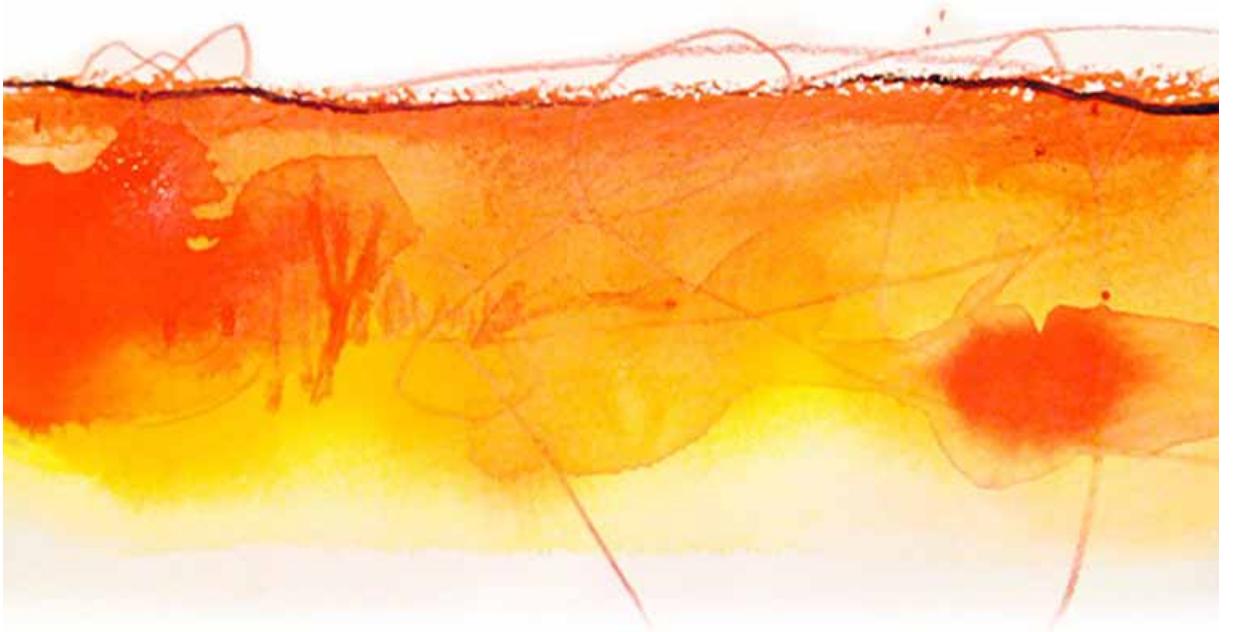


BEYOND THE SURFACE

2013-14 Mentor Program Exhibition



2014-15 WARM Mentor Program Cycle

Mentors

Mary Bergs
Brenna Busse
Michele Combs
Deborah Foutch
Carolyn Halliday
Farida Hughes
Barbara Kobe
Brenda Litman
Layl McDill
Marcia Soderman-Olson
Jantje Visscher
Jill Waterhouse

Rochelle Woldorsky

Protégées

Patricia Bronstein, Cris Godoy Franchevich, Susan Solarz
Ann Meany
Barbara Porwit
Danielle Jambois Edstrom, Cara Sophia Tollefson
Mary Laurel True
Rebecca Dudley, Kristin McCullough
Debra Dworsky
Ann Gallick, Patricia Gilmer Reinert
Susan Gainen
Linda Ricklefs Baudry, Madeline Kamp
Maryellen Murphy
Barbara Bridges, Anne Kleinhenz, Jennifer Palmquist,
Kate Renee
Justine Di Fiore



Women's Art Resources of Minnesota
www.thewarm.org

About WARM

Women's Art Resources of Minnesota (WARM) is a women's art organization that serves Midwest women artists through a variety of programming options. These include:

- A Mentor Program that pairs emerging and professional women artists for two years, and then exhibits the work of program participants at the end of the two-year cycle.
- A Mentor Intensive Program for short-term mentor relationships.
- Networking opportunities through WARM Conversations, Fresh Art, and WARM Socials.
- The WARM Online Artists Registry, on which members may display an image and artist statement.
- A bi-weekly e-newsletter that lets members know about WARM happenings, local and national calls for art, professional development opportunities and local exhibitions.
- Exhibition opportunities, including the annual member shows, juried shows, and exhibitions.
- A thriving community of women artists in the Midwest.

