

Experimentation, Exploration, and Exuberance:
Give It a Try!

Lorrie Abdo



Renewal
Mixed Media

How is this art experimental?

For many years my work has been all about paper: handmade paper, painted papers, printed papers, paper mosaics and books. Many sheets became precious to me because of the pattern, color, or even the memory of where I created the sheet. But is this reason enough to hoard them with no purpose? It is just paper after all, and they serve no one in a drawer.

The issue of what to actually do with all this paper presented itself quite a while ago. Collage is the obvious choice yet pursuing this without specific imagery as a focal point can cause a bit of struggle in my creative journey. These collages are all about "giving it a try" using colorful prints and papers that I have made over the years. Regenerated, they now present dimension and movement in new and exciting ways.

Sara Alexis



Samsara

Pyrography and acrylic paint on wood

How is this art experimental?

I'm working on different ways to show/hide different parts of my art pieces. For The Fox in particular I was going for a spinning effect to keep the bones hidden but other parts (fox and flora) visible without moving themselves.

Maya
Ankenbruck



Buck, Stam, Ronnie
Found organic materials

How is this art experimental?

I'm working on different ways to show/hide different parts of my art pieces. For The Fox in particular I was going for a spinning effect to keep the bones hidden but other parts (fox and flora) visible without moving themselves.

David Baker



A Portrait of My Father
acrylic on paper

How is this art experimental?

When I was a little boy, my father was my hero. Not unusual. Daddies are big, and strong, and know how to do stuff. But my Dad was special. He had lost his right arm in battle in World War II. For a time, I thought that if I had just one arm, I would be brave like my Dad.

We children, all right handers like our father, would marvel at his quick dexterity doing "two-handed" tasks with just his left. To us, these seemed almost magic tricks. They were, of course, life skills that he had no choice but to master. As I sat by his side, Dad taught me to tie my shoelaces.

The title of this painting is, "A Portrait of My Father". It was done entirely using only my left hand.

Sylvia Bandyke



Broken Lamp #5 photography

How is this art experimental?

It is experimental because I took a little lamp that was shipped to me in a broken condition and made art out of it. I turned a negative into a positive artistically, which I had not yet done. Further, I decided to make a whole series of collages based on this one broken lamp and took the photos for some pieces by flashlight in a power outage, which I had not done before either. I thus made a positive out of a double negative - another first.

Joan Bonnette



Setting

Mixed Media

How is this art experimental?

The orb in "Settings" represents stability in a broiling atmosphere, and calm in stormy circumstances. The ever-present Moon/Sun figure resides in experiments of color and line brought together in an emotionally charged composition. The collage medium takes me away from usual imagery and methods stretching my creativity. Using snatches of various papers, trying new media, and making a random arrangement in a traditional center of interest composition all combine to intensify the emotional intensity of the artwork for me and for the viewers. New media explored are inks, dyes, litho pencil, charcoal dust on textured papers and silk fabric. The feeling evoked is a burst around a meditative center.

Garth
Borovicka



Making Something Out of Tragedy
Newspaper, acrylic medium, black pigment

How is this art experimental?

My current work is experimental because it steps outside the medium that I was trained in and uses materials not typically considered to be used for fine art.

I was trained in film and print photography and have worked in multiple mediums while creating conceptual works. For several years I have collected a variety of non-traditional art materials; newspapers, paper bags, catalogs and packing materials, to name a few. Like the start of many artistic endeavors I was unsure of where I was heading with these collections. At first, I tried incorporating them into photographs before eventually starting to use them as art materials themselves.

Having had a professional art background, I wanted to be conscious of artistic traditions and concepts common to the world of fine art. These include, archival considerations, historic context and preservation, as well as presentation. With this in mind, I began coating my collected materials in acrylic mediums, preserving and protecting them while documenting the outcomes of the process. From there I really started to experiment with the materials and created weavings, collages and other presentations that reference traditional sculpture, hand craft, collage and drawing, while also creating something entirely new.

Brandi Bowman

Contact



Ripple Effect
ceramic, driftwood, hemp cord

Custom Answers

How is this art experimental?

A bit of history. I have a BFA in printmaking, feel very comfortable in my drawing and painting skills, and currently work as a Curator for the South Bend Museum of Art. My work has always been representational and I usually have some sort of reference to work from like a photo or a still life. Recently I have been playing around in the pottery studio at the museum and after some instruction and exploration of the medium I wanted to take it in a different direction. I love pattern and texture and have always admired abstract elements but never really tried to go there in my own work. Also, I have spent a lot of time on the shores of Lake Michigan since I was a kid and have collected beach glass, driftwood, all sorts of stones, and many memories. So, I had the idea to start with a wall hanging, sculptural but light, nothing too serious, inspired by my love of the beach. I started playing with circles, experimenting with glazes, transfers and textures, using my found driftwood to help guide the composition and finding different ways to tie them all together. After a handful of small trial pieces I worked up to this larger size which allows me to compose more of a story. I consider this work experimental because it has taken me out of my comfort zone and has opened my mind to another way of creating. I am excited to continue this work and see where it takes me.

