

CONNECTIONS

SEPTEMBER 3 – 29, 2014
HOLY FAMILY UNIVERSITY ART GALLERY

Rosalind Bloom
Claire Giblin
Jude Lang
Virginia Maksymowicz
Kristin Osgood Lamelas
Laura Petrovich-Cheney
Simone Spicer



Connecting the Dots

by **Virginia Maksymowicz**

Virginia Maksymowicz is a visual artist, a member of the Women's Caucus for Art, and Associate Professor of Art at Franklin & Marshall College in Lancaster, PA.

Although the development of Western art is often taught in a linear fashion—that is, chronologically divided into periods, styles and movements—the reality is that history is always much more complex. Most educated people know this, but the attempt to put artists and their works into nameable categories makes the past easier to comprehend . . . even if that initial comprehension is only on a superficial level.

In contemporary times, we have seen the period that had been termed Modernism in the 1950s and 1960s give way to another named Post-Modernism in the 1970s, 80s, and 90s, only to be followed by the “who knows what” of the 21st Century. How to categorize the past fifteen years is still up for debate: Pseudo-Modernism¹, Alter-Modernism², Critical Realism³? Perhaps we have finally come to the realization that the range of human creative expression cannot be tied up into neat little packages. There are lots of things oozing out of the seams and some stuff doesn't fit into the boxes at all. In light of this messiness, a colleague of mine, who teaches at Drexel University, proposes that contemporary art has entered an age of Post-Coherency. I prefer to call it Pluralism.

Wikipedia defines pluralism as denoting “a diversity of views and stands rather than a single approach or method of interpretation.”⁴ It is within this “category”—which is, in a very real sense, an “anti-category”—that I view the works in this exhibition.

These seven artists clearly represent a diversity of views, and they most certainly do not follow a single approach or method of interpreting the world around them. Additionally, their collective voices are reinforced and strengthened by the connections they make—both conceptually and materially within their creative process, and interpersonally as members of the Women's Caucus for Art.

Rosalind Bloom's mixed-media, collaged drawings directly engage the history of Western art by “mashing up” the chronology, very clearly disrupting its supposed linearity. Her *Measure of All Things* takes Leonardo da Vinci's Vitruvian Man and juxtaposes him with an artist mannequin against a background of architectural elements and a landscape reminiscent of Vincent van Gogh. The mannequin (in Bloom's words, “a dummy aspiring to an ideal”) not only refers to the artist's own studio but it waves its hands (literally) to Giorgio de Chirico. Her *Bathers; After Cezanne* includes found images of the figures, deconstructed and re-configured in a way that salutes Édouard Manet and Paul Gauguin. And

1. Dr. Alan Kirby, “The Death of Postmodernism And Beyond.” *Philosophy Now*, 2006 http://philosophynow.org/issues/58/The_Death_of_Postmodernism_And_Beyond

2. Ruben Sun, “Marketing as utility as a natural progression of thought,” blog posting, September 10, 2009 https://www.facebook.com/note.php?note_id=132933241509&ref=nf

3. Dr. Gary Potter, *After Postmodernism: An Introduction to Critical Realism*, Continuum Press, 2005

4. <http://en.wikipedia.org/wiki/Pluralism> Notably, although political, scientific, religious, philosophical and legal pluralism have entries, no one has yet added one for the arts.

her *The Small Glass*; After Duchamp is unmistakably “after” Paul Klee and Joan Miró.

Jude Lang plays with linear time as well, but from a personal rather than an art historical vantage. She mines her own childhood memories, attempting to connect them to a wider, societal context through large, mixed-media paintings on wood. “How might our relationships, with one another and the world,” she writes, “be enriched and extended by images that not only evoke common experience but connect us with the tangle of relationships?” Those “tangles” become evident in the clasped hands of Little Brother and Little Sister, and in the floating cloud of infants (reminiscent of Sandy Skoglund’s unsettling *Maybe Babies*) in *Morning*.

