

# 2012 National Art Education Association Women's Caucus Art Exhibition



*Emerging Perspectives*

# Foreword

In 2008 I proposed a renewal of the National Art Education Association Women's Caucus exhibitions, a long tradition of showing works of art by Women's Caucus members that had subsided for years. Now, four years later, I am reflecting on how the tradition has not only been reestablished with a solid foundation of participating artists, but has expanded into a juried exhibition with an exhibition catalogue. What an honor to have Howardena Pindell as our exhibition juror this year! Our visual voices are validated with her acknowledgement of the Women's Caucus members included in this exhibition catalogue. I am deeply grateful for Howardena's presence in our exhibition.

My intention and vision from 2008 have materialized. Thank you, the Women's Caucus members, for your participation and support of the exhibition endeavor over the last four years. As I resign from the position of Women's Caucus Exhibition Coordinator, I look forward to seeing how the exhibition will expand in novel forms and with new leadership. Make art!

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2012 NAEA Women's Caucus Exhibition Coordinator  
Assistant Professor of Art Education  
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This Catalog was designed by Jennifer Motter,  
Ph.D. Candidate, The Pennsylvania State University  
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Cover art is *Cellular Consciousness* by S. Mayo  
See page 3 for details

# Juror's Statement

I really was moved by the artist statements read along with viewing the artwork. I do not wish to eliminate anyone from the exhibition. The two distinctive emotions of the work that I felt very strongly were compassion and empathy. I could not bring myself to leave anyone out, plus the work was strong and I feel this was not the place to leave someone out. The art world is dog eat dog. There is no place for that here. Thank you for inviting me to be a juror.

Howardena Pindell

*Howardena Pindell received an MFA from Yale University's School of Art and Architecture in 1967 and a BFA in Painting from Boston University's School of Fine and Applied Arts in 1965. She has two Honorary Doctorates, one from the Massachusetts College of Art in Boston Massachusetts and one from Parson School of Design/The New School University, New York. She worked for 12 years at the Museum of Modern Art in New York and was an Associate Curator of Prints and Illustrated Books. She has taught at Stony Brook in the Art Department since 1979. Pindell was a visiting Professor of Art at Yale University's School of Art from 1995 to 1999. She has received numerous grants and awards including the Guggenheim Fellowship, two National Endowment for the Arts grants, a Joan Mitchell Grant, a Studio Museum in Harlem Artist Award as well as the Most Distinguished Body of Work or Performance Award in 1990 from the College Art Association. Her work is in the collection of the Metropolitan Museum of Art, New York, The Museum of Modern Art, The Whitney Museum of American Art, The Yale Art Museum, New Haven, The Fogg Art Museum, Harvard University, The Rhode Island School of Art Museum among many others. A book of her writings "The Heart of the Question," was published in 1997 by Midmarch Arts Press, New York.*



**#1A Untitled**

Howardena Pindell, 2008/2009  
6.25" x 10.5", Watercolor, Color Pencil, Ink, Crayon, Oil Pastel



**#2B Untitled**

Howardena Pindell, 2008/2009  
7" x 10.25", Watercolor, Color Pencil, Ink, Crayon, Oil Pastel



**#3C Untitled**

Howardena Pindell, 2008/2009  
8" x 9.75", Watercolor, Color Pencil, Ink, Crayon, Oil Pastel



**#9I Untitled**

Howardena Pindell, 2008/2009  
7.5" x 9.75", Watercolor, Color Pencil, Ink, Crayon, Oil Pastel





***Day at the Pond***

Judith Fowler, 2010  
6' x 10', Oil Painting on  
Stretched Canvas

These works depict a dream like environment where nothing makes sense, other than whimsical figures engaged in a game. *Day at the Pond* presents several characters who are “doing their own thing” in another dream-like environment. Storybook fish float about the composition and make a connection to the paintings below. This painting is about co-existence.



***Ribbon Dancer On Eggs***

Judith Fowler, 2008

7' x 8', Oil Painting on Stretched Canvas

*Ribbon Dancer on Eggs* features a central figure with a bandage tightly wrapped around her breast. She appears to be “stepping on eggs” and can finally stand on one without breaking it. A wasp or bee enters the lower left corner, symbolizing a potential threat to the figure. This painting is about overcoming personal obstacles.



***The Stuff of Dreams***

Judith Fowler, 2009

7' x 8', Oil Painting on Stretched Canvas

*The Stuff of Dreams* depicts a circle of soft nurturing figures surrounding an image that seems to be dipping a yo-yo in a pond. Fish swim in and out of the composition, with little notice from the surrounding characters. This painting is about nurturing.





**Missfire**

S. Mayo, 2011  
48" Tondo (Round Canvas), Acrylic on Canvas  
<http://www.smayo.net>

There are those days when we misfire. This is a reference to mishaps across synaptic junctions. This work reminds the viewer of the beauty of the reflective mind and that all the universe is spherical. Experimentation demands misfires and a nurturing petri dish in which to grow.

