

ARTISTS & MENTORS

SEPTEMBER 4 - 29, 2018



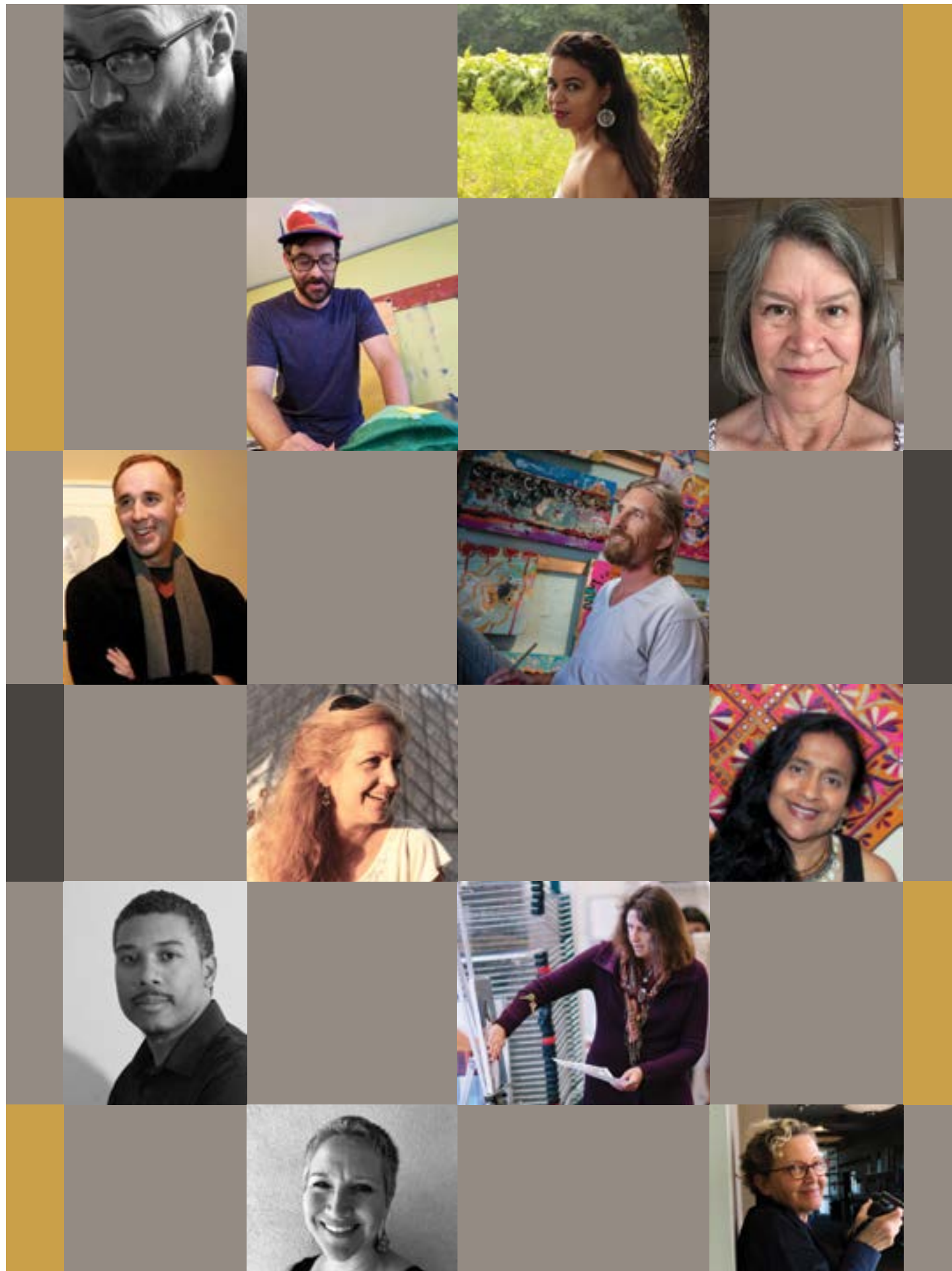
GOLDEN
ARTIST COLORS®

THE PAINTING CENTER



Scholastic
Art & Writing
Awards

Alliance for
Young Artists
& Writers



'ARTISTS AND MENTORS'

Artists and Mentors shines a well-deserved spotlight on the talented practicing artists who are also teaching and inspiring their young students in the classroom. While we have many examples of practicing artists in our colleges and universities, it is often the encounter of a teacher and a student at a much younger age that ignites that love of art and creative spark that lasts a lifetime—that teacher who really took an interest in what you were able to say through your art, recognized that what you did was of value, and encouraged you to keep on working!

