Women At Work
SP/N Gallery, UT Dallas
February 12 - March 13

The SP/N Gallery at The University of Texas at Dallas is proud to present Women at Work, an exhibition featuring work in a variety of genres by female artists, designers, and art historians - from professional to emerging talent. This vibrant North Texas community of women artists strives to have women’s achievements recognized and to develop a more substantial presence in the art world. In celebration of Women’s History Month, the exhibiting artists recognize, support, encourage and promote women’s diverse contributions. They are aware of the gender inequalities that exist in the worlds of art and design and are dedicated to making a positive difference.

Women at Work will be exhibited at SP/N Gallery starting February 12th and continuing through March 13th, 2021 **This exhibition will be both online and live.

Exhibiting artists are: Karley Adrion, Lucy Bartholomree, Emma Breslauer, Gladys Chow, August Davis, Lisa Graham, Holly D. Gray, Christine Heimerman, Pauline Hudel-Smith, Carrie Iverson, Angela Kallus, Jessica Lee, Billi London-Gray, Leah McCurdy, Kenda North, Carly Otto, Yana Payusova, Laura Post, Lindsay Roche, M. Kate H. Shark, Kacey Slone, Hallee Turner; Veronica Vaughan, Kendra Wiggins and Shirley Zhang.

Gallery Hours by appt: Tuesday/ Wednesday/ Saturday: 11:00 am – 4:00 pm
Thursday/ Friday: 1:00 pm – 6:00pm

**In order to protect the safety of visitors and staff and to help stop the spread of COVID-19, advance appointments are recommended. A limited number of people will be allowed in the space at one time. To make an appointment: please email glmetz@utdallas.edu to schedule your preferred date and time. Wearing a mask is required while in the gallery and visitors are asked to practice social distancing.

SP/N Gallery is located on the Northwest end of the UT Dallas Campus.
Its physical address is 3020 Stewart Dr. Richardson, TX. 75080
It is located at the entrance to the right to the Southwest Medical entrance close to the middle of the complex marked University of Texas at Dallas.

THE SCHOOL OF ARTS AND HUMANITIES | THE UNIVERSITY OF TEXAS AT DALLAS | SP/N GALLERY
Kendra Wiggins

Title thinking about flags
Medium fabric and thread
Size 22” x 20”

Statement
In my work I wrestle with tensions: the minute versus grand, strength versus fragility, narrative versus abstract. It is the coexistence of these dualities that drive my process. I’m drawn to the subtle: the line made from sewing two disparate fabrics together, the weight of a rock sewn inside a delicate fabric, the drag of a pencil through almost dried paint, the reuse of a worn-out shirt. Focusing on subtle shifts is metaphoric to me, relating material to its history and the social constructs that materiality invokes. I gravitate towards a neutral color palette, which I use as a unifying element throughout my work. It’s the color of rubble: all the extraneous elements have been stripped away and only the raw material remains. I am constantly trying to emulate this process in my work—editing out, painting over; paring down to find the essential elements.
Title  "White Slip" from the Resurgence Series  
Medium  Pigment print on Acrylic  
Size  50” x 42”  

Statement  
These works are photographs of montages made from Polaroid photographs.  They are purposely presented on a scale usually considered by painting.  As with much contemporary art, the series Resurgence cannot take the label of a singular art form. The original Polaroid photographs were made in New York City and Boston in the early 1980’s when I participated in the expansive artist program developed by the Polaroid Corporation. We were given two or three days ‘on camera’ with the 20 x 24 camera and technical assistance. There were no limits on production and the results were immediate. My spontaneous explorations with figures, fabric, long exposures and movement resulted in a lot of prints. I have chosen to reconsider the rich color of the materials and restate the images. The montages were re-photographed and are UV Pigmented prints on acrylic.

Bio  
Kenda north received her MFA from the Visual Studies Workshop (University of Buffalo). She has taught at the School of the Art Institute in Chicago (76-77), the University of California at Riverside (79-89) and at UTA 1989 to 2020. She received the Honored Educator Award from the SPE South Central Region in 2009.