**Neurotica**

S. Mayo, 2010  
2' x 5', Acrylic Paint on Canvas, <http://www.smayo.net>

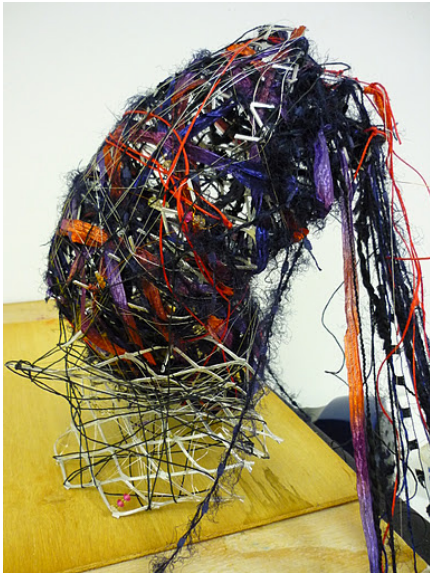
An ode to Madonna's *Erotica*, *Neurotica* is an aqueous substrate that absorbs anxiety within the hydrophilic spaces between us. This substrate enables creativity to persevere despite obstacles.



**Cellular Consciousness**

S. Mayo, 2010  
(2) Panel Diptych 4' x 3' each, Acrylic on Canvas  
<http://www.smayo.net>

This piece references intracellular communication across permeable membranes -- hinting that this is what can enable emerging perspectives to grow.



***all that is shining will collapse***

Kristin Baxter, 2011

20" tall (plus 4' of ribbon and yarn that hangs to the floor) x 12" x 9"

Aluminum, Yarn, Ribbon, Beads

There is often highly-charged emotional content associated with materials and images from daily life. Yet, through my work, their significance is subverted as they are bound together or encased in wax. Chunky, cozy yarns are comforting; vibrantly colored ribbons are playful; yet these materials wind around pieces of discarded industrial aluminum. Such assemblages gnaw at the impermanent and volatile qualities of memory.

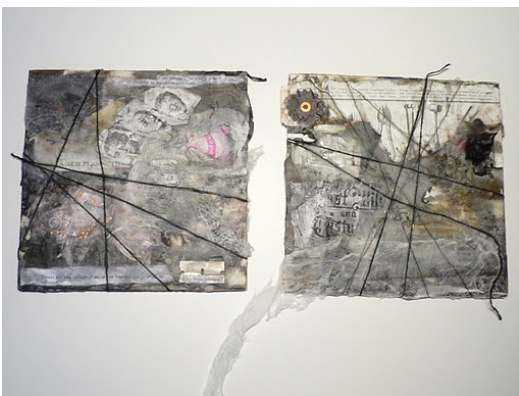
***all that is shining will gnaw***

Kristin Baxter, 2011

4" tall (plus 2' yarn that hangs to floor) x 3"

Aluminum and Yarn

I consider my studio practice as research. In teaching pre-service art educators, I encourage my students to consider their work as research, as a place where they investigate connections between art practice and pedagogy. As artist-educators, we are equipped to nurture our students to discover connections between formal qualities of materials conceptual content.



***shooting star***

Kristin Baxter, 2011

8" square

Encaustic Painting, Found Objects

A child's drawing of a pink fairy and sparkly cut-out forms contrast against the images of disturbing medical illustrations and razor blades encased in wax. Such assemblages gnaw at the impermanent and volatile qualities of memory.





***Fragment Field***

Cynthia Bickley-Green, 2011  
2' x 2', Acrylic Paint on Canvas

This painting continues my study of the phosphene field. In this image, I was painting the grain, color, and movement of the field. The center of the experienced field is where the blue circle is--thus the title "fragment field." I always experience a circular motion on the left and right sides of the field. For now, I am painting optically active designs to represent this movement. If you close your eyes, you will see the sparkling dots of light and maybe the blue central circle.



***Pressure Phosphene Field with Afterimage and Optical Illusion*** (Malevich).

Cynthia Bickley-Green, 2011  
3' x 4', Acrylic Paint on Canvas

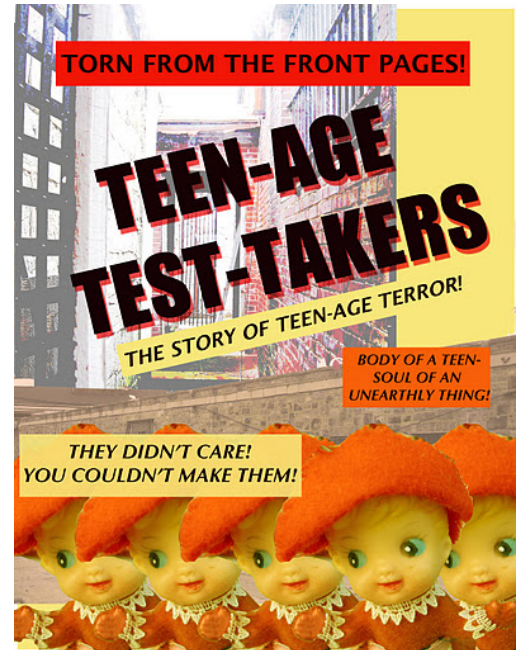
This a more complete image of the phosphene field that shows major, stable features of the field as I understand them. On the peripheral edges of the field, I see pulsing dark vertical shapes and the circular movements that I represent as optical patterns. In the lower, middle section, I usually see an afterimage of my nose or the light bouncing from my cheeks. The blue circle is standard. I refer to Malevitch (black square) to suggest that the black that we see when we close our eyes is actually quite active--there is more to see. I first read about phosphenes in Rhonda Kellogg's analysis of young children's drawings. More recently, I read about the phosphene studies that NASA does with astronauts. I received small materials grant from the East Carolina University Space Consortium to conduct a normative study of phosphenes that artists see on earth (Greenville, NC).