Over the last five years, Golden Artist Colors has been partnering with the Alliance for Young Artists & Writers, presenters of the Scholastic Art & Writing Awards. Through the Scholastic Awards, students receive opportunities for recognition, exhibition, publication, and scholarships. This past year, students across America in grades 7–12 submitted nearly 350,000 original works in 29 different categories of art and writing.

Since 2014, Golden Artist Colors has annually sponsored three teachers whose students received recognition in the Scholastic Awards to attend a two-week residency program hosted at the Sam and Adele Golden Foundation. Each year, several hundred teachers apply for this Residency, and an independent selection committee makes the residency awards based on the quality of their submitted artwork.

What is exceptionally clear is that art teachers with a continuing artistic practice inspire students to achieve well beyond what the typical art student is able to accomplish. These teachers who have been honored with a residency opportunity all have teaching credentials that would be the envy of any school. *Artist and Mentors* seeks to honor these teaching artists with the recognition that their work deserves. It is no small feat to both teach a full-time schedule in our schools and to carry on an artist practice. The exhibition, curated by Jim Walsh and made possible by the incredibly valuable support of The Painting Center, allows us to share the talent of these amazing artists and educators.

Our mentors have made a difference throughout art history. Jose Clemente Orozco writes of José Guadalupe Posada's print shop—where the young Jose Clemente Orozco and Diego

Rivera would watch him work: "This was my awakening to the existence of the art of painting." When the artist Eugène Boudin kept pestering his young friend Claude Monet to come paint with him in Honfleur, he shared, "I want you to see the light." Metaphorically and physically our mentors give us the inspiration to find the courage to seek our own path.

Today, in this exhibition, we celebrate those mentors who continue to make a profound difference in the lives of our students and, through those students, enrich the lives of all of us.

Mark Golden
CEO, Golden Artist Colors, Inc.

At the Alliance for Young Artists & Writers we know that educators play a critical role in building our creative society—inspiring, engaging, and shaping the practice of the next generation of artists. The inspiration which drives this labor is something that comes from within, reflecting the care that educator-artists put into their own artistic endeavors.

The work in this catalog and exhibition was created by some of our nation's most expert arts educators. We are proud to say that each of these educators supported their students through the process of submitting to and receiving recognition from the Alliance's premiere program, the Scholastic Art & Writing Awards.

Beyond having students that received Scholastic Awards, these painters have another thing in common—their exceptional talents earned them a place at the Sam and Adele Golden Foundation Residency Program. Over the past four years, 12 accomplished painters were presented the gift of time and space to hone their craft. They also received hands-on instruction for advanced painting techniques, learned about the fabrication of materials, and got to experiment with new supplies making this opportunity not just about space but about access to continued education and development. We are grateful for our partners at Golden Artist Colors and the Sam and Adele Golden Foundation who worked to develop this unique program, which we believe is the nation's only fully-funded professional residency program solely for arts educators.

Educators have served as the backbone of the Scholastic Art & Writing Awards since the program was started in 1923. We hear the stories time and again—the stories of what a relationship built on trust and encouragement can do for students' lives. In 2018, Alumnus Marc Brown, creator of *Arthur the Aardvark*, said "Every child needs one person to believe in them...My high school art teacher who entered that woodcut in the Scholastic Art & Writing Awards really did give me the encouragement I needed. So, after 55 years, tonight I get to thank the Scholastic Art & Writing Awards for finding promise in me. That little Gold Key opened up art school for me and it led me to a job that I love."

We celebrate these fine educators for their talents as painters and their commitment to a more beautiful future.

Virginia McEnerney
Executive Director, Alliance for Young Artists & Writers



"Throughout my career, my studio practice and teaching practice have been directly linked. As an artist, I value honest and personal expression, artistic play, perseverance and growth through image making. In my classroom, I create opportunities for students to voice themselves and their ideas, to play with materials, to push through frustration, to celebrate joy in their images, and to grow as artists. Being my own artist connects me to my students' artistic practice and helps me to guide them through the joys and frustrations of creating personal and individual art."

Isaac AlaridPease

Isaac AlaridPease was raised in a many centuries-old, exposed adobe home in Abiquiu, New Mexico. He earned his BFA and MA-Art Education from the University of New Mexico. His childhood cartooning tendencies have morphed into abstract expressionist New Southwest landscapes that are inspired by the tension and beauty of living in the high desert southwest. Isaac has taught art classes in Albuquerque, NM; in Ciudad de Puebla, Mexico and at Anderson Ranch in Snowmass, CO. He has been a part of various group and solo exhibits in Abiquiu, Albuquerque, Santa Fe and Taos, NM. In 2010, Isaac's art was on HGTV and in 2016 Isaac was selected as a GOLDEN Educator Resident at the Sam and Adele Golden Foundation for the Arts in New Berlin, NY. alaridpease.com

"These abstract expressionist, New Southwest landscapes are inspired by the visual, auditory, and textural complexities of living in multicultural rural and urban environments; trash strewn streets, graffiti gracing the decrepit surfaces of worn out and sun-bleached buildings, quiet moments in the mountains, dramatic sunsets and glorious skies. These images, with their sunset palettes and playful marks are often balanced by contemplative undertones, which result in paintings that are intuitive, visceral and process driven. These works are inextricable from personal experience and from place. They reflect living in the space between land and sky in the high desert southwest."