Laura Petrovich-Cheney and **Kristin Osgood Lamelas** concern themselves with the landscape from the perspective of their own bodies. Using very different approaches, Petrovich-Cheney looks through the lens of a camera to focus upon environmental responsibility. As a beekeeper herself, she understands that each living creature is tied to the land in more ways than she can comprehend. Her recent residency in the Arctic Circle, which included artists along with scientists, reinforced the connection. Her photographs *Beekeeper* and *Where is the Snow?* make that bond visible.

Osgood Lamelas melds human life with the life of the planet by the literal overlaying of visual information, and by the pairing of the microscopic with the macroscopic. For her large painting on wood, *La Boda* (which means wedding in Spanish), the artist first took samples of saliva from herself and her husband, mixed them together, and photographed the cells under a microscope. She then painted images of these cells over a map of southern New Jersey, the geographical location where their marriage took place. The result is a mystical blending of form, space and time.

Simone Spicer’s choice of sculptural materials—discarded cardboard and plastic milk jugs—allows her to “collaborate” with, in her words, “manufacturers, industrial designers, marketers, and consumers of all kinds.” The fact that she finds these post-consumer materials in garbage cans and recycling bins reinforces the sociopolitical connections she makes in her work. Her corrugated cardboard *Street Person*—displayed in the gallery on the floor and not on a pedestal—questions how our society sees the less fortunate among us as trash, something (not someone) to be swept aside. The Picasso-inspired *Infanta Margaret* is made from gallon milk jugs. Of course, it draws an historical connection to Cubist assemblage. Perhaps more poignantly, the used, plastic containers comment upon the monetary value of contemporary fine art and the importance of “branding” in the marketplace.

A different merging of mapping and the human form is used by **Claire Giblin** in her two paintings, *Blood of my Blood* and *Madonna della Roccia*. Her figurative abstractions act as documentation of her wanderings through ancestral history. Blood stems from a personal understanding of her family’s history, in a way related to Jude Lang’s childhood memories,

but with a much longer reach: those who have gone before her, those who are with her now, and those who are to come. Madonna emerges out of her journey through Italy, visiting her grandparents' village and searching out familial ties. Her use of vivid reds in both of these works emphasizes how visceral such connections are.

Finally (and it is unusual for an essay author to write about her own work), the imagery in my own hand-colored prints is also the result of travel throughout Italy. I've drawn and photographed countless examples of how the female body is used in architecture, creating a tangible connection between the physical and the metaphorical. Structurally, caryatids hold up buildings; socially, women hold up "half the sky" (as Chairman Mao famously said). As well, women have traditionally been associated with water (from sirens and mermaids to Our Lady of Lourdes), the most indispensable resource for life. In these three selections from the series, Appiades, nymphs incorporated into the structure of fountains, enable and ensure the water's continued flow.

All of the women in this exhibition are connecting the dots in ways that encourage viewers to consider the "big picture," the world beyond the edges of the frame and issues outside of any categorical box. And they are doing so in a coherent manner . . . although the results do not necessarily form a straight line.

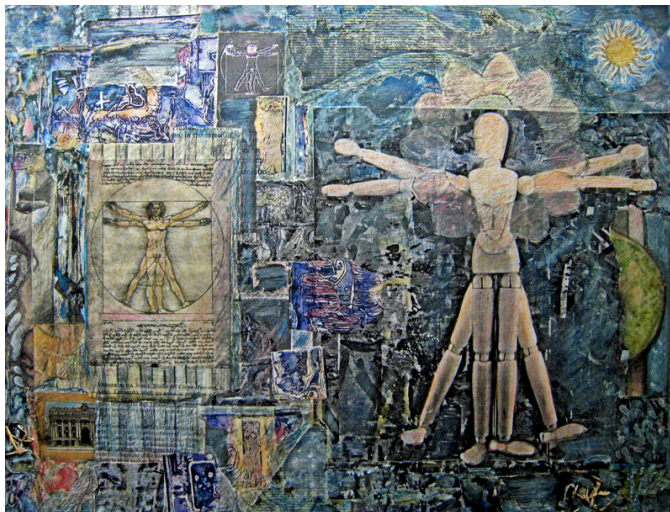
ROSALIND BLOOM

Measure of All Things

Acrylic, water color, color pencil,
transfer print, collage on paper

16" x 20"

