The Artist’s Journey: Creative works in The Visual Arts

Smith College Class of 1964 50th Reunion Exhibition

Alumnae House, Smith College

May 2-August 4, 2014
All the artists participating in The Artist's Journey, Naya Bricher and Esther Kirschenbaum Pullman for curating the show, Smith College Alumnae House for hosting it, Susan Olson for working with the artists, the College for seamlessly managing the multitude of details and Jane Keller Herzig for creating this book, cataloguing the journeys of Smith College '64 artists
THE ARTIST’S JOURNEY: CATALOGUE OF SMITH ’64 ARTISTS

Leslie J. Altman - 2, 3
Elizabeth Buermann Andrews - 4, 5
Mary Ellen Bowden - 6, 7
Barbara Bunting - 8, 9
Anne Palms Chalmers - 10, 11
Holly Coulter Chirot (1942-1984) - 12, 13
Ruth Cox Crocker - 14, 15
Nancy I. Foster - 16, 17
Margaret Gary - 18, 19
Carol Glassman - 20, 21
Jane Keller Herzig - 22, 23
Mercia Elizabeth Lee - 24, 25
Gail Marks - 26, 27
Esther Pullman - 28, 29
Nancy Schulkind Rosen - 30, 31
Mary Ciani Saslow - 32, 33
Carol Case Siracuse - 34, 35
Lynn Stern - 36, 37
Harriet Stulman - 38, 39
Jane Timken - 40, 41
Suzanne Wooster Wilsey - 42, 43
My journey as an artist

Even to write “as an artist” is a stretch for me. My schooling never included art, practical or historical. In elementary school, art was considered a luxury: we had an occasional class if we were lucky. In middle and high school art was not part of the college curriculum. I didn’t even take Art 101 at Smith. After I retired and remarried, I began painting at the suggestion of a friend. I had always liked looking at watercolors. Once I had a brush in my hand, I fell in love, and I’ve been painting ever since.

My first teacher told me an old story of a man who commissioned a painting of a fish. After waiting for several months, the man went to the artist and asked how his fish was coming along. The artist took out a piece of rice paper, put his brush in the ink, and drew a fish. “Here’s your fish,” the artist said. The customer asked, “If it’s that easy, what took you so long?” The artist walked over to his closet, opened the door, and a thousand pictures of fish were stacked on the shelf. I’m working on an early draft of my fish.

I like to paint landscapes of places I have enjoyed. My subjects represent both travel abroad and trips closer to home. I try to capture the feelings the landscapes evoke through color and light.

I have continued to study watercolor painting, both at the Cape Cod Art Association and at the Cape Cod Museum of Art. I have studied painting and drawing with Robert Mesrop and with other watercolor painters and have taken workshops with Paul George, Elizabeth Pratt, and Roberta Silbret.

My original watercolors can be found in New York, Pennsylvania, Vermont, California, and here in Massachusetts. Prices range up to $500. Original watercolors can be made into prints of various sizes or reproduced as cards. I can be contacted at leslie127@gmail.com

Leslie Altman
Elizabeth Buermann Andrews

After graduating from Smith, I returned to St. Louis where I taught French and English for several years, married and raised a stepson and stepdaughter and a daughter. We moved to the Chicago area in 1983 and built a summer cottage in Michigan which has remained a homestead and grounding place for us through years of change, challenge and delight. Marriage ended in the midst of years in seminary, and I was ordained as minister of Word and Sacrament by the Presbytery of Chicago in 1990. After serving two large churches I retired in 2008 but remain active with a practice in spiritual direction and service as a hospice volunteer. And as enthusiastic fan cheering at my teenage grandsons' basketball and baseball games.

To presume to write about "my journey as an artist" is something undertaken with humor and humility, as the images I share are more truly aspects/"accidents" of the journey along a spiritual path that I only was able to recognize and name in midlife. Images of water and light are among my earliest memories. Now I might use a phrase such as "the contemplative eye" to describe the mode from which my pictures emerge. Beyond the ideas and words of papers, poems, prayers and sermons that have been products of my years in ministry, the images in my small body of work are not so much composed as given, encountered, recognized. Whatever elements of beauty, tenderness or hint of the sacramental that may be found in them are, like us, our lives and loves, at once ephemeral and eternal. With gratitude, I could say with Mary Oliver "… all my life I was a bride married to amazement…"-- AND a mother and grandmother, too!! The journey continues-- shared and solitary-- even as my eyes are dimming a little, and my bad back slows steps that would still dance. Light and water, wind, trees and Spirit enliven my heart.

