

Divine Dimensions

Martha Gaustad & Michelle Arnold Paine
April 12 - June 29, 2019

20 NORTH
GALLERY

18 N. St. Clair Street, Toledo, Ohio 43604 419-241-2400
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Featuring the deft and reflective artistic processes of two artists working in both traditional and contemporary media — paintings, photo montage and ink drawings — that celebrate the female figure, her spirit and the space she inhabits.

Martha Gaustad's figurative photomontage harmonizes painting, photography and drawing within a single work of art, which correlates to the work's depiction of the complexity of each woman's spirit within the structure that contains her. Gaustad's finely detailed and classically inspired oil paintings of female models also proclaim the subjects' psychological identity.

Likewise, Michelle Arnold Paine's architectural paintings of remembered places recall her three-year sojourn in Italy; the buildings she depicts are not only representations of actual locales, but also subconsciously familiar evocations of imagined sacred spaces. Her figurative drawings similarly explore the dichotomy of identity—universal and unique, spiritual and physical—through deliberately intangible portrayals of named models.

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and ink drawings by two
area artists that celebrate
the female figure, her spirit
and the space she inhabits.*

View the online catalogue at
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18 N. St. Clair Street Gallery Hours:
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Reflections: On the Edge, oil on canvas,
by Michelle Arnold Paine



ShutterPencilBrush I, digital color print, by Martha Gaustad

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◇ Indicates artist's work is in permanent museum or public collections.

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About the Exhibit

For millennia, philosophers, theologians and artists have pondered the relationship of the physical presence of the human form and the spark within it which conveys the divine, whether that be spiritual or integral identity. The concept of the Vessel—a receptacle that holds a precious substance—has been explored as a metaphor for not only a corporeal, physical container, but also as a means of transport and communication, as well as a symbol for the female form. In this exhibit, two artists realize the female identity, their own and others', through the lens of their media.

Michelle Arnold Paine's work combines landscape, figure and architecture to "dialogue natural and built environments" in the context of her Catholic faith. Alternately, Martha Gaustad describes her work as a psychological response, "feminism, in all its glorious artistic expression...women in action, women at rest, casual and formal...free as well as confined, clothed and not, expressive and pensive...."

The paintings and photomontages by Gaustad present a narrative between a female figure and the circumstances of her surroundings, whether the actual, physical space, or symbolism for aspects of her life, and the response of this figure. The paintings and ink drawings of Paine tap into and reflect upon the concepts of memory and being, exploring an intersection between physical edifices and a connection to the divine.

Similar mediums diverge into differing styles, yet converge on the relationship between the human figure and the constraints or open-endedness of her surroundings, through continuous layering, reworking and reflection in the artistic process.

Divine Dimensions allows 20 North Gallery the opportunity to celebrate the female figure, her spirit and the space she inhabits. The artists have created a juxtaposition of the traditional and the contemporary in their luminous portrayals of the female figure and architectural forms, to explore the intriguing concept that the images they depict—like the women they reveal—are larger than the "vessels" that contain them.

Martha Gaustad ♦

Toledo, Ohio

Artist Biography

Martha Gonter Gaustad received a B.S. in Education and English from D'Youville College in Buffalo, New York in 1969, followed by a M.S. in Special Education at Canisius College (Buffalo, New York) in 1970. She received a Ph.D in Educational Psychology and Measurements from the University of Nebraska (Lincoln, Nebraska) in 1976 and in 2011 continued her studies taking art courses at Bowling Green State University (Ohio). A native of Buffalo, Martha "Marti" Gaustad has maintained a studio since 2016 in downtown Toledo, Ohio.

Gaustad's professional career began with teaching deaf children and later creating educational materials and providing classroom technology training for teachers. Gaustad would continue on to study human learning and the use of sign language before settling into a professorship in Education at Bowling Green State University. Upon retiring from her career in university administration, Gaustad focused on a study of art. In 2013, this renewed interest in art led to a study of art conservation and painting techniques at Studio Art Centers International in Florence, Italy.

Gleaning influence and inspiration from painting masters and classical music and writing, Gaustad has an affinity for figurative work and content that spans multiple mediums. The broader character and process of her current work arise from her sensitivity to the effects of light, an appreciation for visual texture, and a love of narrative. The subject matter of the work ranges from nudes to life-sized, portrait-like depictions of women, in contrived settings as well as ordinary home scenes. For *Divine Dimensions*, Gaustad's catalogued works are oil paintings from the *Box Series* and her new *Caryatid Series* along with digital *ShutterPencilBrush* photomontage prints that interrogate the lines between photography, drawing, and painting.