2009



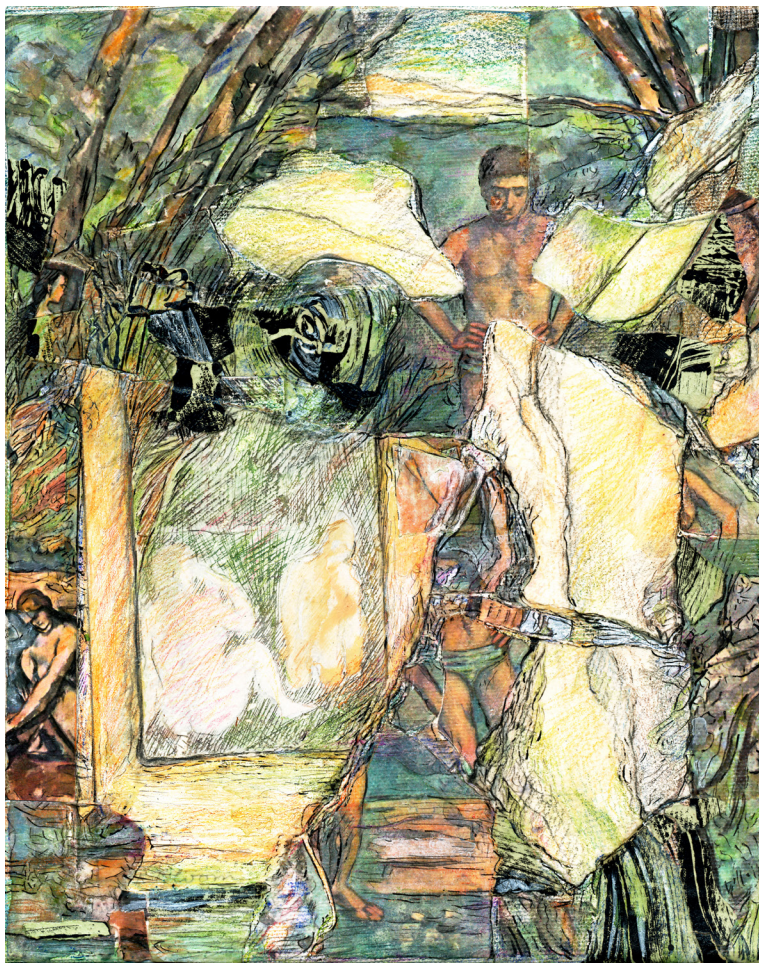
ROSALIND BLOOM

Bathers; After Cezanne

Mixed media collage on canvas

10" x 8"

2012



ROSALIND BLOOM

Small Glass; After Duchamp

Mixed media collage on paper

9" x 25"