My work is not sold, but shared or donated.
Intersections of timelessness and time....
I used “Stowe, Vermont, in June” as my Christmas card to uplift friends and family in the winter of 2013-2014. In response, my friend from when we were four recalled my being one of the “class artists” in elementary school often chosen to paint class murals. By junior high, though, I focused on bookish subjects and music.

At mid-life I married Philip Talkin, a former submariner who had cultivated a wide variety of interests. When he noticed that I could take an artistic photograph, he decided that it was time to return to painting, with me as a partner. I was going through his things ten years ago when he passed away and found fresh paints and paper, instructional texts, etc. that he had ordered for us.

Reluctant to begin by myself, I was lucky to have an artist friend, Thelma McCarthy. I joined a class of three or four women, who were meeting on Tuesday evenings in Thelma’s basement studio.

I’ve been painting about five years now. When traveling, I carry a small sketchpad and a camera, even though Thelma says a snapshot flattens an image. But sometimes there is no time for a sketch, as in “Young peddlers await tourists.” Our Smith tour group was soon flown out of Luxor to escape the rising tide of revolution.

Vita

I hold a Ph.D. in History of Science and Medicine from Yale University. I spent much of my salaried life as a college administrator and instructor. The last twenty years before my retirement, I worked for the Chemical Heritage Foundation in Philadelphia, where I still consult. I researched and wrote content and located illustrations for exhibits and publications intended for high school and college students and their mentors.

Mary Ellen Bowden
507 Old Lancaster Road
Haverford, PA 19041
mebowden1@verizon.net
Stowe, Vermont in June

Young peddlers await tourists: East Colossus of Memnon
MY ARTISTIC JOURNEY

I learned to knit over 50 years ago, while a sophomore at Smith, and quickly became one of those complete pains who was always clicking her needles in the middle of lectures, etc. I have made sweaters for mother, mother-in-law, husband, children and friends, countless scarves, an afghan or two, baby blankets and booties, and hats and mittens for everyone I know! Currently unfinished is a six-foot-long scarf to be donated to a local New Jersey nursing home.

The piece I am exhibiting is a sweater made for my son when he was two years old; he is now thirty-five, and the sweater has also been worn by his own son, now almost five. It is a classic wool fisherman knit with fairly intricate patterns, made with care and love. It is ready for the September 2014 birth of the newest Bunting addition to the next generation!

Barbara Bunting
I love the way light makes color define objects and space for the human eye. For me, the transparency of watercolor letting the paper shine through wonderfully expresses that light. It is exciting to discover every day how the water brings surprise and serendipity into my painting process, constantly challenging my eye to free itself from literal observation and let the brush play with and nudge what’s happening on the paper. I like the plein air approach of responding directly to something I find beautiful with a quick painting, whether it is out of doors in a landscape or inside with an interesting vegetable, folds in cloth, shadows reflecting light. Whatever the subject, it’s about seeing objects in space in the language of light and color and trying to convey the beauty.

As with most arts, the challenge is to find the balance between precision and flow. As someone who has always loved drawing — especially the edges of things, the points of tension where objects meet — I am challenging myself to be more conscious about composition and about not showing the viewer everything.

As for a vita, I’ve drawn and painted my whole life and learned whatever came along, but not formally until recently. As an art historian (Courtauld Institute, NYU Institute of Fine Arts, and Metropolitan Museum of Art), a graphic designer (David R. Godine and Houghton Mifflin Harcourt trade division), and one who looks closely at everything, I’ve painted what I loved and learn every day from what I see. After my retirement, I’ve found local art associations to be a great resource for community. Boston Museum of Fine Arts classes have a fascinating crew of mostly retired, very creative people.

Typical subjects shown opposite and typical sizes are roughly as listed below: prices $300–$600


WATERCOLORS

annepalmschalmers@comcast.net :: 49 Janet Road, Newton, MA 02459
ANNE PALMS CHALMERS
watercolors

annepalmschalmers@comcast.net
HOLLEY COULTER CHIROT

Holley Coulter Chirot (1942-1984) was an American graphic artist and sculptor who made her career in Europe and who gained increasing recognition and success there until she died of a sudden stroke in 1984.

Her work is prolific and perhaps best described as neo-surrealism or “monde fantastique.” It is filled with fanciful creatures and landscapes, humorous and grim; she has been compared to Bosch and Goya. Her sculptures include automats—unusual and intriguing figures. She received very flattering European reviews.

