

Honey, I Shrunk The Respect.

An Ecofeminist Approach to Understanding the
Mistreatment of Women and Honey Bee's in
Western Society in Order to Provide Education
and Inspire Activism

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ART 493 SMP 1
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Introduction

As the clock struck twenty minutes past the thirteenth hour on August 30th, a group of nine students embarked on a journey of creativity, critical thinking, loss of sanity, and a gain of artistic talent that they did not believe that they had in them. These nine students were pushed beyond their limits within the first 20 days as they were asked to create artwork that followed certain prompts which propelled them into believing that they could accomplish anything through their artwork with their new found confidences. As I embarked on my own personal journey, I was able to find safety within my studio space which reminded me that at the core of my being, no matter what external forces were pushing down on me, I am and always will be an artist.

This semester has been one of personal growth and discovery. Towards the end of the semester, my work became more focused around my ideas surrounding the connections between honey bees and women. But, for the majority of the semester, I focused on materiality, experimenting with technique, and exploring how my synesthesia affects my life on a daily basis. As next semester looms in a few short moments at sunrise, I want to wake up, greet the spring semester with open arms, and commit to connecting honey bees and women so that I can truly begin to make a difference in the way the West treats feminist issues and how the West treats the creatures that indirectly help to produce 80% of the food that the U.S. eats.

Artist Statement

honey bees | the moon | ecofeminism | activism

A search for identity.
A quest for wisdom.
A pursuit of happiness.
A reclamation of space.
A need for change.
A path for beauty.
A thought of synesthesia.
A creation of life.
A comparison.
A challenge.
A heartbreak.
An experiment.
A mistake.
A lesson.
A lot of self love.
A ton of questions.
A single answer.
A human connection.
A connective universe.
A symbol.
My art.

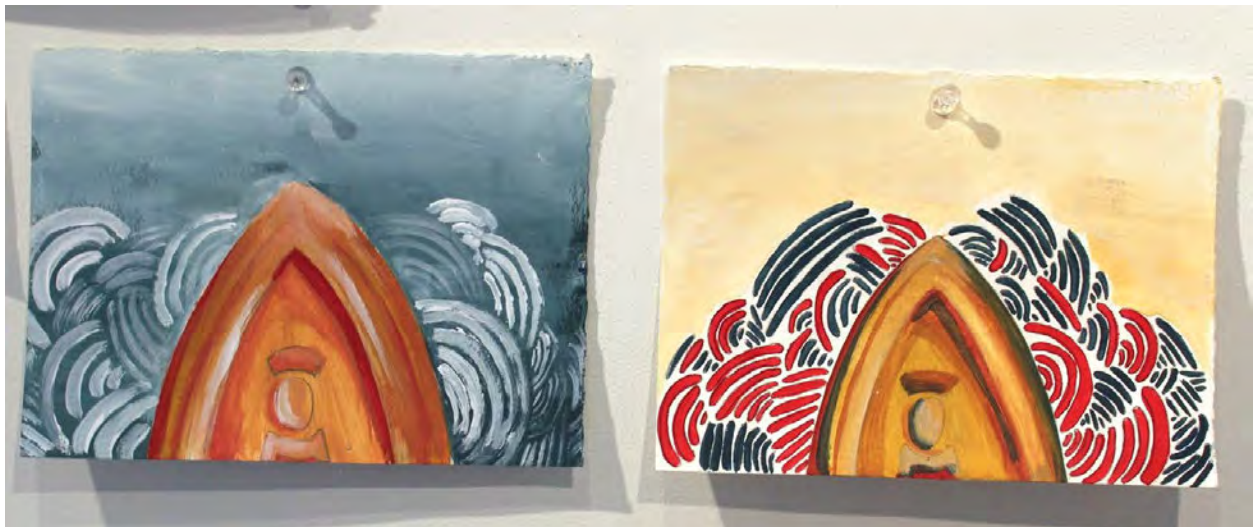
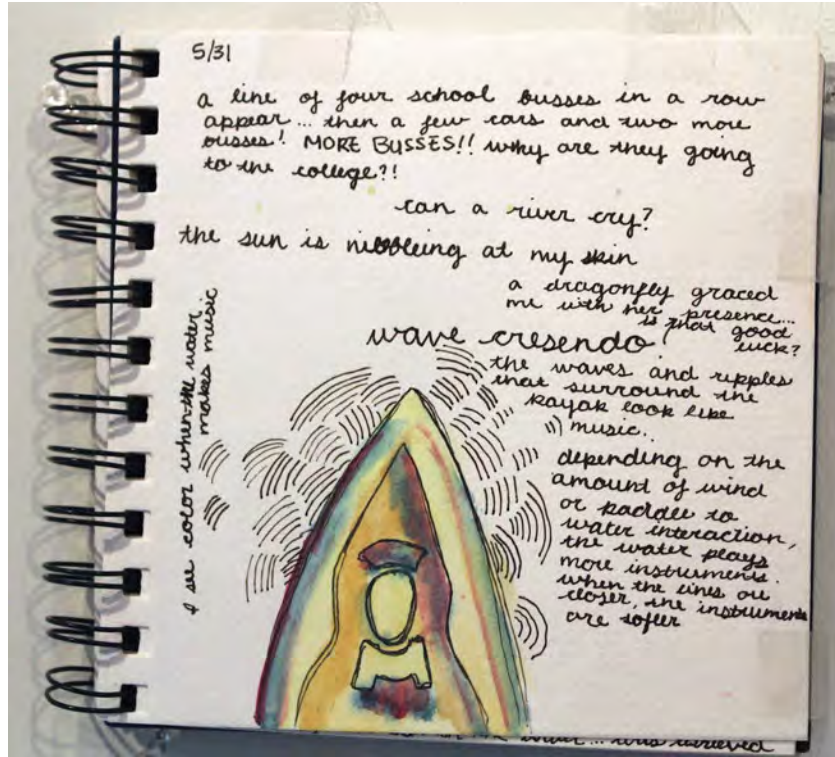
I have always had a fascination with stuff. Like a raccoon, I have scavenged and collected objects for my whole life, associating a personality and life story to each one. For me, every single thing, living and otherwise, serves some symbolic purpose. For that same reason, working with new materials in my artwork has never been my strong suit: found objects carry a certain residue of their past and that's extremely tantalizing. I crave that connection between myself and my past lives, worldly issues around me, the past and present lives of others, and material things. Through my collecting, I am able

to feel empathy for the object, everyone the object had touched, and everything the object had seen. Through that transfer of energy, I'm taken on a journey through time and space, a journey that allows me to be that objects eyes, ears, mouth, nose, and touch. That is why I create my art: to offer the average non-raccoon human an insight into the living life of stuff and how underneath all the stuff we surround ourselves with, we're just a thing ourselves, connected to each other eternally. Found objects are rare, precious, and oftentimes individualistic-just like the human experience.

Inspired by the disposability of the art of the revolutionary post war Dadaists and the resurrection of the stream of consciousness and dreamy state of the Surrealists, my artwork captures what it's like to experience beauty, gratitude, stress, sacrifice, strength, resilience, and vibrancy through the thoughts of a passionate feminist who is in love with questioning everything this universe has to offer.