2006



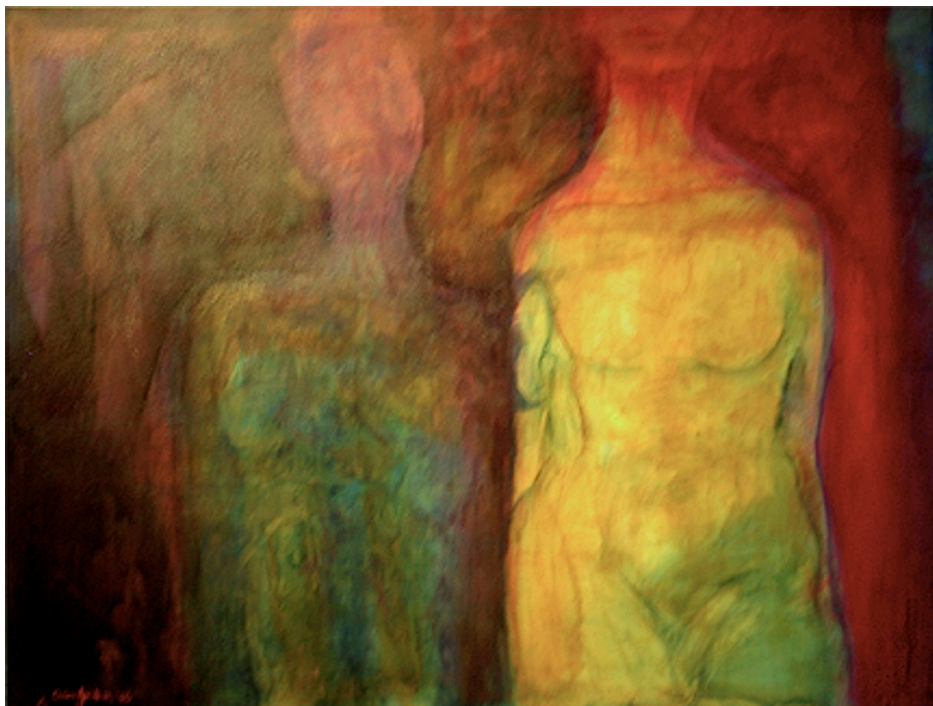
CLAIRE GIBLIN

Blood of my Blood

Acrylic on canvas

30" x 40"

2006



CLAIRE GIBLIN

Madonna de la Roccia

Acrylic on canvas

60" x 40"

2005



JUDE LANG

Morning

acrylic, graphite, pastel on wood
board

48" x 60"

2013



JUDE LANG

Little brother & little sister

acrylic, graphite, pastel on wood
board

36" x 48"

2011-2013



VIRGINIA MAKSYMOWICZ

Appiades I, Villa Sciara, Rome
mixed-media, hand-colored print
22"x 17"
2014



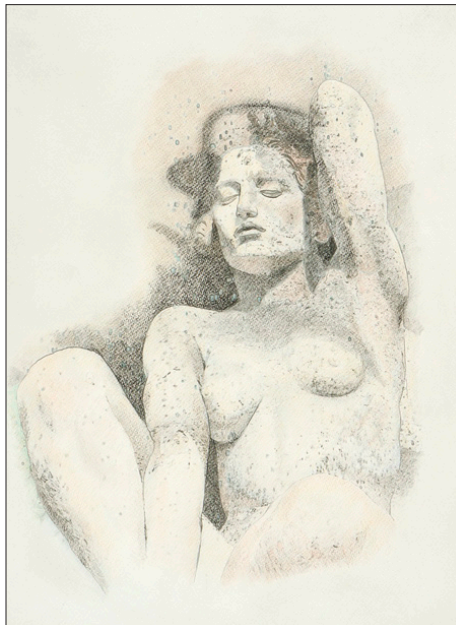
VIRGINIA MAKSYMOWICZ

Appiades III, Villa Giulia, Rome
mixed-media, hand-colored print
22" x 17"
2014



VIRGINIA MAKSYMOWICZ

Appiades IV, Prati, Rome
mixed-media, hand-colored print
22"x 17"
2014



KRISTIN OSGOOD LAMELAS

La Boda, August 19

maps, acrylic, shellac, cells, oil paint

48" x 48"

2011



LAURA PETROVICH-CHENEY

Beekeeper

Digital Image mounted on Dibond

16" x 20"

2014



LAURA PETROVICH-CHENEY

Where is the snow?