She grew up in Arlington, Virginia; attended Smith College ‘64 where she studied with the artist Leonard Baskin; she spent two years in Niger with the Peace Corps; and she studied at the Pratt Graphic Center. She worked at the Artists Union Workshop in Bucharest, collaborating with Romanian artists. She had settled in southwest France.

Her works continue to be exhibited and sold. As of 2013 The Smith College Museum of Art has her portfolio “Islands” (25 etchings) in their permanent collection for viewing. The Springfield Museum, MA has eighteen of her works in their permanent collection with plans to exhibit her work next year.

http://holleycoulterchirot.com

For sales please contact Holley’s sister, Jean Coulter Brown: jeandavebrown@gmail.com
This is the only available group photo of some of Holley Coulter Chirot’s automats, made of various materials: papier mâché, wood, feathers, etc. Some of them move. The creature on the left in the black dress, known as La Cantatrice (opera singer), has a cassette hidden in her throat. When she is plugged in she will flap her arms/wings, open and close her beak, and sing Asturiana by de Falla. She is primordial and civilized, even grotesque but poignant. Holley was intrigued by the repetition of behavior –sometimes touching, sometimes absurd, sometimes futile. “…The motor still turns, endlessly repeating.” (From her text for her film Le trajet Intime -The Intimate Voyage-which was shown at the Pompidou Center, Paris, France.)
Ruth Cox Crocker

My interest in floral art began with walks in the garden with my grandmother. She lovingly passed on to me her appreciation of nature and skill with arranging flowers.

The very first design I entered into a Club Flower Show won a blue ribbon, thus encouraging me to continue. Through the years I have entered flower shows across the USA, in Europe and Bermuda, created arrangements for show, taught (and attended) workshops, given lectures, and judged more flower shows than I can count.

As being President of WAFA USA from 2008 – 2011 and the following three years of winding down have occupied all of my time, I am now delighted to reenter the floral art world.

Flowers are ephemeral so it is not easy to promise what my design will look like in advance. My hope is that the core will be tall and relatively slim. The concept of a journey will be portrayed by the placement of plant material. Colors and textures will be considered as well as light, space, line, form, size and pattern – the elements of design. The results will translate into Balance, rhythm, dominance, contrast, scale and proportion - the principles of design.

Awards
1991: Harriet DeWaele Puckett Creativity Award, Houston; Southeastern Flower Show, Atlanta, Georgia: Mary Morrison Trophy – best Niche, James Crawford Foreman Trophy – most creative interpretation

1994: Barbara Spaulding Cramer Zone I Flower Arrangement Award

1997: Garden Club of America Zone I Flower Show: Best Use of Color

1998: Harriet DeWaele Puckett Creativity Award: Milton, MA and Providence, RI; Certificate of Appreciation: Massachusetts Horticultural Society; Southeastern Flower Show, Atlanta, Georgia: Garden Club of America Certificate of Excellence, Mary Morrison Trophy – best Niche, CSGC Medal - Best in Show, Eleanor Stout McRae Trophy

2001: New England Spring Flower Show: Margaret Clover Symonds Medal – miniature design, Best of Day


2004: Fenwick Medal, New England Spring Flower Show; Newport Flower Show: Best in Show, National Garden Clubs Inc. Special Recognition Award, Garden Club of America Certificate of Excellence

2006: Dorothy Vietor Munger Award, Piscataqua, NH

2008: Katharine Thomas Cary Medal – Garden Club of America National Medal for outstanding achievement in the field of floral art education
NANCY I. FOSTER—AN ARTIST’S JOURNEY

Having buried my interest in art while at Smith, I ended up as a Government and History major. It was not until ten years later that I returned to my childhood interest in drawing and painting. Inspired by a show of contemporary watercolor realists, I started watercolor classes in earnest and had success in juried shows and invitationals. Our move to San Francisco in 1982 prompted me to tackle the California landscape in oil and pastels which led to a series of urban street scenes of the city, several shows and a gallery. In 1991 we started a crazy commute between San Francisco and Chicago which persists to this day. The contrast of the two landscapes in light, palette, and forms was enormous; Even though a native of Chicago, I was struck by the industrial and urban structures piercing the Chicago horizon line—churches, bridges, silos, power lines, and water towers. This led to my industrial rust belt series that became my hallmark for a while. The continuing commute across the Western United States for 25 years sparked an abiding interest in the unfolding land 40,000 feet below and inspired my new and current series of aerials. I was fascinated by ever-changing patterns revealed below. Painting aerials became a way of integrating my personal journey between California and the Midwest, a journey that has changed the course of my life, my focus of vision as an artist and the journey of my soul. The rugged forces ripping into the land were also carving and sculpting me personally. These paintings have become meditations on my life and all life. I still explore other subjects but return to the patterns, the energy, the beauty and mystery of the land below.

