



VCU

Virginia Commonwealth University
VCU Scholars Compass

Theses and Dissertations

Graduate School

2013

Forced Kinship

Lauren Leake

Virginia Commonwealth University

Follow this and additional works at: <https://scholarscompass.vcu.edu/etd>

© The Author

Downloaded from

<https://scholarscompass.vcu.edu/etd/3226>

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.

Forced Kinship

Documentation submitted in partial fulfillment of the requirements for the degree of Master of Interdisciplinary Studies in Interdisciplinary Art at Virginia Commonwealth University.

by

Lauren Jean Leake
Bachelor of Fine Arts in Art Education, Virginia Commonwealth University,
Richmond, Virginia, 2005

Virginia Commonwealth University
Richmond, Virginia
December, 2013

Table of Contents

Artist Statement	iii
Introduction.....	1
Concept.....	3
Process.....	5
Influences	6
Canvas.....	10
Glass	12
Printmaking.....	15
Conclusion	17
Bibliography.....	18
Appendix	19
List of Images.....	19
Images	20
Resume.....	32

Artist Statement

My oil paintings, glass works, and mixed media are abstract meditations on familial relationships and their boundaries. The interaction between colors and layers of pigment reference human interaction. I apply veils of colors, which obscure, alter, or blend into previous layers of color. These layers metaphorically reference how family relationships affect the person we are and influence who we become.

I approach my oil paintings serially and often refer to them as *sisters* or *a family*. I often work on two or more canvases at a time allowing each painting to share palettes and a similar language of shapes. When I work this way, it allows me to explore different responses to an experience. The interaction of the paint embodies struggle, and new shapes and shades of color emerge as the boundaries of painted areas are dissolved or declared.

I also layer color and pigment in my glass paintings. Here, I place finely ground colored glass onto clear glass sheets, then fire it, rework it, and fire it again. Reworking the glass allows me to build a history of layers, which I relate to the way that a person carries around a history of experiences.

Lastly, in my prints, I use multiple stencils to apply layers of ink to conceal or reveal the history of the work and reference the ever-changing nature of relationships. This dance of emergence and disappearance of color relates to the forced kinship of family and calls to mind the levels in relationships we build with people, consciously or not.

Forced Kinship

Introduction

Some of my earliest memories are of creating a world of fun and fantasy. I spent time writing songs, producing skits, and making elaborate costumes and outfits. I spent many hours outside under a young crab apple tree creating jewelry and dolls out of flowers and weeds, and wandering through the woods near our house imagining worlds of fairies and wizard lairs. I invented fun from the everyday stuff around me. My art materials consisted of a box of crayons and Play-Doh, both excited me. The crayons with their many colors, their smell, and the way they covered the paper of my Barbie coloring book calmed me and I responded to the feel and tactile quality of the dough.

Once I entered school, I was praised for my creative talents and imagination. It felt good to earn my teachers' and my classmates' recognition. I remember most vividly the way the art room looked and the way it made me feel. I was stimulated by the exposure to the different types of paint, the large paint brushes, and the paper laid out on the large studio tables. These items held so much hope and possibility.

In fifth grade, a teacher took notice of my creative talent and recommended that I apply for a scholarship from McGuffey Art Center in Charlottesville, Virginia to take studio classes. I was accepted, and feel strongly that because of that experience I am who I am today. As a student at McGuffey, I was exposed to my first real art class and I was excited by all of it. The building was regal and full of character, the wooden floors were worn and

weathered, the walls were bright, and the ceilings were tall. All of these characteristics mingled to create a warm space that welcomed and comforted me. After the course ended, I was recommended for a second session, which was very different from the first. After much careful prepping, and many conversations between my mother and my instructor, I was enrolled in an all female, adult nude figure drawing class at the young age of ten. This was when I was given my first real art supplies--my own box with charcoal, pastels, and a large sketching pad. I created so much and learned so much, and I was praised for my skill.

