
V I R T U A L A R T I F A C T S



Computer and Mixed Media Works by Twelve Women

CURATOR'S STATEMENT

This exhibition attempts to stretch the boundaries of digital art. In this field, still in its infancy, many artists are experimenting with the computer to achieve new results in many mediums and materials (painting, fabric, collage, printmaking, assemblage, etc.) hence the phrase "mixed-media." These creators of innovative work are as different as possible yet similar in one sense: all are applying the computer in an original and thought-provoking manner. In fact the first working title of this show was *New Computer Applications*. However, as we looked at the hundreds of slides, it became apparent that an even deeper common theme or unified "voice" was present.

In her article about professional women artists of the early twentieth century, Susan Fisher Sterling writes, "Using collage, montage and assemblage within their painting, photography and sculpture, these artists created a new language or voice for their images." (*Daring to Look Inside the Visible, Women in the Arts*, 1996). We found in assembling this show that the earlier artists, experimenting with new printing, mass media, and photographic technologies, foreshadowed a current phenomenon. The collective voice that emerges here is one that carefully considers the artists' psychological, natural and cultural past, dealing with elements of digital output almost as if they were historical or environmental *artifacts*, significant to each artist on a personal level. Yet obviously, these aren't true artifacts; they are all recent non-functional objects. An *artifact*, is defined by the *American Heritage Dictionary of the English Language* (1992) as "an object produced by human craft, especially a tool, weapon or an ornament of archaeological or historical interest;" yet it is also an aberration, an unintended byproduct of a technical process. (Computer art systems did a lot of artifacting in the "old" days). Ironically, or perhaps luckily, both definitions fit.

Since we saw a common thread of "almost" artifacts, our natural inclination was to use the word virtual; hence the title *Virtual Artifacts*. While *virtual* in its most common use means almost actual, or apparently real, in computer *lingo* it has come to mean the digital stand-in for the actual experience, and perhaps another level of awareness. In *Que's Computer User's Dictionary* (Bryan Pfaffenberger, Ph.D., 1994), *virtual reality* is described as the user's immersion in the illusion of a computer generated world. Again the varied definitions fit; we had a title.

Yet to fully present a show that stretches media boundaries, and perhaps expands a viewer's consciousness, we had to go beyond the common link of the title; selected works had to help expose an attitude or thought process of women artists working in new technologies. Unfortunately the underrepresentation of women artists in the traditional art world has carried over into the digital art arena. In honor of Women's History Month (the last such month in this millennium), we chose to

focus on work by women that touches on issues of their complex relationship to society and nature. For many of these artists the metaphorical and historical significance of domestic (textile) arts and women's place in art history have proven fertile ground for statements in mixed media art. For several artists, illustrating natural patterns or symbols of growth/change and time becomes a primary objective of the work. For all, texture, a keen awareness of the tactile and the physical or emotional sense of touch and personal space, is a central focus of their work.

Perhaps as we attempt to present an expanded definition of digital art, we can also stimulate thought, consciousness and even controversy about the role of computer-mediated art and the role that women play in the real/cyber art worlds as we enter the 21st century.

Leslie Nobler Farber

MARNA GOLDSTEIN BRAUNER



"Conniving to Satisfy" 1997 mixed media, 19.5" x 25"

In this series "I use antique linen objects, such as children's clothes, handkerchiefs, tablecloths, aprons, etc., whose surfaces I alter with resist dyeing, photosilkscreen printing, hand and machine stitching and beading. My fascination with these objects grows from both their utilitarian function and their hand worked decoration, part of an anonymous domestic history. The imagery used, such as the candle, flowers, fruits, body parts and gems, alludes to the *vanitas*, still-life paintings of the 16th and 17th centuries, which emphasize the aspect of vanity and life's fleeting nature. Florals, an enduring traditional textile decoration, and the flowers' *vanitas* link to celebrations of life and death have a major presence in my work.

All of the text in my recent work is quoted directly from a rather peculiar diary created by my Grandma Sarah from 1953 to 1971. In it, she taped together words and phrases cut from newspapers and magazines. Her visual ransom

notes reflect her misanthropy, obsession with food, depression and fear of both life and death.

