Lake, 2014, mixed media (oil, plastic to figures, a domino, fabric, neon tube, glitter on Masonite), 48" x 48"

Object, subject and environment are interrelated. Objects are meaningful to the content (or subject) of the work. Found objects and constructed imagery are used to create a remembered and re-imagined sense of place (or environment). Objects are holders of meaning. The objects in this work include neon tube bent to form an outline of the lake by the town where I grew up. The miniature plastic toy figures belonged to my brothers and the fabric is from an old quilt that was sewn by my mother when she was a young woman. The swatches she used were taken from the dresses she wore when she was a girl. The aerial view provides an overlook of the lake, situated on the gridded patchwork of farmland in the Midwest.



Neon Lake (Night View)