About the WARM Mentor Program

The WARM Mentor Program was founded in 1982 to ensure that women are full participants in the development of the visual arts and culture in their communities and society. This program responds to the unique challenges women artists face, such as balancing professional life with family and community responsibilities; redressing women artists' historic underrepresentation in the public eye by promoting strong female artist role models; supporting diversity in artistic expressions by women; and establishing financially viable careers.

The Mentor Program is designed for the serious artist who is in the early stages of her career. Each participant is paired with a professional woman artist mentor for a two-year term, which concludes with a group exhibition. Mentors serve as role models for their protégées, sharing their wisdom and professional skills and providing supportive critique. Each mentor/protégée pair meets monthly for a total of 40 contact hours. Protégées work independently on their artwork at least 20 hours between meetings. The program also provides informational workshops, networking events, and group critiques. This exhibition celebrates the culmination of the 2013-14 Mentor Program Cycle.

On Mentoring

I don't think there has ever been an artist who didn't have a mentor. When you think of it, all the way back in time every artist had someone cheering them on, coaching them and directing them towards their ultimate goals. Then that artist goes on to do the same for another artist or many other artists. If you could visualize this, it would be like an ever-growing tree of branches with each artist lifting the next up to take their art form even farther. The WARM Mentor Program is like its own tree of many ever-reaching branches in the forest of artists all around the world. It has lifted artist after artist and those artists have lifted even more artists with every cycle.

When an experienced artist offers knowledge and encouragement to a budding one, her confidence in her abilities soars and the time in her studio becomes so much more productive. Then, the friendships and camaraderie that can form amongst the other protégées feeds the overall creative energy. Bringing women artists together to build our community is WARM's greatest strength. Personally, when I first moved to Minnesota 20 years ago, WARM and the Mentor Program were the initial seeds for all my connections in the strong Minnesota arts community.

The structure and a sense of accomplishment that the WARM Mentor Program offers is a successful way for us to get the much needed cross-pollination of ideas and encouragement we need to follow our artistic desires. Each woman who comes into the program has a unique set of goals specific to her needs, and each mentor and protégée is there to help nurture those goals. Watching all the unique ways these goals are met is an inspiration for all in the program.

It is such a thrill to see the growth—the fruits of our labor—that takes place every two years when we come together in the final exhibition. But beyond that, the most exciting part of the Mentor Program is knowing that the connections the women have made will last a lifetime and become the fertilizer for the next cycle and all the cycles to come. —*Layl McDill*

Linda Ricklefs Baudry

Storm Series Night: Rise

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www.mnartists.org/lrbaud



I explore the richness of color and play with the vibrancy of life, searching beyond what the eye sees to find the inner celebration. I revel in the inner structures of both mathematical and artistic realms, translating and transposing those relationships. Choosing to give voice to a lifetime of memories and experiences (past, present and future) in a new form, I am reclaiming myself and growing.

Mary Bergs

Util, Detail

www.marybergs.com

“We don’t see things as they are, we see things as we are.” – Anais Nin

My current work is a series of compositions of objects. In these compositions I am exploring the relationships of these objects to one another. I examine their forms, surfaces, their relationships to one another and their individual imperfections. I practice noticing, seeing. I am interested in presenting these materials as they are, to create something new, through the discernment of what is.



Barbara Bridges

Johnathon Liv: Boston Harbor 2014
Created for the *Route One: USA*, part of
the *Found in Our Waters* project

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612.345.7998



Barbara Bridges seeks to empower all people to embrace the creative process. She makes art from artist fabricated components and rescued power objects in a variety of media. She organizes the objects to create meaning and provoke discussions and reflection on a wide variety of social topics, including *Ode to Gluten* (agricultural practices), *Onion/Academia Nuts* (Hi Tech/Hi Touch in academia), *Found In Our Water* (water quality), and *Talking Chairs* (recovery/worldview truths). Invite her to your school.

Our concern for the quality of our water should be an international dialogue. I seek collaborators to stage panel discussions, exhibitions, student workshops, school visits and adult events around the planet.

Patricia Bronstein

Hidden Entrance

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The layers in my work mirror the multi-dimensionality of life and experiences and my own understanding of the world and what happens in it. It is not a view of the environment, but rather a view of the people in the world...how they act toward each other and the consequences of that, the cause and the effect.