Joanna Brown



Dleeting natives

multimedia: paper, clay, acrylic paint

How is this art experimental?

The concept of a series of endangered native wildflowers is a new idea. I have never seen these species in person because they are so rare. To capture the beauty of the botanicals I conducted research into their history and habitats to create representations that honor the beauty of these threatened species. I also explored incorporating a new multimedia technique. In order to make the lotus seed pod and thistle pod I sculpted air dry clay. I used acrylic paint to finalize the details. The multimedia approach achieves greater botanical realism.

Beth Bynum



Crow Confessions

Mixed medium

Custom Answers

How is this art experimental?

"Calm After Chaos" is all about experimentation. This collage on canvas was a "what if" project. I wondered what would happen if I painted multiple colors and glued papers on the canvas. Then I randomly added pieces of masking tape. I had no idea what would happen. Next I painted over the whole canvas with white gesso. What a surprise when I pulled off the tape. Interesting shapes and unique colors appeared. Next, I concentrated on the composition playing off contrast, shape, and color. I added painted paper, tissue, and mark making: adjusting, tweaking, and responding until it felt right to me. If I were to do it over again, I would be more thoughtful of what I covered up to know more about the colors and patterns that would be revealed. But then, the element of surprise would be lacking. What fun would that be?

"Rust Crow in Search of Lost Time". As an assemblage artist, my goal is to recycle the mundane to inspire new insights. It is all about experimenting. I love rust. It has infinite possibilities for expression and combination. Along with other throw-away objects, I have created a visual statement reminiscent of a museum relic. The joy is in "auditioning", layering, adjusting, and responding to the materials. This assemblage invites multiple interpretations based on the viewer's own experiences and ideas.

"Crow Confessions" is a collage on canvas that experiments with asemic writing and fantasy. I love crows and I love learning new art practices. When I found out about asemic writing, I was hooked on making it a part of my practice. It was new to me. The intrigue of wordless writing, Wikipedia describes asemic works as leaving the reader to decide how to translate and becomes the co-creator of the asemic work. I HAD to play with these ideas. The background, the vintage book cover, all have different types of unreadable writing. I imagined that crows, with their high intelligence and stories to tell, may be able to communicate with asemic writing. The writing leaves the viewer to interpret what they have

Beth Bynum

to say; the revelations, the confessions. I invite the viewer to be a part of my crow fantasy.

Beth Bynum



Rust Crow in Search of Lost Time
Assemblage with found objects

How is this art experimental?

"Calm After Chaos" is all about experimentation. This collage on canvas was a "what if" project. I wondered what would happen if I painted multiple colors and glued papers on the canvas. Then I randomly added pieces of masking tape. I had no idea what would happen. Next I painted over the whole canvas with white gesso. What a surprise when I pulled off the tape. Interesting shapes and unique colors appeared. Next, I concentrated on the composition playing off contrast, shape, and color. I added painted paper, tissue, and mark making: adjusting, tweaking, and responding until it felt right to me. If I were to do it over again, I would be more thoughtful of what I covered up to know more about the colors and patterns that would be revealed. But then, the element of surprise would be lacking. What fun would that be?

"Rust Crow in Search of Lost Time". As an assemblage artist, my goal is to recycle the mundane to inspire new insights. It is all about experimenting. I love rust. It has infinite possibilities for expression and combination. Along with other throw-away objects, I have created a visual statement reminiscent of a museum relic. The joy is in "auditioning", layering, adjusting, and responding to the materials. This assemblage invites multiple interpretations based on the viewer's own experiences and ideas.

"Crow Confessions" is a collage on canvas that experiments with asemic writing and fantasy. I love crows and I love learning new art practices. When I found out about asemic writing, I was hooked on making it a part of my practice. It was new to me. The intrigue of wordless writing, Wikipedia describes asemic works as leaving the reader to decide how to translate and becomes the co-creator of the asemic work. I HAD to play with these ideas. The background, the vintage book cover, all have different types

of unreadable writing. I imagined that crows, with their high intelligence and stories to tell, may be able to communicate with asemic writing. The writing leaves the viewer to interpret what they have to say; the revelations, the confessions. I invite the viewer to be a part of my crow fantasy.

Laura
Cavanagh



Interstellar Bubblegum
Soft pastel on paper, collage

How is this art experimental?

I have long been drawn to collage and mixed media art, but it is only somewhat recently that I have found myself being drawn to pastels. With these art submissions, titled "Arrived, At Last" and "Interstellar Bubblegum," I thought I would combine the two. I

began with an original pastel drawing and either stitched or glued onto it found vintage ephemera/photos that supported my theme of arrival and what it means to arrive at a destination, or what a destination even constitutes.

The process of hand-stitching the image was risky and tedious because I do not use fixative with my pastels and so, with each stitch, I had to take care to not disturb the surface of the drawing, as well as take care not to dirty the white stitching thread --no easy feat! Conversely, when I adhere papers to the delicate pastels, I have to be careful not to disturb the dust or get adhesive elsewhere than behind the paper image, and this is also very challenging and is a practice that is new to me.