Gazing Skyward, 2016, 26" x 32", Acrylic on Wood



There a Sky Punctuates Red, 2018, 16" x 26", Acrylic on Wood



Rebecca LS Buchanan

Rebecca LS Buchanan is from Oregon, but was born and grew up in Southern California. She teaches in Hillsboro, Oregon at the high school level. Her work is in private collections across the country and is throughout the city of Hillsboro, Oregon. She has several juried awards for plein-air painting.

Painting is her passion. She is a California painter, even though she has lived in the Pacific Northwest since 1984. Colors are used expressively to allow freedom. Her paint brushes and fingers are her words and stories. She expresses who she is using ideas of what is home, hidden behind walls, and secrets. The cairn represents the rock in the garden, behind the fence, part of the home.

“Painting is my passion. I am visual, partially synesthetic; colors are my words and my freedom from normalcy. I am a California colorist even though I have lived in Oregon since 1984. I love Rothko and Diebenkorn, and being able to say something so simply. With painting, it is my freedom to speak; painting is my language, not words. My paintings are about stories untold, truths no one speaks of, for instance, yellow green could be about the gases in the neighborhood poisoning our bodies. There is always a story.”

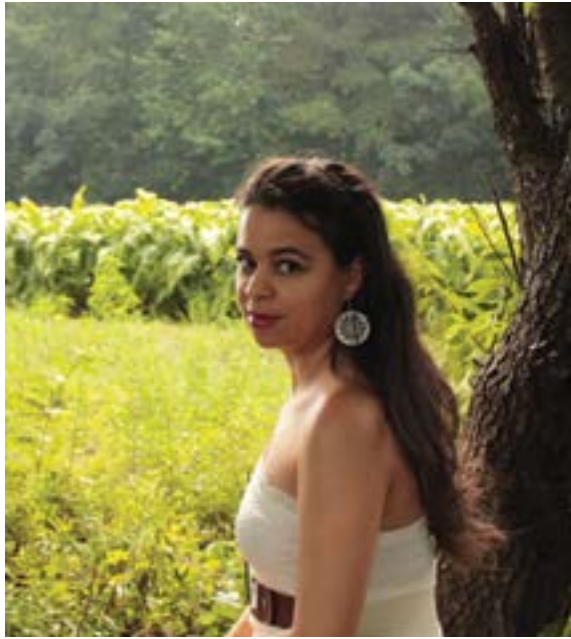
“My students learned of my art residency at the beginning of school, with an introduction to who I am and what is important to me. I shared I am an artist outside of school, besides being their teacher and struggle with ideas, like students. Students experimented with products, focusing on composition and ideation. What ultimately works best for me is being honest about my own process and sharing why it is vitally important to me to paint and create, especially now in our society. The art residency at GOLDEN through the Scholastic Art & Writing Awards allowed my students and I freedom to experiment and play.”



Cairn1, 2017, 22" x 22", Acrylic on Paper



F143K, 2018, 20" x 16", Acrylic and Ink on Board



“Being both an educator and an artist has allowed me to ‘practice what I preach.’ I use my studio practices in the classroom, which includes experimenting, conducting research and just getting to work, and I encourage my students to do the same. When they see the work that I create it adds weight and credibility to what they are being taught. They know that I am not just giving them busy work or telling them to create something for no reason. There is purpose there even if it’s just a 90-minute escape.”

Jessica Clark

Jessica Clark resides in Fairmont, NC and is a member of the Lumbee Tribe of North Carolina. She currently teaches visual arts for the Public Schools of Robeson County at Lumberton Senior High in Lumberton, NC. Her work documents, preserves and seeks to educate her viewers on southeastern Native American culture and identity. Jessica earned a Bachelor of Arts in Studio Art from the University of North Carolina at Pembroke and a Master of Fine Arts in Painting from the Savannah College of Art and Design. Her work has been exhibited in numerous shows in the Southeast, and is included in the collections of the Museum of the Southeast American Indian, Savannah College of Art and Design - Lacoste, France and the Federal Reserve Bank in Charlotte. She was profiled in the Winter 2014 and Winter 2015/16 issues of *First American Art Magazine*, named a ‘2014 Woman to Watch’ at the Eighth Annual Conference of American Indian Women of Proud Nations, is a 2015 Joan Mitchell Visual Arts Scholar, and has been awarded several residencies including the 2016 GOLDEN Educator Residency and a 2018 artist residency at Vermont Studio Center. jessicaklarkart.com

“I paint large, saturated portraits of contemporary Native American peoples, and create works portraying contemporary Native imagery and life. They are heartfelt monuments to my family, friends and the people I have encountered. By dispelling stereotypes, my work portrays the perseverance, legacy and narrative of Southeastern indigenous peoples.”