My abstract imagery is architectural and sometimes even jagged, suggesting a life spent in New York City, the most urban of United States environments. At the same time, my practice consciously incorporates my Eastern European immigrant heritage.

This final WARM show has provided me the opportunity to revisit a 1999 School of Visual Arts assignment, which was the first time I worked on wooden panels. The original project delved into personal and universal topics and tackled some specific artistic exercises. Things have sure changed.

Brenna Busse

Reverie of Memory: Looking Back Letting Go

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Materials are the metaphor: clay, fiber, sticks – as embodied in this mixed media figure.

Clay is the mythical “stuff” of our making. We are of earth, we return to earth. Clay is transformed by fire, as if by magic.

There is a warmth and familiarity with fiber that touches us. When fiber is torn, it frays. Those frayed threads are tiny antennae that attach and tangle with other threads – as if to remake itself, as if to mend the tear.

The sticks, the gift of the tree are gathered here like blessings. They are wrapped with fabric torn from our clothes. They are wrapped with intention and story. They are memories.



Michele Combs

Wild Flower Promenade

michele@michelecombs.com



My surroundings affect me in different ways. I may be awed, energized, delighted, relaxed, or restored. I'm drawn to paint familiar scenes as they feel soothing and healing. I'm drawn to paint scenes of new places because I find them intriguing and exciting. In either case, when I finish a painting, a visual moment, thought, or story completes. A lasting memory has been created.



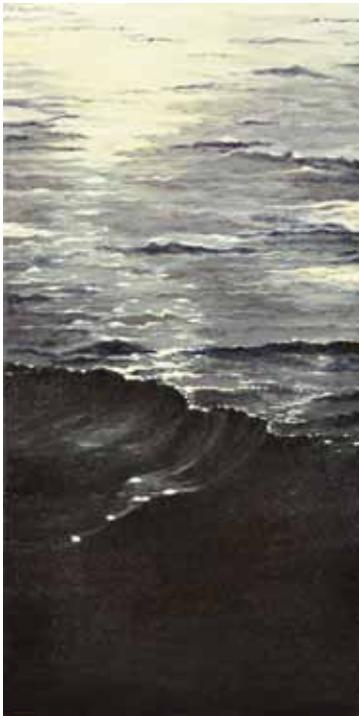
Justine Di Fiore

Catalpa

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My life and personal history generate groupings of paintings that work together to create pieces of a story.

Unlike a puzzle, these pieces do not always fit together. In their sometimes jarring juxtapositions they admit to real life imperfections. By focusing on humanity I am finding a way beyond the ego. The content is influenced by an ongoing synthesis of daily occurrences, human interaction, and studio practice.



Rebecca Dudley

Memories of Clear Water

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My work is based on memories of explorations and play with the lakeshore as a child. The water back then was as clear as glass and teeming with life.

Visual elements of sparkling joy juxtaposed with deep melancholy are a comment on both the delight of what once was and the grief for what no longer is in regard to this precious natural resource.

Debra Dworsky

Barb

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I am a portrait artist who paints with oil in an attempt to capture a moment or tell a story in an individuals' life. My paintings are created from photographs of family, friends and strangers. I love to focus on the details of the face, often choosing to use a solid color for the background. This allows me to capture the essence of the person and invites the viewer in to consider emotions surrounding their personal story. When I paint these individuals, I feel as if I am honoring them, their lives, and even their families. I am a wife, mother, daughter, sister and an artist. These roles influence how I approach my creative life. I love beauty and am passionate about storytelling. My art gives me time to reflect and allows me time to connect with myself and others.



Danielle Jambois Edstrom

Waiting

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www.DanielleEdstrom.com

I paint in oils because I love the depth, body and vibrancy of the medium. It brings a rich quality to the work that I can't get enough of.

The subjects and images in my work are representative of the things I fear, love, and hope for. I use traditional painting and drawing techniques as a foundation for my work; from that foundation I am free to use my intuition and inspiration as my guide.



Deborah Foutch

Many Rivers

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<http://deborahfoutch.com>



I am an artist who is bowled over by the beauty of the natural world. I work in mixed media because it comes closest to expressing the layered, textural, light dancing world I want to articulate. My current work pulls on my sense of the history of a place, expressing natural and human effects on the landscape. There is always more going on than shows on the surface.