Digital Image mounted on Dibond

16" x 20"

2013



SIMONE SPICER

Infanta Margaret

milk jugs, gallon and half gallon, acrylic
paint

35" x 17" x 19"

2013



SIMONE SPICER

Street Person

corrugated cardboard boxes, acrylic paint

14" x 51" x 27"

2001



ROSALIND BLOOMrosalindbloom.net

Statement: Life is complex and mysterious. Everything is always moving and changing. Nothing is ever wasted or lost. Bits are left and then found, discarded then reused. New life emerges. Everything is connected to everything else. Its only paint and stuff on a canvas, but I try to be open to the possibilities. Where will it take me? It's always an interesting trip.

Rosalind Bloom attended the Pennsylvania Academy of the Fine Arts, and has an MA in Art History from Columbia University. She has been a teacher, writer, and resident at Virginia Center for the Creative Arts and Ucross Foundation. She is a member of Assemblage Artists Collective, DaVinci Art Alliance, and Tri-State Artists Equity, as well as WCA. Her mixed media paintings are in many public and private collections.

CLAIRE GIBLINwww.giblinart.com

Statement: I have made art for as long as I can remember. It is my main method of communication and expression.

Claire Giblin was born and educated in New York City. She majored in fine art in high school and learned studio techniques under the tutelage of artist and historian, Vincent Mercaldo, later briefly attending F.I.T. (life drawing). In Pennsylvania, Giblin studied studio and art history, Chinese brush calligraphy and mountain painting, and a course of independent study at Lebanon Valley College, Millersville University and Franklin & Marshall College. Giblin is the recipient of national and regional awards in art, and is listed in Who's Who in the Arts, Who's Who in America, Who's Who of American Women. Giblin was honored as 2003 "Woman of the Year" by the Women's Center at Franklin & Marshall College, Lancaster, PA. She has curated exhibitions, led workshops and studios, participated in government funded exhibitions, solo shows, joint, invitational, national and international juried exhibits, museum and gallery exhibitions in the US, Spain, Italy, Japan, New Zealand, Turkey and Korea, and has served as juror and panelist for art organizations and the Pennsylvania Council of the Arts. Her work is in national and international corporate, museum and private collections. She has taught in her studio, at workshops and in curriculum. Claire is former co-owner and Director of Pfenninger Gallery in Lancaster City. She is former Curator of Exhibitions at the Phillips Museum of Art on the campus of Franklin & Marshall College in Lancaster, Pennsylvania where she has taught introductory painting and workshops in professional practices, and facilitates a weekly life-drawing studio. Giblin earned a Certificate in Fine Art Appraisal at NYU. She is an Associate of Appraisers Association of America and co founder of Atlantic Appraisal Services LLC.

JUDE LANG<http://inliquid.org/complete-artist-list/lang-jude/>

Statement: Some people discard their childhoods, worn out and out-worn. Others fold them away on a shelf and take them out occasionally, to look at. I wear mine. It depends on who you were and who you are and perhaps, who you are about to become. Sometimes a doll is a doll;; sometimes a baby is a baby, sometimes not. My images explore hidden narratives, emotions and perspectives imbued within the objects and beings of our memories. They are from communal as well as personal stories, distilled and frozen out of

their narratives. They embody, for me, the whole even though they are essentially residue, tucked into a pocket of memory. Resonant not only because of shared cultural narratives but because extracted and apart they carry a strange energy in their awkwardness.

Jude Lang holds an MFA and a Post-Baccalaureate from the Pennsylvania Academy of the Fine Arts. She attended the School of Visual Arts in New York City and has a BA from SUNY/Stony Brook. Born and raised in New York City, she has lived and worked as an Art Director/Graphic Designer in New York City, Washington D.C. and Philadelphia. Currently she is balancing her fine art work with an on-going design practice (she is a principal of Vockley•Lang, LLC) and exploring how they nourish and sustain each other.