Curricula Vitae:
Have shown in juried shows, group shows, invitationals, solo shows for 35 years, as well as galleries in San Francisco, Chicago and Frankfort, Michigan. Have been teaching at the Oliver Art Center, Frankfort, MI (formerly The Crystal Lake Art Center) for many years. Last year I had a solo show in San Francisco and the Oliver Art Center. Am currently represented by the Upstairs Gallery of the Betsie Bay Furniture, Frankfort, MI. My work has been collected by public corporations and private collectors across the country.

I work in oil, soft pastels, drawing materials, watercolor. I continue to explore many of the same subjects from years past--still life, figurative and landscape along with the aerials.

Prices vary as to size, framing, medium. Oils are generally the most expensive except for large framed pastels. Prices at the low end are around a $1000 and up to $8000.

CONTACT INFORMATION:
web site: www.nancyifoster.com
personal email: nancyreidifoster@gmail.com
Please visit web site for full image, size, medium.
Images left to right, clockwise: WESTERN EDGE, CLIFFS AND SEA; PT. BESTSIE DUNES III;, AERIAL IV, SERPENTINE ENERGY; CHICAGO BRIDGE; AERIAL XIII, COLORS OF THE BAY; AERIAL I, CALIFORNIA RIDGE LINES.
I am Margaret Gary, geology major, 785:387-2676. A meandering path has brought me to this happy place of color & possibility.

After I had a stroke about 15 years ago, I yearned for nonverbal ways of expressing myself. I began taking courses in art & graphic design at our community college. [Six more hours and I could earn an associate’s degree!]

Not everything went well: I overworked the clay, my web site design was colorful but a technological catastrophe, and in animation class my dancer’s lower leg broke off, spun around in spirals and then reattached itself, toes on knee.

But then I discovered PhotoShop and all that I could do with it to make my grandparents’ photos come alive. Next came Illustrator and vector imaging: I began to draw.

So I continued with oil & watercolor classes, and with those, took Design 101 with sculptor Bill Forst. The projects I have brought to the exhibition are class assignments from that time:

➤ Create a unique alphabet, then write a word or phrase with it; &

➤ Choose then build a paper-airplane model, test it by launching it from the cafeteria balcony, then illustrate it both by specifications and artistically.
CAROL GLASSMAN

My journey as a photographer began in the 1960s when I worked as a community organizer in Newark, NJ. My political passions focused on people as did my photography. Whether on the streets of Newark, at anti-war demonstrations or in foreign countries it was people in their natural environments that stimulated my desire to take pictures. I learned black and white developing and printing and for a few years taught photography to kids in an alternative high school I was involved in starting and running.

After many years of not taking pictures, at a difficult time in my life, I picked up my 35 year old Minolta SLR 101 and began again. My professional life as a teacher and psychotherapist was rich but emphasized giving to others. Photography offered an avenue through which I might be more directly enriched and fed. But now my focus was different.

Solitude and silence became my passion whether expressed in the clean and simple geometric lines and shapes found in small buildings and barns, in the spirit of old and abandoned places and objects, or in the simple elements of nature as light and weather change and illuminate their beauty.

I continue to work in film using 35mm, 21/4, and large format (4x5) cameras. My photographs have been exhibited in a few local juried shows on the east end of LI where I live part time. Prices are @$500

Carol Glassman  (212) 929-9746 or (917) 992-4138
cglassman9@aol.com
CEDAR POINT IN WINTER
Jane Keller Herzig

While attending Smith I majored in Art History and took studio courses with Mervin Jules and Eliot Offner. I left Smith after my junior year and completed my BA at Hunter College, shifting my major to studio art. What followed were adventurous times that included a divorce, extensive travel, VISTA, an MS in Special Education from Southern Connecticut State University, marriage, two children, an MAEd from the Hartford Art School at the University of Hartford, winning some art awards, a couple of solo installations, an 8 year stint studying the ins and outs of working precious metals with a Master Goldsmith, creating 3 cows for CowParade, and having my work accepted in various juried shows. Along the way I have had many inspiring, talented teachers and mentors. One outstanding professor was Chris Horton, my graduate solo show/thesis advisor at the Hartford Art School.