There are layers of meaning as well as layers of materials in my work, and the longer you look, the more you see.



Cris Godoy Franchevich

Fluidity

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www.crisfranchevich.com

Throughout my life I have lived in cities and countries that influence and re-define my cultural identity. Living in both South America and North America, I am exposed to variation of light, texture, and color and tremendous social and political differences.

I gather these experiences to counterbalance the technical rules of watercolor with the introduction of encaustics, graphite, charcoal, scrapes and marks.

Through my work I explore physical and spatial relationships with people around me. Due to this fluid nature, both materials—watercolor and encaustics—do what they want. And I realize this is more an attitude rather than a technique.

Susan Gainen

Lost Cave Paintings of St. Paul

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651-917-0219

I have taken responsibility for the pre-historic, historic, and purely whimsical wildlife of St. Paul. In 2012, I watched a demo of gesso-on-wood, and saw a piece of gesso-on-paper. It was an easy leap from fresco to cave, and since then I have made more than 150 paintings. With “spread whimsy” as my prime directive, my cave’s populations are limited by my imagination, unencumbered by what might have lived in Minnesota.

These five panels are my largest work and they document some of my favorite creatures (elephants, parrots, toucans, and ancestors of present-day cats). I covered primed aluminum boards with tinted acrylic gesso. The watercolor creatures are preserved with an archival seal. Images on the back are old St. Paul from the Ramsey County Historical Society.



Ann Gallick

Reeds in Changing Season

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I respond to my connection with nature through drawing, painting and photography. I seek to integrate my memories into the image using color and gesture to translate for the viewer a sense of place and journey. The immediacy of drawing and painting with mark-making and color is essential to expressing my experience. While abstracted, my paintings still relate to the cycles of nature, biology, and the journey we as women take into the wild to seek understanding of our spirit. I connect with artists and writers who have the ability to share their respect for nature and the intuition it provides when we listen.

Carolyn Halliday

Explain to Me

www.carolynhalliday.com



I use the vocabulary of textiles to create sculptural forms that often reference body or nature. Hand knitting wire and other nontraditional materials is my primary technique, although I incorporate other needlework into my creations. I intend to magnify nature, reference concepts of feminine domesticity and examine life's daily debris. Current work is informed by two ecologists in my life. *Explain to Me* draws on 1866 correspondence between Charles Darwin and his friend and colleague J.D. Hooker, founder of Kew Botanical Gardens. Darwin wrote of a seed that appeared more ornamental than functional for dissemination: "Explain to me why these seeds and pods hang long and look gorgeous...The case is a sore puzzle to me." I embroidered with copper wire on mango pods and wrapped them with various materials.

Farida Hughes

Everybody, All the Time

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www.faridahughes.com



My art resonates with the poetic relationships between individuals and groups. Whether painting or mixed media, my work parallels energies generated when people in infinite variation come together in common ground. By observation and fabrication, I assert and celebrate the harmony of connectedness in moments shared. Random repetition without pattern leads to a balanced whole, within which one can find intimacies and relationships as the whole breaks out into linked paths and smaller stories. I continue to insist on my own hand's involvement, asserting all imperfection and distinction of character in each form, yet relying on the harmony achieved by the assembled crowd.

Madeline Kamp

Harvesting Happiness

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I am a self-taught watercolor artist and I feel a compelling call and sense of magic in the nature that surrounds me. My soul and spirit sing out to me to share the beauty of nature in our world. I do this by bringing to life the color, radiance and gloriousness of our physical universe in my paintings.

The decisions I have made for my paintings are about what I see around me in nature. It could be a branch of a tree or a petal on the ground, a mountain or a brook. When working with my watercolors, I am reminded that the world is alive with beauty everywhere.

My current project is a series of trees, each one boldly showing off its distinctive covering. Because nature is in all our genes, linking us together (even trees), I will continue to paint nature. It is important for us to realize how nature and people can share this planet so that we may all live better lives. By linking our physical universe one by one together, we will be able to flourish and grow.