In the past five years, Gaustad has participated in twenty-eight regional, national, and international juried gallery and museum shows, including *NUDE* at Manifest Gallery (Cincinnati, Ohio), the *National Midyear Exhibition* at the Butler Institute of American Art (Youngstown, Ohio) and *Drawing Discourse* at the University of North Carolina Asheville (Asheville, North Carolina). Receiving a number of art awards in addition to being published in two recent surveys of contemporary painting, Gaustad's work has obtained national recognition. In 2015, her work entered the permanent public collection of the Ohio Arts Council through the purchase award of the Ohio State Fair *Fine Arts Exhibition*. Last fall, she enjoyed her first solo exhibition at the Marathon Center's Fischer/Wall Gallery in Findlay, Ohio.



Self Portrait Three; oil on canvas;
image courtesy of artist

To learn more of Martha Gaustad's artistic career and a full exhibition history, visit her website at marthagaustad.com

Artist Statement

Painting

My work follows an artistic tradition that examines light and the figure in both natural and contrived settings. Light is essential to describing human form and posture. It facilitates the viewer's perception of information about relationships, distance and orientation. It is critical to understanding human activity, and most representational artwork. In painting and drawing women, I am thoroughly engaged in layering tone or color to recreate the texture, warmth and transparency that evoke the look and feel of human flesh. The interplay of light, paint, and posture serves to create human "expression" which, in turn, powerfully enables comprehension and interpretation of personality, intent, emotion and narrative.

My education in psychology further influences the design and expression of specific pieces and series. In the *Box Series*, the female figure is cast in varied patterns of light and shadow within a square wooden box, permitting exploration of the effects of unusual configurations of cast and intensity. Beyond the physical reality and visual experience of this work, lies potential for another layer of interpretation for the viewer. The influence of others' expectations (i.e. cultural, family, friends, religious, commercial, political) and how these are accommodated by each woman, are critical variables underlying profound societal issues concerning the status and rights of women worldwide. The *Box Series* dialogue between physical position and personal demeanor—in response to the confining space—can be interpreted in various ways as a reflection of an inner woman's response to her life situation e.g., *resistance, acquiescence, anger, resignation.*

Inspired by Greek history and architecture in light of traditional western painting themes, in the current *Caryatid Series*, I have endeavored to elicit a blending of contemporary with classical renderings of women. Poses and fabric, perhaps reminiscent of ancient statuary or Impressionist painting, are mixed with settings and clothing that are uniquely modern. Again, comingling the beauty of form, line, light and texture with narrative content, the paintings encourage an underlying psychological interpretation regarding the role, reliability, power and enduring nature of the female contribution to society.



Photo courtesy of artist website

Photomontage

As an artist, I have enjoyed creating across the spectrum of 2D media, oils, pastels, ink, charcoal, and graphite ...with a lingering interest in watercolors. In classes or over coffee, I have also had occasion to be drawn into friendly professional debates regarding the relative merits of each medium regarding the big question of "what is art?" Historically, such controversies have often been prompted by the invention of new artistic materials or technology: "*Now that we have photography, why do we need painting?*" Other arguments focus on the skills required to work successfully in a medium: "*Drawing is the underpinning of masterly painting and printmaking.*"

Quick thoughts about individual media bring a number of artistically important variables to mind: Photography as *light* and *image*. Drawing as *line* and *tool*. Painting as *physicality* and *texture*. And, always, the issue of *color*. But the reality of making quality work in any 2D medium means mastery of and attention to each of these variables. What would a good landscape photo be without good sight lines? What is a good representational painting without effective use of light and shadow? And how could a worthwhile drawing ignore the concepts of texture and feel?

Photography offered me the opportunity to pursue this interest in 2D media relationships through another creative medium. Here a modern twist to the media controversies was the added dimension of an artist's choice to work in *analog* versus *digital* photographic formats: analog information or process represented by continuously variable physical quantities (light, color, intensity); digital information or processes by numbers (0 and 1) stored and manipulated by computer. My artistic goal was a work that successfully embraced the full power of melding the possibilities that each individual 2D medium contributed to the production of a single piece. Coincidentally, I also intended to bridge the connection between analog and digital realms. The artistic outcome was *photomontage*.

