

29th ANNUAL **Women's Works**
Celebrating Women's Creativity

2016

WINNERS



Presented by

***The Northwest Area Arts Council and
The Old Court House Arts Center***

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Present:

29TH Annual Women's Works

International Art Show

March 10, 2016 through April 30, 2016

JUDGE:

Mary Telfer

JURORS:

Joeann Argue
Ruth Dudley Carr
Andrea Taylor

The Winners Are...



First Prize (\$500⁰⁰)

Death March

Marsha Karagheusian

Fort Mitchell, KY

ceramic earthenware clay with metallic stains - 13" x 17.5" x 1"

I have been immersed in the medium of clay since my first ceramics course as an undergraduate student. I began as a functional potter, working on the potter's wheel exclusively, but slowly segued into the sculptural realm of hand-building with clay. My love of the human figure has taken me in a different direction where I can combine clay with drawing, painting and sculpture. As a Connecticut native, I've traveled in a diagonal across the country in pursuit of my education, earning a BS in Art Education, a BFA in Ceramics, and the terminal MFA in Ceramics from Arizona State University. As a Professor of Art and Art Education at Xavier University in Cincinnati, Ohio since 1983, I have been teaching all levels of Ceramics, wheel and hand-building, as well as Art Education, while also chairing the department for a ten-year period. I maintain a studio in Kentucky, producing artwork juried into shows from the local to the international level, and was an AIR in France summer 2015.

\$1500⁰⁰



Windowsill - Night

Second Prize (\$300⁰⁰)

Xiong Xuan

State College, NY

pencil on paper - 40" x 30" x 1"

I love using pencil very much, so far my most beautiful drawings are made with pencil. Because pencil can be precise enough to make fine lines, and can be gentle enough to allow me to draw shadows, layer after layer. I use 0.3 mechanical pencil, which is a very fine tool. I spend a very long time at beginning stages. I start a drawing with contour, lightly and gently. After make sure the contour is successful, it's time to fall in love with the game of light and shadow, especially when there are more than one light-sources. The way I draw is similar to etching, but much lighter, each layer is the base for the next. I love cross-hatching, because each layer the paper looks a little bit darker, it's very slow but I can control the process exactly how I want, so it's precise. But one day, I might change my approach of cross-hatching.

\$2000⁰⁰



Ancient Warrior #6

Sharon Bartel Clements

Tesuque, NM

plaster wrap, acrylic paint, sewing patterns, collage - 20.5" x 15.5" x 10"

Third Prize (\$200⁰⁰)

About three years ago I conceived of the idea for my Ancient Warrior Torso Project, an installation of about 30 cast female torsos that captures their lives, their strengths and struggles, and how they have survived.

The word "ancient" naturally brings historical references to mind. The visual quality of being ancient, to me, can also mean something lost and then found. Lessons that were learned...something buried or destroyed and then rebuilt.

Women who are the warriors in the world, having many different types of relationships and various experiences, and they have conquered any tragedy that has affected their lives...all this, gives them a voice. Plaster is applied to individual women's torsos. Each has their own voice behind the torso sculpture.

\$4300⁰⁰



Founder's Choice (\$125⁰⁰)

Unbroken

Linda Anderson

La Mesa, CA

art quilt - 26" x 50" x 0"

I have always drawn and sewed. After earning a BFA and MFA, I taught art for a handful of years, and then morphed into a few other careers over the next 30 years. At one point, my husband, 10-year old daughter and I sold everything and went sailing for 3 years, ending up in Trinidad and Tobago in the Caribbean. We lived and worked there almost 10 years. It was upon our return I saw my first art quilt and learned I could combine the two skills into one medium. I immediately knew this was what I would do with the rest of my life.

I like to tell stories of peoples and places, a snapshot in time in an event within a culture. Everyone has a story, and I like to find the essence of that moment and tell it visually.

\$4500⁰⁰



Blue Sky Painted Pot

Gallery Choice (\$125⁰⁰)

Rene Culler

Mobile, AL

blown glass with applied color trailings, engraved, sandblasted - 17" x 15" x 15"

I work primarily with glass, often blowing or kiln working. I am concerned with color in conjunction of form. I became interested in the vessels for as a study in color that related to the landscape and also the figure. As a Senior Fulbright Research Fellow who travelled to Korea in 2012, with an interest in ceramic form, I became intrigued with how the landscape there in Korea, is often viewed to have "personality" in a rock or boulder formation. The mist in the mountains suggested silhouettes and the colors of the atmosphere and clouds near the horizon.

I make my work at the University of South Alabama, where I am the Glass Program Coordinator and founded the program in 2010.

\$900⁰⁰



Artistic Merit (\$100⁰⁰)

Blue Table

Peggy Dee

Schaumburg, IL

acrylic on paper - 40" x 30" x 0"

My figurative paintings express the small moments that fill the greater part of any day. The body suggests through metaphor and narrative the universal struggles and concerns of women everywhere.

\$1700⁰⁰



Touch: Proud

Cindy Lesperance

Lakemoor, IL

encaustic - 25" x 7" x 0"

Artistic Merit (\$100⁰⁰)

I have been creating art for over 20 years and for the past 5 years focused primarily on encaustics. Color and texture have always fascinated me and this led to my love of encaustics. Its translucent qualities, its colors, and the limitless ways that it can be used and textured, provide endless opportunities to discover. I approach each piece intuitively using a technique that I developed, which involves the application of minute droplets of wax, one at a time, creating meticulously crafted geometric and textured works that combine pattern and color and a tactile quality that invites the viewer to touch. Sometimes this process is effortless and meditative—sometimes challenging and slow, but I'm always fascinated by it. I love when viewers interact with these pieces by touching them.

\$400⁰⁰



Artistic Merit (\$100⁰⁰)

Pigeon

Gail Postal

New York, NY

graphite and oil paint - 24" x 36" x 0"

I have had two major influences on my work—old hand-tinted black and white Japanese photographs and Russian Orthodox icons. I do a graphite drawing and then add gold paint and many layers of transparent oil or acrylic paint to create an icon of a contemporary “saint.”

\$9000⁰⁰

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