Lumbee Family Values III, 2015, 36" x 24", Oil on Canvas



Lumbee Family Values VI, 2016, 13 1/2" x 17 1/2", Oil on Panel



Geeta Dave

Born in India, Geeta Dave grew up in the Indian state of Gujarat, where she absorbed the artistic traditions of her native country at the side of her father, a renowned artist. Geeta Dave has lived in Baton Rouge, Louisiana for the last 30 years where she works in the gifted and talented visual art program with EBRPSS. She received her Master's in creative painting from MS University in Baroda, India.

She is an artist, muralist and art educator. Her paintings are filled with soft, poetic ancestral forms, and sometimes surreal images of humans integrated into parts of nature. Although her style of painting is rooted in her homeland, she paints with the freedom of expression which represents her personal journey of life.

She has completed many larger scale mural projects and has done many public art projects involving her students. She gives her best to her community and was honored with an Arts Ambassador Award from the Arts Council of Greater Baton Rouge. geetadave.com

"Inspired by my heritage and the natural beauty of India, I paint symbols with a full range of narrative expressions.

My goal is to visually express the grace of continued renewal in life. Recently, in my paintings, I have worked with the combination of different forms of nature that symbolize inner strength, simplicity, and selfless soul. I create a connection between primal forces that investigates the interconnected relationships between people, nature and their environment.

We each have a life story that has shaped who we are today, and it is through reflection that we are able to gain an understanding of our identity and our environment. This reflection allows me to realize my connection to life's cycle. It is a powerful concept that gives me creative inspiration."

"My art making involves research into the process of self-discovery, allowing students to develop their talents and to recognize their innate creativity. As both a practitioner and instructor, I open up new possibilities for these endeavors for meaning and making of art with my students. I challenge and interest them by asking what lies within themselves.

The studio is a unique place for both problem-finding and problem-solving. It is one of the best places to explore and embark on visual quests – we routinely pursue new experiments and media, from wires to tiles to organic polymers. Ultimately, my students gain a sense of discovery and trust as creators."



Freedom Without Restraint, 2018, 30" x 30", Acrylic Paint



Power of Intuition, 2018, 30" x 30", Acrylic Paint



"My studio practice is primary among the many professional hats I wear, including artist, teacher, administrator and collaborator. It is in the studio where I am most myself; it is where I engage a synthesis of process, craft, materiality, intention and intuition. I always share this framework with students; it gives them tools to discover their passion and their skillsets. With this knowledge, students can become free and equipped to pursue their own work."

Cristina González

Cristina González is a Chicana artist, educator and administrator. Born in San Antonio, Texas she lived, studied, and worked in Paris and Mexico City, receiving degrees from Yale (BA, 1992) and the University of Washington (MFA, 1997).

González was trained as a painter. Her work resides in multiple public collections in New Mexico, including the National Hispanic Cultural Center where she collaborated on a 2,500 pound permanent steel memorial dedicated to Chicanos who served in Vietnam.

In addition to her studio practice, González cultivates collaborative partnerships for public projects. Among the artist grants she has received are fellowships from Skowhegan, Yale, Roswell Artist-in-Residence Program, and the Sam & Adele Golden Foundation for the Arts. González was a USA Fellow nominee in 2016.

A dynamic and dedicated teacher, González is currently launching a new program for emerging artists of color at the Santa Fe Art Institute. cristinagonzalez.com

"I sit between warmth and cold never knowing which is my territory..."
Gloria Anzaldúa, Borderlands/La Frontera

"Xicana scholar-poet Anzaldúa writes of embracing a lived experience that is full of contradictions, the unknown and unnamable, and the mestiza reality. My work as an artist was birthed from a similar embrace.

Rooted in the practice of drawing and painting, my work is unabashedly bicultural. I use color and form to build narrative, recover memory, and engage space. My personal, familial, and cultural histories—be they mythic, imagined, or real—are source material through which I explore the intersection of craft, materiality, process, intuition and intention.

Ultimately, I see my work as a force for healing the people and communities that I love."



Amate Song, 2015, 18 1/2" x 23, Acrylic Paint on Amate



Amate Tumble, 2018, 18 3/4" x 26 1/4", Acrylic Paint, Ink, Graphite on Amate



"After twenty-three years, I have learned that teaching Art is essentially about creating a safe environment where my students have the agency to find their unique voice and the support to take risks and fail. My studio practice gives me credibility with my students because they recognize that I am sharing part of myself through my work and taking the same risks I ask them to take every day. By modeling the challenges of balancing work and family life with the creation of my art, I hope to demonstrate for them a path to the life-long joy of creating."