Later, I transitioned to middle school and let my artistic expression fall away. I picked it back up again in high school when I was exposed to different media. My high school offered classes in photography, ceramics, drawing, and painting, and was equipped with a gallery space. I experimented with them all. Here too, I had some wonderful teachers that encouraged me. I started an internship program with a local elementary art teacher and loved being in the classroom. Little by little, I took on more responsibility and enjoyed creating and implementing imaginative projects with the students. My mentor encouraged my love of art and teaching and encouraged me to apply to Piedmont Community College in Charlottesville, Virginia. There, I encountered another professor that helped me apply to Virginia Commonwealth University's (VCU) Art Foundations Program. All along the way these teachers helped guide me to realize my dream of helping others in the same way that I once was helped. I am here today because a few teachers paid attention to me.

Once accepted to VCU, I was exposed to new ideas and creative outlets, my art production exploded. The many different opportunities offered to me helped develop my voice as an artist. I traveled to Mexico for a semester abroad studying jewelry making, ceramics, and kiln formed glass. As an art educator in training, I was encouraged to master many different approaches to create a platform of skills to share with students.

After I graduated with a Bachelor of Fine Arts in Art Education, with a minor in Painting, I had a stronger artistic voice and improved self-confidence. I was immensely proud of myself for being the first in my family to graduate from college. I landed a job teaching elementary art classes to provide young students the encouragement and guidance that I had once found so nourishing.

As the years passed, I found that I was feeling increasingly disconnected from my artistic self. My job provided creativity but not the opportunity to explore my own art. After years of teaching and searching for fulfillment, I enrolled in VCU's Master of Interdisciplinary Studies in Interdisciplinary Art (MIS-IAR) Program. Within this program, I found the structure, focus, challenge, and growth that I was craving. It allowed me to further develop my visual language and creative voice as an artist.

Concept

My paintings focus on the nature of human interaction, especially the connection between those closest to us, such as family members. The focus lies on how we are changed and informed by the stimulus provided by other

people. Regardless of our awareness or intentions, we are many times forced to deal with the repercussions of others' behaviors. We have very little control over the way others choose to treat us, speak to us, or the way they act around us. We have no control over the choices loved ones make, yet many times we are forced to deal with the consequences of their actions. Depending on with whom we interact, some encounters are barely memorable while others deeply shape who we are and how we interact with other people.

Starting as babies we have no say in regards to our well being. We are blank canvases and the choices our parents make shape, mold, and color our world. Whether our needs are being met, or our likes and preferences are considered, these ideas are handled by our caretakers; we are but helpless creatures. This foundation creates a platform that informs how we interact with the world for the rest of our lives. If we take the time to process and analyze all of these issues, it is difficult to imagine that we could cerebrally untangle and dissect all of the events that have made such an impression on us. I am fascinated by the idea that no matter how much we try to control or limit our interaction with others there will always be times when this stimulus affects us as it makes its way into the fiber of who we are. There is no plausible way that we can undo all of the changes this stimulus brought forth in our character and personality. Such interactions can cause us to be more cautious, to be more afraid, or to be more bold as we go forward in the future.

Process

My work addresses the ethereal, mysterious, and intangible nature of relationships. I create paintings, kiln formed glass work, and prints where I use pigment to create a meditative, atmospheric environment. Within this environment, I metaphorically explore my own relationships, their effects on me, and the boundaries of my relationship with others. My work acts as a series of non-objective self-portraits where I use the interaction between the color and layers of pigment to reference my experiences.

My palette consists of a soft range of colors, which obscures, alters, or blends into previous layers of colors. I specifically choose pale, warm colors to evoke an airy and comforting atmosphere. Colors are blended together to enhance, darken, or change each hue. The delicate color changes from one layer to the next reference the subtle changes I experience through human interactions.

Layers of color also reference time and experience that build up to create a history that symbolizes the story I carry with me. At times, I spread the color across the ground to declare a prominent shape, to quietly echo a previously applied color, or to gently fade away. Other times, I add color to engulf, tint, or seep into a shape. I see these actions and outcomes as analogous to the complex layers of relationships and the boundaries we forge for ourselves and with others.

I rely on the qualities of the media to manipulate the illusion of light. In all my work, I apply color in a way to enhance the translucent quality of the media,

whether I am working in oil paint, crushed colored glass, or printing ink. I use this method to blend colors in a subdued way to reference the dance of withdrawal and advance that takes place within my interpersonal relationships. Actual light is also important to enable the viewer to see all the subtle detail and layers of glaze used to create a final work of art. Natural, even lighting creates an environment where the many subtle layers become apparent.

