

Opening — 2019 Traveling Exhibit Artist Statements

Opening to the Gifts of the Sea — Mary Mcleod

As I was searching for quotes regarding opening/open, I resonated with Anne Morrow Lindbergh's quote: "One should lie empty, open, waiting for the Gifts of the Sea." The Gifts of patience, peace and faith described by Ms. Lindbergh in her book "Gifts of the Sea" serve me well in the creation of art.

Hidden in the Gray — Joanne Mekis

"Hidden in the Gray" illustrates that the answer to difficult questions is not simply black and white, but remains hidden within the gray middle. Images appear and disappear while viewing the painting showing mountains, sky, and faces that are woven together in shades of gray. We must be open to other points of view and not judge or discredit the validity of all viewpoints. Black. Gray. White. In the middle, we can find the solution.

Living Flame — Vonda Drees

What is the life force inside a flower that causes, in proper season, a surrendering of herself to the grace and beauty of opening? Ponder how every flower's work is to kindle that energy again and again to living flame.

(The words and the title of the painting were inspired by Malcolm Guite's poem, "A Sonnet for St. Valentine")

Cradle — Christen Mattix

I repurpose objects like wooden bowls or hymnals, transforming them into sculptural drawings. There is a gentle poetry in the humble, ordinary objects that surround me. In these inanimate objects, I find resonances to the human body and spirit. For example in "Cradle," a wooden bowl becomes cupped hands suggesting an open, receptive heart-space.

Organica — Adele Caemmerer

This work explores the organic unfolding of shape and texture as a result of repetitive connecting marks painted over a contrasting surface. The process of painting in this way opens me to the moment of contact with the paint, stroke by stroke, brush loading and unloading, outcome to be revealed.

Home — Robin Roche

My mother is my home.

Canyons – Jessica Holleque

“Canyons’ is one image from a series of travel photos made on a 5 month road trip across the United States. These impressionist photos were an attempt to try to capture landscape in a way that reflected my own memory of place; fleeting moments in motion, and the feelings swirled up by colors and tones. “Canyons” specifically tries to hold the experience of encountering the vast opening Utah landscape in the way memory tries to hold onto moments of awe.”

Jesus @ 2000: Joyful, Fearless, & Defiant for Justice & Peace – Drew Willard

“This image was the basic design of a work I submitted to the National Catholic Reporter for their competition on the theme: 'What would Jesus Christ look like in the year 2000?' At the time, there was a lot of fear about what the new millennium would bring. At first, I imagined Christ crucified on the world, but then realized I needed to see him dancing - 'joyful, fearless, and defiant for justice & peace.’”

Little Boxes – Laura Tabbut

In my work as an artist-beekeeper I am not interested in the saccharine quality of the apiary, the sweet reality of a unified colony, or the strong force of the queen bee. And even though colony collapse disorder has supposedly decimated on average one-third of the bee population annually since 2007, USDA research shows a steady increase in population. These honey bee themes are too often explored. My interest as an artist is in the spatial language of the bees: the sounds and the silences of the hive.

For me, spatial language is a broad term that includes gestures, motions, and movements that have similar patterns to human language. The piece Little Boxes consists of four digital prints mounted on aluminum panels. The images were created from cymatic images of the sounds that honeybees make during the everyday life of a hive.

Pink: 225 Hz - 6 day old worker bee fanning the hive

Green: 250 Hz - 9 day old worker bee flying

Blue: 450 Hz - hive swarming

Yellow: 350 Hz - queen bee piping

One of the gifts of beekeeping is the surplus of wax, pollen, and honey that can be responsibly collected from the beehive. My artwork often incorporates the natural byproducts of the bees. I see these materials as nature’s own literary text. I intentionally juxtapose the natural materials with digital technology as a nod to our ever-changing and ever-evolving world.

At The Threshold – Laurie Rudel

When a six inch wide, ragged and ill-used house paint brush caught my attention in Scott Burnett's acrylic painting class at the Guild I knew I had to use it. Though new to acrylic painting, I understood house painting. As I gradually painted layer after layer a threshold began to emerge, perhaps an invitation to step into a new reality? What do you see at the threshold?

Opening the Sacred – Chuck Kirchner

An Orthodox priest listens intently as a student reads from a sacred text of the Ethiopian Orthodox Church. This image, illuminated by the shaft of light from a nearby opening in this cave church just outside of Lalibala, Ethiopia, portrays how eyes and ears can open the hearts and minds, the imagination and the soul.

Enter Into – Cynthia Yatchman

I am just completing a new Nature inspired series, done on paper, mounted on board, using latex paints. The prints were made from EZKut (a softer version of linoleum blocks used for printmaking) and are hand printed over washes of latex.

This Way – Cynthia Yatchman

I work primarily with acrylic and latex paints, inks, papers and charcoal. My images contain many diverse layers of meaning from the universal to the specific and personal. My works are often abstract. I am frequently interested in pattern and/or creating a rich sensual surface by making layer upon layer of marks. There is often an unseen history within these layers as images are obscured and revealed. My work frequently gives reference to my experience with nature. At times it speaks to issues of social justice, revelation and connection.

Resurrection in the Guild Garden – Brother Mickey McGrath

In my belief and experience, gardens are sacred spaces where we humans encounter the Divine. Gardens are the holy ground on which we stand, sit, or kneel- not only to work and cultivate- but to be in contemplative contact with beauty and peace.

In Christian art tradition, Gabriel visits Mary in a garden to announce the Good News of Christ's Incarnation; and thirty three years later, the resurrected Christ appears to Mary Magdalene in a garden to announce that death has no power over Him. These sacred spaces remind us of our own births, deaths, and resurrections- and the constant, on-going

cycles of these mysteries that make up our lives.

The garden at the Grunewald Guild is such place for me, the perfect thin place connection with the divine that never fails to touch my soul and feed my imagination.

Untitled – Gray Lyons

I'm not a potter, but I practice every day. The process of sitting at the wheel is, for me, one of continual imperfection, returning again and again to a state of uncertainty. Every day I am a beginner, learning to accept habitual failure with humility and humor, welcoming small successes with delight. Making wheel-thrown pottery is a meditation on remaining open to whatever might come on a given day, and starting again joyfully on the next.

Maternal Invitation – Courtney

Creating this piece was a meditation— a pondering of God's maternal presence. It's colors, shapes, and energetic lines echo those of a womb. The womb symbolizes possibility, potential, abundance and safety— yet it implies birth and awakening to what is likely unknown, new. This time and place in my life seems womb-like. It's a place of slow living, low-risk creative attempts, and nurturing, encouraging community.

In this place, I ask Mother God, what are you nurturing in me, and around me? Who are you shaping with me in this place? In this place I pray— God, soothe me, shape me and prepare me. Help me to trust that this preparation is enough for what lies next.