About 20 years ago I started to concentrate more on creating mixed media pieces and less on fabricating jewelry. What drives this change in direction is an ongoing inquiry into how one relates to the written word. I began the project by utilizing text from Genesis, specifically the lines relating to Lot’s wife. This story was a perfect point of entry as it gave me the opportunity to use material that is open to much interpretation. Initially I created a series of work that incorporates a life size cut out mirror in the shape of a woman’s body. The mirror is placed inside a freestanding painted coffin in a landscape. The pieces are not finished until there is a viewer, as the viewer’s reflection becomes part of the picture plane. Photographs of these works are disappointing, because of the limitations imposed by imaging a mirror.

To compensate for the problem of having work that I cannot photograph with even a modicum of success, I began fabricating diptychs that incorporate words and are inherently self-reflecting.

Most of my artwork requires months and occasionally years to complete. In an effort to have “sellable” work, I have begun a series of mixed media pieces that utilize a written phrase on rice paper. The meaning of the phrase is changed and expanded by accordion-like folds. When the paper on which the phrase is written is folded and refolded new words emerge. The piece in this show is the first iteration of this new direction.

Jane Keller Herzig:
jkherzig@gmail.com
Fearful Symmetry, 2012, diptych: acrylic painted layered cutout plywood  
42” x 14” x 3.5”

Diptych, 2013, diptych: acrylic painted three sectioned plywood panels  
80” x 15” x 1.75”
Mercia Lee

At Smith, I majored in fine art and concentrated in architectural design. After getting my Masters in Architecture from MIT in 1971, I spent my 31-year professional career in residential design, and I had an ‘inner critic’ who convinced me that I “wasn’t good enough to deserve to waste the materials”, and I gave up painting for 35 years. With considerable effort, I subdued that critic, and now I paint as a way to learn, grow, share and Really See.

I retired in ’04, moved to Santa Fe NM, signed up for painting classes, studied with a great teacher for 6 years, and am currently painting, and occasionally showing my work, with a critique group.

I respond to the complex harmonies and tensions created by visual dualities: hard & soft edges; textural & smooth surfaces; darkness & light; opacity & transparency; reflectivity & absorption; and with my perceptions of life’s corresponding primal dualities: order & chaos; boundaries & thresholds; isolation & connectedness; hope & despair; inertia & energy.

Painting abstracted landscapes and earth forms, and abstracts with subtle ‘geo references’, I hope to invite viewers in and allow them their own experiences.

Contact:
Mercia Lee
2884 Plaza Blanca
Santa Fe, NM 87507

505-438-7121 (home)  mercialii@yahoo.com (email)  mercialee.artsan.com (webpage)
Waterline - 12"x12" acrylic on panel

Dry Flow - 12"x12" acrylic on panel

Sabino Creek - 12"x12" acrylic on panel

Untitled - 8"x8" acrylic & mixed media on panel

Vortex - 6"x9" acrylic & venetian plaster on paper
Gail Marks

I live in New York, where I was born. I am a voyeur. I live on art. I feed on it. What I see with my eyes grows my cells. I look at art with my insides.

I began my post-college art studies painting big abstract-expressionist pictures with cans of enamel. I thought abstraction held a secret to unlock. I learned I could paint mystery. I discovered a feeling for color. I used to say those paintings made themselves, as if I weren’t there.

When I rented my first studio, I was afraid to make a mark. All my drawings were done with rulers. I made cardboard constructions, then paintings based on the constructions. Paint got dense, new color, but I longed for the daring of the beginner. Criticized myself for the straight lines. Canvases got bigger and harder to do. (Now I see those geometric constructions were precursors of current plant studies.)

Always I seek out art for inspiration. I spend a lot of time in museums and galleries. I am an addict.

In 1980 I began to make charcoal drawings on the beach at night, after sunset, the most color drenched time. I was alone, the world, light and sky were mine. I drew nightly for years on Cape Cod, felt myself part of the movement and expanse of sky. Those drawings were rich and spontaneous. It became difficult after that to work indoors when it got cold.

I always made photos of what caught me. In the early 90’s some pictures I shot in the bayou resembled abstract paintings I struggled with. I began to work on a tiny scale, oils on wood panels based on photographs, and brush and ink drawing. I even studied with a Chinese master calligrapher to free my brushwork. I loosened up. At the same time, early 90’s, I started a series of stain paintings I called Cosmoses, to study how to create slow gradations of deep darks to pure light, thinking of Rembrandt’s warm light out of darkness. These were slow to make, had many layers, and were both free and precise.