**Teen Age Test-Takers**

Amy Albert Bloom, 2011

8.5" x 11", Photoshop Print

*Teen-Age Test Takers* is the realization of frustration and exasperation. At the point where discussion, reason, and research, whether anecdotal research from teachers, parents, and students, or "official" research from academia fails to stop the pro-testing juggernaut, it is time to pro-test with humor. First in a series, inspired by *Lost, Lonely and Vicious: Postcards from the Great Trash Films* by Michael Barson.



**Meditation**

Jane Cera, 2010

4' x 3', Acrylic on Canvas

*Meditation* is a documentation of my process of looking inward for inspiration. Insights emerge that I use to guide my artistic, classroom and scholarly activity. This painting documents the visualization I use to connect to the earth when I meditate, and it records a profound experience I had while meditating. I saw my connection to the earth, specifically to trees, as my nerves connected to their roots, and their roots networked with each other all over the planet. The experience left me exhilarated. I understood that using art education to increase cultural sensitivity was not only the focus of my creative work and my teaching, but that it was the root spreading, networking and connecting all of this to my research, and to the social justice work in the rest of my life. Connect.

**CREATION**

Anita de la Cruz, 2011

24" x 30", Oil on Canvas

Everything is in motion and changes from moment to moment beginning with the universe, birth, life, death, and order which emerges from Chaos. Advancements in Technology, Education, Fine Arts, Health and the Environment has made our world more knowledgeable, sophisticated and humane. Though not perfect, it is still emerging.

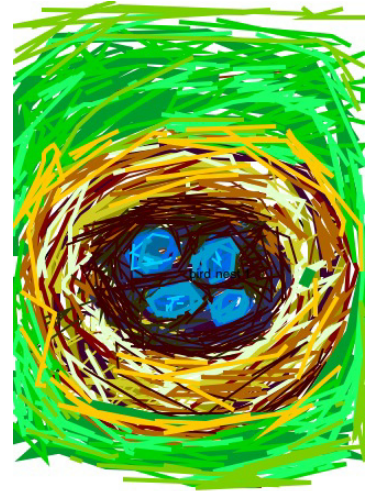




***Bird Nest***

Susan Gabbard, 2010, 110 KB, iPad Drawing Application

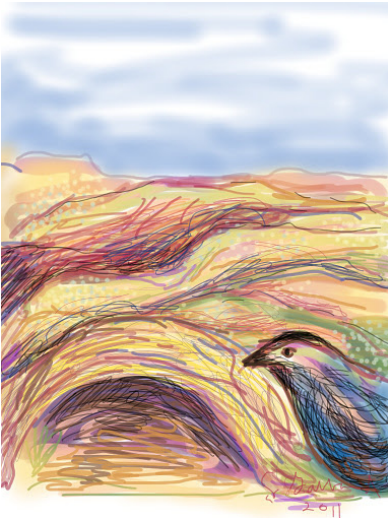
*Bird Nest*, I had a robin's nest in my yard a few years ago. The bird abandoned the nest because it was in a location we walked by and she was too nervous to continue there. When the nest came down there were four beautiful blue eggs. I photographed and painted it. When I got the iPad last Christmas, I drew this subject again as I experimented with different drawing applications. The bird nest with digital technology is yet another perspective of nature, a subject I enjoy. While the colors are somewhat garish this medium of drawing with this application has some appeal to me. As visual art continues to evolve through new mediums I hope my outlook on life will continue to be a discovery as human beings invent and create new ways of seeing a subject as simple and complex as a birds nest.



***Birdland***

Susan Gabbard, 2010, 239 KB, iPad Drawing Application

*Birdland* is my emerging perspective of nature through the medium of technology. Learning to draw with new tools is challenging. Each application is totally different in its set of commands and the results of the tools, colors, textures, lines, and ability to achieve effects using your finger. I love to listen to the birds sing and chatter especially early in the morning. I think they are fascinating creatures. Such strong little things that withstand all kinds of weather events. It's fun to notice the birds wherever you are and I marvel at their beauty and cleverness. They construct their nests with a variety of materials in all manner of places. High low, marshy wet, or desert dry. They go about their business every day with enthusiasm, tenacity, and joy. They sing their songs for all to hear despite what is going on in the world around them.



***Foreclosure***

Susan Gabbard, 2010, 395 KB, iPhone 3G

*Foreclosure*, abandon property happens in nature as it does to the human race. A bird will abandon a nest for a variety of reasons. Animals go about their business of rebuilding in the cycle of life. It's what they do. For them it is not a tragic event. It is their way of moving forward. This nest was on the ground as I walked down the sidewalk I moved it into the street for a more interesting background. I love the monochromatic colors and the free lines coming out of the bowl, so beautiful in its own way. A sturdy, well constructed home, useful for a season then left to fall from the tree as discarded property. Perhaps the birds know that nothing really belongs to them. They live within their means, singing their melody content to be what they are. And they can fly away at will.





***Egg Pods***, Christine Gorbach, 2011, 6' x 2', Acrylic, Glass, and Thread

From momentary choices by small individuals, order emerges. Yet nothing is possible with pure synchronicity. Progress depends on the unreasonable. Territorialism breeds potential independence with the ability to adapt. In this picture unique glass eggs are hung in crocheted pods and then sewn on a painted canvas. The work explores “sisters” or women who share familial experiences. The pods hang tenuously as individual perspectives are desired but daunting.