Additionally, the subject matter was new and experimental for me because I typically depict interior scenes and this image depicts the outside, natural world. I also seldom (if ever) use text in my work, but I thought I would challenge myself with this work by incorporating text.

From beginning to end, this work challenged me and pushed me outside of my comfort zone, both in terms of the techniques I used as well as my melding of media that I, heretofore, hadn't used .

Mary Conley



Ascending Knowledge
Paper Sculpture

How is this art experimental?

To turn a phrase, a memoir or manifesto, fiction or nonfiction, all variations on the realm of the written word. Which lead to a fascination with recently discovered book sculpture. As a multimedia artist, my medium has been primarily on canvas, highly textured, with various objects. I'm a lifelong reader so combining my love of reading and my creativity was a natural path to explore. I navigated a learning curve with a new found appreciation for those who mastered this area of artistry. Imagination is timeless and I was pleasantly taken during it's process. A manipulation of pages or the destruction of a book that was once taboo has now manifested into a reinvention of beauty. It's facing the taboo, a respect for the written word and visualizing what can be.

John Diephouse



Fighting the Inevitable
Digital Collage

How is this art experimental?

I am a primarily self-taught photographer and began creating digital collages as a new means of expression. In creating collages, my goal is to create images that evoke a story of some kind that often moves far beyond the relatively literal boundaries of traditional photography.

I draw from a wide range of my photographic subjects such as landscapes, botanicals, and wildlife as well as urban environments and people. I follow an intuitive yet somewhat ordered process of layering or merging portions of photos until an image that speaks to me emerges. Most often this is more likely a random bit of serendipity than deliberate intent. Images often suggest a sense of time and place, or reflect a rich and ethereal interplay of color, shape or form. Images may provoke an indefinable question that does not readily yield answers without further study and reflection. Ultimately, my collages provide a vehicle to stimulate both my imagination and that of the viewer, leaving one free to interpret and create an individual sense of meaning and value.

Chloe Doran



Distrust
Digital Media

How is this art experimental?

These 2 pieces are the first 2 times I've done digital art. I normally work with colored pencil, so this was a new beast for me to tackle. As well as, I decided to experiment with more surrealism, as it is one of my favorites but I've yet to draw it myself. I

love the pieces that include animal heads on human bodies, I think it creates an interesting picture and makes one think (which is what I always strive for in my art). For example, in Distrust, a bunny wouldn't trust a fox, yet the fox is lacing up their

corset. I wanted to add new things, wanted to try something I haven't done before, while these pieces wouldn't be experimental to everyone, they were me trying something new and broadening my artistic abilities.

Marylu Dykstra



Dykstra_Marylu
Gloriou-s

Custom Answers

How is this art experimental?

Glorious 2018

This painting was a complete departure for me insofar as the technique and design. The intent of the piece was to express an emotion, something also new for me. First I dry-sponged watercolor onto the paper. Then, using white gel pen, I outlined a stencil design to create "wings." Finally, I added gesso to create areas of highlights. The image is designed to express glorious joy, hence the name, Glorious.

Marylu Dykstra

Contact



Canyon Falls mixed media; collage and acrylic

Custom Answers

How is this art experimental?

Canyon Falls 2022

This piece is experimental as it is based on the idea of creating an otherworldly landscape in a vertical triptych and in some of the materials I used for the first time. The imagery is a waterfall with "floating" islands with trees. I layered crackle paste on canvas to create a canyon. I then collaged in photos of trees so that there was a sense of place. I drew in roots to integrate the island and trees into the overall design. Painting in the water around the crackle paste canyon rocks and the floating islands ties this triptych together.

Mercedes Ebbers



Wind
Mixed Media

Custom Answers

How is this art experimental?

I have ventured outside my usual acrylic paintings by adding found items that fit with the subject my art represents. I have added such things as string, burlap, various types of paper, barbed wire, and other 3D elements. This has taken me outside the bounds of "normal" paintings, into the realms of discovery! The process of experimentation has been exciting and a learning process, as I learned what will work and what will not, when combining materials that will hang on an upright surface. I've really loved every minute.

Julie Fedolak



Finding My Way Back
Mix Media

How is this art experimental?

I have always considered myself a craftsman & artist. My work has been in fibers and metalsmithing. I think in three-dimensional ideas and planning is a large part of that process. While these new pieces are two-dimensional, I still consider them sculptural. They are created with materials well outside my comfort zone; pencil, paint, paper. They were created with spontaneity and I experimented with time restrictions as I drew. I was recently diagnosed with ADHD. This has given me new insight of how my brain functions, how I function. These pieces are a reflection of my journey to figure out who I am, reconnect to the child I was, and go forward.

Julie Fedolak



She's Lost
Mix Media

How is this art experimental?

I have always considered myself a craftsman & artist. My work has been in fibers and metalsmithing. I think in three-dimensional ideas and planning is a large part of that process. While these new pieces are two-dimensional, I still consider them sculptural. They are created with materials well outside my comfort zone; pencil, paint, paper. They were created with spontaneity and I experimented with time restrictions as I drew. I was recently diagnosed with ADHD. This has given me new insight of how my brain functions, how I function. These pieces are a reflection of my journey to figure out who I am, reconnect to the child I was, and go forward.