In 2000 I began to paint evenings on the beach in watercolor, in color. Moved to daytime. Am still doing this. Still exploring the range of light and expansive space. Now I draw and paint in nature, often begin with careful rendering, practice, warm-ups. Then improvisation happens. I make studies that have a lot of life. I make studies of my subjects until I know them. Still lifes. Plants. Blue. My only human depictions are self-portraits made over many years, usually when melancholy.

My work is in many collections, for some reason often bought by architects. I have been in many group shows and done installations. I have worked at billboard scale in Atlanta and postage-stamp scale in the studio. I have photographed dancers and documentary films. I am always working, except when I’m not. Art is always giving. Nature too.

Contact: gailmarks@me.com, 917-376-6461 website in formation
Gail Marks

Above: Poppies # 9, charcoal on Arches paper, 22” x 30”, 2007

Left: Black and white poppies, acrylic on paper, 19” x 14”, 2007
Esther Kirschenbaum Pullman
My life in art: a journey of twists and turns tending in the same direction
estherpullman.com

Art major and printmaker at Smith

Summer MoMA print-room volunteer

Graphic design MFA student at Yale

Freelance designer, letterpress printer

Exhibit designer

Met and married my Yale classmate, Chris Pullman, life partner, design partner, collaborator on this time line

Began collecting quilts

Moved to Cambridge

Purchased and renovated Cambridge house

Senior project, six-foot Rhinoceros

Poster series visualizing geometry

A multi-year project: signing and information design for the National Aquarium in Baltimore, for Cambridge Seven Architects

A la Pintura: portfolio of Motherwell etchings

Twelve years as designer of the Yale University Art Gallery Bulletin

My Cambridge garden

Typographer and letterpress printer (with Chris) for Universal Limited Art Editions
Photography student
Harvard Extension School
Maine Photographic Workshops
Art Institute of Boston
School of the Museum of Fine Arts

Photographer

Began raising four generations of golden retrievers

Purchased and renovated Annisquam summer cottage, with beautiful light and a view of the water

First one-person photography show, College of the Atlantic, Bar Harbor

Journeys:
Smith Class of 1964
50th Reunion

Discovered the expressive possibilities and psychological component of photography with my first student project, a series of portraits of sisters.

My last student project documented vernacular houses on Antigua and Tortola.

Eased my way into digital technology with a small camera and a playful series called Domestic Geometry; also ongoing.

With these greenhouse panoramas, I began my self-identification as a "professional," and the series is ongoing.
My journey began in Junior High when I realized that I loved to draw and paint. Many studio art classes in High School, as well as Saturday morning figure drawing at the Art Student’s League, led to a minor in Studio art at Smith. Mr. Elliot Offner was my favorite teacher, and I was lucky enough to take a graphics course with Leonard Baskin.

I majored in Biochemistry and went to Medical School at NYU. After years of training, I had a 32 year career in Academic Medicine as a Pediatric Radiologist. Along the way, in addition to raising 3 children, there was an occasional painting class, and I fell in love with watercolor painting.

In 2006, when I retired from medicine, I could return to my love of creating art, and am back at the Art Student’s League full time! So, my journey has been full circle, right back to the beginning.

All of my training, exhibits, contact information, etc. can be seen at my website:
nancyrosenwatercolors.com

My prices range from $300 to $750
Mary Ciani Saslow ~
My Journey as an Artist

I was always an artist, observer, creator, less often an exhibitor. Teachers encouraged me: charcoal in third grade, oils in fifth. At Smith my eyes opened to the colore of Venice and disegno of Florence. Studio faculty were distant, but I already knew I was an artist.

After Smith I lived, worked, saw art, and took classes in NYC, San Francisco, Pittsburgh, Ann Arbor, Houston, and Paris; got an MFA commuting – my husband invented night-night routines with our small daughters – and taught art thirty years in Visualization at Texas A&M.

My strength was my weakness: my journey was inward, and we lived when women weren’t taught to set goals. Maps blew past, useless, in the wind. I was swept away: political upheaval, activism, marriage, children, moving, surgeries, teaching too well, curating for others. I showed work, collaborated, was collected, and wrote poetry, but where I was, just doing art was an achievement.