I am interested in the deception that is created between what the object originally looked like, and the information I have added to it. I am making art that refers to craft, and the reference to craft, to the human hand in the making of an object, has become significant in my work. Finally, I stiffen each object, both to 'freeze' it in an iconic gesture and to emphasize it as an object of display, rather than function.

Culturally, textiles have long been used as conveyors of historical, religious, and social information. I use text and image to create cloth objects that convey narrative experience while alluding to ritual and practical use. I consider these pieces to be a collaboration between myself, my grandmother, and the object's original maker, wishing to create work that speaks to their hands and hearts as well as my own."

LESLIE NOBLER FARBER



"And She Emerges" 1998, mixed media/digital art, 31" x 28"

"My work documents life autobiographically, just as photo-journals and story/album quilts did for the typically anonymous women artists of the past. Family, (inter)personal development, childhood, psychological growth, and societal influences on each of these are represented. I refer often to the child's relationships, safety and security, and the emergence of self-image, as in *And She Emerges*. Also in this series, as seen in *The Past Beckons*, the child is rooted to its heritage through heirlooms, relics or cultural icons. The layering process of digital imaging (and the printout 'tiling process') can be viewed as metaphors for the struggle for balance between individuation and separation.

The textile patterning and apparel artifacts (lace, tulle, beads) both comment on the unacknowledged role of women in the history of art and bring to this series a tactile, touchable quality. The textural attitude of my work helps place computer art on the continuum of hand made art forms. I strive to create a stronger, richer hybrid from two individual parts: the traditional 'domestic' art forms and the new realm of electronic art.

Probing further, the function of the machine versus the hand is explored here. While the digital image-making happens with spontaneity and even efficiency, seemingly magical at times, the labor of reworking and assembling each piece is slowly accomplished by hand. Using paper, cloth, threads and glues to sew the hardcopy patches together, this series juxtaposes human hand and spirit with technological wizardry. And its subject—the new (electronically-sophisticated) human 'generation'—will hopefully sharpen this contrast."

LYNN FOSTER



"Emergence" 1998, mixed media, 17" x 13"

"I create work that approaches transformation through process. Color, texture and surface are used to achieve emotional content. The process of layering and blending gradually yields the final composition.

My painting is inspired by an ongoing struggle to define an aesthetic through the use of the computer. It is a marriage of approaches, executed partially through experimental forms and partially through the use of computer imaging.

The former deals with layering and blending of materials combined with intuition. The latter deals with an investigation of digital materials as it relates to the underlying surface.

Texture is a critical element of the final image. It is the antithesis of what one would expect of work that has been touched by a computer. And with the recurrent theme of defining boundaries in "my recent work, I constantly push one edge into another to produce a new form, without completely obliterating the essence of the original elements, often combining type as texture, grids, brushstrokes and linear forms.

Creating imagery with the computer which does not look cold, dry, or technical but which also does not deny the medium or its inherent qualities is a difficult task. Therefore, my aim is to blend the aesthetics of paint with the power of modern technology."

MADGE GLEESON



"Pandora's Box" 1997 laser print, mixed media, 17"x 13"

"The primary area of investigation in my work is the interface between technology and culture, where seemingly insignificant data becomes commodity and where privacy and profit intersect. Tracking, datamining and bioengineering are recurrent subtexts related to the examination of technological intrusion.

Through tagging, numbering, bar-coding and other devices, I mock the excesses of data collection which characterize the fin de millennium. I attempt to examine some of the ethical dilemmas which occur when our ability to find out exceeds the need to know, when the development of technology outpaces social structure. The work investigates the absurdities which result from our progressive loss of awareness of what is real and what is not as even fake and faux seem real now that we are struggling with the paradigm of virtual.

Technology on various levels is important to the content of the pieces as well as to their manufacture. Images are whimsically displayed as sort of dysfunctional vehicles or childhood go-carts gone amuck. The frames reference specimen boxes where the object is centered, rarefied and isolated -- removed from the matrix of its normal context and alienated by its relationship to the frame. The subjects have been captured and numbered but often possess at least a little false hope that they might escape."