Tamara Fox



Untitled: Newports, Dollar Bills, Playing Cards
Collage, dollar bills, wrappers, cards, stitching

How is this art experimental?

My submissions are all from a Dada-inspired series that was started during the Covid lockdown. My friend and neighbor, the poet Craig Vredeveld and I decided to collaborate on a series that was exhibited in Grand Rapids. Craig performed a reading and sound performance at the opening reception.

The mixed media pieces are inspired by Craig's poems and the absurdity of current events-the pandemic and political events. Both admirers of the Dada movement, we felt it was a fitting source of inspiration. Since Craig and I live in the same neighborhood I restricted my materials to items found in the neighborhood. It was the first time we worked together and while I usually work with collage, I'd never used "garbage" as my primary source of materials. The endeavor was surprisingly cathartic and really pushed both of us out of our comfort zones.

Rama Ganesan



Cellulite
Craft cotton, hand-dyed

Custom Answers

How is this art experimental?

For many centuries as well as in current time tapestry is predominantly considered an image-creating medium that is akin to painting with yarn. There have however been notable calls to explore tapestry as an art medium for its own sake and work with the dynamics of the warp-weft interface. It is that experimental approach that I find uniquely interesting. Warp and weft create a fabric that is analogous to the other fabrics around us, be they living (skin, leaves) or not (earth's crust, rock surfaces). I can attempt to recreate the texture-rich surfaces of our lives using tapestry. This series of pieces is the preliminary exploration in that vein.

Craft cotton warp and weft allow the fabric to have a stiff hand that allows for such 2-dimensional textural experiments (although there are other fibers that also have great potential in this regard). In short, I think these pieces are experimental because I consider them a prelude to pushing the boundaries of tapestry from a one-dimensional medium to two or three dimensional medium.

Jennifer Gatz



Remembering You: Self Reflection
mixed media collage assemblage

How is this art experimental?

As a collage artist, I primarily work in 2D with watercolor paper as my substrate, carefully planning the composition before gluing it down. Remembering You: Self Reflection is experimental for me in several aspects: I used a round compact disc instead of rectangular watercolor paper as my substrate; I was mindful not to overthink the placement of papers and mostly followed a "glue-as-I-go" mantra; The finished piece is a 3D assemblage instead of 2D collage.

I've been thinking a lot about my own mortality since my mom died in May 2022. How can I live my days with more intention? How will people remember me when I'm gone someday? I also wonder how future generations will reminisce about the past, without the printed photograph. "Remembering You: Self Reflection" is a collection of nine collages on discarded compact discs, assembled with repurposed spring connectors. Background papers were rescued from my mom's art studio. Vintage photographs and postage stamps were left behind by distant relatives. On the reverse side of each CD is a sunburst created from accumulated scraps. This reflective surface acts like a mirror, allowing viewers to place themselves within the narrative created by the collection of images.

Bobbi Gumino



Yearning
Acrylic on Cotton
Canvas

Custom Answers

How is this art experimental?

I began by using more broad but delicate movements without any intention. I wanted to create one large independent bloom on a big, big canvas. This is a 48x48 - larger than I've used before. It doesn't even fit in my car! But as I connected with the paint on the power of this big canvas, it evolved from one massive crazy bloom to full blown arrangement of sorts. My bloom experiment failed, but it blossomed into something more. More flowers seemed to be "yearning" to come out. Thus the name. It was fun!

Gigi Janko



But I Misunderstood [6 houses & a porch] By Flou Janko

Custom Answers

How is this art experimental?

My work is rooted in my experiential practice. I use materials that come from experiences. While living my unconventional life, I collect byproduct and transform it into new content. Often my work is quite literally experimental, bringing with it vast periods of experimentation in life while curating materials and then continuing into the direct art making later. The concept comes out of the context of each element including that of personal experience and performance. It is through the physical processing of personal activities that my work fulfills its full expression.

My life itself has been experimental and my materials have roots in my life.

My experiences have garnered me with a unique perspective. Leaving a mainstream world of school and life at 12, I found my way through self schooling into realms of math, nature photography and swimming. By the end of the year I was fluent in self directed learning and attending Bard-Academy-at-Simon's-Rock in its inaugural year. After matriculating into Bard College at Simon's Rock a year later, my interests had shifted from math to ceramics. I would throw cylinder after cylinder cutting them in half one after the other. The next year (age 15) I started to dance for the first time ever. Three months later I was accepted into Gibney-Dance-Centers-Professional-Training-Program in NYC (18+). At 16, I started my senior year. The president of my school was molesting me. It was as though my father had shown him exactly how to treat me. I made my first piece of conceptual art that year as my thesis, Sports Medicine; [A Thesis] following a year of intensive tennis training. The installation was made of training byproduct and manipulations of the app game Little Alchemy.