I experimented: Ebony pencil (Horizon), oil pastels (I-Thou), oils (Map Mountain Moon), interactive installation (Sugar Boy, After the Hunt), photography (Madonna of the Metro), Photoshop (Ladders, Boxes, Black Sun), ink (Vines, Laundry, Flood). Now retired, I rise, drink coffee, and joyfully draw. I’ll finish what I started.

Vita

BA  Smith College, Northampton MA
    Double major in fine arts and art history, Leonard Baskin
    Art Students League, Stephen Greene
MFA  Carnegie-Mellon University, Pittsburgh PA, Herbert Olds
    University of Houston TX
    James Surls, John Alexander, MANUAL
Solo Shows, including:
    C G Jung Center, Houston TX  Hill Country Arts Foundation, Ingram, TX
    Pembroke Gallery, Houston TX  Langford Gallery, Texas A&M
Group Shows, including:
    New York Digital Salon, Visual Arts Museum NY
    International Digital Works on Paper, University of South Carolina SC
    Summer-White Studios Open House shows, Houston TX
    City Room Garden, National Invitational Exhibition, traveling exhibition
    Electron Salon LACDA Los Angeles CA
AFEW Collaborative, After the Hunt, SIGGRAPH Art Gallery national conference
CD music covers and booklets for Suzanne Ciani and Joan Marisa
Range of Sale Prices: $100 - $3000
Contact information: marysaslow@gmail.com; cell: 979-575-1825
Ink Drawings, 28” x 22”
Swept Away  2014
Looking Down Through the Frisbee Clouds  2013

Digital Paintings,  28” x 22”
Black Suns and Flying Gold Maps  2012-2014
Wind Through the Mountains  2012-2014
Carol Case Siracuse  
Journey as an Artist

At Smith, I majored in studio art, concentrating on printmaking and drawing under the gently demanding guidance of Leonard Baskin, Ed Hill and Eliot Offner. At graduation I did not have the confidence to continue in art, but somehow, three years later, managed to dive head first into the study of architecture, spending 2½ years at the Harvard Graduate School of Design, working parttime for Walter Gropius at TAC, and completing my M.Arch degree under Michael Graves at Princeton University where I graduated one month before Cynnie, now 42, was born. After working as an architect for 44 years, with my own firm in Western New York, and as an officer and educational planner at Cannon Design in Buffalo, I retired to paint, garden and travel, to enjoy the companionship of my husband, Tom Palamuso, my daughters, Cynnie Gaasch and Liz Jones, and my granddaughter, Savannah Jones.

I am active in the Buffalo Society of Artists and the Niagara Frontier Watercolor Society, as president and co-coordinator of the Spring Workshops. I have had solo shows at the Stuyvesant Gallery in Buffalo, NY and in My Sister’s Gallery at the Episcopal Church Home in Rochester, NY, and have two group shows planned for 2014-15. My paintings are in the collections of the Roswell Park Cancer Institute and the Castellani Art Gallery at Niagara University, and have been included in juried shows at the View, Adirondacks Annual Exhibition of American Watercolors, and at regional galleries and the Burchfield Penney Art Center.

I have read that art is a reflection of ourselves and how we "see" life. This means so much more to me today than it would have back in 1964. Since retiring, I feel I’ve been reborn as an artist, living the life I might have wasted as a recent Smith grad, as I express my creative side in pen, pencil and watermedia, giving form to my visions and my passions, the landscape of our travels and home environment. My challenge today is to create drawings and paintings that combine my love of graphic and linear elements with my new found fascination with color. Today I can “draw on” my background as a printmaker and as an architect, applying these skills to my paintings and journal sketches. This challenge and my creative urges will keep me occupied forever more. What a privilege. My reward is simply contentment.

Range of Sale Prices:  
Original Work, unframed: $300 - $800  
Signed and numbered limited edition prints, unframed: $75 – $350

Contact Information:  
Carol Case Siracuse  
39 Granger Place  
Buffalo, New York 14222  
(716) 867-9044  
csir@roadrunner.com  
https://www.facebook.com/carol.siracuse
Paul Guinard has described an “inner, incorporeal light which flows everywhere inexhaustibly and is the manifestation of energy, life and movement.” That quality of luminosity is of primary importance in my work; to capture it, I have always photographed in natural, indirect light: unlike sunlight, which creates shadows, patterns and an emphasis on surface, indirect light seems to emanate from within and to be part of space itself.