ANN BADDELEY KEISTER

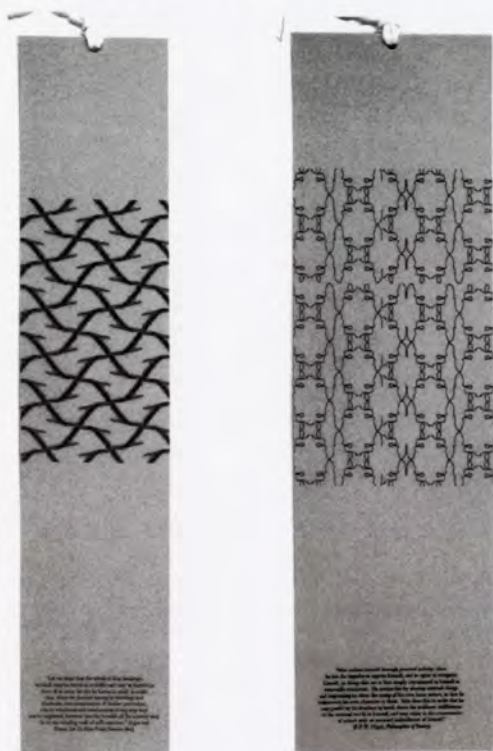


"Shadow Passing" 1996, wool tapestry, 48" x 48"

"I find it amusing to think that I am using this new and wonderful tool, the computer, to create images that are then executed in a technique that was perfected during the Middle Ages. It makes me feel like some kind of time traveler." The modernization of this ancient tapestry art form has been an emphasis of Ann Baddeley Keister's, as evidenced by such exhibitions as Chicago New Art Forms, Breaking Textile Traditions (Waldron Arts Center, IN), and Timeless Tradition/Present Meanings (California State University, Fullerton, CA).

"I think that both the media and the content of my work are full of allusions to the fact that I am a female. I don't know that I choose these themes for this reason, but they are the things that interest me—cooking, gardening, my home. I have worked with yarn and fabric since I was a little girl."

SHARON MARCUS



"Notes from Lake Mungo" 1998, details, mixed media installation

"When the first conscious attempts at ornamental designing began they took the line of least resistance, gathering current signs and symbols into decorative patterns. They, so to speak, camouflaged their revolutionary action by mimicking the traditional order of things." (Archibald Christie, Pattern Design)

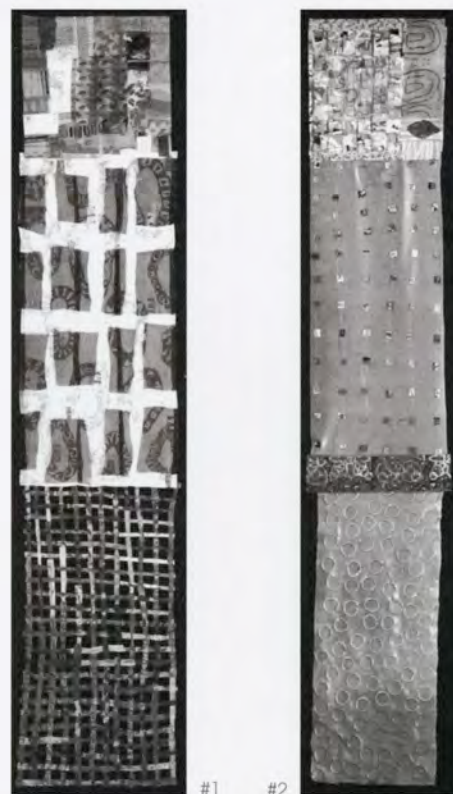
During the summer of 1997 I was fortunate to be one of 30 artists from various countries invited to participate in a site-specific project in the Australian outback around the dried up lake bed known as Lake Mungo. The basic idea was for artists to congregate at the site and work in response to the environment

I wondered what would make the most profound impression on me in terms of art-making. To my surprise it was something manmade which became my focus—the twisted and knotted baling wire used to construct corrals and buildings. Initially I was drawn to its fibrous-like quality which reminded me of the fibers with which I work. The wire was strangely beautiful.

As I thought about the wire in the context of Australia's early history, it took on more sinister connotations as a metaphor for colonial expansion. It became symbolic of power relationships of any kind in which a centralized dominant group restricts the access or movements of others.

In the piece *Notes from Lake Mungo*, I have used the device of repeat pattern paired with selected text in a 'luggage tag' format to suggest a narrative concerning control and dominance. Often associated with the feminine or domestic through its use on fabric and wallpaper for interiors or clothing, pattern is an ideal vehicle for narrative." Of all Marcus' recent installations, issues raised here most closely relate to the history of women and their struggles towards equality.