Her work is represented by Craighead Green Gallery in Dallas. Her work is in the public collections of over fifty museum and gallery collections including the Smithsonian, the Federal Reserve, LA County Museum of Art, San Francisco Museum of Modern Art and the Santa Barbara Museum of Art.

Contact  
www.kendanorth.com
Lisa M. Graham, MFA, is an award-winning visual communicator, artist, author and a Professor. She has exhibited her digital art and design prints in 210+ regional, national, and international exhibitions including in Dallas, Honolulu, Savannah, Los Angeles; Tehran, Iran; Limassol, Cyprus; Cheonan, South Korea; Kharkiev, Ukraine, and Tokyo, Japan. Her poster designs have been included in some of the most prestigious international poster competitions in the world, including "Posterists in the World", Macchu Picchu Museum, Cuzco, Peru, 2019; "To Death With a Smile", Mexican Museum of Design, 2016; "14th International Poster Biennial in Mexico", 2016; "X International Eco-poster Triennial", Ukrainian Association of Graphic Designers, 2018; and "Humanity International Invitational Poster Exhibition", Gwangju Poster Biennale, 2019.
Title  Afterbirth
Medium  Body Form, Fabric, Pins
Size  The size of my body 6 years ago

Statement
The series of soft sculptures I created after the birth of my son was a reconciling with the event that just occurred. Childbirth is violent and terrifying. Then you have a perfect human being to show for it. The work I made was a direct result of trying to understand that love and that left over fear. The specific piece presented here represents the empty, oversized belly after pregency.

Bio
M. Kate H. Shark received her BFA in fine art photography at Northern Kentucky University in 2009. During her time there her work was exhibited at several galleries including a film screening at The Manifest Gallery in Cincinnati and a solo show at The Carnegie Arts Center in Covington, KY. She completed her MFA in Intermedia Studies in spring 2012. She is currently living and working in the Dallas/Ft. Worth area where she has been participated in site specific-installations events such as Sustenance and Bridged. Since moving to the DFW area her work has been shown at The Kessler Theater, 500X Gallery, Cohn Drennen Contemporary and at Culture Candy’s annual wearable art show Uncommon Thread. Her work has also been reviewed in Art Lies and D-Magazine.
Laura Post

Title  Wishful Thinking Counterpoint
Medium  Cast woodblock prints and handmade paper
Size  14” x 15” x 10”

Statement
My work redefines portraiture by expanding the boundaries of the print medium. By combining matrices that span the origins of the medium to the newest technologies, I create multi-faceted paper sculptures to explore how individuals are shaped by their familial network. This includes non-Western and Western traditional print processes, handmade paper, and post-digital techniques to expand the definition of printmaking and rethink portraiture. My practice is a means to connect with local, national, and international communities and individuals, including my portrait subjects and family networks, as well as traditional artisans and technicians for new technologies.

Bio
Laura Post earned an MFA from Rhode Island School of Design in Printmaking and a B.A. from Swarthmore College in Studio Art and Asian Studies. Before joining the faculty at UTA, she was a Lecturer in the Foundations area at Indiana University, Bloomington where she had a grant project to use invasive plants to make paper. In the last year, Post opened three solo exhibitions. Laura Post: About Face--Portraits and Prints since 2009 at Swarthmore College’s List Gallery and Laura Post: Familial Patterns at CR Ettinger Studio Gallery; and Arts Place Indiana. Her work has also been featured in numerous national and international group exhibitions including Shanghai International Paper Art Biennale, Shanghai, China; Umbra: New Prints for a Dark Age selected by Alison Saar at International Print Center New York; twice selected for PaperWest: National Works on Paper Juried Exhibition at the University of Utah to name a few.

Contact
https://mentis.uta.edu/explore/profile/laura-post
ANGELA KALLUS

Title: American Shams
Medium: Ink, pastel, and graphite on paper.
Size: 11" x 14"

Title: All The News That's Fit To Fake.
Medium: Ink, pastel, and graphite on paper.
Size: 11" x 14"

Bio
https://mentis.uta.edu/explore/profile/angela-kallus
Title  Freya from the series Caretaker in a Dark Garden
Medium  Archival Pigment Print
Size  20” x 24”

Statement
The series Caretaker in a Dark Garden is a personal exploration of familial love, loss, and longing. The photographs, created in the year 2020, dive into the confined environment of my home, maternal caregiving, and frequent if not manic escapisms. The works offer a sense of place in the natural world that happens to exist on less than a quarter of suburban acreage. As an ongoing body of work, the shifts in seasons resonate as an odd metaphor for the longest yet shortest year in my memory.