VIRGINIA MAKSYMOWICZwww.tandm.us

Statement: For nearly 40 years, I have been developing a type of imagery that addresses cultural and political issues in a nontraditional, but understandable, form. I try to create artworks that are "readable" on multiple levels, containing esthetic and historical references familiar to trained artists as well as real-life issues of importance to nonartists. The imagery usually incorporates the human figure, most often the female figure. The ideas revolve primarily around social issues and are presented through narrative or metaphor. I am especially interested in how the female form is incorporated into architecture and what the symbolic significance of traditions such as caryatids on buildings and water nymphs in fountains might be. Because my work is idea- rather than materials-based, I utilize a variety of media: sculpture, photography, drawing and printmaking.

Virginia Maksymowicz is a sculptor who lives in Philadelphia. In 1973, she received a B.A. in Fine Arts from Brooklyn College of the City University of New York and an M.F.A. in Visual Arts from the University of California, San Diego. She has exhibited her work at the Franklin Furnace, Alternative Museum, the Elizabeth Foundation and Grey Gallery in New York City, as well as in college, university and nonprofit galleries throughout the U.S. and abroad. Locally, her sculptures have been on display at the Michener Museum (Doylestown), the Woodmere Museum (Philadelphia), and the Delaware Center for the Contemporary Arts and the Delaware Museum (Wilmington). She is a past recipient of a National Endowment for the Arts fellowship in sculpture (1984), and over the years has been honored with numerous other grants and awards. Her artwork has been reviewed in Sculpture Magazine, The New York Times, New York Newsday, The New Art Examiner and The Philadelphia Inquirer. Her series, The History of Art, appears on the cover of The Female Body, published by the University of Michigan Press (1991). She has twice been a visiting artist at the American Academy in Rome (2006;; 2013), an artist-in-residence at the Powel House Museum in Philadelphia (2006- 2007), and a fellow at the Vermont Studio Center (2007). Maksymowicz has been a visiting professor of art at a variety of colleges and universities throughout the United States including Oberlin College in Ohio, the Minneapolis College of Art and Design, Wayne State University and the Moore College of Art and Design. She is currently Associate Professor of Art at Franklin & Marshall College in Lancaster, Pennsylvania. She also serves on the Advisory Board of the MFA Studio Art program at Moore.

KRISTIN OSGOOD LAMELAS www.kristinosgood.com

Statement: My work engages the dichotomies of figure and landscape. Through a process of layering, it encapsulates specific moments in time, drawing attention to our symbiotic relationship with nature. The intuitive, spontaneous gestures used in making the work provide evidence of the body physically in the final piece. Geometric grids are layered on organic shapes, demonstrating how chaos exists within order and order within chaos. Aerial views of the earth demonstrate the way it has been carved by man, like scars on the body. I use maps of specific locations and cells from my own body as a reference. The sense of looking simultaneously at both a microcosm and a macrocosm is created, encouraging the viewer to be enveloped and providing them the opportunity to investigate a natural topography created within the materials. Ultimately, these works celebrate the beauty and preciousness of life.

Lamelas is currently the President of the Women's Caucus for Art Philadelphia Chapter. Kristin Osgood Lamelas is a Philadelphia born artist, currently living in New Jersey. She donated a kidney to her father in 2011. Since then, her mixed-media paintings reference aerial views of specific landscapes and images of cells from her body. Lamelas earned a full scholarship to Moore College of Art and Design and earned her BFA. She earned her art education certification from Rowan University, and is a graduate of the inaugural 2011 MFA class of Moore College Art and Design. She has traveled extensively and visited museums all over the world. She studied painting in Florence, Italy, Philadelphia and California. Her work has been exhibited locally and internationally and is in the permanent collections of Moore College of Art and Design, The Philadelphia High School for Girls and numerous private collections. Lamelas enjoys teaching graphic design and photography to her students at West Deptford High School in New Jersey and has been working there for the past twelve years. She is happily married and loves life as a new mother.