HOLLIE HELLER RAMSAY



#1 "Mutual Justification" 1999, mixed media, 86" x 20"
#2 "Wide Open Spaces" 1999, mixed media, 102" x 17"

"The concept of combining mixed materials to create unusual and exciting relationships best describes my work. I cut, piece and layer a variety of materials including commercially printed fabrics and papers, wire, metal, rubber, cardboard, and plastics. I am especially interested in using recycled materials: fabrics that have stains or marks on them, materials that have been weathered, aged, and have some sense of past or history.

My intention is to offer the viewer segments of information, enough so there is something recognizable but not enough to tell the whole story. I use photographic and computer imagery to attain this effect: photographs of African people, primitive sculptures and masks, landscapes, leaves, and distressed surfaces. I am interested in the idea of giving a lot of information in a small bit of space to evoke recollections and new visual connections.

I have always been attracted to the expressionistic quality of painting and mixing color, but felt the process was too fast for me. I have found a way to slow it down, to paint with small pieces of varied materials, to have more control over the color and textural relationships that are formed.

My fascination with textiles is where I derive many of my design ideas. I welcome the viewer to take close notice of the construction of my pieces that usually translate a historical textile process such as weaving, plaiting, knotting, quilting, stitching or applique. I am interested in constructing the work as simply but also as cleverly as possible which explains my interest in primitive art forms where hut construction, clothing, beadwork and ornamentation are offered in the most elegant of forms.

I am also exploring the contrasts that I find so exciting: the soft and the hard, matt and shiny, smooth and rough, intuitive and labor intensive, kitsch and elegant, color and neutrals, primitive and computer generated."

NAOMI RIBNER



"Ghost Town Artifact: Stella's Glove" 1997 mixed media, 17"x14.5"

"The series *If These Walls Could Talk* explores the passage of time, particularly the power of places and artifacts to trigger memory of (real and fictitious) moments in time. My work is based upon my travel through the ruins of abandoned buildings in ghost towns out west and periodic

trips to the dusty memory-laden, artifact-filled house of my childhood. I find myself drawn to richly textured products of decay: layers of peeling wallpaper and fabric, dust, debris, and scattered artifacts.

I have always liked to 'read' my work with my fingertips, a kind of Braille. In order to achieve a built-up surface in my digital work, I mix the illusory textures of inkjet prints with the tactile qualities of drawing, printmaking and collage in a multi-layered process. Typically the bottom-most layer is a heavily embossed collagraph print or collage of torn paper, overprinted with the inkjet print. Subsequent layers are achieved with additional overprinting (lithograph or serigraph) and/or direct drawing with pastel, charcoal, or graphite.

The method and message are one and the same. The layered digital collagraphs and collages emulate those time-beaten wall surfaces, the peeling wallpaper a metaphor for digging back through layers of time and memory. Prints done on the small desktop printer are tiled together, deliberately folding, tearing, and wrinkling the paper to produce a tactile surface in keeping with the theme.

My process is still evolving as I continue my exploration of ways to maintain a tactile and hands-on experience in works created with electronic art tools...a best of both worlds."

LAURINDA STOCKWELL



"Blue Bottle" 1996, mixed media, 20" x 40"

"These mixed media artworks are photographically based. All are influenced by landscape and all of them utilize computer technology. Natural forms are part of my rural background. I'm returning to them as a source of inspiration as well as subject matter. I like to combine

objects and surfaces that have personal connections for me. From taking a walk in the woods, to collecting a set of anonymous family photographs, to finding a manmade object altered over time by water, wind and sun, combining these elements together creates a sense of poetic memory for me. Utilizing state of the art technology with simple found and handmade objects creates a balance between the very new with a sense of ancient time."

PATRICIA SWAIN



"Crucified Banana" 1998, Iris print, 18.5" x 14.5"

"I am concerned with using computer art to conceptualize and create imaginary situations in the context of reality and historical events. The series of images in this exhibition have been selected from *The Civilization of Fruit*, a computer graphic journey through an imaginary history. It is part allegory because the history of 'fruit' a species that have gone up the evolutionary ladder and have developed bone structures reminds us of human experience. It is also part parody because it is a generic breakdown of the main periods of all great civilizations but applied to a fantastical civilization. The works deal with the fruit as objects or artifacts discovered long ago. The fruit reminds us of the feminine nature and the trials that go along with that gender. The work is meant to challenge the viewer through readjustments of perspective.