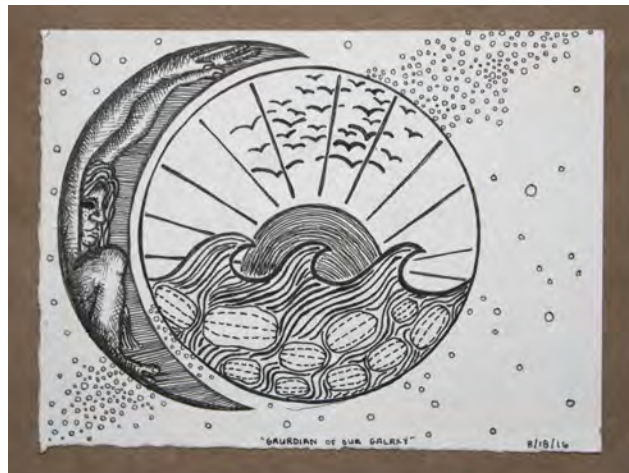
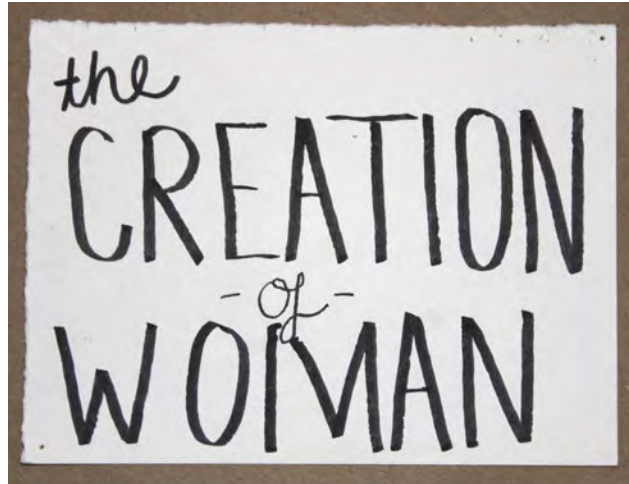
Understanding My Synesthesia By Kayaking on the St. Mary's River

Colors, Musics, Personalities, Numbers, Letters, Nature Sounds, Clarity

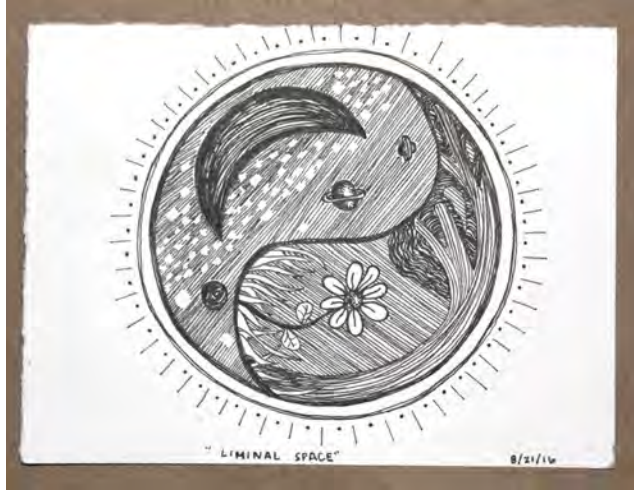


The Creation of an Idea

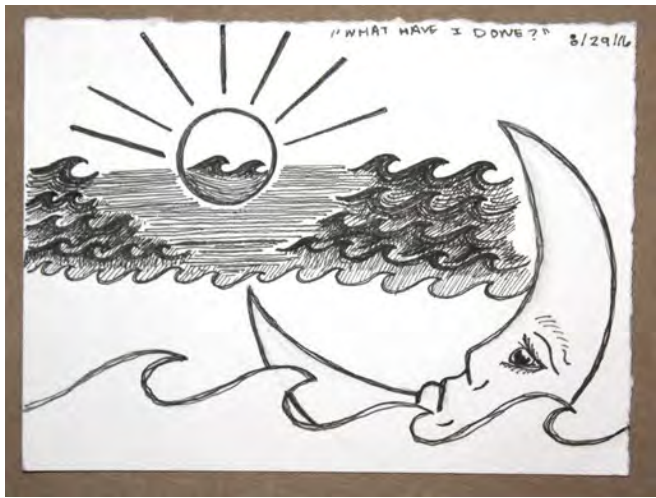
*A Discovery of a Love For Pen and Ink, Repetition of Line, the Moon, and the
Plentiful Contributions of Women*



“Guardian of Our Galaxy”



"Liminal Space"



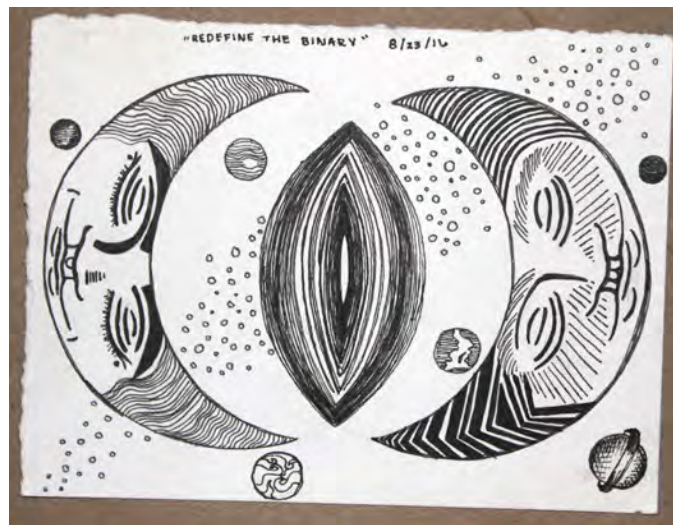
"What Have I Done?"



"Contemplation"



"Deceptive Perception"



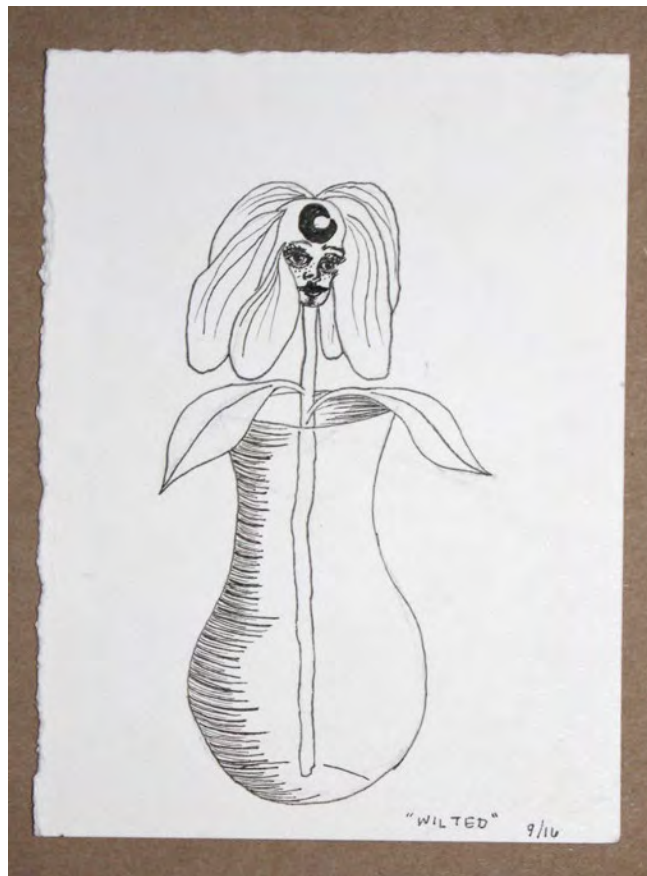
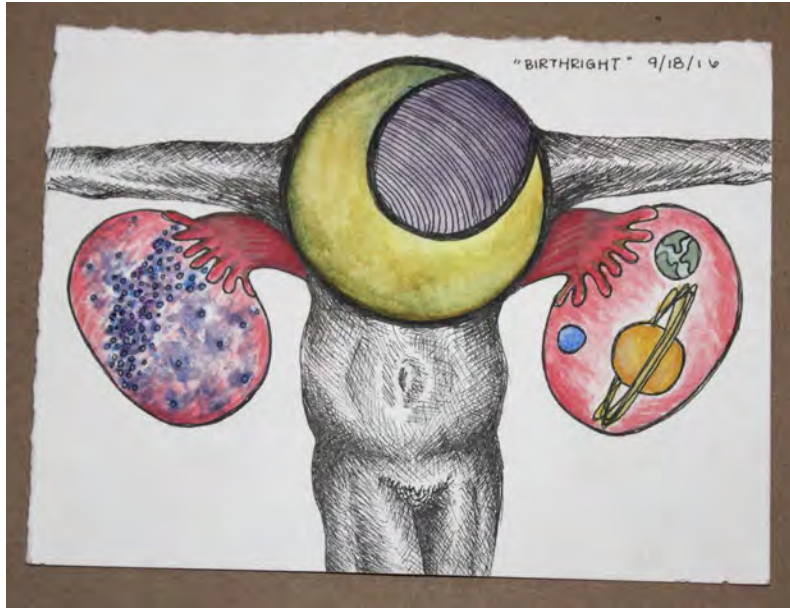
"Redefine the Binary"