***Painting With Squares of Thread***

Christine Gorbach, 2011

30.5" x 33.4", Acrylic and Thread

This work comes from a personal belief that emergence occurs when tiny structures are influenced by the individual hosts' evocation. Complex patterns arise spontaneously from simple rules; the arrangement of schemes, directing of standards and regulation of systems. Drips of paint and varnish glide down the canvas. Embroidering details of selected squares allowed me to explore expectations of femininity and the arts. In doing so, some creative endeavors were understood while other inane, innocuous, visual chatter became less than extraordinary. Thus, aspects relating to traditional painting and women's applied arts came forward.



***Five Drawn Drip Threads***

Christine Gorbach, 2011, 21" x 4", Acrylic and Thread

Complexity of behavior reflects the complexity of environment. Parts are related to wholes and progresses to reasonable discovery. Discovery provides extension. Except for some initial masking, these five paintings were created with no brushes or other tools touching the canvas. Paint was applied through spraying or controlled dripping. Afterwards, threads were added in a non-structured application. The idea was to put the self at a distance from the actual canvas. By doing so, the importance of the process as well as the role of the intellect emerged.



*To Mend* is a series of paintings inspired by my mom's unfinished knitting projects. No longer the expert knitter she had once been, my mother was far removed from the woman who traveled the world, taught elementary school, and worked as a Peace Corps volunteer. The strands of my mom's yarn reflect my attempt to make sense of her transformation during the time of her physical and cognitive decline.



***Long Shadow***

Carrie Green Markello,  
2010  
24" x 6", Oil on Board



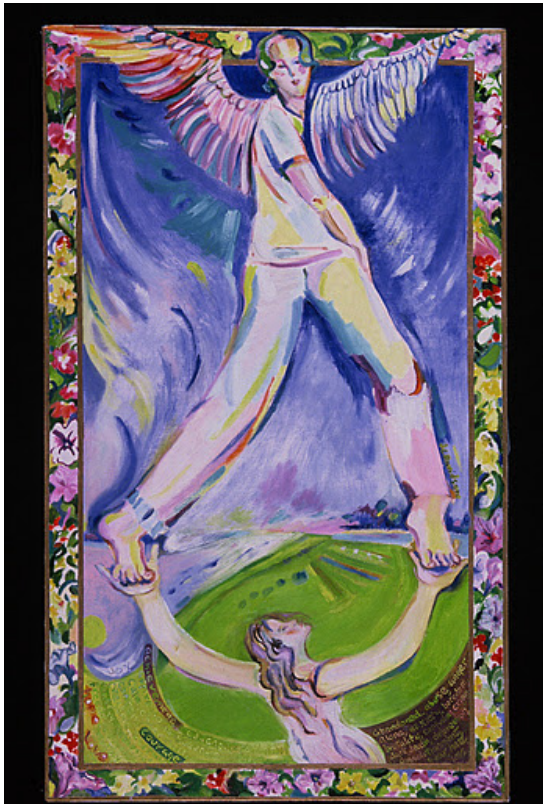
***#22 Unfinished Mitten***

Carrie Green Markello, 2011  
48" x 48", Acrylic/Oil on Board



***Gray Matter II***

Carrie Green Markello, 2011  
24" x 12", Oil on Board



***Mother and Son - You Can Do It!***

Joan L. Davidson, 1994

40" x 24", Oil on Canvas

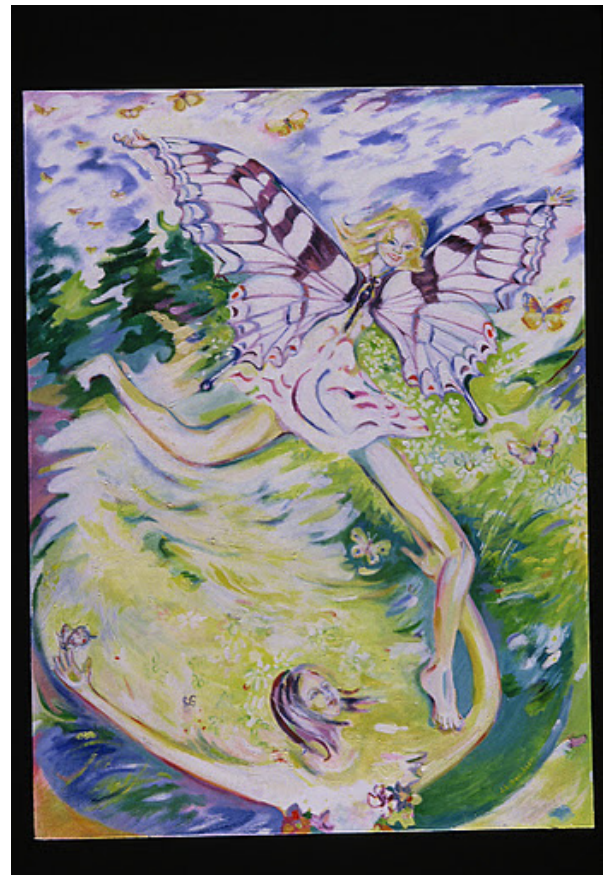
The painting gives form to my relationship with my son. It was only through this creative process of painting that the role I played and my awareness of how he moved through his life emerged. I added wings to his tall figure and placed him in the sky to suggest his spirituality, my awe of his artistic gifts and his disregard for practical responsibilities. I realized that though he loved to break boundaries, as indicated by his wings stretching beyond the illuminated manuscript-like border, he needed my support as he made life choices. Through the years, though his artistic gifts flourished bringing him acclaim, the image showing my role in his life held true. It is only since the birth of his now three-year-old daughter, that a shift occurred as he is forced to balance his creative life with earth bound decision and our relationship has become more symbiotic.