The images were created with a three-dimensional computer program (3D Studio) and manipulated in Photoshop. The images were then made into Iris prints." In these rich, almost Rembrandt-like prints of "evolved" fruit, the objects can be seen as metaphors for the fertile female body, especially as they were painted by the European masters.

JOAN TRUCKENBROD



"Soft Boundaries" (limited edition), 1994, Iris print on Arches paper, 32" x 36"

"Elements from nature embody cycles of growth and transformation. Plants undergo annual cycles of growth, rest and regeneration. Society, however, has constructed alternate patterns of functioning that value high level job and career productivity. Down-time is considered wasteful. Family time has been considered secondary, although it is currently being redefined as valuable. An artificial social construct has formed that is counter to the natural world. Social institutions are repressive as they are out of phase with the natural world. In my series of digital images titled *Social Scapes/Social Scrapes*, I map natural forms onto social constructs to transform patterns in living so that they incorporate processes from the natural world.

In the Aboriginal culture, the natural world is guided by the same principles and patterns that guide the formation of human society. There is a reciprocal bond nature gives life to humanity, and through cultures humanity gives meaning to nature. There is a flow through all things, forming an invisible web on which the species and societies of the earth flow, nourish and reflect each other. Natural forms and processes are templates for creating social forms.

The natural world is inseparable from the body and its extension into the digital computed experience. Electronic totemism links humanity, nature and the computer by rematerializing the digitized realm of experience. The language of the body is called up to interface with the machine. In my digital imagery, natural processes of growth, hibernation and regeneration are mapped onto social patterns. The totemic system is like a living organism, permeated with processes from nature as I construct my imagery. Totemic relationships form an invisible web infused with the diverse animating spirit of nature."

ANNA URSYN



"No Man, No Shadow" 1988, mixed media, 27" x 41"

"For two dimensional works I have been programming in Fortran IV and Fortran 77 using Cyber then VAX mainframes and Interactive Graphic Library, setting color combinations, transforming light intensity, applying grid patterns and moiré effects in order to gain composition.

I explore various approaches to digital output: color printouts, slides, Xerox copied images, mixed media paintings and sculptures. Printouts have been obtained several ways: black-and-white plots from the Versatec plotter, Apple, Hewlett-Packard and Novajet printers/plotters. Two-dimensional programs serve as a point of departure for photolithographs and photosilkscreened prints on canvas and paper; they are included in my two-dimensional and three-dimensional works. All of those approaches are combined for image creation with the use of painterly markings.

My work has been inspired by my interest in the common nature of human and animal worlds in the surrounding environment. I transform (images of nature and present them dynamically in) the visible texture of the sky and ground. The two striped forms in the center of this piece symbolize the *fabric of life*. This work is special for me because it reflects the strong impact of open planes ready to be inhabited. In our visual planes of multiple horizons, at every time one can see the same familiar crowd on the floor of ground and the wall of sky, soft and hard inhabitants sharing lots and acres, having common goals, joining tasks, ongoing.

WILLIAM PATERSON UNIVERSITY

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Nancy Einreinhofer, Gallery Director

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Designed by Amanda Lingham

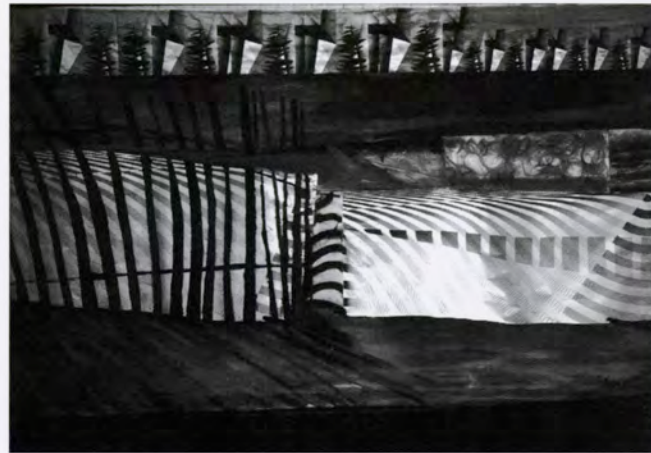
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1997 Mixed Media, 21" x 24"

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"The primary area of investigation in my work is the interface between technology and culture, where seemingly insignificant data becomes commodity and where privacy and profit intersect. Tracking, datamining and bioengineering are recurrent subtexts related to the examination of technological intrusion.