Daily Discoveries

Thoughts, Feelings, Observations, the Capturing of Life Moments, Understanding Nature, Finding Connections, Meditation, Pen and Ink, Watercolor

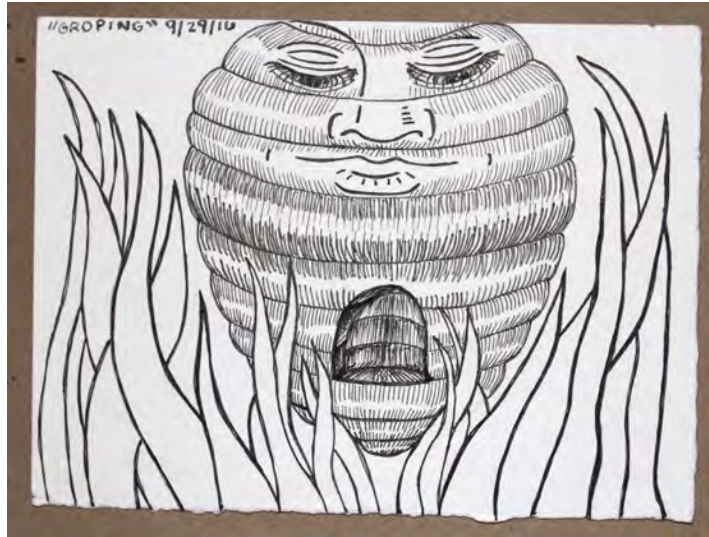










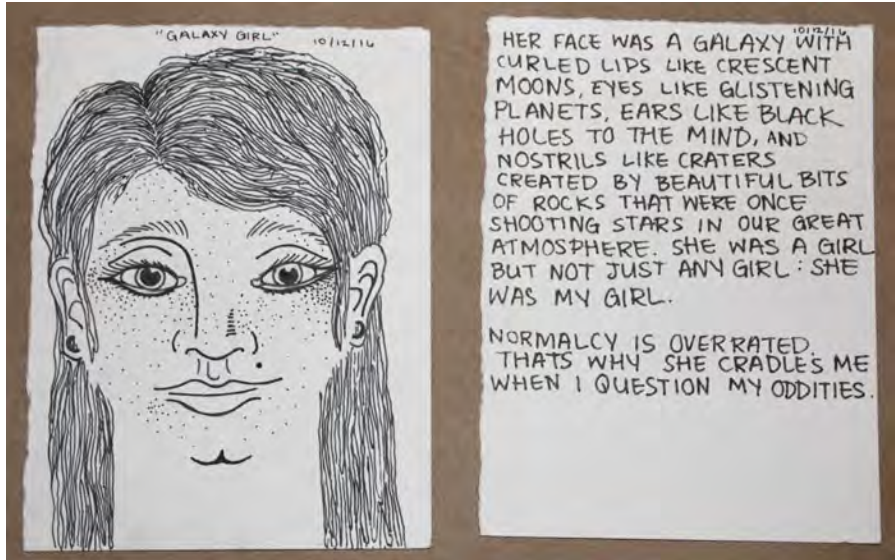


Even if the whole world feels like it wants you to fail, remember:

your reality isn't truth, you construct what you see and how you feel those sights. every color is not a definite, but rather, different reflections of the same beams of light when life seems empty, look at the sky and focus: look and see how it isn't a solid block but rather a conglomeration of many, reflective patches of color. the world will tell you its blue to simplify your emotional connection to this earth so that when other things in your life are labeled as "simple" and you "fail" you are not so easily labeled as a "failure" young one, let me tell you, the sky is not blue and life is not simple, but it is in those moments where we can push beyond and allow ourselves to enjoy the complex colors of our lives that we can find new solutions and gently learn that being called blue doesn't define us.

at maria college waterfront 10/15/2010







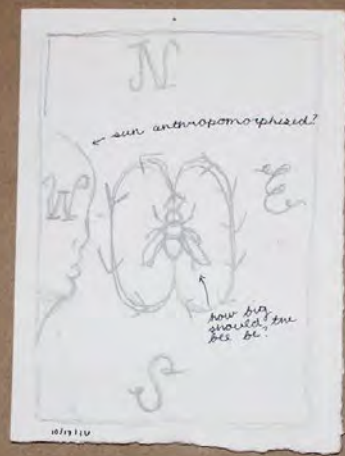
the bee dance

two types of dances:
 - waggles dance
 - round dance
 - when the food is less than 100 meters away

USE THE SUN'S POSITION AS A CLUE

2874 KM FROM SMCN TO GOLDEN GATE STATE PARK IN SAN FRANCISCO.

↓
 a bee would dance for 57 minutes and 48 seconds









"paper museum"
 - the theater of nature exhibit
 - cassiano dal Pozzo's
 nicolas poussin's
 - 1600's - botanical drawings that also show mythological depictions / origins
 - cornelis bloemaert 1634 drawing
 - cesi
 - "philosophical painting"
 - naturalistic depictions that provide education while providing horrors + study of nature
 - matthias greuter
 (- bees in rome!!)
 1625



Discovery Through Written Self-Reflection

Post critiques

Post Marathon Reflection

1. For the first time in my life, people looked at my artwork and described it as making them feel “happy.” Although my works were narration a of difficult situations that I have been facing within myself, I no longer was expressing things that were upsetting but rather, I was creating a safe place.
2. In receiving feedback, my goals for moving forward were reaffirmed and my confidence was restored. People told me that my work reminded them of types of art like woodblock which I want to utilize in learning printmaking. People gave me names of artists that I had never heard of that were very similar to my style but also mentioned artists that my work reminded them of that I had been looking at. Overall, the show was extremely successful and I couldn't have been more excited with the results.
3. Moving forward, I would like to create pieces on linoleum (utilizing my line work skills) to use for printing on fabric to create garments. I have a manikin at home that I will bring back to be able to sew clothing on.
4. Lisa scheer mentioned Trenton Doyle Hancock to me with her artworks that he makes in correlation with physical narratives. I'm super excited to use this source as a mentor artist.
5. I would love to learn different printmaking skills! As well as how to print using the copper plate.