I build layers, or veils of paint, to create a history. Through that history I explore the relationship of cause and effect, and boundaries and interactions. The quiet, meditative environment I create allows the subtle, fluid layers of pigment to float to the surface to be absorbed by the viewer. I relate these layers of pigment to the varied facets of human relationships.

Influences

The human body has always influenced me. Its forms, contours, and fullness all inspire my work. I am intrigued and seduced by the fleshiness of paint, its ability to hold luster and shine, to roll and stretch, to cover, or appear translucent. It speaks of humanness to me. Many of the colors I use in my work relate to the human body. The stuff we are made of -- skin, blood, mucus, marrow, bile -- this is what makes us whole, sturdy, and solid. Not all of these parts are beautiful but together they make a person with unique characteristics. When all of these come together to form a person, and that person is loved by another, that love is for the whole person including the less than desirable parts.

I like the idea of creating something beautiful and simultaneously

unsettling. Although, I use what are traditionally peaceful and pretty colors, I often aim for an unnerving quality to speak to the flawed nature in us all. I do this as a way to honor a real example of a person, an experience, or a relationship having both good and bad qualities. The truth is that we are never all good or all bad but we can be both beautiful and flawed, or seemingly healthy but unwell inside. Despite what we show as our exterior face, we carry scars of hurt and pain on the inside. I like the idea of having to sit and look closely, to listen hard, to see these nuances. We are all more than meets the eye.

In the summer of 2009, I traveled to Washington, DC to view the *Paint Made Flesh* exhibit at the Phillips Collection. This exhibition focused on the connection between paint and the human body. It revealed how artists use paint as a *body paste* to sculpt the human figure, while revealing insight into both the subject matter and the artists themselves. I was impressed by this concept. It was also here that I discovered the work of Jenny Saville (b.1970). One of her works in the show held my attention. I spent much time engulfed in the painting, *Hyphen* (1999). A massive canvas of 108"x144" presents two heads locked at the neck, looking polycephalic, or two-headed. Their skin, nose, and lips are rendered in spackled and smeared paint. Deep red and pink paint comprised their lips, evoking thoughts of blood, scars, and battered flesh. Because Saville painted on such a large scale, sections of her work can serve the viewer more as abstract, fleshy color studies than figurative portraits.

Her treatment of the two heads references this dichotomy that is important to my working process -- the notion that at once an artist can create

both a gentle, loving treatment of her subjects, and also display the honesty of a life full of struggle and hardship all while using a traditional, naturalistic palette. This idea fortified my inclination to use soft, pastel colors, like yellow, pink, and white, as my base palette. For me, these colors can hold much more than beauty but also offer depth with allusions to struggle and pain.

Another influence on my work is an idea that challenged the notion that one color can represent one idea only. This concept was exemplified in a series of paintings by Mark Rothko (1903-1970) created in 1964, known as the *Black Paintings*, or the *Black Form Paintings*. I learned a lot from the exhibition, which was on display at The National Gallery of Art in Washington, DC. Initially, the idea of a room full of black paintings seemed very simple and dark. In the room where they were displayed, I walked into what ended up being a meditative and transforming experience. The room was quiet and still but also simultaneously seemed boundless and open. As I neared the paintings, my curiosity pulled me closer to examine each work more fully. In the room, there was a bench where I sat and reflected on the works. I was urged by a quote from the exhibit catalogue which stated, “we invite you to question the simple equation of darkness and despair and to re-imagine blackness as a medium of light — nuanced, expansive, and even hopeful.” (Cooper, 6)

Taking time to be still with the paintings, to allow the paintings to unfold, I was rewarded with the discovery of much new information. The black revealed itself with hints of soft lilac, grey, and blue. The emptiness that often accompanies the idea of black was transformed into openness, and I had a

sense of being enveloped by the work. The surface revealed some areas of soft richness and others of smooth, glossy sheen. Without taking the time to investigate, I would have missed so much of the information offered by these seemingly quiet, still paintings.