Through tagging, numbering, bar-coding and other devices, I mock the excesses of data collection which characterize the fin de millennium. I attempt to examine some of the ethical dilemmas which occur when our ability to find out exceeds the need to know, when the development of technology outpaces social structure. The work investigates the absurdities which result from our progressive loss of awareness of what is real and what is not as even fake and faux seem real now that we are struggling with the paradigm of virtual.

Technology on various levels is important to the content of the pieces as well as to their manufacture. Images are whimsically displayed as sort of dysfunctional vehicles or childhood go-carts gone amuck. The frames reference specimen boxes where the object is centered, rarefied and isolated -- removed from the matrix of its normal context and alienated by its relationship to the frame. The subjects have been captured and numbered but often possess at least a little false hope that they might escape."

ANN BADDELEY KEISTER

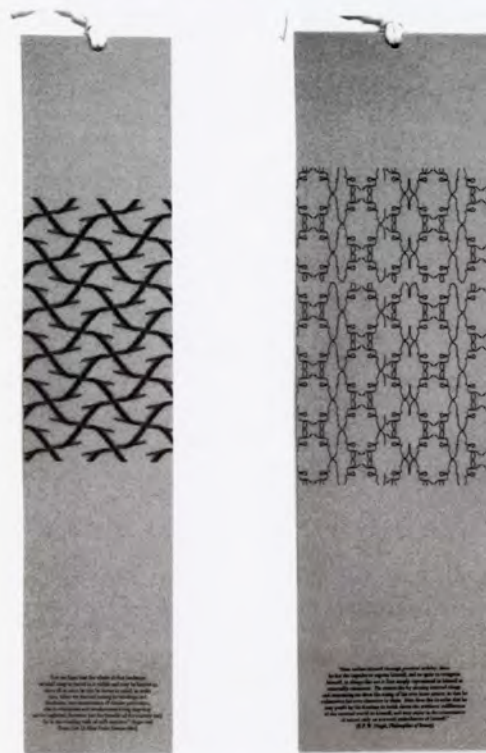


"Shadow Passing" 1996, wool tapestry, 48" x 48"

"I find it amusing to think that I am using this new and wonderful tool, the computer, to create images that are then executed in a technique that was perfected during the Middle Ages. It makes me feel like some kind of time traveler. The modernization of this ancient tapestry art form has been an emphasis of Ann Baddeley Keister's, as evidenced by such exhibitions as Chicago New Art Forms, Breaking Textile Traditions (Waldron Arts Center, IN), and Timeless Tradition/Present Meanings (California State University, Fullerton, CA).

"I think that both the media and the content of my work are full of allusions to the fact that I am a female. I don't know that I choose these themes for this reason, but they are the things that interest me: cooking, gardening, my home. I have worked with yarn and fabric since I was a little girl."

SHARON MARCUS



"Notes from Lake Mungo" 1998, details, mixed media installation

"When the first conscious attempts at ornamental designing began they took the line of least resistance, gathering current signs and symbols into decorative patterns. They, so to speak, camouflaged their revolutionary action by mimicking the traditional order of things. (Archibald Christie, *Pattern Design*)