Each image in the *ShutterPencilBrush Series* is a photographic print of a digital montage of three photos/stages for the same oil painting: (1) the original stimulus photo to which I referred throughout the painting process, (2) a photo of the pencil underdrawing on the canvas (sometimes prepared with a background tone), and (3) a photo of the final completed oil painting. In each montage, the three photos may be interwoven seamlessly (SPB I, III, IV), resulting in yet another complete figurative image. For a more recent variation of this montage process, rather than fully blending the digital images, the contents of the three individual media photographs are gridded sequentially (SPB I-2, III-2, IV-2) or overlaid upon one another (SPB V) to make the separate media components perhaps more obvious to the viewer. Each montage print, then, constitutes a fourth photographic version of the figure image... an artwork in its own right...one that integrally reveals the essential role of each medium in the creation of a single piece of art.

For *Divine Dimensions*, this treatise on the relationship among 2D media has yet another twist, especially applicable to viewers of the gallery exhibition. It helps to explain the stages in the process I use to make my oil paintings.

Artwork All work available for purchase, unless otherwise specified. Measurements reflect image size, without framing.



Transparent
Martha Gaustad
Oil on canvas; 2017
72"H x 36"W



Caryatid Series #2
Martha Gaustad
Oil on canvas; 2019
60"H x 30"W



Caryatid Series #1
Martha Gaustad
Oil on canvas; 2018
24"H x 18"W



Box Series #3
Martha Gaustad
Oil on canvas; 2014
36"H x 36"W



Box Series #4
Martha Gaustad
Oil on canvas; 2015
36"H x 36"W



Triple Montage Demo for ShutterPencilBrush I
 Martha Gaustad; digital color print; 5.25"H x 44"W; Not for sale



ShutterPencilBrush I
 Martha Gaustad; digital color print
 2015; 20"H x 20"W



ShutterPencilBrush I-2
 Martha Gaustad; digital color print
 2015; 20"H x 20"W



ShutterPencilBrush III
 Martha Gaustad; digital color print
 2015; 20"H x 20"W



ShutterPencilBrush III-2
 Martha Gaustad; digital color print
 2018; 20"H x 20"W



ShutterPencilBrush IV
Martha Gaustad
Digital color print; 2018
14"H x 20"W



ShutterPencilBrush IV-2
Martha Gaustad
Digital color print; 2018
14"H x 20"W

ShutterPencilBrush V
Martha Gaustad
Digital color print; 2018
20"H x 20"W



Michelle Arnold Paine ♦

Perrysburg, Ohio

Artist Biography

Michelle Arnold Paine received her B.A. from Gordon College (Wenham, Massachusetts) in 1999 majoring in English and Art History, with a Minor in Foreign Language. She continued her education at the School of the Museum of Fine Arts in Boston, Massachusetts through 2004, before receiving a M.F.A. in Painting in 2007 from the University of New Hampshire (Durham, New Hampshire). Paine's artistic experience has been broadened by study in both Orvieto and at the Istituto Lorenzo de Medici in Florence, Italy.

For seven years, Paine taught drawing, painting, and design courses at numerous colleges in the New England region. She continues to share her passion for art education by offering group lectures on art topics, as well as tours to discuss Christian artworks within public collections.

Michelle Arnold Paine has exhibited her architectural, figurative and landscape paintings extensively across New England within commercial, community, non-profit and university spaces. In the last decade, Paine's work has been shown in solo exhibitions at the International Marian Research Institute at University of Dayton (Ohio), Gordon College, Valparaiso University (Indiana) and the University of New Hampshire (Durham, New Hampshire). In addition to inclusion in numerous juried and group exhibitions, her work has regularly been exhibited at Sloane Merrill Gallery in Boston, Massachusetts.

On top of an extensive exhibition history, Paine's work reaches the public eye in a number of forms. Her work has been published in publications such as *Ruminare Magazine*, *Christianity Today*, *Imaginatio et Ratio* and *SEENJournal*. She has also participated in podcasts, panels and artist lectures focusing on the intersection of art and faith. Additionally, Paine has enjoyed artist residencies at the Valparaiso University Chapel, North Shore Chapel (Danvers, Massachusetts) and the Center for Faith and Inquiry at Gordon College. Among the many private and public collections that proudly contain Paine's artwork are Gordon College and Valparaiso University. In 2018, Michelle Arnold Paine was awarded an Accelerator Grant from the Arts Commission of Toledo, Ohio.