Beginning in 1985, and continuously since then, I have been working inside – in both senses of the word: creating images in the studio rather than looking for them outside, and exploring imagery that looks inward rather than outward. Since then, I have also been working with a translucent white or black fabric that serves as a vehicle for the light, sometimes alone, sometimes with symbolic objects; it has become my medium. This scrim is differently composed in each image in order to create tension and to make the spaces between objects as important as the objects themselves.

My images have always been consciously pared down, often to extremes, and my recent work has become increasingly abstract. Like Ad Reinhardt, I believe that "what is not there is more important than what is there."

* * *

I have had fifteen solo exhibitions, in both the United States and Europe, including a 30-year retrospective in Spain in 2008; my work has been included in fifteen group exhibitions.


My work is in twelve public collections, including the Brooklyn Museum of Art; the Herbert F. Johnson Museum, Cornell University; the Los Angeles County Museum of Art; the Museum of Fine Arts, Houston; the Smith College Museum of Art; the Victoria and Albert Museum; the Whitney Museum of American Art and the Yale University Art Gallery.

My Archive is located at the Center for Creative Photography, Tucson.

Contact: lsilvergel@gmail.com  212-787-4028  101 Central Park West, NY, NY 10023  http://lynnsternphotographs.com

Print Prices:  $1,200 - $4,000
White Composition #3, 1987

Extended Landscape #82-3c
(Death Valley Dunes) 1982
How did I get here from there?
I didn’t claim to be a painter
Just a little artistic.
Out of college doing community activism
I had no time for art.
I still sketched occasionally.
My daughter remembers that.
I took a clay class at a local Chicago Y.
Then I began to photograph the world around me
Then I began to paint
Increasingly abstract expressionist
Now integrated into my life
I kept it going.
My style evolved, always experimenting
Another class in NYC at the 92nd St. Y
Back to live in Baltimore and a small class
With a lot of encouragement.
Taking myself seriously and that grew.
Here I am NOW.
Enjoy what you see in my self expression.
If you think you can do what I’m doing
Well, it’s not that easy.
Join me and reinvent your future.

Harriet Stulman
Jane Timken

My journey began as a freshman in a studio art class at Smith in which I felt quite inadequate and was in no way encouraged. I detoured into art history through a Ph.D in Byzantine art at the Institute of Fine Arts. After various part-time teaching gigs as an itinerant Byzantinist, I concluded I was not cut out for the life of an academic. I then started a small publishing house, focused on art-related books, and subsequently set up a letterpress operation where I could actually make books. These books were almost entirely related to flyfishing, something I had taken up in my late forties. It was flyfishing that brought me back to painting. On a trip to Argentina, it occurred to me that I would prefer to capture my surroundings in watercolor instead of endless photographs. I promptly signed up for a watercolor class at The School of Visual Arts. I loved it. Many, many classes and workshops followed. Then the events of September 11, 2001 caused a reevaluation of what mattered most to me, at which point I closed the print shop, gave the press and the type to Smith, and turned to painting full time. In trying to make sense of this seemingly haphazard journey, my extensive background in art history has served me well. But of equal importance is the fishing, for it not only brought me back to making art, it required two qualities essential to being an artist: patience and, above all, persistence. And in both endeavors, it is not the outcome but the process, the journey, that matters.


Contact Information:
Jane Timken
janetimken@gmail.com
www.janetimken.com
917-470-4575
39 Charlton Street New York, NY 10014 or 10 Willow Street Newport, RI 02840
Flower series shown at PDX Contemporary, Portland Oregon, January 2014
My artistic journey has just recently resumed. Years ago, I studied art and painted in acrylics at Smith and Dartmouth Summer School. Then I became an art teacher so I could share some of the enjoyment I found in art as a child. I loved helping my students (grades K -6) express themselves in various media. In art class, no one is wrong!

Fast forward through the decades when I was doing other things – we are all creative in many different ways. Three years ago, I decided to get back to painting and try something new – watercolor – so I signed up for a class at a local art school. I’m so glad to have art back in my life. And it is always good to have some encouragement – I was happy to receive recognition at our local Darien Town Art Show.

The creative process can be fun, frustrating, informative and surprising – much like life. It was always part of me but trying to squeeze it in just didn’t bring pleasure for many years. Now I can fully concentrate and happily lose track of time. Painting puts me completely in the present moment and that is a joy.

Information for paintings on opposite page:

1. *Street Light in Hanover*, 1963, Acrylic, 43 ½ x 37 ½ in.
2. *Here and There in Nova Scotia Fog*, 2013, Watercolor, 10 x 6 ¾ in.