Reflection: October 6

1. In order to be successful at the midterm review, I need to create a concise artist statement, talk about how my pieces connect to each other as well as my overall goals, work more with color, not necessarily go bigger, and think about how my works are displayed (are they too close together? Too far apart? What are the pieces relationships to each other? How can I show that? Should I hang textiles on hangers or just with push pins? How does the display affect the meaning of the piece?).
2. I need to work on being more concise and not overwhelming myself with so many ideas. I need to focus my energy so that I can accomplish more things more successfully.
3. I plan to start thinking about making my daily drawings into a diary, scan my ink drawing and reprint them onto watercolor paper so that I can go back in with color without messing up the originals, do quick studies before I start a final piece and then hang them with the final piece to show my thought processes, and to continue working with and understanding textiles and printing processes. I also plan on continuing with daily drawings as well as attempting to understand vinyl cuts/printing on fabric to create my own textiles. I would also like to get back into utilizing color more often as well as explore soft sculpture similar to the works of Jann Haworth.
4. In this progress check, I was not suggested any other artists except to continue researching my current artists, specifically surrealism and the artists within that movement.
5. I would like to understand and learn screen printing!

Post Midterm Review Reflection

1. Asked why Ivy chose the exact format and medium.

Looking at the daily drawings, the content and eccentric storytelling is surreal yet decipherable. Instructed to look at celestial beings/concepts as objects. Interest in mark making and forms. Told to experiment with form and medium. Asked which direction the project is moving, such as towards textiles or towards another medium.

Instructed to prepare textile canvas before painting on top, as it displays an unprofessionalism in the work, despite the clear experience of the artist. Was told that Ivy was possibly confined by her preconceived notions of where art should be placed.

Told to think about the audience of these pieces, (perhaps not geared towards an adult audience), and what is Ivy trying to convey through her work, how should it be conceived.

Was asked how formal should the work be? Told that the daily drawings were very successful, especially the ones with animal factors.

Recommended an artist that mixes maps and found objects, as Ivy's works hold a physicality to them. Given the possible idea of creating a narrative through the physicality of her work. Overall negative feedback regarding textile piece, yet positive regarding daily drawings.

Recommended artist: Joseph Cornell

2. My most successful works thus far have been my daily drawings that incorporate human and animal/floral like qualities with occasional color and my acrylic paintings on found objects and prepped canvas. Until the review, I didn't really think of my pieces as looking like they were being confined to spaces they didn't necessarily belong on (aka rectangles and squares). This feedback is EXCELLENT. I subconsciously have thought about exploring other shapes and objects but really want to move forward with this. I'm glad that my ink drawings are successful at the size they are but I would also like to work with product design, as mentioned by one of the professors.
3. I need to spend time with how I will present/display my pieces in a successful way whether that's through making art on nontraditional surfaces and shapes, displaying my pieces on clotheslines or hangers or in a book or in a shadowbox, or even if that means looking into making my artwork into products that can be worn and thinking about product design.
4. Joseph Cornell and his small collections in shadow boxes was an artist suggested for me that I found particularly intriguing. I was also suggested an artist whose name could not be recalled but that mixed maps and found objects

in a more professional way than the way that my map portrayed a sense of space and direction.

5. I would like to gather a list of surrealist artists that are not necessarily as well known as Kahlo and Dali. I think that I also need help in coming up with ideas of new materials to work on and how I can successfully create clean works of art on those foreign surfaces (such as painting cleaner lines with acrylic on fabric, figuring out new shapes to paint on, etc.).

Questioning Everything

Questionnaires 1-3

Questionnaire #1: Asking Questions – Seeking Answers

AFFINITIES

I feel an affinity with the work/ideas of _____Jann Haworth, Wayne Thiebaud, Leonora Carrington____(name at least three artists).

Tell how your work shows evidence of this interest? Or related ideas?

- 1 Symbolism that is both bold and subtle and has a narrative quality (Jann Haworth)
- 2 Color choices that may at first seem too colorful and out of the ordinary but come together to tell its own narrative (Wayne Thiebaud)
- 3 Illustrations that are mysterious and whimsical but are well originated and have clean lines (Leonora Carrington)

UNDERSTANDING CONNECTIONS (past)

Based on research I have already completed, I have learned and grown to appreciate that there are connections between the work that I have done in the past and the following art movements/artistic traditions in a geographic area or culture/artists (name at least 3):

1. American Art post WWII
2. Pop Art
3. Feminist Art
4. Surrealism
5. Symbolism of food

Using specific examples, tell some of the specific connections you understand to be part of your own history as an artist related to each of the above.

My works have always been symbolic, whether it was a subconscious decision or an intentional one, have been full of color due to my synesthesia, and have more recently been something that I hope can be used to further a discussion about rights and respect for feminist issues. In the past, my works of art had been more self focused: I would create pieces that were commentary on the darker things that I didn't understand within my own mind. Utilizing this experience, I hope to be able to create works that are a commentary on the darker things that I DO understand within OUR minds in the West in

regards to how the environment and women are treated. I no longer want to create art that picks apart the things in my mind that I am self conscious about. I want to create art that pick apart society for making me, and so many others, think that way.

SEEKING CONNECTIONS - CONTEXT (future)

I think that there are connections between the work that I plan to do in the future and these art movements/artistic traditions in a geographic area or culture (name at least 3)

1.Pop Art

2.Feminist Art

3. Ecofeminism

Explain some of the specific connections you can anticipate between your future work/ideas and these art historical works/types of works

(Answered in previous question)

SEEKING CONNECTIONS – ARTISTS (future)

When I think about the work I would like to make in the future there are some artists that I think about, whose work and ideas could guide my path to creating new work. Who are these artists? Tell what it is about their work that makes you feel a connection? Subject matter, the message conveyed, materials, techniques, scale, all or some of these things?

I have a huge crush on Jann Haworth at the moment. Her use of symbols throughout her multimedia works is what originally attracted me to her but what made me stay was her constant desire to make bold, yet sometimes subtle, accusations that something needs to change in regards to the treatment of women, specifically in the West. I stumbled upon two prints of hers in our collection on campus and have been in love ever since. Everything she does, the color she utilizes, and the symbols she emphasizes has deep meaning and that is what I hope to emphasize in my pieces throughout this year.

READING BIOGRAPHIES

I've read biographies on these artists (what you've read up until this moment in time):

Frida Kahlo
Wayne Thiebaud
Kiki Smith

Whether or not my work looks like these artists' work, I connect with what the artist's and/or author's ideas about ____color, social justice, feminism, connecting difficult pasts to one's art, making art that isn't necessarily "hang in the living room" worthy because it is gruesome or explains extremely intimate issues_____.

PARTNER LIBRARY VISIT

I chose these books FOR my partner (3 books):

In addition to listing the title and author, briefly state why you chose these books for your partner

lewis miller Sketches and Chronicles

thinking of you by barbara kruger

gustav klimt

andy warhol the early sixties

the art of responsive drawing

yes (yoko ono)

high and low modern art/ pop culture

ertes theatrical costumes

nobody's property art, land, and space

shopping, a century of art and consumer culture

art against war

I chose these books for Stephanie in order to help her find herself, explore artists who are interested in social justice, and books that were a glimpse into the more decorative side of art in order to help her understand that not every piece of artwork has to make a difference in the world.

These are the books chosen FOR ME by my partner (3 books)

Add these books to your Bibliography & provide a full bibliographic entry here PLUS your preliminary thoughts about why your partner chose these books, i.e., how the subject or artist may be or is related to your work and ideas:

Ades, Dawn, Leonora Carrington, and Seán Kissane. *Leonora Carrington: The Celtic Surrealist*. Dublin: Irish Museum of Modern Art, 2013. Print.