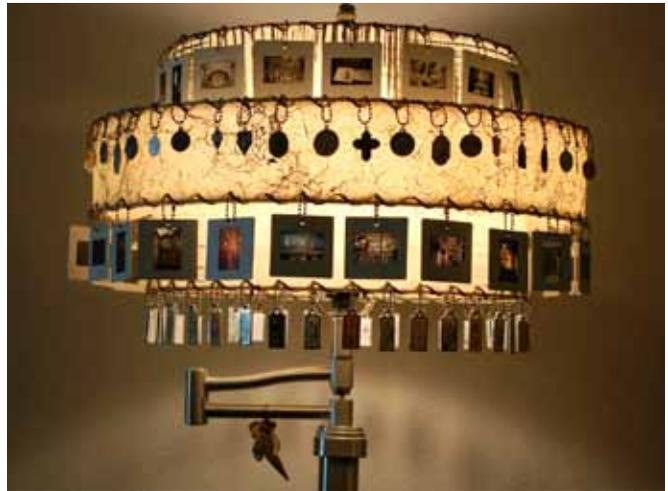


Anne Kleinhenz

Reliquary of Buried Treasure, detail

St. Annie Alchemy
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Photography is the foundation from which I create visual memories anchored in family narratives. Images are the nucleus for commemorative devotional shrines that meld and honor spiritual icons and vintage repurposed everyday objects. My art is a mixture of photography and archaeology.



My intention is to create art from a treasury of found objects and photographs that speak the voice of my heart. The remnants of nature and the relics of humanity are fundamental elements in my art. Sacred pilgrimages and ancestral origins beckon me to investigate the mysteries of the interconnectedness of all forms of energy and light.

This shrine honors the memory of my Mom, who was my rock of support for all my adventures in life, travel, and art.

Barbara Kobe

In Touch with Her Imagination

www.barbkobe.com

www.healingartsandtransformativedolls.com

www.artofthedollmn.com



I create three-dimensional figurative forms that I call art dolls. Making them can be playful experiments in color, design and three-dimensional designs. Most often they are personal explorations into deeper parts of being a woman artist who is emotionally sensitive and intuitive. This awakened art exploration allows me to affirm my life, the joy and the pain, and to let go of what I'm ready to release and move toward transformation and healing. The threads that weave through my work are women's physical and emotional issues, empowerment, spirituality and healing. I am passionate about the subject of art and healing. I believe the act of expressing oneself through art is a deep creative process that can awaken unknown parts of self to conscious awareness, creating growth, healing and transformation.

Brenda Litman

Art Is...

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The forces of nature surrounding our journey through life have inspired much of my work. I've also been long inspired by Japanese and Chinese calligraphy. The wonderful strokes in the looser modes communicate to me even though I lack knowledge of literal meaning. I consider calligraphy and all forms of the handwritten word as natural means of human expression, a part of human nature. In recent works, I celebrate the power of mark and stroke to communicate, whether by calligraphic strokes, symbolic marks, intuitive gestures, or handwritten words. Nature and language-like symbols move together with the touch of the hand.

Kristin McCullough

Impel

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I'm interested conceptually in the sense or space of being disconnected or "unplugged." My work stems from observations of color, shadow, shape and texture in my environment—images that may otherwise go unnoticed, yet achieve a certain clarity when my mind is undistracted.

These images translated into visual abstracts are often from a vantage point that is present, but slightly removed or disengaged. I paint with encaustic in a manner that is both additive and subtractive, creating a tactile surface of space, depth and what lies beneath.



Layl McDill

Are There Doorways in the Waterfall?

www.claysquared.com

Once upon a time we wondered about everything. I create my art to keep this magical doorway to wonderment open. I am drawn to imagery that sparks that feeling of unknown and mystery, like cupboards, drawers or plain everyday objects.

My technique and materials are also mysterious. I use primarily polymer clay with the ancient technique of millefiore. Tiny images that cover every surface of my sculptures inevitably make the viewer wonder "How did she do that?" And even after 20 years it still seems amazing that I can create a tiny picture inside a chunk of clay. The pieces that make me feel a sense of wonder and mystery are the pieces I am continually drawn back to. I want the viewer to feel that same sense of wonder they felt as a child when the world was new and unborn.



Ann Meany

Nesting Hope

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My artwork takes a compassionate view of the great variety of life experiences. It is about hope, relationships and questioning the cultural norm. When I create with clay it is an active processing of my current experiences and feelings. My art is personal, it is my spiritual outlet.