That experience urged me to consider embedding hidden pleasures and quiet surprises in my own work. If black can be a medium of light, nuanced and expansive, then surely white can be nuanced and expansive as well and certainly white can be used to convey strife and uneasiness. The whites in my work barely undulate with a hint of yellow or pink. A swath of white varies only in hue slightly but the difference is punctuated by a change in a matte or gooey surface treatment. I group subtle and quiet paintings together so they can be viewed in one space. I offer a simple bench as a sitting area to invite the viewer to sit, to rest, and to contemplate the work before them. My color transitions are quiet. I want these subtleties to be revealed with time, similar to my experience with Rothko's work and to how relationships unfold.

Finally, another artist who influences my work is Alice Neel (1900-1984). I have found great inspiration in her life and work ethic. Neel's work was largely representational portraiture, and my work is non-representational. On the surface, the two may not seem to have much in common. However, Neel's approach to being an artist while balancing life and work has greatly influenced me.

As a single woman working in a male dominated culture, Neel's self-declared need to paint served as a jolt to viewing myself as an artist. As one

who balances a full-time job, being a partner, caretaker, and friend, making art can seem like a frivolity. “I did my best to have everything; choices are difficult.” (Neel, 2007) Her honesty was profound as she spoke about the balance of home life, work, and her compulsion to make art.

It is not always easy to find the time to paint but it is something that is essential to how I process the world. In learning about Alice Neel, I found strength to honor my need to create. She declared the fully inspirational, “You can do anything you will to do, if you’re sufficiently interested and tenacious, you can accomplish what you want to accomplish in this world.” (Neel, 2007) Throughout this program, and by way of Neel’s statements, my courage to fully realize that being an artist is part of my truth has grown. Seeing myself as an artist and acknowledging that is part of honoring the totality of my existence. Like Neel, making art is one way of processing the relationships around me. Being an artist and living my life are one in the same. As Neel stated: “Whether I am painting or not I have this overweening interest in humanity. Even if I am not working, I am still analyzing people.” (Neel, 2007)

Canvas

In painting, I work with methods of layering, color saturation, and surface treatment. Working intuitively and allowing the surface to inform my process, I rework the media to build areas of push and pull, light and dark, subtle and bold. I create a history within each piece which mirrors the dance of intimacy that we perform with our loved ones.

The painting, *Opening* (Appendix, 1), is a moderately sized canvas of 24"x30". The easel-sized work forced me to focus on my process, my palette, and the viscosity of my media. When painting with oil, I blend and mix pigment with stand oil and Gamsol, an odorless thinner. When the ratio of Gamsol is high, the paint is thin and it lends itself to dripping and sliding down the canvas. I started *Opening* with this thin, loose paint that dries very quickly and allowed the drips to divide the canvas and inform my composition. As the thin layers dried, I began to increase the stand oil and add more pigment. This thickened the paint and added a honey-like consistency to the color, allowing me to apply irregular, transparent veils of color. In contrast, some areas are creamy, opaque, and richly pigmented with color. The different viscosity and opaqueness serve as complements and contrasts to the thin drippy layers of paint.

Through the varied application of paint, I mirror the different ways in which human interactions stimulate me. Sometimes, they are fluid and effortless, and other times they are thick, muddy, and complex, sometimes subtle and other times dominating. My reference to these interactions through paint is not literal but rather a poetic interpretation that allows room for mystery and intangible subtleties.

Next, I worked on two related canvases, *Sister (1)* and *Sister (2)* (Appendix, 2 and 3). When I work on multiple canvases at once, it allows both paintings to share a similar palette, related viscosities, and aesthetic themes. Working in this way creates a natural rhythm and language between the pieces

similar to the relationship between siblings. The variance between the two pieces highlights the differences among family members who share a common history but exist as different individuals.