Contacts
www.hollydgray.com
VERONICA VAUGHAN

Title  Can You See Me
Medium  Letterpress
Size  12" x 18" unframed

Bio
Veronica Vaughan holds a BFA in Visual Communications from Texas A&M University Commerce and an MFA in Visual Communications from Texas A&M University Commerce. She brings 20+ years of graphic design and art direction experience to the classroom. Veronica has a diverse background in graphic design, art direction, and letterpress.

https://mentis.uta.edu/explore/profile/veronica%20vaughan

Contact
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Title  Birds, Revolutions Series
Medium  Ceramic
Size  30”x 22”x 15”

Statement
My impulse to celebrate, challenge, and visualize the kaleidoscopic nature of the female experience takes shape in Revolutions, a body of work that sheds light on the dynamics of power and gender as defined by cultural norms, expectations, and obligations. In particular, I visualize the ever-changing roles of women, the complex choices they face, and the pressures that shape their perceptions of self. In this sculptural series, ceramic vessels undulate with variable images of women as compliant or insurrectionist respondents to powerful cultural assumptions. Dense depictions cover the entire surface of each piece, resulting in a three-dimensional canvas featuring interior and exterior spaces activated with vivid and provocative imagery. Specially constructed rotating pedestals animate the visual imagery to produce a whirling exposition of the complexities of sexuality, motherhood, and mortality. The viewer, engulfed by the imaginary world of the women portrayed, becomes a participant in an intense female experience that challenges dominant assumptions. Stark outlines and forceful hues, informed by Akio Takamori sculptures, Soviet propaganda posters, early Will Eisner comics, wordless woodcut novels, ancient Greek vases, and Japanese Ukiyo-e prints, embody the magical and terrifying maelstrom of female existence.
HALLEE TURNER

Title  Bedroom
Medium  Oil on Canvas
Size  6'7" x 4'1"

Statement
For this piece, I painted my fellow artist in her home. She chose how she wanted to be represented, posed, and dressed. I just wanted to observe, hopefully making an image that felt like an intimate observation in a private space.

Bio
Hallee Turner holds a BFA from the University of Tulsa, and is currently a graduate student in Intermedia at UTA.

Contact
hallee.turner@uta.edu
Emma Breslauer

Title The Woods Out Back

Medium Animated short film

Statement
For this short I really wanted to try my hand at a more lighthearted comedy and I really enjoyed the image of a little kid messing with the mystique of the ancient guardian of a magical forest. I used to do volunteer work in a zoo when I was in high school, and it was always really fun seeing kids learn how to interact with animals for the first time and that was something I really wanted to get across with my characters.

Bio
Emma Breslauer is a film graduate of the University of Texas in Arlington and moonlights as an animator. Animated films are her main inspiration to pursuing film as well as a deep love of storytelling, having grown up reading a myriad of different books and forging an unbreakable admiration for animation.

https://vimeo.com/41903558  password mask
Title: How to Be Taken Seriously with Boobs

Medium: Unique handmade book
- (the artist’s clothing and underwear, ink, googly eyes)

Size: 6.25” x 9.25” x 3”

Statement:
Sagging under double standards? Here’s some support.

Bio:
Billi London-Gray makes installations, videos, sculptures, books, zines, buttons, stickers, sound compositions, social exchanges, photos, and drawings that examine how we succeed and fail at living out the ideals of equality. As a member of the feminist collective Sister Death, she shares labor, rides, Mansplaining Bingo cards, cheeky GIFs, and other forms of empowering encouragement. She lives, works, and serves two cats in Arlington, Texas.

https://mentis.uta.edu/explore/profile/billi-londongray

Contact:
billilondongray.com
Statement
This video was based on the idea of being hyper-aware of people watching me eat because of my appearance. Even on my birthday. Studies show that people experience body shaming most often from their own family. This is an experience I have lived through since I can remember. My family talking about how I am eating the wrong things, though I am eating the same dinner meal as them. And, on my birthday, I self consciously choose the smallest piece of cake. This video is also about loneliness, maybe in the feelings I have mentioned before, maybe in many other feelings other than that. The video speaks to ritual not only ones that we share like blowing out our birthday candles but, ones I perform for myself to feel less lonely. These rituals like calling my friends and family, celebrating holidays from afar, or trying to have a birthday party alone, usually ends up making me feel more lonely.