In my current series entitled *Emergence*, family is central to my focus. Watching life unfold for those I care for can be exciting and challenging. My dreams, the dreams I have for others, for my children, often form without me consciously knowing it. What happens to these dreams when life takes an unexpected turn? Where does the strength come from to live day by day without knowing how it will turn out? Sometimes I find myself feeling scared and impatient. This piece is a reminder to have faith, it will be beautiful.

As a self-taught artist, I create through many lenses: woman, mother, partner, feminist and daughter.

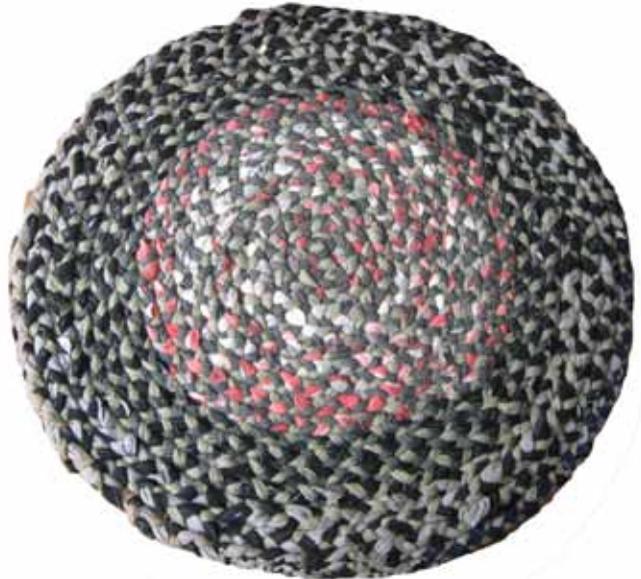
Maryellen Murphy

Braided Rug

mnartists.org/Maryellen_Murphy

Preparing and creating a new body of work for this exhibition was regenerative for myself as artist, entrepreneur, and art educator. The process of repurposing family worsted suits and cotton sweaters reconnected me to the Early American traditions that influenced me.

In the process of weaving together color, texture, and pattern, I am moving beyond the surface to design and produce a new generation of painted canvas floorcloths and braided rugs.



Jennifer Palmquist

Loss and Found

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952-210-4400

I am an artist who deeply values the symbolic language of the soul. I consider art to be a vehicle for spirit to express and root itself within the human experience. My work is characterized by an evocative use of family relics, found or recycled objects, fiber, paint, drawing tools and installation. The tools I use guide and inspire me to create art that is simultaneously intimate and universal.

My current work, *Loss and Found*, calls forth into the present ancestral awareness, generational pain, memories, losses, finding pieces then losing them again. I gather my “lost tribe” back to me exploring what I most deeply value, and realizing what needs to be released in order to fully emerge again.

There is incredible healing, both personally and communally, in embracing the multiple layers of self through art. I am passionate about using art for individual process, collective healing and wholeness.



Barbara Porwit

Wonder Woman Katy

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www.superheroportraits.com
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Photo: Doug Webb

My practice has centered around faces and figures for over twenty years. Fascination with line, form, color, value, texture, draw me to the process of markmaking. In the *Breast Cancer Superhero Portrait Project*, visual combines with emotional and mental self concepts by inviting selected women to re-imagine themselves as immensely powerful and to be playful in the midst of great challenges. I'm exploring the role of art in healing and community engagement in sharing the large-scale honorary portraits of these women, and their stories, with the public in medical settings.



Patricia Gilmer Reinert

Mountain Floral Encaustic

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www.patricia-gilmer-reinert.squarespace.com

Over the course of the last 20 years, I have become a successful landscape painter working in oil. In 2013, I turned a corner into the world of encaustics. In this new medium I often create atmospheric landscapes, conjuring up the dreamlike fertile fields of warm wax and color. Each layer of wax, together with pigment and heat, creates the depth in which beauty (the detail) within beauty (the whole) is born. At close range the swirling colors make infinite patterns and yet at a distance they often combine to present twilight or candlelight; and the golden essence of 19th-century old-world charm.



Kate Renee

Tinkerbell

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www.katerenee.com

I capture complexities of human nature through simplified lowbrow characters. Through anthropomorphic objects, food, animals, and figures, I invite my viewers into the piece through childlike sophistication. Sarcastic and conversational titles ask questions and make bold statements that illuminate the narratives and personalities to my flat, textureless characters. My work is edgy with a cute veneer; the paintings teeter towards uncomfortable content with a pop surrealist visage. With a distinctive bright color palette, stylistic lines, and the big eyes and blank stares of my characters, I investigate color theory, character development, gender representation and symbolism. I create relationships, dialogue, and playful complements and contrasts, and add touches of humor in my art.