- Crane, Eva. *Bees and Beekeeping: Science, Practice, and World Resources*. Ithaca, NY: Comstock Pub. Associates, 1990. Print.
- Finlay, Victoria. *Color: A Natural History of the Palette*. New York: Ballantine, 2002. Print.
- Gerstner, Karl. *The Forms of Color: The Interaction of Visual Elements*. Cambridge, MA: MIT, 1986. Print.
- Hauptman, Jodi, and Joseph Cornell. *Joseph Cornell: Stargazing in the Cinema*. New Haven: Yale UP, 1999. Print.
- Illustrators 29: Twenty Ninth Annual of American Illustration*. Madison Square: n.p., 1987. Print.
- Kienholz, Edward, Nancy Reddin-Kienholz, and Marco Livingstone. *Kienholz: Tableau Drawings*. Los Angeles, CA: L.A. Louver, 2001. Print.
- Laidlaw, Harry Hyde, and John Edward Eckert. *Queen Rearing*. Berkeley: U of California, 1962. Print.
- Levin, Gail. *Synchromism and American Color Abstraction, 1910-1925*. New York: G. Braziller, 1978. Print.
- Moore, Lisa Jean., and Mary Kosut. *Buzz: Urban Beekeeping and the Power of the Bee*. N.p.: New York UP, 2013. Print.
- Nash, Steven A., Adam Gopnik, and Wayne Thiebaud. *Wayne Thiebaud: A Paintings Retrospective*. San Francisco: Fine Arts Museums of San Francisco, 2000. Print.
- Neri, Janice. *The Insect and the Image: Visualizing Nature in Early Modern Europe, 1500-1700*. Minneapolis: U of Minnesota, 2011. Print.
- Reckitt, Helena, and Peggy Phelan. *Art and Feminism*. London: Phaidon, 2001. Print.
- Sachs, Sid, and Kalliopi Minioudaki. *Seductive Subversion: Women Pop Artists, 1958-1968*. Philadelphia: U of the Arts, 2010. Print.
- Schacker, Michael. *A Spring without Bees: How Colony Collapse Disorder Has Endangered Our Food Supply*. Guilford, CT: Lyons, 2008. Print.
- Sparrow, Walter Shaw. *Women Painters of the World: From the Time of Caterina Vigri, 1413-1463, to Rosa Bonheur and the Present Day*. New York: Hacker Art, 1976. Print.
- Spero, Nancy, Jon Bird, Jo Anna. Isaak, and Sylvère Lotringer. *Nancy Spero*. London: Phaidon, 1996. Print.
- Spike, John T. *Fairfield Porter, an American Classic*. New York: Harry N. Abrams, 1992. Print.
- Waldman, Diane. *Collage, Assemblage, and the Found Object*. New York: Harry N. Abrams, 1992. Print.
- Winston, Mark L. *Bee Time: Lessons From the Hive*. N.p.: Harvard UP, 2014. Print.

ASKING QUESTIONS

I am interested to combine my interest in ___imaginative illustration___ with ___realistic observation___? Tell why you are interested in doing this, and what you hope will be accomplished by doing this.

I have always been interested in capturing form, specifically the human form, in a realistic sense so that the audience is able to feel an intimate connection to the piece.

Because of this, I have never really been the type of artist who has been well trained in being able to draw something without looking at it and ferociously studying it until this summer. I have really fallen in love with these postcard sized illustrations that I have been creating and feel as though they have an extreme potential in creating a huge impact on the social justice side of what I'm doing. But, I still want to be able to capture form and carry that throughout my pieces so that these imaginative scenes that I feel such a deep connection to can truly come to life.

NEW UNDERSTANDINGS

I have read about and looked with keen interest at the work of Artist X, and there are things about the work I don't understand, or connections to art of the past that I need more information about. Tell more about this here.

I have always leaned more towards realism so I would like to look at pop art more intimately to understand bold color usage and making the ordinary something extraordinary.

I NEED HELP

I need to learn and know more about _____working with textiles_____ (art movement, an artist or group of artists) but need help finding more information and/or understanding how this movement/artists relate to (my work, this artist, something else). Tell what you have done so far in terms of preliminary research efforts.

I would like to learn more about taking my illustrations and turning them into something that I can mass produce on fabric and make into garments. I'm really intrigued by the idea of having the audience be completely consumed by my artwork so that the audience feels an even deeper emotional connection to my pieces and will be more inspired to enact change. Kiki Smith occasionally works with textiles but does not really involve her audience necessarily through physical use. I want my audience to potentially be able to wear my garments and feel trapped just like women feel in their everyday lives. In order to do this, I need to learn more about the process of transferring art to fabric as well as further my basic understanding of sewing.

Questionnaire #2

Artist (give full name and dates). Note: when discussing your artist, never refer to them by their first name.

Leonora Carrington, 1917-2011

List 3 books you have checked out of the library on your artist (full citation):

You must have read the Introduction and 1 chapter from these books – tell what you have read.

1. Kissane, Sean, ed. *Leonora Carrington: The Celtic Surrealist*. Dublin: Irish Museum of Modern Art, 2013. Print.
2. Clare Kunny. "Leonora Carrington's Mexican Vision." *Art Institute of Chicago Museum Studies*, vol. 22, no. 2, 1996, pp. 167–200.
<http://www.jstor.org/stable/4104320>.
3. "Leonora Carrington I." *Gradiva's Mirror: Reflections On Women, Surrealism & Art History*, 2002, pp. 142-152. *Art & Architecture Complete*.
4. Ochoa, Gabriel García. "The Hearing Trumpet: Leonora Carrington's Feminist Magical Realism." *Colloquy: Text Theory Critique* vol. 20, 2010, pp. 121-143. *Humanities International Complete*.
5. Levitt, Annette Shandle. "The Bestial Fictions Of Leonora Carrington." *Journal Of Modern Literature*, vol. 20, no. 1, 1996, pp. 65-74. *Humanities International Complete*.
6. Chadwick, Whitney. "Leonora Carrington: Evolution of a Feminist Consciousness." *Woman's Art Journal*, vol. 7, no. 1, 1986, pp. 37–42.
<http://www.jstor.org/stable/1358235>.
7. Mundy, Jennifer. "Surrealism And Painting: Describing The Imaginary." *Art History*, vol.10, no. 4, 1987, pp. 492-508. *Art & Architecture Complete*.

Subject matter(s) of artist focuses on:

feminism, female liberation, psychosis, maps, symbolism, dream-like qualities, surrealism, a sense of movement or displacement, community, beasts, narratives, imagination, mythology, history, political and social activism, inequality

Materials and techniques of artist:

sculpture, tapestry, handwritten stories, murals, painting, ink, etchings

Art historical movements (at least 2) that provide context for artist's work and ideas.

1. Surrealism:

- a. "As André Breton expressly mentions in the Second Manifesto of Surrealism, one of the Surrealists primary aims was "to lay waste to the ideas of family, country, [and] religion," to subvert as many social structures as the movement possibly could" (Ochoa 2010:122)
- b. Breton, one of the main surrealist theorists, explained that viewing art as a window doesn't make it art: art goes beyond surface into a world of illusion that's "marvelous" and "surreal" (Mundy 1987: 492)
- c. American psychologist William James and the coining of the phrase "river of consciousness" in 1890 (Mundy 1987: 493)
 - i. Fluid emotions and impulses
 - ii. Became "stream of consciousness" in the 1920's, was utilized by writers such as Virginia Wolf and James Joyce
 - iii. Became pillar of surrealist ideology and where their creativity stemmed from
- d. Something that pushes beyond a landscape into the self through a dreamlike state of consciousness

2. Feminist:

- a. "Carrington adapts [the] subversive stance of Surrealism to express her own feminist views, and in doing so ironically subverts a number of Surrealist tenets, namely, the Surrealist tradition of female objectification and the archetype of the femme enfant" (Ochoa 2010:122)
 - i. Femme enfant=child woman, invoking childlike feelings
- b. Wanted to link psychic freedom with feminist political consciousness, giving her a unique place in the surrealist movement (Chadwick 1986: 37)
- c. One of the founders of the Women's Liberation Movement in Mexico in the 1970's (Chadwick 1986: 37)

Why it is important to understand the art historical context that preceded the work of my artist.