Bio
Kacey Slone is currently an Intermedia MFA Candidate and a professor of record, teaching Printmaking, in the Art + Art History program at the University of Texas at Arlington. She received her two BFA, Printmaking and Graphic Design, from Indiana University Southeast in May 2018. Kacey was the Assistant Gallery Manager for the Pat Harrison Fine Art + Design Gallery and has interned at Louisville Magazine. Slone has assisted with the organization of the MAPC 2016 conference as a student volunteer and artist assistant and is now a Student Member at Large on the MAPC board. Her work explores the topic of identity, and how place affects ones belonging. In her free time, Kacey is a photographer, adventurer, coffee drinker, playlist maker, and dog mom.

Contact
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Pauline Hudel-Smith

Title
- Vote - 19th Amendment
- Punishment
- This Pussy Grabs Back
- Ruth
- A Public Service Announcement
- Speaking in Tongues

Medium
Digital Print on Epson Cold Press Fine Art Paper

Size
17” x 22”

Statement
"Dissent", defined as political and socially driven graphics, is a direct reaction to the current national discourse. Assimilating art and design into the culture can create meaningful citizen engagement and encourage a sense of belonging in communities.

Bio
Pauline Hudel-Smith has 35 years of design, fine art and educational experience. Pauline has exhibited her work in a number of juried, invitational and one person shows – Internationally China, Belgium, South Africa, Mexico, Italy and nationally in 28 states. In addition, she has won numerous awards including multiple gold, silver and bronze awards from the United Design Alliance International Design Awards, a Grand Apex Award and an Apex Award of Excellence, a Platinum and two Gold Hermes Creative Awards, a Light Bulb Award from the DSVC, a Special Judges Award - Best in Category and multiple Gold, Silver and Bronze Addy Awards from the American Advertising Federation.

https://mentis.uta.edu/explore/profile/pauline-hudel-smith

Contact
phudel@uta.edu
Lindsay Roche

Title  Bath
Medium  Video
Length  2 minutes 58 seconds

Statement
Bath explores various concepts such as “Absurdity” and “strangeness”. The latter of which refers to a particular existential orientation in which the person is seen as fragmented or even exiled from the rest of the world. This could also be an act of self-identification. This person is unable to or outright refuses to subscribe to any social norm and is thus perpetually vulnerable and perhaps seen as ‘strange’. The woman is depicted in a most intimate setting yet the mask remains, shielding her face, though there are no witnesses.

Along with the Absurd, the film also speaks to the concept of identity and the act of personifying. The mask-wearing itself can be seen as a metaphorical depiction of the personas we as humans present to the outer world. Yet, the implication of the remaining mask in this particularly intimate setting speaks to the potentially confusing or even absurd nature of having a concrete identity, as one is always shifting personas while simultaneously ever-evolving or, in a Deluzean sense, “becoming-animal”.

Bio
Lindsay Roche is a filmmaker and photographer currently earning her MFA in Intermedia. She is also working as a Research Assistant for the Dean of the College of Architecture, Adrian Parr. She received her BA in Film Studies at the American University of Paris, and also has a background in science. Through filmic and photographic mediums she explores philosophical themes such as impermanence, mortality, and the concept of absurdity. She also focuses her gaze on the physical refuse we leave as visitors to this planet - its life force, rising pollutants, and our constant running waters.

Contact
lndsroche@gmail.com / @ohloreme / lindsayroche.studio
Statement
This image is about the passage of time. Personal worth is constantly being evaluated. Passage of time shifts the criteria for self evaluation. Looking at the present with expectations of the past is a setup for failure because the formula is flawed. And looking at the past with understanding of the present is detrimental for the same reason.