To learn more of Michelle Arnold Paine's artistic career and a full exhibition history, visit her website at michellepaine.com

Artist Statement

After I returned from three years living and working in Orvieto, Italy, public spaces in the US felt desolate and utilitarian. After a graduate school professor at UNH suggested I paint my "memories" of Italy, I embarked on more than a decade of painting my memories of Italy through exploring the atmospheric forms of medieval architecture in painting.

The stone walls and gates of medieval Italian towns became a metaphor for looking forward to something bright and beautiful that I am only sometimes able to glimpse. The arches and the contrast of light

through the opening, and the enveloping darkness on this side of the archways became a metaphor for looking back on the formative time I spent in that place, trying to recapture the vision of creativity and possibility that was planted in that time.



Photo courtesy of artist website

The philosopher Martin Heidegger links architecture with the old German word *bauen*, which meant *dwelling*: to be on the earth and under the sky. This state of existence *between* earth and sky has both physical and spiritual dimensions. It suggests that our earthly dwelling, our interaction with the specific space in which we live, is not purely utilitarian but has a significance which relates to our very essence as human beings.

In medieval architecture, I feel this concept of *dwelling* take shape as an awareness of the divine. I sense that the architects built these spaces to be visible, tangible expressions of divine presence, between earth and sky, intended to foster an encounter between heaven and earth. Like the cathedral builders, or Impressionist painters like Monet (whose Rouen cathedral paintings did not have the cathedral as their true subject, but rather the invisible light and air), I seek to use paint to articulate something that is without color or form.

Like the structures that inspired them, my paintings are layered, image covering image, sometimes sanded or scraped away so that the painting itself becomes a palimpsest of history like the ancient buildings, addressing the tension between the permanent and the passing. My paintings express my desire to explore the edge between visible and invisible, past and present, spiritual and physical.

My drawings also walk this edge between past and present, spiritual and physical, but by exploring the ephemeral nature of emotion and breath, our experience of the transcendent through being physical creatures.

Through drawing the figure I experience the brevity and mutability of life through the unpredictability of ink and a model posed for a few fleeting minutes. These drawings are in weekly conversation with my studio paintings of medieval architecture, structures originally intended in some way to fend off our mortality.

The drawings are expressions and explorations of the connection between mind, body, and spirit, a representation of the wholeness of the human person. As I sit in the presence of the model I grow in an awareness of vulnerability and humanity of this person over a period of time.

Michelle Arnold Paine's figure drawing project is partially funded by an Arts Commission Accelerator Grant (Toledo, Ohio) made possible through support from ProMedica and the Ohio Arts Council.

Artwork All work available for purchase. Measurements reflect image size, without framing.

Through a Glass Darkly
Michelle Arnold Paine
Oil on canvas; 48"H x 36"W



Fede: Faith
Michelle Arnold Paine
Oil on canvas; 12"H x 12"W



Around the Bend
Michelle Arnold Paine
Oil on canvas; 10"H x 10"W





Reflections: On the Edge
Michelle Arnold Paine
Oil on canvas; 40"H x 30"W



Are We There Yet: Medieval Gate
Michelle Arnold Paine
Oil on canvas; 24"H x 18"W



Bridge Into Light
Michelle Arnold Paine
Oil on canvas; 16"H x 12"W



Bagnoregio Courtyard 2
Michelle Arnold Paine
Oil on canvas; 36"H x 24"W



Fortress Gate
Michelle Arnold Paine
Oil on canvas; 30"H x 24"W



Through the Light
Michelle Arnold Paine
Oil on canvas; 20"H x 16"W



Beacon
Michelle Arnold Paine
Oil on canvas; 20"H x 16"W



Ave
Michelle Arnold Paine
Walnut ink on paper; 14"H x 10"W



Contemplation
Michelle Arnold Paine
Watercolor on paper; 14"H x 10"W



Shadows
Michelle Arnold Paine
Walnut ink on paper; 14"H x 10"W



Natalie Huddled
Michelle Arnold Paine
Walnut ink on paper; 7"H x 10"W



Natalie Reclining
Michelle Arnold Paine; walnut ink and
watercolor on paper; 7"H x 10"W



Natalie Leaning on Chair, Back
Michelle Arnold Paine
Walnut ink on paper; 7"H x 6"W



Katy Sainz, Pigeon Pose
Michelle Arnold Paine
Walnut ink on paper; 10"H x 7"W

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