As my exploration of painting continued, I became more interested in the dynamics of the paint. In *Smokey Mulholland Drive* (Appendix, 4), I limited my already restricted color palette of yellows, oranges, reds, and pinks to soft whites, yellows, and a hint of a fleshy pink color. In this painting, I explored the contrasts of color and lack of color, of fullness and void, of openness and emptiness, and of thick and thin paint consistency. The colors were soft and muted, and the transitions were subtle. The transitions from one hue to the next were delicately applied. The shapes and lines were slowly and tenderly sketched. This painting was intended to be quiet in response to noise and confusion. For example, when others are loud and chaotic, we may find the best way forward is on a quiet and calm path. My usage of this limited palette speaks to the withdrawal from a stimulus that no longer serves or nurtures.

The fluid nature of oil paint allowed me the opportunity to explore the layering of pigment and the interaction of color that informs my other media. By exploring metaphor and meaning through paint, I was better able to address concepts in other media as well.

Glass

The way I apply color and layers in glass work is inspired by the work I do in painting. In the piece, *White Mountain* (Appendix, 5), I used a type of thick

glass paint called glass enamel and three sheets of window glass. With a brush, I painted irregular mountain-like shapes onto each sheet of glass. Although each sheet of glass and image was separate, I painted the shapes so that when stacked they are viewed as one continuous image. The painted and colored shapes on each sheet nestle into each other and curve or extend around one another. To allow for light to pass between the layers of glass, I created a wooden frame and secured each sheet of glass into its own channel. The finished piece is made up of multiple layers, or what I refer to as *generations*. Each layer exists only in response to a previous sheet of glass, just as we exist as a combination of all our past interactions, and exist within our community of friends and family.

Next, I learned the technique of using glass frit as an alternative to enamel as a pigment. Frit is made by crushing glass into different thicknesses. I started by layering free form shapes of this finely ground, colored glass onto clear glass sheets. This method was similar to working with the veils of color and thick opaque areas of color that I often used in oil painting. When the piece was fired in a kiln, all layers of glass melted into one unit. Once cooled, I reworked this piece with additional layers of finely ground, colored glass and re-fired it. For example, in *Galaxy* (Appendix, 6), four glass sheets were painted with glass frit and each was fired separately. I continued to work each piece to develop it more fully with additional colors, textures, and shapes. While working, I often referred to the other pieces for color and shape. Because the glass is clear, I often worked both the front and back of each of the individual

sheets. Then, the four layers of glass were stacked on top of each other and fired in the kiln resulting in one bonded piece. When using this method, I can choose what shapes I cover up and which I enhance with each application of colored glass. The clear glass allows the viewer to see the history of each layer as well as the finished piece.

In the next piece I used frit again. I used the different sizes of the ground glass to manipulate color saturation. Coarse frit can create bubbles, or dots of colors, while powdered frit mixed with a liquid glue medium called CMC can be brushed on like any oil or water-based paint. In *Solar Flare* (Appendix, 7), I used the coarse frit to create red dots, and the field of yellow and orange was created with the fine powdered frit. The grey area, in the upper right-hand corner, was created by applying a thin sheet of silver foil paper to the glass prior to firing. The inclusion of metal can color glass (as it heats in the kiln) depending on the properties and oxides present in the metal. The foil adds another texture and layer to the work.

In *Pox* (Appendix, 8), I incorporated the unexpected results of kiln work into one piece. I enjoyed the chance nature of working with glass. When a piece is placed into the kiln to be fired, the extreme temperatures melt the glass in irregular ways. For instance, air bubbles are trapped and certain *reactive glass* (glass that changes colors as it is heated in the kiln) can *strike* (change) colors completely. In this work, I sprinkled clear reactive glass crystals on top of the aqua color in the bottom right-hand corner. The metallic grey color was caused when the reactive crystals interacted with iron oxides present

in the aqua glass. I welcomed the air bubbles that formed between the layers of sheet glass as the organic matter of the CMC glue burned out. When firing, the temperature slowly rises and the glass melts and softens, by chance, not all of the air has an opportunity to escape before it is trapped in the two layers of sheet glass. This expected but uncontrollable result adds to the ethereal and mysterious quality of each piece.

In my glass work, I use the clear glass as a ground and colored glass to create a catalyst for interactions. I combine these layers with the unexpected nature of kiln work to reference the possibilities of human relationships and the history left behind.