A year after graduating I moved to Wellsville Ohio knowing I wanted to make something big. I had never lived anyplace besides the American coasts. The culture shock was intense. A couple of months later, I joined the Fire-Department and integrated wholeheartedly into the community. I tore down six and a half houses in the process of teaching myself about structures. I became a folk hero, a frail-seeming girl going around tearing houses (many that were fire damaged) down by herself. With the materials I collected, I built a 20,000 sq ft installation about my experiences called But I Misunderstood; [6 houses & a porch]. Two years into this investigation my past caught up to me, sending my semi-dormant eating disorder into full force. My system broke down. I spent a year like this, collapsing. I was given diagnosis after diagnosis, only seeming to worsen. At 21 I was diagnosed with DID.

My life is my perspective.

Haley Joseph



Story Unfolding

Mixed Media:paper, silk, cotton,wood,found objects

How is this art experimental?

In this piece, my first scroll, I considered what it might be like if one were to receive an ancient message using modern day mediums. This is a map, leading the recipient to a hidden location via the constellation/bird, who is accompanied by text printed on silk and words written on cotton muslin. Utilizing rare earth magnets & a red ribbon, this paper bird is able to lift off of the surface slightly when the ribbon is taunt. At the end of the ribbon there is a black paper clay feather, which acts as a weight to hold the arched wing shape in place. This is the first time I was able to create a work that had movement! I ended up stitching the wings of the bird to the cotton for display purposes, it still moves; however, not as much as it did prior to adding the stitches. The feather dip pen was the first one I've created and was equal parts challenge & delight for me. While this work seems to have a darker feel, the overarching message is one of hope and new beginnings... as it can so often be in life. After times of darkness, the light will shine again.

Haley Joseph Kendra Postma



Echoscapes Vol 6.0

How is this art experimental?

Echoscapes Vol. 6.0 : This is was our first collaborative work, which was an experiment all on its own. In our book we incorporated as many different types of mediums as we could counting 13 in total. The pages were made out of clay, encaustic, fabric and paper. Its wire binding allows for this book to shift to create a movement that is unique to the typical book-like structure.

Nesting 1.0: This work was created out of natural and created elements using a monochromatic color pallet. There was something about creating this piece that made us happy each time we looked at it.

Michael Koole

Contact



Water Drop 03
Photography on Pearlescent Paper

Custom Answers

How is this art experimental?

Both Smoke and Water Drop photography both are adventures imagery. Each produces a unique image based on slight variances of the environment. The results are something to contemplate and are left to the viewer's imagination.

John Leben



The Strong Survive
Limited Edition Print

How is this art experimental?

I have been experimenting with using my computer to create art. I consider the computer to be a printmaking medium. I work in environmental themes and when I finish a digital painting in my computer it becomes a printing plate for producing archival-quality limited edition prints. My entries are limited edition prints on canvas.

Janet Ledyard



Glass Sunset
Glass mosaic

How is this art experimental?

The glass sunset incorporates micro beads instead of grout. This is the first time I have used this technique. The Golden Willow incorporates micro beads as well as metal tube beads. I have never tried this before. The Blue Dahlia also includes the use of microbeads. I am very pleased with the results!!

Douglas Lowe



Sails on the Golden Sea
Mixed media assemblage

How is this art experimental?

I have taken man made manufactured items (that can easily be recognized) and tried to make them appear "organic" in an abstract way.

Angela Michielutti



Windows in the
Packaging
Mixed Media

How is this art experimental?

My undergraduate (BFA) work included making paper to create sculpture. And at the Center for Creative Studies, I worked with pen and ink creating hand-lettered forms. Later, in my MFA studies I used digital tools to create large format prints that among other things communicated the bombardment of communication in mass media. Most of my professional practice is in hand lettering and graphic design.

This experimental work is all made from found objects - materials I have not previously worked with. I used playful ways to organize the materials in order to highlight the aesthetic qualities that I notice in the found objects. These everyday objects, usually discarded, have many of the same qualities found in works of art - color, tone, pattern, texture, unity, variety, and visual rhythm. I am presenting them as relief and collage.

This work has taken me out of my comfort zone compared to ways that I usually create art. Indeed, it was a bit unnerving. I'm often risk averse, and I saw this exercise as risk-taking. Using throw-away materials, could I dare to call these pieces art? I am creating works that communicate expanding views - a way to bring attention to mundane, rarely noticed items. These pieces offer a way to notice, to invoke curiosity and to see things in a new way.

Many artists have used recycled materials. I'm experimenting in this medium with these pieces. For me, the focus is not "upcycling" as much as "look at this." There are aesthetic qualities in these materials that can be appreciated. Presenting them as art invites a dialogue with the viewer. It could be in the form of a question: "Wait, what? You call that art?" It could be the juxtaposition of recycling presented in a frame, as something to notice, to value as art. I am aware that this practice has a long history in artmaking, such as DuChamp's "Fountain" and/or Louise Nevelson's sculptures. My experimenting isn't in that league. Still, it was a fun to work in this way.