By understanding Carrington's battles with mental illness, the strict catholicism that haunted her in her family, her desire to attack the patriarchy, and her involvements and love affairs with Max Ernst (another surrealist at the forefront of the movement), the symbolism and activism in her pieces becomes clear and more powerful.

How does the combination of form (composition, materials, size, etc.) and subject matter create meaning (the content of a work art)?

"Sisterwolf"

Through Carrington's use of harsh contrast, line direction, bright color, human and beast form, and feminine characters, Carrington creates a narrative between the characters as well as a narrative between the audience and the subject matter.

2 contemporary artists related to my artist.

1. Frida Kahlo, "The Love Embrace of the Universe, the Earth (Mexico), Me, Diego, and Mr. Xoloto," 1949, oil on masonite,

Frida Kahlo, also a surrealist, is similar to Leonora Carrington because of her narrative like qualities, her use of brighter color values, her sharp contrasts in color, her feminine social activism, and her roots in feminist activism within Mexico.

2. Max Ernst, "Leonora in the Morning," 1940,

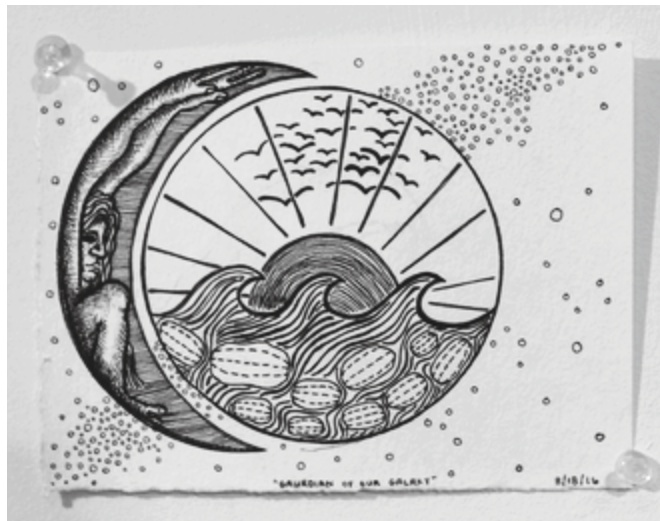
Max Ernst, a fellow surrealist as well as Carrington's lover, adopts similar techniques to Carrington such as the incorporation of beasts and human-like figures together, their similar use of color, their knowledge of how to utilize multimedia (such as oil paint and pen and ink), the discussion of politically charged topics and mental illness within their pieces, and how they create space for their subjects. Ernst is a very popular surrealist but differs from Carrington on one major point: many of his pieces fit the surrealist notion of the objectification of women. Throughout many of his pieces, the women aren't just nude but most of the time, they are only missing their shirts or they are posed in an erotic fashion. The women in his pieces are also very obviously dominated by the male figures such as the female figures laying in bed with the male figures leaning over them or how the female figure is positioned on the frame such as in the piece above: the viewer gains a sense of the male gaze through his pieces.

COMPARE AND CONTRAST

Part 1

I aspire to have my work relate to this artist in several key ways.

The narrative qualities and ere of mystery that Carrington presents in her works are something that I hope to achieve in my pieces. Even though Carrington utilizes a more carefree pen stroke, her use of ink and bright color to help her create a sense of light and reflective quality is something that I admire. Carrington, as a social activist for feminism, carries a consistent feminine symbolic quality throughout her works, including the use of beasts with human like qualities and space themed objects such as planets, stars, and, most importantly, the moon.



“Guardian of Our Galaxy,” pen and ink on watercolor paper, August 18, 2016, 5”x4”, the first in a series on the creation of women

Part 2

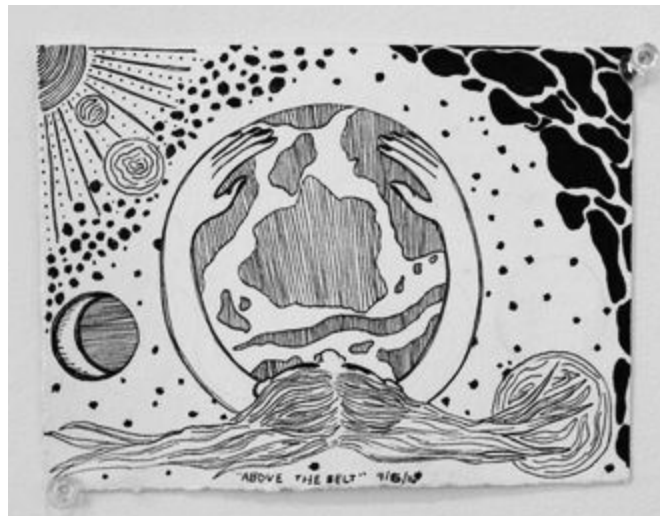
The ideas I have for my work are also different from this artist.

In my earlier days as an artist, I would solely paint on black canvases. Painting on the black canvases gave my work an inherently “dark” quality in both a literal and figurative sense. My pieces became very dreamlike but it was sometimes hard for my audience to connect to my pieces because they were “too painful.” Leonora Carrington is similar to this style and it shows throughout her artworks. As I have grown as an artist, I still want to be engaged in tough topics but I want my pieces to have a lighter and more playful feel to them. I feel a lot of pain in my life through personal experience but also through experiencing the world's pain and through creating pieces that are darker, I manage to feel myself feeling less hopeful about life. I want my works to be thought provoking on a subconscious level with the appreciation for my works to be more geared towards technique and inspiring strong social change, not artwork that leaves the audience

worried and deflated. In Carrington's pieces, the pain is real and the pain is shared with no offer necessarily of optimism or a clear end/end of suffering in her maps. As beings, we can and will survive but through Carringtons pieces, like this map for example, it's unclear if humans will ever not be lost on a winding road.



"Cold," oil on canvas, 2012, 4'x3', portfolio on an eating disorder (early painting years example)



"Above The Belt," pen and ink on watercolor paper, September 5, 2016, 5"x4", commentary on sexual assault

Questionnaire #3

Artist (give full name and dates).

Joseph Cornell, December 24, 1903- December 29, 1972

List 3 books you have checked out of the library on your artist:

1. Hauptman, Jodi, and Joseph Cornell. Joseph Cornell: Stargazing in the Cinema. New Haven: Yale UP, 1999. Print.
2. Hopps, Walter, Lynda Roscoe Hartigan, Robert Lehrman, and Richard Vine. Joseph Cornell: Shadowplay Eterniday. New York, NY: Thames & Hudson Inc., 2003. Print.
3. Waldman, Diane. Joseph Cornell. New York, NY: George Braziller, Inc., 1977. Print.

List 2 books you have checked out of the library on art movements related to your artist:

1. Kienholz, Edward, Nancy Reddin-Kienholz, and Marco Livingstone. Kienholz: Tableau Drawings. Los Angeles, CA: L.A. Louver, 2001. Print.
2. Waldman, Diane. Collage, Assemblage, and the Found Object. New York: Harry N. Abrams, 1992. Print.