Printmaking

In my prints, I use stencils of geometric shapes and curved lines when applying layers of ink to conceal or alter layers of pigment. I use these shapes repeatedly as stencils to layer color. Each layer overlaps and reveals some of the previous layers. This allows me to build up the media and a history of the process similar to my work in paint and glass.

Throughout my printmaking, I repeated my vocabulary of shapes and used a consistent color palette. In *Image 36* (Appendix, 9), I used organic, stylized cloud-like forms contrasted against the hard edges of the geometric, rectangular forms that run up the left-hand margin. The coloration is soft and complementary. This compositional approach of contrast and complements serve as a connection to my glass and oil paint work.

In creating *Image 36*, I inked a sheet of Plexiglas and placed the rectangles and cloud shape on top of the ink. Next, I laid wet, thick rag paper on top and ran the plate through a small press. After the paper was lifted off to reveal the print, the stencils were carefully removed. The Plexiglas plate, still coated with a trace amount of ink, was printed again with the addition of three more rectangles. This second, lighter printing is called a *ghost print*. *Image 35* (Appendix,10) is the ghost print of *Image 36*. By using the leftover ink for ghost prints I connected multiple prints into a series and created a timeline or history of development.

The printing of regular and ghost images, as well as the repeated use of stenciled shapes, combined to create endless possibilities. In *Image 32* and *Image 34* (Appendix, 11 and 12), the use of the same stencils lent an air of a shared visual language but produced different results. I also introduced the addition of green ink to the palette in both prints. The addition of the new color and more combinations of shapes served as a contrast and broke the monotony of a palette of duplicated colors and shapes.

While adding layers to the prints the boundaries of color and shape were obscured or remained prominent. The resulting print was an artifact left from the interaction of colors and shapes that took place. The accumulated history was revealed through the process.

Similar themes, language, and palette serve to unify my work. Through all media, I use the interaction between the color, layers of pigment, and the viscosity of media to refer to my relationships and their boundaries. In painting,

glass, and printmaking I layer and alternate between revealing and concealing a history. I use contrast and similarities in my work as a place where I explore my experiences with others. The focus of similar themes adds structure to the experimental and intuitive process of my work. Experimentation opens my work to the mysterious and the unpredictable aspects of my materials, as well as the interpretation of my relationships.

Conclusion

My experience with the MIS-IAR Program was a part of my path for self discovery. Throughout the program I learned a lot about myself. At times, I was delighted, astounded, and stumped by the inner workings of my heart and my head. I used art as a way of processing life's experiences. Relationships and interactions moved me, and certain situations touched and changed me. Making art was another way of cataloging, sorting, naming, re-framing, and cleaning up the stimulus that surrounded me.

The Program provided me the environment I needed to produce meaningful work in painting, glass, and mixed media. It will serve as a huge reminder of what I have accomplished and what I am capable of doing. It deeply changed how I viewed the art making process and gave me the courage and dedication to continue living a fully connected and realized life.

Bibliography

Cooper, Harry. *In the Tower: Mark Rothko*, Washington: National Gallery of Art, 2010. Published in conjunction with “In the Tower: Mark Rothko” shown at National Gallery of Art, Washington, DC.

Neel. Directed by Andrew Neel. DVD. Brooklyn, NY: SeeThink Productions, 2007.

Phillips Collection, “Paint Made Flesh”, YouTube, 5:12, March, 30, 2009.
<http://www.youtube.com/watch?v=nxjjFDEkpDQ> (accessed March 3, 2013).

Appendix

List of Images

- Figure 1. *Opening*, oil on canvas, 24"x30", 2011.
- Figure 2. *Sisters (1)*, oil on canvas, 30"x40", 2012.
- Figure 3. *Sisters (2)*, oil on canvas, 30"x40", 2012.
- Figure 4. *Smokey Mulholland Drive*, oil on canvas, 30"x40", 2013.
- Figure 5. *White Mountain*, enamel on glass, wood, 8"x10"x2", 2010.
- Figure 6. *Galaxy*, glass, 8.5"x 11"x1", 2012.
- Figure 7. *Solar Flare*, glass, 9"x8" x.75", 2012.
- Figure 8. *Pox*, glass, 9"x11"x.75", 2012.
- Figure 9. *Image 36*, monoprint, 5"x8", 2011.
- Figure 10. *Image 35*, monoprint, 5"x8", 2011.
- Figure 11. *Image 32*, monoprint, 5"x8", 2011.
- Figure 12. *Image 34*, monoprint, 5"x8", 2011.