Bio
Carly Otto is an MFA student in Visual Communication. She holds a BA in Photography from Texas A&M Commerce. Carly’s current work is focusing on authenticity and adaption over time.

Contact
carly.otto@uta.edu
Title: Perpetual Anxiety
Medium: Digital Print
Size: 11.7” x 16.5”

Statement
In light of the uncertain and isolating situation we currently live in, not only has physical health been an issue but also mental health. During the Spring of 2020, I along with countless other students were working from home, completing the rest of our semester completely online. Little has changed since last semester in terms of working and teaching remotely; therefore, I feel that this poster remains relevant today. Anxiety was a constant companion those last two months as I along with other students not only navigated creating work from home but also weathered the storm of uncertainty, constantly questioning how these changes to our courses and projects will affect our ability to create quality work and graduate. I, at the time, was reading a book that spoke about how many of us remain stuck in a life of perpetual anxiety. The concept of a life where anxiety grows and changes in form, yet never leaves sounds like the experience I was facing at the time. Therefore, I created a poster that not only included those words in writing but also narrated its meaning by manipulating the type itself. I printed out the phrase and used a scanner to create disfigured, stretched, and repeated versions of the phrase to evoke not only the meaning of perpetual or “never-ending” anxiety but also the emotional experience of anxiety. The poster won Bronze in the student category of the 2020 UDA International Design Competition this past summer.

Bio
Karley Adrion is a Visual Communication Design MFA Candidate. She holds a B.S. in Advertising/Public Relations from Abilene Christian University. Her graduate work explores themes of community and communication, specifically examining areas in which engagement and understanding can be improved among various people groups.

Contact
karley@uta.edu
WEAR A MASK TO KEEP THE VIRUS FROM SPREADING.

DON'T RISK YOUR LIFE

THE VIRUS IS THOUGHT TO SPREAD MAINLY FROM PERSON-TO-PERSON.

- Between people who are in close contact with one another (within about 6 feet)
- Via respiratory droplets produced when an infected person coughs or sneezes
- These droplets can land in the mouths or noses of people who are nearby or possibly be inhaled into the lungs.

Shirley Zhang

Title: Wear a Mask
Medium: Digital Print
Size: 14" x 21.5"

Statement
Coronavirus has been with us for months. This poster is to arouse public attention for the importance of wearing masks to keep the virus from spreading.

Bio
Shirley Zhang is an MFA student in Visual Communication. She holds a BFA in Visual Communication from UT Arlington. Shirley’s current work is focusing on Human Centered Design that encourage and deliver positive energy to others.

Contact
xuan.zhang@uta.edu
Title  Dispossession

Medium  Glass enamel on steel, neon, mirror, water, * found objects, cast glass, concrete.

Size  8’ x 8’ x 8’ installed.

Exhibited  Bellevue Arts Museum, Bellevue, WA, November 9, 2018 – April 14, 2019

Statement

“Dispossession” is based on objects found/taken/lost in the border crossing between the US and Mexico. Although that imagery is the specific inspiration, it is meant to evoke dispossession in general- objects lost, discarded, and forgotten through uncertainty and turmoil.

When researching the project I was moved by the region’s tradition of roadside shrines spontaneously created to memorialize the dead and missing. In response, I have created my own memorial which offers water for the crossing and a tribute to the hardships of the journey.

*The water in the bottles gradually evaporated throughout the exhibit.

Bio

Born and raised in rural Virginia, Carrie Iverson received her BA from Yale University and her MFA from the School of the Art Institute of Chicago. Known for her innovative use of materials, her site responsive installations have incorporated glass, print, found objects, video, and sound. Her work is in many collections including the Art Institute of Chicago, the Museum of Modern Art (New York), and the Museum of Contemporary Art (Chicago). Additionally, she has been an artist in residence at the de Young Museum (San Francisco), KALA Art Institute (Berkeley), North Lands Creative Glass (Scotland), Seto Center for Glass and Ceramics (Japan), Pilchuck Glass School, Alberta College of Art and Design (Canada), and Glenfiddich (Scotland).