I am curious about why nearly every form of business mail that I receive has its own unique safety design printed inside the envelopes. Wouldn't it have been more economical for every company to use one design? The myriad of envelope safety patterns I collect provides nearly endless possible combinations. I composed this piece using the envelope windows in a layered manner to reveal the different patterns, as a way to see and discover, hoping the viewer will notice and perhaps delight in the subtle differences.

I am also intrigued by the colorful, tactile and textural quality of the nylon netting of vegetable and fruit bags. After collecting several I pondered - could I create an abstract landscape from these machine-made objects? I was drawn to their veil-like quality and how it reveals and interacts when placed over my digital composition of an actual landscape. The title "Bags in the Landscape" can also bring awareness and attention to the plastic waste in our waters and land.

In a collection of protective cardboard strips of packing material, I see patterns similar to those I notice in the windows of skyscrapers. This work, while not three dimensional, has shallow depth and mimics the fascinating patterns, rhythm, unity and variety I see reflected in tall glass and steel

buildings.

David Miller



Sleepwalk
carborundum collograph

Custom Answers

How is this art experimental?

"A New Day Beyond" was inspired by the recent Van Gogh exhibit at the Detroit Institute of Art. Van Gogh's balance of representational at the macro level yet very abstract when close up. As a relief printmaker, I found this inspiration to be very problematic, as often relief printmaking can have a illustrative feel with large color fields. Around this same time of inspiration (and perhaps despair), I had purchased a unique Japanese circle knife to carve printmaking relief blocks. An impulse purchase for sure, but this tool was so curious and unique. With a practiced rotation of the wrist, a small circle of wood or linoleum is removed from the block. I was intrigued by this odd mix coming together before me: European artist inspiration, a new Japanese tool, and a result that nodded to the Ben-Day mechanical dots like in Roy Lichtenstein's work. The printmaking process I used for this image is called "color reduction linocut" as a single block of linoleum is used for all six layers of ink and the block is cut out between these layers. Each layer was a "rainbow roll" of graduated colors across the 15 inch ink rolling pin and varied from light to dark, the reversing from dark to light for the next layer. The complexity of executing several new methods together (reduction linocut, rainbow roll, Japanese circle knife) resulted in a very unexpected and pleasing outcome. It was a departure from my usual illustrate and representational work. The original Van Gogh painting I was inspired by was of an olive grove in the heat of a French summer. However, the process lead the image to be quite the opposite scene- a cool pre-dawn early fall morning in an orchard.

"Sleepwalk" represents walking in a dark field at night without a source of light to guide you. If you have ever experienced this, you will know that a slight glance away from an object provides a better clarity of the objects before you in the dark than staring straight at it. I recently ran across an additive printmaking process which involves building up a fine carborundum grit with glue to a plate. A much different process than my typical relief printmaking, as the printing surface is built up for ink to be wiped into, rather than ink being rolled on with a brayer. This process is called carborundum collograph, and the creation of the matrix left me guessing what image would appear when printing. Much the feeling of "Sleepwalk" attempts to represent the uncertainty of the next step in a dark field. The distant tree line is deeply embossed into the paper. The grassy field with gaps of information, giving doubt to the viewers next step. Is it a hole or solid ground? The sky is overcast with clouds yet some hints of artificial light radiates from behind the tree line. As the sleepwalker in this field, new processes leaves me feeling uneasy of the next step, but lights behind the tree line provides hope.

Colleen O'Rourke



"Nessa"
Seed bead weaving with
wood and metal stand

How is this art experimental?

Bead weaving itself is not experimental, it has been around for centuries. Many cultures throughout the world have made bead weavings on loom and off-loom as jewelry and embellishments for costumes. Bead weaving on a larger scale and as a fine art is somewhat experimental. On-loom weaving is a very new medium for me as I usually create seed bead embroideries in which the beads are sewn onto the surface of a canvas, with bead weaving, I am actually creating a textile with the beads. My embroideries are always representational, the viewer knows what they are looking at and can relate to the subject, but the bead weavings are abstract. Creating abstract art is so new and challenging for me that I am actually very timid about "putting them out there" to be seen and judged because it is such a departure from my typical bead work. The sculpture is especially experimental. Making the stand with metal and wood, which were "found objects", I am combining several elements that are not typically used together. I really enjoy how these abstract bead weavings are showcasing the color and texture of the glass beads, celebrating the way the light saturates them. I hope to create many more.

Catherine Orban



"A Fragile Balance" Paper Mache Clay and Air Dry Clay

How is this art experimental?

In this entry for Give It a Try, "A Fragile Balance" is a one-of-a-kind, exploratory, three-dimensional form that reflects my playful curiosity of working with everyday materials that everyone has access to. Through experimentation in working with a different clay composite, I used the following materials to complete my piece: reused cardboard boxes, armature wire, pipe cleaner wire, reused wrapping paper, Styrofoam and paper foam from amazon delivery boxes, hard to find newspaper, aluminum foil, masking tape, blue shop towel paper, moss, Elmer's glue, air dry clay, and paper mâché clay.