***Mother and Daughter- New Beginnings***

Joan L. Davidson, 1995

40" x 30", Oil on Canvas

The painting shows my relationship with my daughter. I portray her as a beautiful butterfly to suggest freedom and physical beauty. It was only through the struggle to find a way to connect our two strong spirits that this visual metaphor for our relationship emerged. She as a butterfly is moving quickly and with much purpose. Her back leg is balanced diagonally in the air as her front leg pushes off my shoulder. This action shows that she has absorbed all that I know and is ready to go beyond me. As she flies away, I feel sad and cherish her spirit in the form of a small butterfly perched on my finger. Through the years, the image of her continues to hold true and the change emerges in me as I become content that she is fulfilling her potential and in the knowledge that she returns.







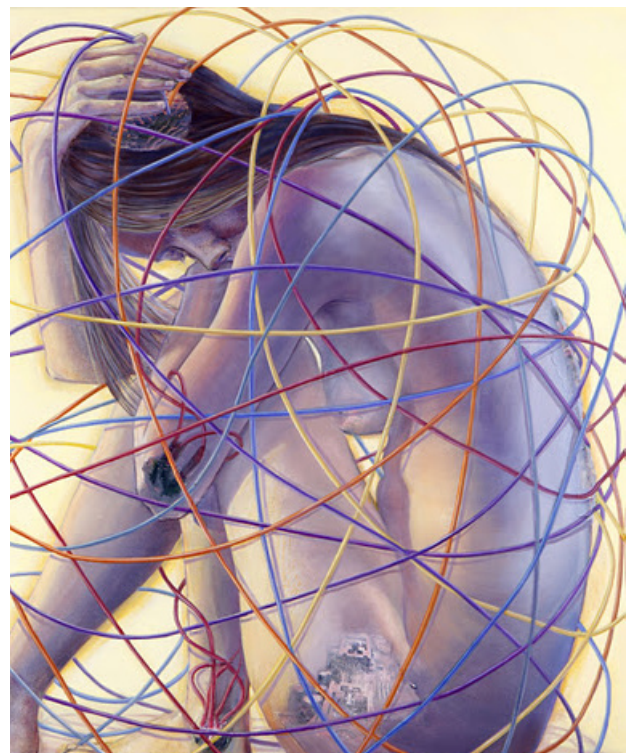
***Blood Lines***  
Debra Lott, 2011  
48" x 60", Mixed Media



***Blood Lines*** (Detail)  
Debra Lott, 2011  
48" x 60", Mixed Media

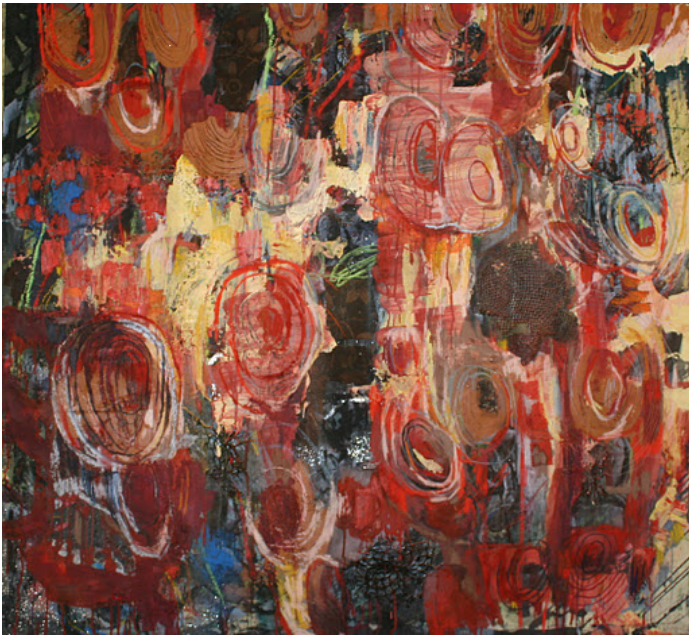
My paintings, *Bloodlines* and *Lifelines* 2011, illustrates the effects of current developments on humanity. The painting, *Bloodlines*, symbolizes reactions to these events, focusing on the inter-relationship and inter-dependence of humanity, technology and nature.

The human condition encompasses the experiences of being human; most are inevitable, biologically determined and common to all cultures, genders, races, and classes. Developments in medicine, education, and technology have created marked changes in the human condition over the last decades.



***Lifelines***  
Debra Lott, 2011  
48" x 48", Oil on Canvas





***Stigmata***

Patti Edwards, 2011

43.75" x 47.5"

Mixed Media/Acrylic on Canvas

***Stigmata***

Patti Edwards, 2011

4" x 6", Sculpture: Nature's Stains from the Series

*Stigmata*, my current series, addresses ecstasy found in nature. Stigmata historically refer to marks recorded as a response to a state of religious ecstasy, recorded in paintings such as Caravaggio's *Saint Francis of Assisi in Ecstasy*. Nature, like the body, holds memory, mark, and stigmata recorded from core to outer edge. Wood or canvas serves as flesh; honoring nature's passion, the ebb and flow of pathways of busy insects in my own garden.