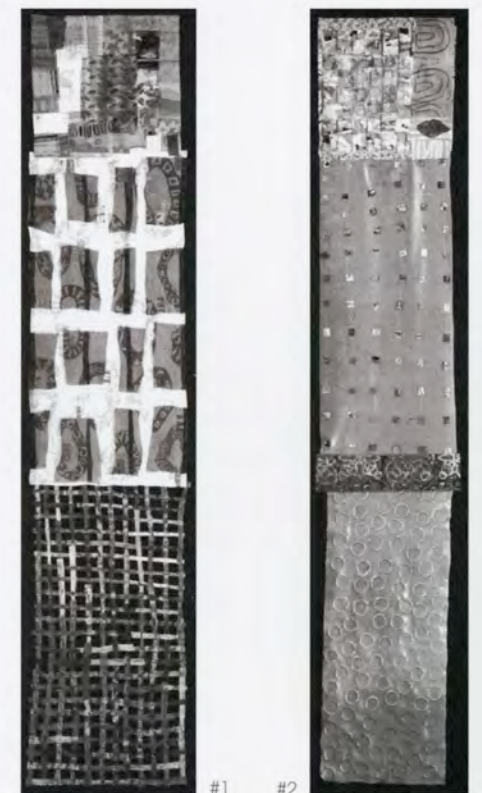
During the summer of 1997 I was fortunate to be one of 30 artists from various countries invited to participate in a site-specific project in the Australian outback around the dried up lake bed known as Lake Mungo. The basic idea was for artists to congregate at the site and work in response to the environment.

I wondered what would make the most profound impression on me in terms of art-making. To my surprise it was something manmade which became my focus: the twisted and knotted baling wire used to construct corrals and buildings. Initially I was drawn to its fibrous-like quality which reminded me of the fibers with which I work. The wire was strangely beautiful.

As I thought about the wire in the context of Australia's early history, it took on more sinister connotations as a metaphor for colonial expansion. It became symbolic of power relationships of any kind in which a centralized dominant group restricts the access or movements of others.

In the piece *Notes from Lake Mungo*, I have used the device of repeat pattern paired with selected text in a 'luggage tag' format to suggest a narrative concerning control and dominance. Often associated with the feminine or domestic through its use on fabric and wallpaper for interiors or clothing, pattern is an ideal vehicle for narrative." Of all Marcus' recent installations, issues raised here most closely relate to the history of women and their struggles towards equality.

HOLLIE HELLER RAMSAY



#1 "Mutual Justification" 1999, mixed media, 86" x 20"
#2 "Wide Open Spaces" 1999, mixed media, 102" x 17"

"The concept of combining mixed materials to create unusual and exciting relationships best describes my work. I cut, piece and layer a variety of materials including commercially printed fabrics and papers, wire, metal, rubber, cardboard, and plastics. I am especially interested in using recycled materials: fabrics that have stains or marks on them, materials that have been weathered, aged, and have some sense of past or history.

My intention is to offer the viewer segments of information, enough so there is something recognizable but not enough to tell the whole story. I use photographic and computer imagery to attain this effect: photographs of African people, primitive sculptures and masks, landscapes, leaves, and distressed surfaces. I am interested in the idea of giving a lot of information in a small bit of space to evoke recollections and new visual connections.

I have always been attracted to the expressionistic quality of painting and mixing color, but felt the process was too fast for me. I have found a way to slow it down, to paint with small pieces of varied materials, to have more control over the color and textural relationships that are formed.

My fascination with textiles is where I derive many of my design ideas. I welcome the viewer to take close notice of the construction of my pieces that usually translate a historical textile process such as weaving, plaiting, knotting, quilting, stitching or applique. I am interested in constructing the work as simply but also as cleverly as possible which explains my interest in primitive art forms where hut construction, clothing, beadwork and ornamentation are offered in the most elegant of forms.

I am also exploring the contrasts that I find so exciting: the soft and the hard, matt and shiny, smooth and rough, intuitive and labor intensive, kitsch and elegant, color and neutrals, primitive and computer generated."

NAOMI RIBNER



"Ghost Town Artifact: Stella's Glove" 1997 mixed media, 17"x14.5"

"The series *If These Walls Could Talk* explores the passage of time, particularly the power of places and artifacts to trigger memory of (real and fictitious) moments in time. My work is based upon my travel through the ruins of abandoned buildings in ghost towns out west and periodic

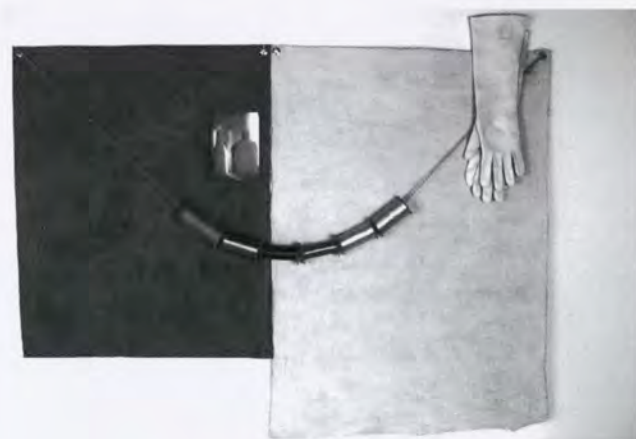
trips to the dusty memory-laden, artifact-filled house of my childhood. I find myself drawn to richly textured products of decay: layers of peeling wallpaper and fabric, dust, debris, and scattered artifacts.