Figure 1. *Opening*, oil on canvas, 24"x30", 2011.



Figure 2. *Sisters (1)*, oil on canvas, 30"x40", 2012.



Figure 3. *Sisters (2)*, oil on canvas, 30"x40", 2012.



Figure 4. *Smokey Mulholland Drive*, oil on canvas, 30"x40", 2013.



Figure 5. *White Mountain*, enamel on glass, wood, 8"x10"x2", 2010.



Figure 6. *Galaxy*, glass, 8.5"x 11"x1", 2012.

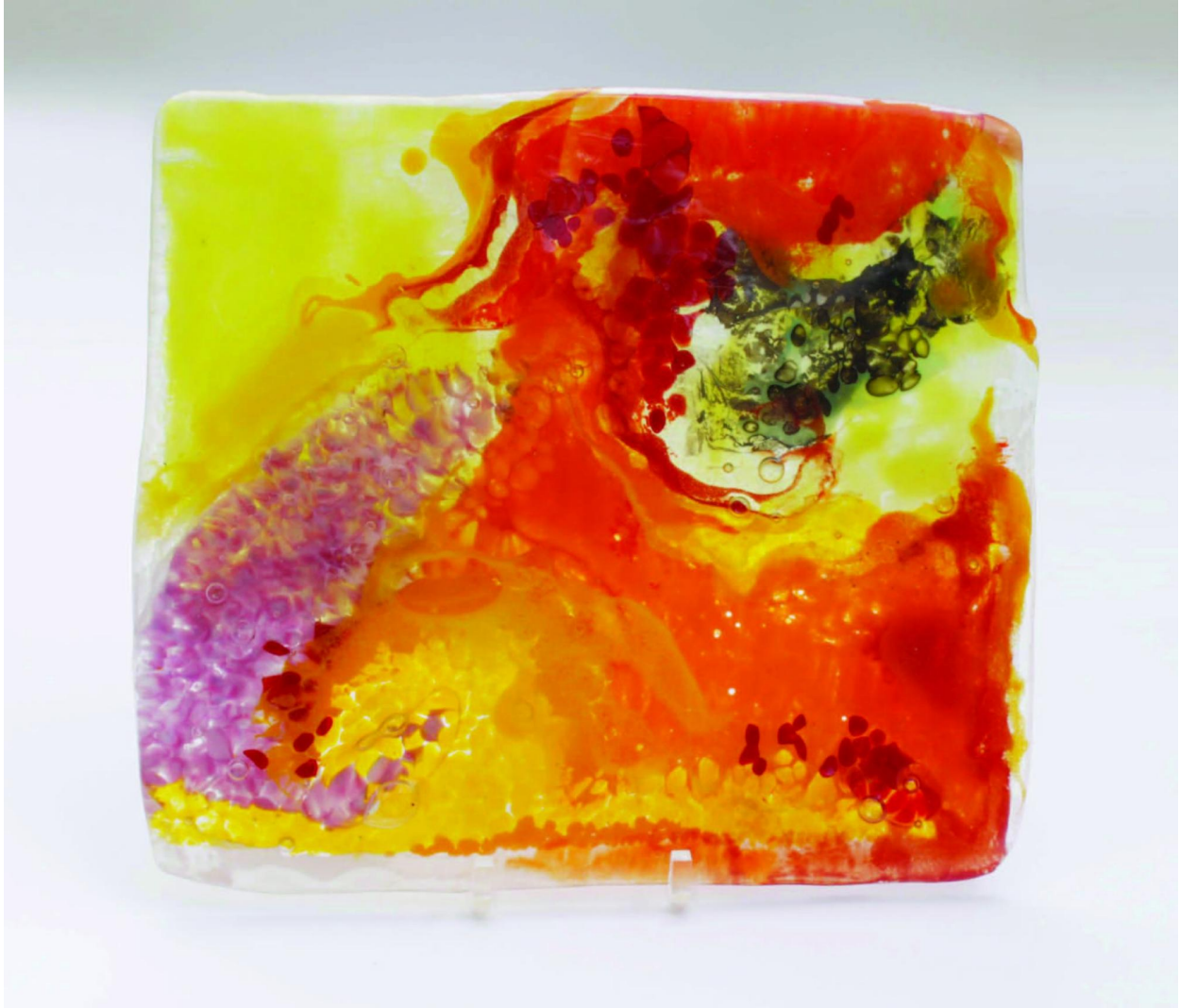


Figure 7. *Solar Flare*, glass, 9"x11"x.75", 2012.



Figure 8. *Pox*, glass, 9"x11"x.75", 2012.



Figure 9. *Image 36*, monoprint, 5"x8", 2011.



Figure 10. *Image 35*, monoprint, 5"x8", 2011.



Figure 11. *Image 32*, monoprint, 5"x8", 2011.



Figure 12. *Image 34*, monoprint , 5"x8" 2011.

Lauren Jean Leake

Education:

- 2013 Master of Interdisciplinary Studies in Interdisciplinary Art,
Virginia Commonwealth University, Richmond, Virginia
- 2005 Bachelor of Fine Arts in Art Education, Minor in Painting
and Printmaking, Virginia Commonwealth University,
Richmond, Virginia, Magna Cum Laude

Certification:

- 2010-2016 Art Education K-12 Virginia Teaching License

Selected Professional Experience:

- 2005-Present Art Teacher, Westover Hills Elementary School, Richmond Virginia
- 2009-Present Art Teacher, J.B. Fisher Elementary School, Richmond Virginia
- 2006-2009 Art Teacher, Clark Springs Elementary School, Richmond Virginia

Selected Related Experience:

- 2012, 2011 Cooperating Teacher, Virginia Commonwealth University
Art Education Student, Westover Hills Elementary School,
J. B. Fisher Elementary, Richmond, Virginia
- 2011 Awarded Certificate of Completion for Santa Cruz Clinical Faculty
Training, Virginia Commonwealth University, Richmond, Virginia
- 2009 Cooperating Teacher, Virginia Commonwealth University
Art Education Student, Westover Hills Elementary School,