LAURA PETROVICH-CHENEY www.lauracheney.com

Statement: When I hold a camera, I focus on environmental issues and use my practice as a way to reflect my concerns of our consumption and environmental responsibility. Objects -insects, plants, animals, snow - that are in a state of transition, which have been exposed to time, weather, pollution, are the most intriguing materials. In this ephemeral state, their life is vulnerable. I photograph these things to preserve them - to hold on to some semblance of its former vibrant self and try to prevent their ultimate demise. I believe that each living creature and the land is tied to each other in ways that I cannot comprehend. My photography investigates this connection to nature, time and place.

In my current body of work, I create sculptures, site-specific installations, photographs and drawings that reflect my concerns of our consumption and environmental responsibility. My work has been inspired by nature as an allegory to the human experience and has explored the intimacy of our connection to nature, time and place. My works are in several public collections, including Temple University Hospital (Philadelphia, PA), MD Anderson Cooper Hospital Cancer Care Center (Camden, NJ), The Depository Trust & Clearing Corporation (Jersey City, NJ) and the Abington Art Center Sculpture

Park (Jenkintown, PA). Additionally, my work has been exhibited nationally including solo and group exhibitions throughout the United States. Past exhibition venues include A.I.R. Gallery (Brooklyn, NY), Delaware Art Museum (Wilmington, DE), The Wiseman Gallery (Grants Pass, OR), Woman Made Gallery (Chicago, IL) and City Hall Art Gallery (Philadelphia, PA). I am a Signature Artist at Noyes Museum (Oceanville, NJ), a New York Artist Member of A.I.R. Gallery (Brooklyn, NY), Philadelphia Sculptors, the Women's Caucus for Art (Philadelphia Chapter) and the New York Sculptors Guild (Brooklyn, NY). I earned my BA in Fine Arts & English Literature from Dickinson College, MS in Fashion Design from Drexel University and an MFA in Studio Art from Moore College of Art & Design. I was awarded a grant from The Geraldine R. Dodge Foundation and received awards from the National Art Education Association, the Council for Art Education, National Academy of Art and the New Jersey State Department of Education. Since 2010, I have maintained a blog on my art practice and write reviews of art exhibits in the tri-state area.

SIMONE SPICER

simonespicer.com

Statement: My recent sculptures are made from plastic containers primarily found in recycling bins. I find meaning in trash. It is loaded with information about the society we live in, and is visually interesting in form and color. Working in trash connects me to the world around me, allowing me 'collaboration' with manufacturers, industrial designers, marketers, and consumers of all kinds. The implications of plastic and over consumption on our planet are deep, and by using the post consumer plastic, I capitalize on all the thoughts surrounding it, while being inspired by the materials in a purely visual way.

Simone Spicer is a professional sculptor who lives and works in Philadelphia, Pennsylvania. Simone's education includes a BFA in Sculpture from The Maine College of Art in Portland Maine in 1986, and an MFA in Sculpture from the University of North Carolina, 1988. Simone attended the Skowhegan School of Painting and Sculpture where she received the Bernard Langlias full scholarship in 1986. Recent awards include, 'Featured Artist' at the Philadelphia Museum of Art, as part of the 'Art After 5' series. Simone was voted 'Best of 2012' by the National Women's Caucus for the Arts, and was a featured artist on the WCA website in June 2014. She received the Amelia Walker sculpture prize from the Woodmere Museum of Art in Philadelphia in 2012, and was awarded an honorarium from The New Hope Center for the Arts in PA, where she was invited to exhibit in 2013. Simone was recently included in a national travelling exhibit juried by Eleanor Heartney, titled 'The Petroleum Paradox', beginning at Denise Bibro Gallery in NYC in 2012, and travelling to Narrows Art Center in Massachussettes in 2013. In 2012 and 2013, Simone has exhibited at The Independence Seaport Museum in Philadelphia, Sandy Spring Museum in Maryland, Perkins Center for Art, in New Jersey in a Solo series, and at Porter Contemporary Gallery in NYC.