I have always liked to 'read' my work with my fingertips, a kind of Braille. In order to achieve a built-up surface in my digital work, I mix the illusory textures of inkjet prints with the tactile qualities of drawing, printmaking and collage in a multi-layered process. Typically the bottom-most layer is a heavily embossed collagraph print or collage of torn paper, overprinted with the inkjet print. Subsequent layers are achieved with additional overprinting (lithograph or serigraph) and/or direct drawing with pastel, charcoal, or graphite.

The method and message are one and the same. The layered digital collagraphs and collages emulate those time-beaten wall surfaces, the peeling wallpaper a metaphor for digging back through layers of time and memory. Prints done on the small desktop printer are tiled together, deliberately folding, tearing, and wrinkling the paper to produce a tactile surface in keeping with the theme.

My process is still evolving as I continue my exploration of ways to maintain a tactile and hands-on experience in works created with electronic art tools...a best of both worlds."

LAURINDA STOCKWELL



"Blue Bottle" 1996, mixed media, 20" x 40"

"These mixed media artworks are photographically based. All are influenced by landscape and all of them utilize computer technology. Natural forms are part of my rural background. I'm returning to them as a source of inspiration as well as subject matter. I like to combine

notes reflect her misanthropy, obsession with food, depression and fear of both life and death.

I am interested in the deception that is created between what the object originally looked like, and the information I have added to it. I am making art that refers to craft, and the reference to craft, to the human hand in the making of an object, has become significant in my work. Finally, I stiffen each object, both to 'freeze' it in an iconic gesture and to emphasize it as an object of display, rather than function.

Culturally, textiles have long been used as conveyors of historical, religious, and social information. I use text and image to create cloth objects that convey narrative experience while alluding to ritual and practical use. I consider these pieces to be a collaboration between myself, my grandmother, and the object's original maker, wishing to create work that speaks to their hands and hearts as well as my own."

LESLIE NOBLER FARBER



"And She Emerges" 1998, mixed media/digital art, 31" x 28"

"My work documents life autobiographically, just as photo-journals and story/album quilts did for the typically anonymous women artists of the past. Family, (inter)personal development, childhood, psychological growth, and societal influences on each of these are represented. I refer often to the child's relationships, safety and security, and the emergence of self-image, as in *And She Emerges*. Also in this series, as seen in *The Past Beckons*, the child is rooted to its heritage through heirlooms, relics or cultural icons. The layering process of digital imaging (and the printout 'tiling process') can be viewed as metaphors for the struggle for balance between individuation and separation.

The textile patterning and apparel artifacts (lace, tulle, beads) both comment on the unacknowledged role of women in the history of art and bring to this series a tactile, touchable quality. The textural attitude of my work helps place computer art on the continuum of hand made art forms. I strive to create a stronger, richer hybrid from two individual parts: the traditional 'domestic' art forms and the new realm of electronic art.

Probing further, the function of the machine versus the hand is explored here. While the digital image-making happens with spontaneity and even efficiency, seemingly magical at times, the labor of reworking and assembling each piece is slowly accomplished by hand. Using paper, cloth, threads and glues to sew the hardcopy patches together, this series juxtaposes human hand and spirit with technological wizardry. And its subject: the new (electronically-sophisticated) human 'generation' will hopefully sharpen this contrast."

LYNN FOSTER



"Emergence" 1998, mixed media, 17" x 13"

"I create work that approaches transformation through process. Color, texture and surface are used to achieve emotional content. The process of layering and blending gradually yields the final composition.

My painting is inspired by an ongoing struggle to define an aesthetic through the use of the computer. It is a marriage of approaches, executed partially through experimental forms and partially through the use of computer imaging