***Stigmata***

Patti Edwards, 2011

8.5" x 11", Textile Design: Leafscape

Computer Digital Scan Design

"Nature - - ourselves  
mirroring pathways  
quick  
collective migrations  
all we come to know  
within this shared bodice  
this garden  
of echoed lines  
we trace  
Chartres labyrinth  
and remember  
in the shadows  
ourselves."





***Tambos Trail***

Gretchen Ebersol, 2011

52" x 24"

Mixed Media on Canvas

The emerging perspective in my most recent work comes from a lifelong concern for the natural world and its preservation. Of special interest are disappearing habitats, those which are both fragile and resilient. For the past 11 years my husband and I have made numerous trips to the rain and cloud forests of Central and South America to document the diversity of flora and fauna with a focus on avian inhabitants. Their names, such as Tourmaline Sunangel or Scaly-breasted Foliage-gleaner reflect the richness of the tropical and sub-tropical world. Another emerging perspective in my work has been the necessity to adapt my style and method of working to a hereditary and progressive physical condition. I am working in a more exploratory manner with media and these works are from that series.



***Canopy Ladder #1***

Gretchen Ebersol, 2011

64" x 24"

Mixed Media on Canvas



***Papallacta***

Gretchen Ebersol, 2011, 24" x 52", Mixed Media on Canvas





***Wave***

Maria Elena Botello Mogas, 2011  
8" x 10", Photograph

Even though I had no idea what was to come of this experiment, I knew something was happening. I had hoped the combination of water, fabric and movement would offer a sense of mystery and a feminine quality, and hope for an additional manifestation.

I continuously investigate subconscious thoughts feelings, and states of being in my artwork. When I embark upon my findings, I attempt to reveal what lies beneath the conscious surface. In creating *Emerge*, *Hand* and *Wave*, I took fabric and jumped into a swimming pool, moving about while taking photographs. I kept twisting, and turning, and continuously submerging and emerging myself in the water.



***Emerge***

Maria Elena Botello Mogas, 2011  
8" x 10", Photograph



***Hand***

Maria Elena Botello Mogas, 2011, 8" x 10", Photograph

After studying the images, I saw that not only was I physically emerging and submerging into the water, but the images themselves, were coming forth, appearing, and forming a relationship of aspects to each other and a whole.





***Great Spangled Fritillary 2***

Jean Langan, 2011  
2.5' x 3', Oil and Acrylic

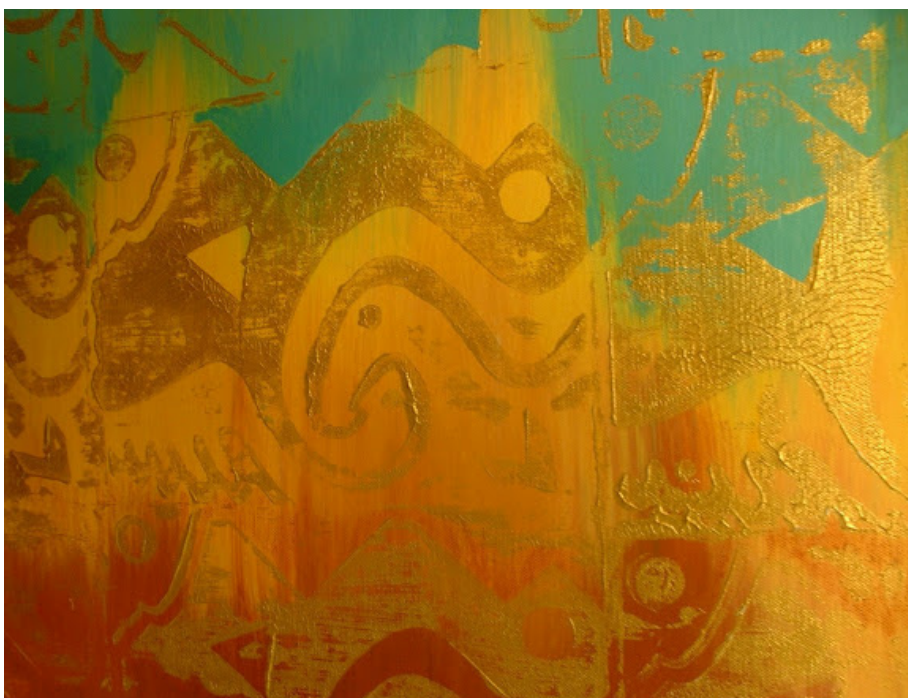
This painting flew on the Space Shuttle's last mission. Where humans go, so goes the healing power of art. Art Education is not bound by Earth's orbit. Our reach is boundless.



***Spicebush Swallowtail 2***

Jean Langan, 2011  
2.5' x 3', Oil and Acrylic

Butterfly Wing Series addresses the healing power of art. Often installed in community and hospital settings. *Spicebush Swallowtail 2* represents the sweetness of life by her choices.