Jeffrey Deane Hall

Born in Richmond, VA, Jeffrey Deane Hall's work demonstrates a variety of interests as diverse as his own background. He received a BA in both Physics and Studio Art at the University of Richmond before continuing on to get his Masters at Virginia Commonwealth University. Jeffrey's work frequently deals with issues of communication which is highly influenced by the trompe l'oeil painters of the 19th C. both in the high degree of realism and deep symbolic meaning. Like the artist himself, the hidden messages within the work, upon closer inspection, reveal themselves to be much more than they appear. His paintings were featured in the 100th issue of New American Paintings. In addition to painting, he is also a high school art teacher at Maggie L. Walker Governor's School, a husband, and a father of two talented young women. jeffreydeanehall.com

"In my paintings, I have continued to explore the idea of remixed culture by creating 'mash-ups' of art historical references, genres, and techniques as metaphors for personal and social commentary. By combining various elements, a visual alchemy occurs that creates a whole that is greater than the sum of its parts. These frenetic works are the chaos that is my life; loose strings of relationships, fragments of ideas, all barely held together by humble materials. These are the history of me working out an idea, and like life, they can be overwhelming from a distance as well as in the details.

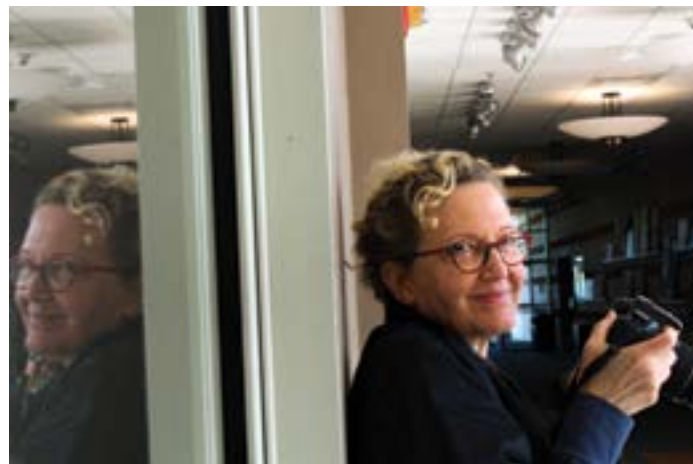
Naturalism versus abstraction, high versus low, real versus illusion, visible versus hidden; these juxtapositions are ongoing themes in my work. These layers of meanings are repeated in the layers of painted objects. Scraps of thoughts, riddles hidden in plain sight, obsessive pursuit of the unknown. Beyond the ah-ha moment when you appreciate the illusion of these paintings, there lies an awareness of the struggle to find new meaning in the collision of old ideas. Like the alchemist, I continue to pursue the elusive."