Subject matter(s) of artist focuses on:

Collections of things, capturing a moment in time, combinations of old and new, mixing of past and present tenses, remnants of human use can represent the universe (Waldman 1992: 215), symbolic connections between images, “reality turned into fantasy” (Waldman 1992: 217), “preoccupation with the forces of nature” (Waldman 1977: 28), fantasy, architecture

Materials and techniques of artist:

Small boxes, utilization of readymade/found objects, overlapping images that remain in the same plane, collage, wall-mounted sculptures, printmaking, hand-painting, dioramas

Art historians and art critics have written this about my artist:

1. Combination of the found object and the creation of a separate environment through “framing” his pieces
 2. Cornell is linked with the Surrealists but is also separate from that because of his emphasis on innocence and lack of dark humor
 3. Creating a mysterious narrative
-
1. “Cornell showed proclivities that both identify him with and set him apart from doctrinaire Surrealism” (Waldman 1992: 205)
 2. “While utilizing the Surrealist technique of disorientation through seemingly random juxtapositions, Cornell’s colleges of the 1930’s also reveal a disarming innocence and naivete quite different from the black humor and disturbing, often grotesque imagery deliberately cultivated in Surrealist painting and poetry” (Waldman 1992: 205)
 3. “Cornell managed to combine the objects which delighted him as a child ...with his obsessions as an adult” (Waldman 1977: 31)
 4. “Cornell’s major innovation was to combine the associative urgency of the estranged object with the formal power of the box construction” (Waldman 1992: 206)
 5. “Creating texture, sound, motion, and imagery within a box heightened the interactive wholeness that he hoped to achieve and deliver during the physical experience of his art” (Hopps 2003: 22)

Summary:

Joseph Cornell was at the forefront of Abstract Expressionism because of his redefinition of surrealist thought and his attention to childlike ideas. Cornell goes beyond the traditional idea of framing a picture by extending his narrative through the frame. The found objects that Cornell utilizes truly interact with one another to create a new fantastical and mysterious environment. Cornell focuses on the self which could be understood from reading Freud.

Art historical movements (at least 2) that provide context for artist's work and ideas.

1. Surrealism (Waldman 1992: Chapter 5)
 - a. An attack on the formal and rational order of Cubism
 - b. Similar to Dadaism
 - i. Dada was an art protest on political and social systems while surrealism wanted to create a new structure for order in art and society
 - c. Paris
 - d. Andre Breton
 - i. Manifeste du Surrealisme
 - ii. Surrealism
 1. Masculine, "pure psychic automatism by which one intends to express verbally, in writing or by any other method, the real functioning of the mind. Dictation by thought, in the absence of any control exercised by reason, and beyond any esthetic or moral preoccupation" (154)
2. Abstract Expressionism (Waldman 1992: Chapter 7)
 - a. Surrealist notion of "automatism"
 - i. Separate from the Surrealist, Abstract Expressionists used this to create radical new abstract imagery
 - b. First internationally recognized American style
 - c. "The New York School"
 - d. Didn't create a manifesto, wanted to have "limitless possibilities" (202)
 - e. Elements of chance, accident, irrationality

Why it is important to understand the art historical context that preceded the work of my artist.

Without understanding the art historical contexts of Joseph Cornell, one would understand him as a Surrealist. Through my research, it became very quickly obvious that his work goes far beyond the notions of Surrealism into a realm of his own innocence.

3 contemporary artists related to my artist.

1. Robert Rauschenberg
2. Edward and Nancy Kienholz

3. Kathy Moore

COMPARE AND CONTRAST

Part 1

I aspire to have my work relate to this artist in several key ways.

“The historian collects fragments in an attempt to reach past while the surrealist scans the walls of the city searching for signs of love and wishes that will never be fulfilled...the creation of a second life for these objects, one that refers to the past or functions as a monument to history, is based on the desire of the collector or curator” (Hauptman 1999: 41)

Joseph Cornell and I share the same desire for collecting and documenting things that have past lives, making them interact with other objects, and creating a narrative based off of that. A “historian” and a “curator” create pieces for others to read or view. But, Cornell and I are something more than that: we feel empathetic connections to the objects that we use in our pieces and genuinely create pieces that are emotional releases through still performance.



“A Work That Looks Like A Play,” 2016, found objects arranged on an upside down paper plate

Part 2

The ideas I have for my work are also different from this artist.

Specifically within Surrealism, my biggest complaint is the emphasis on masculinity and the lack of acknowledgement of female surrealist artists. Cornell Emphasizes the female body in some of his two dimensional collage pieces but the bodies are more about the aesthetic value of women. My pieces are about every part, thought, feeling, and experience that women have on a daily basis. My work IS women, his work can be ABOUT women. In moving forward, I want to do more research on female surrealists such as Meret Oppenheim.

A Conversation

An artist crush, an email, a response

Jann Haworth <jannhaworth@hotmail.com>
Copying your letter here- with my annotations-in red.

Good afternoon, Ms Haworth!

My name is Ivy Rose Smith and I am a senior Art and Anthropology major with and Environmental Studies minor at St. Mary's College of Maryland. St. Mary's College is a small liberal arts college in Southern Maryland that shares a campus with Historic St. Mary's City in which the first colonists landed in 1634. It was here that Margaret Brent was the first female landowner in Maryland which meant that she could hold positions in government and attempt to vote (even though it was mostly unsuccessful but in colonial Maryland, that was a fairly big step).

At St. Mary's, we have one of the biggest (if not the biggest) art collections for an institution our size in the country. As I embarked on the long and stressful journey that is my senior project (or as we call it, our St. Mary's Projects or SMP's), I found two of your prints in our art collection and began doing research on you and your other works. Ever since then, you have been one of my biggest mentors and have beyond inspired my work. **How extraordinary that they were there! Are they the ones that have an orange background/& the other an orange bkg.?? If they are then they are part of a period of work when I was very interested in Victorian and Edwardian Children's Illustrated books. I was collecting books illustrated by DuLac, Rackham, Detmolds, Beardsley-- Maxfield Parrish, NC Wyeth etc etc. Some years later I worked with the writer and later my husband Richard Severy on books for children and jumped into illustrating the books we did together. You can check those out at ABE Books or Ex Libris by putting in Richard Severy.**

Before I explode with too much excitement, I would like to explain my SMP a little so you can get to know me. The way the SMP is set up is that one registers for the SMP as 8 credits over two semesters. Since I'm doing mine through the art department, we meet twice a week and then work in our own studio space in between those times while balancing our other classes. It's insanely stressful but, my SMP has become the only thing that I ever want to work on. I'm already an insanely passionate person so giving me 8 credits to do what I love was dangerous!

I wanted to be able to combine all of my interests together in order to create a project that would somehow inspire social change and activism. Like you, one of my greatest passions is feminism. As I've gone through my education here at St. Mary's, I've discovered that my greatest passion of all is ecofeminism, especially when it manifests itself through semiotics and my own personal connectivity to the Earth's energy (I'm a total hippy and am so proud of that!). So, in a quest for a combination of all my

knowledge, I came up with a plan to take an ecofeminist approach to our Western society through the creation of art.

As a matter of interest I just returned from the 2016 TED Women conference in SF. When those talks are posted in full - I highly recommend them to you.

My project is obviously still in the fairly beginning stages but, currently, this is my artist statement: "honey, I shrunk the respect:" an ecofeminist approach through the creation of multimedia artwork to understanding the relationships and connections between the mistreatment of women and honey bees in Western society to inspire social change and activism by providing symbolic education. Honey bees indirectly help to produce 80% of the food that we eat in this country and women produce, well, 100% of the humans in this country (as well as pretty much everything else too) so they're arguably the two most important groups in Western society as well as many other groups in the world. Honey bees have also been a part of my life since my father took me to his bee keeping classes when I was very small where he eventually became a certified beekeeper so the idea of bees is also very close to my heart. I once kept bees.