Clark Springs Elementary School, Richmond, Virginia
- 2009 Developer, Effective School-Wide Discipline Committee,
Clark Springs Elementary School, Richmond, Virginia
- 2008 Awarded Certificate of Completion for Grasping Green:
Sustainable Design Educator Workshop, Virginia Center for
Architecture, Richmond, Virginia
- 2007 Cooperating Teacher, Virginia Commonwealth University Art
Education Practicum Student, Westover Hills Elementary School,
Clark Springs Elementary School, Richmond, Virginia

Professional Memberships:

2005-Present National Art Education Association, Central Virginia Division

2005-Present National Education Association, Central Virginia Division

Grants, Honors, Awards

2012 Nominee, Art Educator of the Year, Central Region Art Education Association

2010 Top Ten Finalist, Teacher of the Year Richmond Public Schools, Richmond, Virginia

2010 Teacher of the Year, Westover Hills Elementary School, Richmond Public Schools, Richmond, Virginia

2007 Partner, Virginia Commission for the Arts in Partnership with the Museum of Richmond, Fiber Arts Visiting Artist Grant, Westover Hills Elementary School, Richmond, Virginia

2006 Partner, The Changing Face of Richmond: A 1708 Gallery Education Outreach Program, Westover Hills Elementary School, Richmond, Virginia

2005 Recipient, Allen Lewis Art Education Scholarship, Virginia Commonwealth University, Richmond, Virginia

Exhibitions:

2013 *Forced Kinship*, Master of Interdisciplinary Studies in Interdisciplinary Art Thesis Show, Virginia Commonwealth University, Richmond, Virginia at Artspace Gallery, Richmond, Virginia

2011 *The National Arts Program*, Pine Camp, Richmond, Virginia

2009 *MIS 650*, Plant Zero, Richmond, Virginia

2006 *Art Educators as Artists*, Saint Paul's Episcopal Church, Richmond, Virginia