Trained as a traditional sculptor, I have done much work using traditional materials (both water base soft clay and oil base hard clay) to create two- or three-dimensional forms that include low and high relief, portrait, and figurative from live models and photographs. I have created a rubber mold from my master clay sculpture, which then a plaster casting is made from the mold. I have built armatures from wire, aluminum mesh, along with pieces of wood. However, I have always wanted to try another type of sculpting-especially something that I didn't need to clay fire or hollow out and would be light in weight as a finished piece. After a friend of mine presented me with the call for entry at South Haven Center for the Arts, I decided to take the opportunity to do something new and to create a 3D paper mâché sculpture.

Before this call for entry, I was unfamiliar with constructing paper mâché sculpture. After investigating the steps involved by researching various crafters on this topic, I began the work and simply (and enjoyably) improvised as I went along! I started with sketches of a bear in meditation pose inspired by one of my camping trips this summer. This was followed by the placement of support, armature wire, along with the in between filler-newspaper, and wrapping paper. While I was in the middle of taping the filler, I realized this process required more time with building, layering, and shaping the bear. I also discovered that the clays that I was working with were not as forgiving as the clays I was used to (earthen clay and modeling clay). The air-dry clay was soft, and the paper clay was sticky-not as easy to create fine details. However, I figured out how to use air-dry clay to create the facial and belly fur features of the bear as well as its claws and paws. In making the claws, I used aluminum foil to shape the claws and then covered them with air dry clay. I then used the paper clay to create the remainder of the fur (sides and back of the bear). As I mentioned before, I did a great deal of improvisation as I went along in this piece-more so than I have done in the past. The bumble bee was made with air-dry clay, while the butterfly was made with armature wire and tissue paper. The salmon fish was made with pipe cleaner wire, air dry clay, paper foam, masking tape, colored tissue paper, and newsprint. The moss-covered rock is made of reused cardboard and newspaper and finished with real moss. However, once I started working with the expressive features and props, the piece started taking on its own life! Throughout the visual of soft lines and peaceful expression/gesture, there are also indentations, wavy ridges, and sharp edges of the bear, butterfly, salmon fish, and bumble bee presented to the viewer for their eye and touch.

In my original idea, my sculpture was going to consist solely of a bear meditating in the woods, but this expanded when I kept having thoughts about the ongoing environmental catastrophes imprinted on the world today. As I was ready to complete the sculpture, I read several articles on a proposed new landfill site in Lansing, the Oscada, Michigan contamination clean-up proposal, and the ability for ecosystems to repair themselves if we stop doing the damage (Sunday Detroit Free Press and Lansing State Journal). Improvisational engagement with this sculpture had allowed me to rediscover my belief in caring for the natural environment so I decided to use clippings to invite these feelings to speak through the piece.

Finally, with "A Fragile Balance," I strove to create a more interactive form than I often do-one which encourages everyone to touch, to observe, and to contemplate. From start to finish, this piece not only challenged me to look to new materials and methods in the future, but also to continue looking for ways to invite viewers into more physical engagement and more conversation with my future sculptures.

Mike Pendleton



Naked raku lidded jar
Ceramics

How is this art experimental?

There are three totally different techniques used in these pieces, all centered around firing and making a final piece. One piece uses a risky naked raku firing, one is glazed to see how well they mottle together, and the final piece is a piece meant to be gothic and obscure in nature while also pushing to see what can come out of the cone 10 reduction kiln.

Linda Talbot Rizzolo



Snake in the Grass
sculpture

How is this art experimental?

Normally a water-media artist, I occasionally experiment with content-filled three-dimensional pieces that are profoundly personal to me. "Snake in the Grass" is such a piece. The snake is evil and is reaching out to the two small girls while the adult is surrounded by eyes that do not see.

Lou Rizzolo



Confluence
Water-media, silk
collage with silver leaf

How is this art experimental?

Life Brambles is an experimental water-media collage using silver leaf, rice paper, and experimental presentation materials (ALU-board).

Confluence is a water-media collage with silver leaf on canvas in a circular format with new presentation materials. Michigan Waters is a water-media collage with hand-dyed silk, silver leaf, and rice paper in a large-scale format.

Bill Schahfer



Abstract in Blue and Pink
Digital Photography

How is this art experimental?

These are my first few forays into digitally enhancing my photographs. All photos are abstract, and I manipulated them using software to copy, rotate, flip, overlay, and otherwise combine them to form new images.

Barbara Schilling



Bridal Veil Falls
oil

How is this art experimental?

While my paintings are usually quite heavily textured, I generally paint in an alla prima (wet into wet) style. With this painting I revisited an older heavily textured painting that was dry and used a drybrush technique to drag color across the dry textures leaving the underpainting to show through.

Linda Schmidt



Blue Jay House
Ceramic, smalti, wood

How is this art experimental?

Ever since we got chickens over a decade ago, I've been intrigued by bird behavior. They're so cool and interesting! So when I came across a nice stash of bird tchotchkes at the thrift store, my immediate thought was that they deserved more than merely being displayed on shelves. For whatever reason, I felt compelled to create homes for the birds that reflected their real-world personalities, which I spent time researching and observing in my own backyard. First up was the Blue Jay, known for their intelligence, complex social systems, and tight family bonds.