Contact

Teaching & Studio: www.carrieiversonstudio.com
Fabrication: http://www.fourfab.com
GLADYS CHOW

Title 6 weeks
Medium Digital Print
Size 8" x 8"

Statement
Loss can happen unexpectedly. This piece was created to offer words of support for those that may have experienced loss.

Bio
Gladys holds a MFA in Visual Communication. She continues to explore the integration of eastern and western cultural influences in her work. As a designer and educator, she guides and supports exploration of ideas with an emphasis on design, layout and typography.

https://mentis.uta.edu/explore/profile/glady-chow
Lucy Bartholomew

Title: Movimento Project

Medium: Walking Art/ography: an intersection of photography and place

Size: 14” x 15” x 10”

Statement

La Ricerca di Movimento is a creative exploration in a wandering-ology. In the spirit of Heidegger and Husserl, our sense of dwelling is not limited to interiors; rather it includes community, place, time, and the continuous interactions between all of those. Thus movement is intrinsic to being, and particularly when creativity is an expression of being (for the artist) such wandering can dramatically enhance our sense of perception and awareness.

I have embarked upon this creative journey in movement through creating and discovering swirling designs photographed here reflecting the ancient Greek and Celtic triskele. I seek to utilize materials that are near to hand in the natural or built landscapes, to neither add unnatural debris nor deplete needed resources (no matter how minor it might seem). I cherish the ethic and the idea that my artistic creation will make no more difference than the scampers of a squirrel across the forest floor.

I have made a case for embodied data collection through walking and wandering as supported by phenomenology as a philosophical framework and a research methodology. Here, I turn these underpinnings towards creative processes that rely upon the body to perceive, conceive, and generate a visual expression of movement through space, to temporarily make manifest the fleeting gestures of motion.

Contact

www.lucybartholomew.com/movimento
Title  Peace Be with You
Medium  Sculpted and Blown Glass
Size  21”x 18”

Statement
The world is deprived of empathy and compassion for one another. Where entities seem determined to hold the line in the sand proclaiming, “It’s them or us!” - when in reality it’s just us. In the quintessential sense, the very word peace, seems self-explanatory, but is it? By making work about peace, reclaiming humanity, and dignifying the human experience I hope to inspire others to have these questions and conversations. Peace Be with you, offers the viewer the dream of peace, an invitation to consider peace as a responsibility for all humanity and to ask the question, how can I do better?

Bio
Christine Heimerman began her college education in art at Pittsburg State University, in Kansas, studying printmaking and metal-smithing. After receiving her B.S. in Psychology from PSU, she worked for 10 years as a corporate Art Consultant in the Dallas/Fort Worth area. After her daughters went to college, Heimerman had a desire to get back into the industry and took her first glassblowing class in the Fall 2007 at UTA. She continued her studies and was accepted into the Graduate program where she taught beginning glass blowing courses. Heimerman graduated with her MFA in 2015. Professor Heimerman has been teaching foundation courses for the Art Department for the last 5 years (2D, 3D and 3DVC). She is now a senior lecturer and the Department Coordinator for 3DVC.

Heimerman has exhibited her work both nationally and internationally. She received the “Ideas in Art” Award from the Barnett Foundation. Recently, her work was in the Texas Contemporary Glass Exhibition, Artspace Gallery in Shreveport, LA. While in Shreveport as a visiting artist and lecturer, Heimerman was featured on Living Local, Chanel 6 News.
When we were children, our dreams were spontaneous and grandiose, both figuratively and literally. We feared the dark, but even there saw vibrant colors and the stars. This art piece portrays this unique ability of a child—the ability to imagine hope and color even in the darkest of nights. The piece was created with crayon to further reminisce about childhood; recall how we loved to draw with crayons! However, the crayons were not used to draw. Rather, just like our childhood melted away into adulthood, the crayons were melted and scattered into the canvas.

Bio
Jessica YouKyung Temchenko (née Lee) is a candidate for MFA in Visual Communication. She received her Bachelors in Communication in Advertising and Public Relations from UTA in 2019. Prior to resuming her studies, she was employed as a graphic designer and web development manager. Jessica and her husband have one dog, Edith, who is a Shih Tzu and Bichon mix, and they think she is the cutest dog in the world. In her free time, Jessica likes to do yoga, drawing, and cook.