Same Mother, 2005, 18" x 24", Oil on Panel



Man Recast, 2012, 24" x 18", Oil on Panel

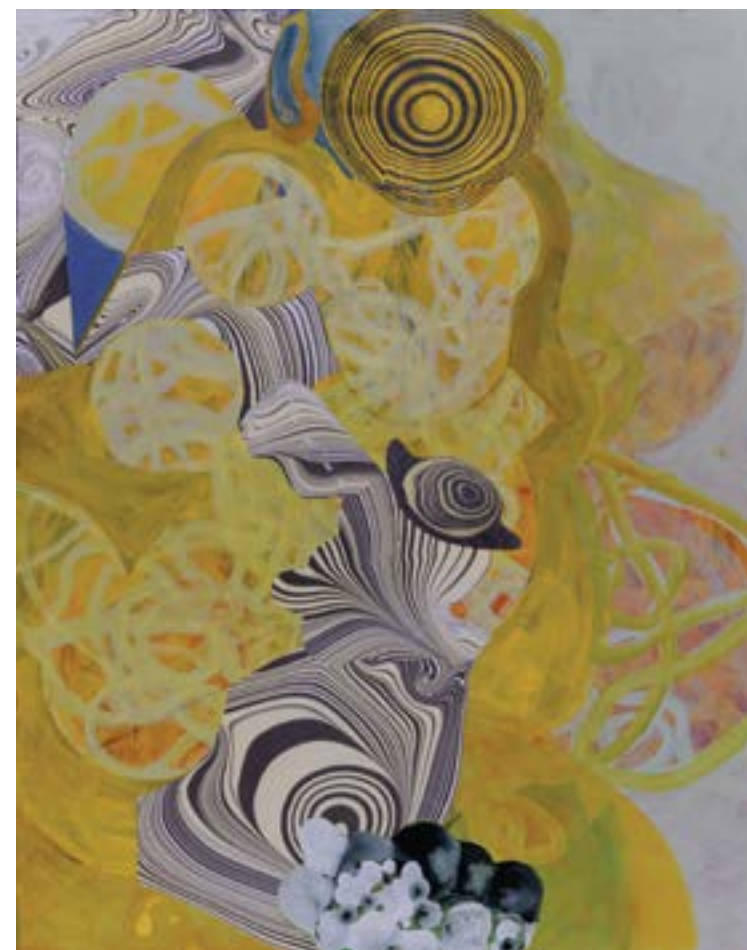


"My best school memories are of making art – and I hope my students will make memories like that too. If you're my student, I always ask you to consider yourself an artist, to make decisions the way an artist does. It means embracing this confusing idea that there is usually more than one answer to a question. It means using the unintentional results of something you've made for something better than you originally intended. Artists get to exploit their mistakes - this can be very liberating! I think students like this idea, and it comes directly from my own studio practice."

Lucy Harackiewicz

Lucy Harackiewicz earned her BFA at School of the Museum of Fine Arts Boston, and her MFA at Massachusetts College of Art and Design. In addition to the GOLDEN Educator Residency in 2017, she was a fellow at Skidmore College, and twice a TICA (Teacher Institute in Contemporary Art) participant at the Art Institute of Chicago. She has shown her work at JP Open Studios, Boston, Westwood Public Library, Arnheim Gallery at Massachusetts College of Art and Design, Museum School Annual Sale, Skidmore College, and Centerpoint Gallery in Brookline Massachusetts. She has taught high school studio art and photography for eighteen years.
lucyharackiewicz.wixsite.com/portfolio

"The paintings are nonverbal conversations (or arguments), and to me, at once familiar and strange. One element needs another; one element needs to be abolished; one thing wins in the end. These conversations remain open ended for some period of time. If they settle and quiet, chances are they are finished, that is, complete. Two issues will keep the conversation going indefinitely - the impossibility of color - and the fight between 'drawing' and 'painting' in the work. Color can look ugly - it can still be right. Drawing and painting can coexist in equilibrium, but does one dominate? Since drawing is often dominant I endeavor to get the pure painting parts out in front."



The Source, 2017, 30" x 24", Acrylic and Paper on Board



Middle Distance, 2017, 22 1/2" x 30", Acrylic and Paper on Board



Kevin Kelly

Kevin Kelly was born in Littleton, CO, in 1978. He received a Bachelor of Art Education in 2001 and Master of Fine Arts in 2008, both from Wichita State University. He has been published in *Studio Visit Magazine*, *New American Paintings* and *Wichita Artists in their Studios*. He has exhibited work in more than a dozen art galleries and museums in Wichita, KS, as well as out of state. He is Fine Arts Chair at West High School in Wichita, where he has taught Art for 17 years. He has also shared his passion for art and education by working through a variety of community based arts organizations.

"I have always been fascinated by vacancy. I seek out those views that are unpopulated with the figure, specific narrative, or serious cultural investment. Maybe this is because my life feels so cluttered, has always felt cluttered – with work, family, cycles of consuming things and information. In artistic practice, finding a blank stage to play out the tensions of contemporary life means investigating the negative space between abstractions of my own creation and concrete observations of the mundane world around us. In this negative space, I am looking for relationships between artistic gesture and the unrelenting pressures and absurdities of daily life. With this work, collage and masking techniques are metaphors for interruption and the collision of competing contexts. I want the work to be driven by the play between the exterior and interior forces that drive our lives."

"One of the best parts of teaching art is the cyclical nature of my calendar. There is the drawing season, watercolor season, acrylics and oils, all with many subsets and nuanced approaches. Staggering media makes sense for my students, but it also gives me a disciplined approach to work with and against in my own studio practice. Even the time constraint that teaching provides pushes me to work harder in my own studio, giving me a rigid seasonal schedule to work against. Overall, though, it is the innovations, stories, and personalities that my students bring into my classroom that hold me most accountable artistically. This circle of ideas, flowing into and out from my studio, is the most important cycle teaching provides."



Untitled (Deck Chair), 2017, 46" x 33", Acrylic and Mixed Media on Panel



"As an exhibiting and working artist I feel that I have a responsibility to bring my passion for all of the visual arts into the classroom/studio. It is also critical that I maintain a strong and healthy studio practice. Being in the studio refreshes my senses and I have noticed over the years that I am better equipped and 'tuned up' to help my students with their own work. Studio practice time is a crucial element to the success of any teacher and especially the visual arts. I love to share my early and current experiences with 2D art with my students and talk about the fascination with all art media. Discussing a recent exhibition or sharing my excitement about a recent article brings a sense of wonder, passion, and exploration into the classroom/studio. As a teacher of visual arts, I am constantly enriched and inspired by the passion, creativity, and insights of these wonderful students. It is a privilege and honor to help facilitate their creative growth and self-fulfillment. I can honestly say that I am inspired everyday that I am in the presence of my students."