***Southwest Symbols 2***

Jean Langan, 2011  
2.5' x 3', Oil and Acrylic

Ancient symbols of native cultures speak to us of the yin & yang of life. Bird, moon, sun, mountain... they all have a rise and fall, but they all rise again.



***Gone but not Forgotten (Amaryllis Altar)***

Alison Aune, 2011

30" x 55", Acrylic and Paper on Canvas and Panel

This painting is inspired by ancient Nordic-Baltic folk art textile patterns and ornamental symbols found on traditional folk dresses, mittens, wall hangings, and Christmas wrapping paper. It was created to honor my maternal Minnesota-Swedish forbearers who came to Minnesota in 1869. *Gone but not Forgotten* is engraved on the family gravestone in Chisago County, Minnesota.



***Leif***

Alison Aune, 2011

30" x 40", Acrylic and Paper on Canvas

This is a portrait of my oldest son Leif in my Norwegian sweater from Trondheim. I painted it for an exhibition created in honor of the royal visit of the King and Queen of Norway to Duluth, Minnesota on October 17, 2011.



***Skaper vi Fred (We Create Peace) Kjell***

Alison Aune, 2011

30" x 40", Acrylic and Paper on Canvas

I painted my son Kjell in a traditional Setesdalskofta after the tragic events in Norway. Kjell, who took his first steps in Norway, is the same age as many of the youth on Utøya. He accompanied me to Peace Vigil held in Duluth at Enger Tower. There I heard Nordahl Grieg's 1936 poem *Til Ungdommen* sung for the first time. The title of the painting is from the poem of peace. The textile patterns are based on the 8-pointed star or rose motif. It is a symbol of blessing and good fortune since the 1600s.







***Adjust Perspective***

Linda Neely, 2011

11" x 15", Stained and Pieced Fabric

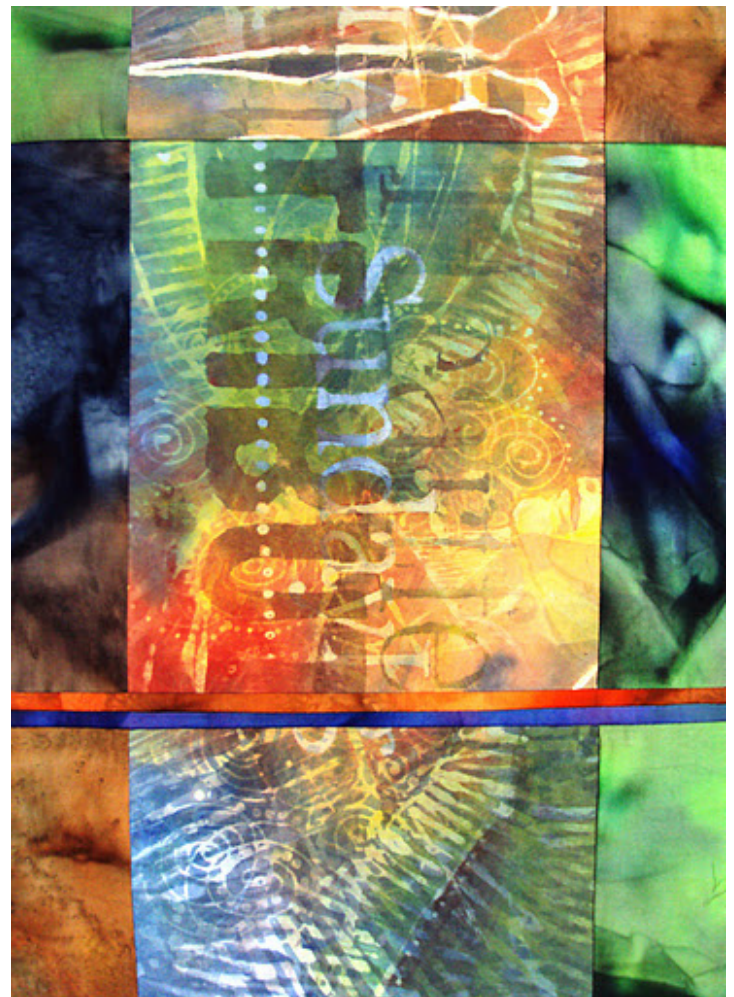
A single event, like a shot of color cutting through the pieced fabric or a fault-line in a landscape, represents the potential for shifting perspective from that of a perceived role to that of a reality.

***Heartfelt Tribute***

Linda Neely, 2011

15" x 11", Stained and Pieced Fabric

This fabric landscape represents a way of working, piecing fabrics, as well as an attitude of working toward new appreciation from the vantage point of one's increased experience. Salvaged understandings, partially recalled details viewed in a new context, compartmentalized events, are stitched together to construct this tribute.







***Moonlight Forest***

Elka Kazmierczak, 2005

11" x 11", Linocut on Quilted Fiber

Women are like trees; they share pride, grace, and independence. They are sisters in pain, endurance, love, and their collective struggle for fair treatment.



***Patience***

Elka Kazmierczak, 2005

12.5" x 9.5", Color Linocut, Quilted Fiber

My great aunt inspired this work. She remains my role model even though years have passed since her death. She endured her long-term illness with patience and dignity, and in spite of all, her life was a life of joy and meaning.



***Mother and Her Little Army***

Elka Kazmierczak, 2005

24" x 14" x 16", Laser Print on Cotton, Goose Down, Sand

I wanted to make a subversive piece about mothering, with humor.