Anyway, I could talk about my project for five million years but that's enough about me! My purpose in emailing you is to get to know you and understand you as an artist and human being. Your works have been extremely influential in how I discuss my own work as well as how I come up with new ideas. The two pieces that originally initiated my research on you were a set of prints that you did from 1970-75 entitled "Sorceress" and "Warrior." When my class was flipping through the files in our art collection (we're creating an OMEKA website for our college on some of our female artists in our collection) we found your prints and I genuinely shrieked and immediately claimed them for my analysis. The works were in fact collaborative- My mother was a printmaker and I did the drawings and she did the prints at the Art College where she was a senior lecturer: Central School of Art.

I was enamored by the symbolism, the celestial qualities, the colors, the cleanliness. I genuinely couldn't stop looking at them for fear that I might miss an integral part of the work or a mysterious symbol that was gently hidden away. I went on to research you and found your pursuit for equality, your desire to reclaim feminine actions as a way of empowerment, the way that your works confront your audience like a theater set design and engulf them in your narratives, the contrasts between your subtitles and flamboyancies, and your overall poise, beauty, and intelligence that makes you not only a fantastic mentor artist but an inspirational woman.

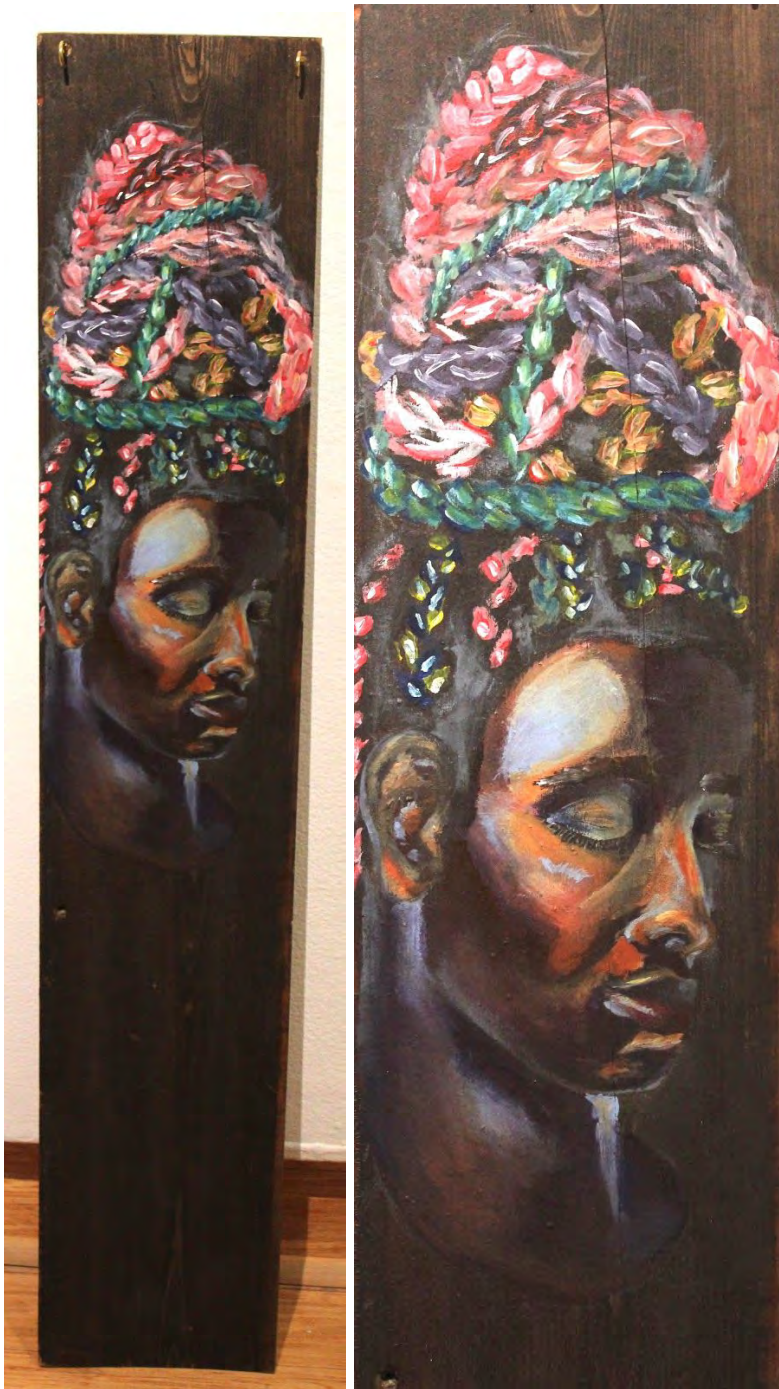
I would love to have a conversation with you about art, life, and feminism if you have the time. As I look ahead to graduation in May, I'm terrified to leave this place I call home but I'm beyond excited to start my adventure as a woman in a world beyond the confines of Maryland. I have rewatched Parks and Rec with Amy Poehler many times because I have adopted her as a virtual inspiration as to how I want to live my life and how I want to inspire others as I approach real adulthood. I genuinely hope that we can talk a little so that I may absorb at least an ounce of your wisdom and bravery.

I hope that your week is going swimmingly and I hope to hear from you soon. Have a fantastic day!

So probably the best line of communication just at the moment- for me would be email- If you can collect together some questions- I will answer as quickly as my job and work allow. All the best Jann Haworth

Ivy

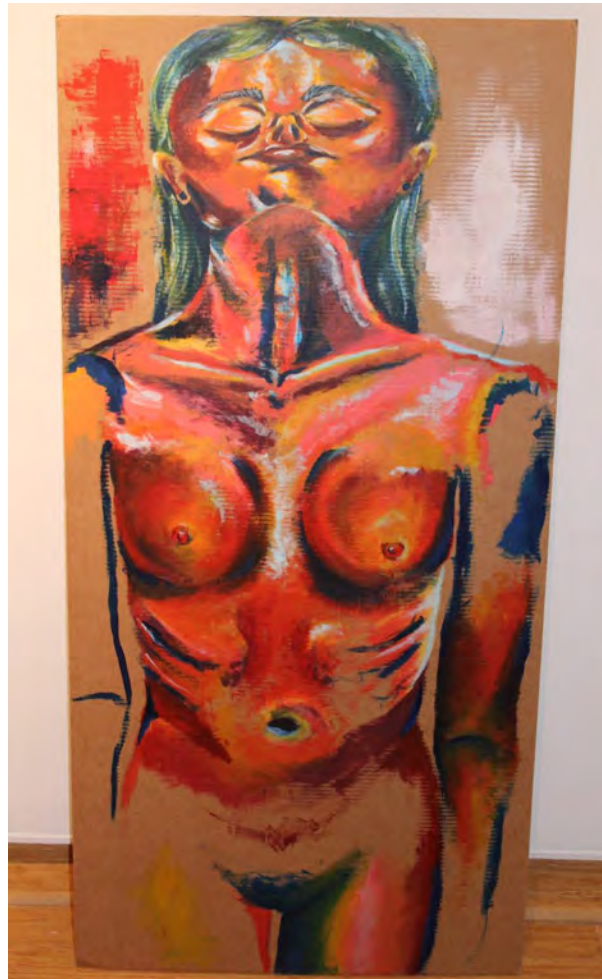
Moving Forward
Buzzing around, pollinating minds, making a difference



“Stephanie,” 2016



"The Private Sphere," 2016



"Feminism in a Trump Presidency," 2016



"Draw the Wind," 2016



"Bubbles and Best Friends," 2016



"Enamored," 2016

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