Claire Lerner

Claire Lerner was born and raised in New York, New York. She received her MFA and BFA from the State University of New York at Buffalo. During and after graduate school Claire was employed by the Albright-Knox Art Gallery in Buffalo, NY, as an exhibition coordinator. She later moved to California where she was a member of the faculty at Monterey Peninsula College, Monterey, CA. For the past eighteen years she has taught a variety of art classes including studio art, and darkroom/digital photography at the Santa Catalina School in Monterey, CA where she is currently the chair. She has conducted many workshops in various mediums including Cabrillo Arts Summer workshops, Museum of Art & History, Santa Cruz, and the Monterey Museum of Art. She was also a presenter at the National Art Educators Association conference in New York and at the Society for Photographic Education conference in California.

Claire was a recipient of the First Place Award for her work in the Exemplary Contemporary exhibition, at the Eloise Pickard Smith Gallery, University of California, Santa Cruz, CA. She received the Award of Distinction from the Steinbeck Center, Salinas, CA. In 2008 her work was selected for a solo exhibition at the Smith Gallery, UCSC, California. Her work has been collected by a broad range of private and public institutions, including the Monterey Museum of Art, Kaiser Permanente, Visa Corporation, Redwood City, CA, Cowell College, UCSC, PMI, Corporate Headquarters, Walnut Creek, CA, and the Community Hospital of the Monterey Peninsula, Monterey, CA among others. clairehlerner.com

"In this series of paintings I'm primarily interested in formal relationships and have moved away from my previously representational work towards the non-objective. My reference for this approach is not found in observations of the three-dimensional world but rather from the intuitive experience of the painting process mediated by my own aesthetic vision. I take inspiration from the paintings of Wassily Kandinsky who was interested in 'cosmic conflict and renewal' or that any initial mark might require another and then another until a unified whole is achieved, or that a painting is created through a series of necessary relationships determined by the process of painting itself. I'm interested in demonstrating a dialogue and interaction of form that in the end yields an aesthetic whole. That intuitive result is often unexpected and sometimes surprising but always restrained by my own aesthetic criteria. I see these works as arenas of aggregate chaos, a dialogue predicated on process and the arduous search for beauty and finality."



Aggregate Chaos 4, 2018, 24" x 20", Paint on Panel



Aggregate Chaos 5, 2018, 24" x 20", Paint on Panel



“Vanitas and Caeruleum Vir are part of a larger series originally created as a reward for students who passed the AP Studio Art portfolio review in high school. These works contain images and documents that belonged to or reminded me of the student. The repeating squares are used because this shape needs four equal sides to be considered perfect; yet, like the mind, can be fallible. The imperfect and perfect squares symbolize ‘memory blocks’ and the clarity of those memories. Some memories are chained together and easily recalled, while others are faded and may rest alone or in smaller groups.”

Brian Payne

Originally from Stillwater, Oklahoma, Brian Payne graduated from Loyola University Chicago, where he received his Bachelor of Arts in Fine Arts with a concentration in Photography. He worked for a small advertising firm as their photographer and production artist for one year, then worked as a freelance graphic designer and photographer after leaving the firm. After spending six years in Chicago, he moved back to Stillwater to attend graduate school, earning his Master of Science in Teaching, Learning and Leadership in 2008 from Oklahoma State University. Prior to teaching at Yukon High School, he was a Graduate Teacher Assistant at OSU for two years, then completed his teaching internship with the United States Department of Defense at Lakenheath Elementary and Lakenheath High School on Lakenheath Air Force Base in Suffolk, England. He then taught one year at Mustang (OK) Elementary School, and is entering his tenth year at Yukon High School in Yukon, Oklahoma.

He has an essay published in *A Journey to Unlearn and Learn in Multicultural Education* (Wang & Olson, 2009), served as the photography consultant for *Photography (Culture in Action)* (Miles, 2009), and was published in the National Art Education Association’s Social Justice issue in the fall of 2010. He is the Fine Arts Department Head at Yukon High School, Website Liaison for the Oklahoma Art Education Association (OAEA), 2013-2014 Teacher of the Year at Yukon High School, recipient of the 2014 Oklahoma State Superintendent Award for Arts Excellence, and named the 2015 - 2016 Oklahoma Secondary Art Educator of the Year.

His artwork has been exhibited throughout the state of Oklahoma and hangs in private collections in various cities throughout Oklahoma as well as Chicago, Saint Louis, and Los Angeles.

“The death of my grandfather impacted me a great deal, as his battle with Alzheimer’s disease affirmed how fallible the mind can become - despite his being one of the greatest thinkers I’ve known. This event (along with my own experiences with memory loss) has led me to using the medium of collage in my work. I’m drawn to any piece of paper that has memories associated with it and collaged objects have the ability to tell individual stories within the context of the cumulative story or the whole of the work.”