Blue Jay House inspired me to move beyond my usual 2D glass work and into the realm of 3D work using a wider range of materials. I had no specific design plan when I began, but ended up diving into substrate building, wood carving, and multiple new-to-me ceramic techniques for the custom tiles and bird nests. It's where the piece was taking me, so I went along for the ride. It was truly a joyful creative process, full of experimentation and exploration!

MJ SELTZER



The Sage

Encaustic on paper & birch panel with yarn & handmade paper

Custom Answers

How is this art experimental?

These are encaustic paintings on paper mounted on birch panel. Heat is used at every stage of this painting technique. It is used to create the paint medium of wax and damar crystals. When pigment is added to the molten medium, it becomes paint. After applying the paint, each layer is reheated to fuse it to the layer beneath with a blow torch. These three are part of series of seven entitled "Archetypes & Allegory." The Jungian/historical definitions of the seven female archetypes define women within the confines of how they serve or relate to men. My interpretations attempt to reclaim the symbols and narratives of women for their own ends.

Produced on paper and mounted on birch panel, these incorporate low relief modeling, inlay, image transfer and collage.

Susan Sieklucki

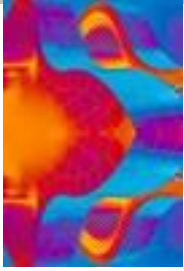


A Horse With No Name
Mixed media

How is this art experimental?

"A Horse With No Name" started out as a small clay maquette, with plans to make it a larger clay sculpture. In its rough clay state, it called to go big, really BIG. The steps to getting there would be many. Sometimes one step forward caused 2 steps backwards. But I persevered. After sketching and re-sketching, using geometry and proportioning the piece had a sound 2-D foundation. The next step to becoming a large 3-D sculpture was huge. I researched mediums and supplies that aligned with the master plan. Each step involved a different technique: metal and welding, sculpting foam, applying plaster paper clay as an outer shell, sculpting curves and lines, and adding color to pull it all together. I had trial and error phases at each step which involved removing parts that did not complement the overall feel of piece (the original head was beheaded with a cut grinder wheel). The challenge was working with one very different medium at a time while being mindful of how it would interact with the next application. Through experimentation with each unique medium the piece came together with expression and movement. I hope you enjoy the finished piece as much as I did creating.

Kris Walker



Sindri
Digital Photographic
Illustration

Custom Answers

How is this art experimental?

These pieces started as a new way of visualizing the architectural photography I do. I started by exploring the geometric aspects of tightly cropped building photographs. I was inspired to then start rotating, mirroring, and duplicating the images to find new shapes and patterns that didn't exist in the real world of architecture. At this point in the process, I was reminded of a kaleidoscope. This led to adding and playing with saturated colors not normally used in building exteriors, further pushing the abstraction of the photos.

This is a new series, one that was born from exploring, pushing and saying "what if...". There was no final image in mind at the beginning of these pieces. Each one is an experiment in process and play .

Lisa Walsh



Rough Terrain
Copper and stone

How is this art experimental?

I am primarily a jewelry artist, but I'm interested in creating larger work. It occurred to me that larger work could be accomplished by combining pieces of small work which I'm more comfortable with. The pieces I'm submitting are from my first experimental tries at "larger" work--still not big, but certainly outside the size and material choice for body adornments. While I usually work with sterling silver and glass beads in my jewelry, these are made with etched copper and stone. I'm quite happy with these little treasures for the wall!

Lisa Walsh



Every Summer
Copper, stone, mixed
media

Custom Answers

How is this art experimental?

I am primarily a jewelry artist, but I'm interested in creating larger work. It occurred to me that larger work could be accomplished by combining pieces of small work which I'm more comfortable with. The pieces I'm submitting are from my first experimental tries at "larger" work--still not big, but certainly outside the size and material choice for body adornments. While I usually work with sterling silver and glass beads in my jewelry, these are made with etched copper and stone. I'm quite happy with these little treasures for the wall!

Lisa Walsh



Spring Day
Copper, stone, mixed media

How is this art experimental?

I am primarily a jewelry artist, but I'm interested in creating larger work. It occurred to me that larger work could be accomplished by combining pieces of small work which I'm more comfortable with. The pieces I'm submitting are from my first experimental tries at "larger" work--still not big, but certainly outside the size and material choice for body adornments. While I usually work with sterling silver and glass beads in my jewelry, these are made with etched copper and stone. I'm quite happy with these little treasures for the wall!

Pao Shan (Don) Woodward



Floating 1
Photography on
Canvas

How is this art experimental?

"Slide" - I wanted to explore creating images from the negative space, rather than drawing the image itself. Most of my works always have direct outlines and clearly delineated edges - not so with this fleeting image of a skateboarder's momentary suspension.

"Floating 1", "Floating 2" - I have never worked in the medium of photography before, except for a college one semester-course 40 years ago. I wanted to create a "nightscape" effect, using the particles in the water to transmute into constellations of stars.

And then, the images of lily pads become celestial bodies "floating" in the sky.