***Burren***

Laura Petrovich-Cheney, 2010

47" x 52", Ink, Charcoal, Ash, Rain Water on Paper

New perspectives on the environment began in the summer of 2010 while I was in Ireland. During my residency, most of the days were wet and cold. Instead of being miserable, I decided to include nature as a partner in my work. First, I rubbed the ancient slate floors of an Irish castle with ash from the fireplace. I imagined this floor held secrets of loneliness, sadness, anger and despair as well as kindness, love, laughter and a strange sense of knowing how life should be. Then, I surrendered the paper to the notorious Irish rain. No longer was I using my visual language to represent nature, but now I was collaborating with nature. Although I had expected rain in Ireland, I never expected to return home to severe drought and extreme record heat. As the year progressed, there were more records—23 inches of snow and 11 inches of rain in single downfalls. My perspective of our climate has deeply effected my art making.



***Gauze***

Laura Petrovich-Cheney, 2010

23" x 27", Gouache, Ink on Paper

Twilight is a magical time in Ireland. On the evenings that it didn't rain, I marveled at the lovely pink sunsets. I began to research why the skies were so pink. When the sunlight has to pass through lots of pollution, dust, or water particles, light can get scattered along with the blue making the sky look red or pink. This often happens when the sky is very polluted, when there is lots of water or dust in the air, or during the morning or dusk when sunlight passes through more of the atmosphere to reach us giving it more opportunities to scatter off of stuff in the air. It was as if the twilight came through gauze. It made me consider how environmental matters are subject to dispute between people who think very differently and pursue competing visions. Was it water particles or pollution that caused the pink?

***Cloudbursting***

Laura Petrovich-Cheney, 2010

28" x 40", Ink, Gouache, Rain on Paper

There was so much rain in Ireland and so little in New Jersey that I became interested in the global water crisis. There is also a paradox to the rain. Water is life sustaining, fundamental for all existence and the most abundant element on the planet. Without it, we would perish. However, water, as rain, can lead to destruction. We have raised the Earth's average temperature by 1.3 degrees Fahrenheit. This rise in temperature causes floods, droughts, hurricanes, rising sea levels, melting glaciers, and bursting levees. Shifting rain patterns will flood some areas and dry up others as nature teaches us a basic lesson from science class: hot air holds more water molecules than cold ones. In this new age of super storms and drastic climate changes, we face the plight of being rained out or dried out. Collaborations and conversations with artists, scientists, consumers, educators, politicians and the media need to begin now.

How do the man's white business shirt, its iconography in mass-media, and the arts of tailoring, sewing, and embroidery, relate to one another? Inspired by its humorous and tragic depictions, my work reflects the white shirted personalities behind politics and the economy, and the invisibility, poverty, and integrity of the stitcher.



***Hand made shirts I***

Laura Sapelly, 2011

17.25" x 2.5", Batting, Thread, Cotton



***Machine made shirts I***

Laura Sapelly, 2011

19" x 12.5", Batting, Thread, Cotton



***Muddy Waters***

Hazel Bradshaw-Beaumont, 2010

96" x 72", Tapestry Materials Cotton, Wool, and Novelty Yarns

My inspirations include the natural elements and the materials themselves. The patterns of land forms, the atmospheric elements also play a role in color and mood. My joy in weaving allows me to explore color relationships, whether bold contrasts or tone-on-tone shadings that test the edge of visual perception.



***Levitate Triptych***

Hazel Bradshaw-Beaumont, 2010

72" x 45", Tapestry Techniques and Rococco Fired Ceramic Tiles Materials, Cotton, Wool, and Novelty Yarns

My life is now truly emerging through the melting pot stage where all of my experiences, new and old, physical and mental, analytical and intuitive, mundane and spiritual, are coming together in a savory stew melding me into a mindful whole. Fiber is the medium in which I am working to fine tune my life.



***Reflections***

Hazel Bradshaw-Beaumont, 2010

48" x 55", Cotton, Wool, and Novelty Yarns

I am interested in the connections between self, emotion, and time. Seasons, atmospheres, and the time of day intrigues me. I try to recreate these natural occurrences, evoking emotions that I associate with through the use of color, line, textures, and tones. The lines suggest landscapes or other aspects of nature. My techniques are constantly evolving with explorations in reflection, geometric design, delicate color tones, and bold contemporary patterns, woven into cylindrical ridges resulting in a three dimensional texture on the woven surface.







***Brett's Bike***

Paula L. McNeill, 2010  
8" x 10", Digital Photograph

Driving west on State Road 87 across the Gila Indian Reservation near the small town of Coolidge, Arizona, out of the corner of my eye I saw what looked like a white bike tied to a barbed wire fence. The image stayed with me for a long time.

The next year I was driving along the same highway, this time looking for the white bike. I stopped, read the sign, and snapped the picture of Brett Saks' Ghost Bike. Mystery solved.



***Bird Girl***

(Navajo Reservation,  
Ganado, Arizona)  
Paula L. McNeill, 1979  
8" x 10", Color Photograph

Bird Girl is really a second grade Navajo student named Clytemnestra who was one of my students when I taught art on the Navajo Reservation in Ganado, Arizona. I was merely photographing her in her glitter bird mask at the time. Over the years this image has become much more mysterious, and has served as a prompt for my current students in creative writing. I wonder if Bird Girl has children of her own.