Caeruleum Vir, 2016, 24" x 16", Oil and Collage on Masonite



Vanitas, 2018, 12" x 9", Oil and Collage on Masonite



Elizabeth Stainton

Born and based in Manhattan, Elizabeth's fine art practice has been woven into her travels and work since childhood. After graduating from Wesleyan University, she has worked in art-related endeavors, including costuming, mural painting, faux-finishing, gilding, fabric painting, and scenic and graphic design, while also earning private and commercial painting commissions. In 1998, she began teaching studio art at the Brearley School where she continues to educate and be educated by her students. Elizabeth's work began in abstraction and has moved toward figurative work, spanning explorations in a variety of materials including acrylics, oils, watercolor, fresco, gouache and, most recently, collage and metallic leaf. Currently, landscapes include the geometry of the city, as well as mixed media collages and watercolors. Elizabeth was thrilled to be chosen for the GOLDEN Educator Residency, (summer '17) and to be sharing current work at The Painting Center. elizabethstainton.com

"Contradictions between observation and memory and the change from familiar to unexpected compels my imagery. I love exploring expectation and inconstancy, in light, form, and color, describing elusive moments when natural light fades and mixes with artificial illumination. When forms disappear, merge or temporarily glow with extraordinary intensity it adds unforeseen meaning. In these dramatic yet quotidian transitions, boundaries shift and the mundane is reconsidered. Perhaps the pursuit of beauty and poetic mystery are unfashionable but my images rejoice in these attributes. Current architectural explorations have led me to many new places, both physically and creatively. For me, the essential shapes of landscape have expanded to the geometry of the city and new materials, including acrylic media and collage, which has broadened and simplified recent compositions."

"My studio practice enlightens my teaching. My students, in turn, inspire my work. I bring to them a passion for creative expression and experience, a visual vocabulary, and a geeky enthusiasm for materials and techniques. My students generate an endless stream of surprising solutions and compelling viewpoints, sometimes sublime. As I have found that trial and error eventually brings me to success, I urge them to be fearless and learn actively. Their hilarity, openness, and boundless energy keeps me laughing, thinking and searching and it is an honor to accompany them along a path of self-discovery for a bit."



Picea Pendula, 2018, 24" x 24", Acrylic, Oil and Metallic Leaf on Panel



Prospect, 2017, 20" x 20", Oil and Metallic Leaf on Panel



"I begin all my classes with what I call the 'Buy In'. I feel strongly that it is valuable to grab the students' trust and interest early to set the tone for a trustworthy and respectful relationship throughout the year. This involves me showing my work and experience, which goes a long way in gaining their respect. I often hear the excitement in their voices when they ask, 'how long did it take you to do that?' or 'YOU painted that.... how did you do it?' That's when I can tell I've got their commitment to at least try to learn something from me."

Bryan Wilson

Bryan Wilson grew up between New Jersey and Georgia. It was in Georgia, at the age of 16, that he began his artistic career. He graduated Magna Cum Laude with a BA in Studio Art with a Minor in Graphic Design from Morris Brown College.

After graduating college, he became an in-house Graphic Designer for Center for Puppetry Arts in Atlanta, GA. After a couple of years, and getting married, he and his wife relocated to Charlotte, NC, where he began teaching art at a public school and obtained his teaching credentials at the University of North Carolina-Charlotte.

It was in 2012 that Bryan decided to take his painting and picture making ability to another level by pursuing his MFA in Drawing/Painting at the Academy of Art University, where he graduated in 2015.

He is now exhibiting throughout the Southeast alongside other distinguished artists. He is currently showing work at Foster's Frame and Art Gallery in Huntersville, NC, and Coffey and Thompson Art Gallery, Frame & Designs in Charlotte, NC. bryanwilsonstudios.com

"In this new series, I intend to include several large format portraits in addition to some smaller, more intimate works. The focus for the large portraits is to present the public an unmistakable presence of Black beauty, strength and charm that is commonly overlooked, or even omitted, from mass media. I want the work to highlight the 'everyday Black woman' that they don't see reflected on the covers of magazines, mainstream movies and television and the like. The decision to maintain their natural hair styles is a commitment. This literally changes a woman's way of life as this impacts budget, self-image, public perception, and daily routine. The 'natural hair' stands as a symbol for key qualities these women possess. I hope to present not only actual portrayals of some of these figures but some of the factors that play into embracing natural hair as a lifestyle."



Naturally Speaking: Doll Test Redux, 2016, 30" x 24",
Oil on Canvas



Naturally Speaking: Auyah, 2017, 24" x 18"
Oil on Arches Oil Paper

ARTISTS & MENTORS

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