Marcia Soderman-Olson

Life Returns After A Long Winter

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I create abstractions based on the natural world as visual metaphors for inner states of mind as well as a concern about climate change. My subjects have included water distillations (healing and meditation) and solar and fire distillations (determination, spirit, an inner fire). I have always been fascinated with nature in all its intricacy, and often paint small watercolors outdoors on-site as studies for my larger acrylic abstractions.



Susan Solarz

Message Machine

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tcmaker.org

I am interested in function and intent. My *Message Machine*, half Rube Goldberg and half rolling ball machine, delivers messages from Habitat for Humanity homeowners to families just entering the Habitat process.



Years of training in applied science influence my work: I am drawn to projects that either require problem solving or have an unexpected component. I created an outdoor bench designed so that it can be used immediately after a rain. *Message Machine* invites the viewer to turn a door handle, which triggers wooden balls to roll down the sculpture and produce music as they bounce from one element to the next. My sculptures typically ask the viewer to turn a handle, drum a surface, or piece together parts—to get involved; to do something.

Jantje Visscher

Making Your Wings, detail, left wing

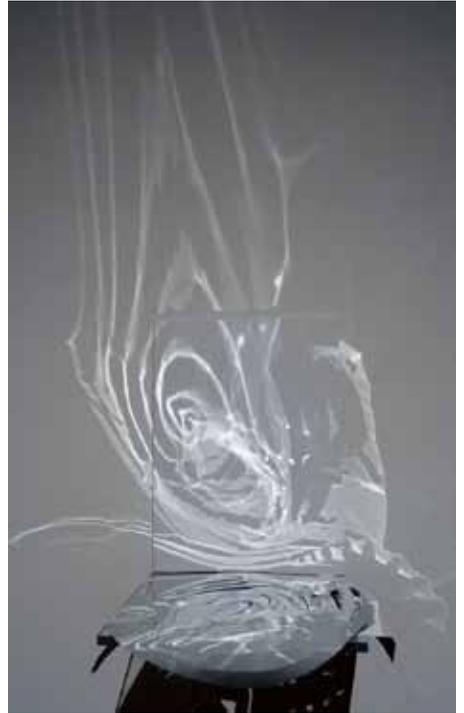
jantjevisscher.com

www.mnartists.org/jantje_visscher

trafficzoneart.com

Making Your Wings invites you to use an element of nature, light, as an expressive medium. When you move mylar pieces on a shelf, complex light patterns are reflected onto the wall. As soon as the wall resembles the beautiful wings you've always wanted, voila, you can sit on a stool between the wings and take a selfie.

Possibly a metaphor for the Mentor Program, perhaps for seeking our places in the universe, *Making Your Wings* speaks in languages old and new.



Jill Waterhouse

Chernobyl's Pendulum

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It is the wood that woos.
Driftwood, fallen limbs and logs
rife with the hieroglyphs of worms.
Worn by water, shaped by wind, bleached by sun;
All hold an aching beauty for these eyes.

It is what is beneath or just beyond the surface
that draws the soul eye to the material, the image, the work.
Within and beneath protective bark and secret roots
lies a world of language and imagery
waiting to be uncovered.

Bring to the wood the love of rust,
of blood and bone, wool and hair.
Dance on the frayed edges
of meaning, relationships and nature;
Come undone...and be repaired.



With these hands and tools,
the physicality of work a welcome respite
from the drive of ego and intellect.
It is the echo of uncovering, the Self revealed;
A better question I seek, more than an answer.

Rochelle Woldorsky

Ya Sorta Know

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My mental filing cabinet of stored visual imagery accumulated over many years is overflowing... These works represent a small part of those internal images filed under NATURE. Collage is the perfect media as it is the fragmented images that flow freely into arrangement, formed together by intuition rather than calculated thought.

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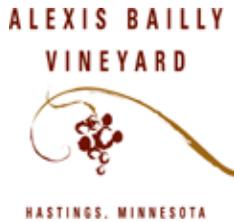
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Women's Art Resources *of* Minnesota

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