Play

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Artist Statement

My work is about children, play, and imagination. These aspects of life are important in how people learn, grow, and understand the world. I explore this idea by using elephants as a symbol for imagination. Both the interaction of child and elephant and the relationship between two-dimensional and three-dimensional elements tie in to the theme of imagination and how it manifests itself in play.

Play

I am interested in children—in their sense of curiosity, their enthusiasm and intensity, the way they make discoveries through playing. "To a child's imagination a twig is a man, a bridge, a telescope" (Nachmanovitch 87). They have a beautiful freedom of imagination that gives them the ability to transform ordinary objects. I have always enjoyed being around children, but my interest in them became more salient as my young cousins have grown during the past nine years. Being a part of their lives as they develop has been a really important experience for me, and these three children frequently amaze me. I am always learning from them. Additionally, I have had the opportunity to work at the Meadville Children's Center during my time in Meadville. Building relationships with the children there and seeing them grow has been a large part of my inspiration to create artwork about children.

In my art classes during the past four years, I have learned the value of a childlike perspective and attitude when making art. My professors and my own discoveries have demonstrated to me that, like play for a child, art is about learning, process rather than product, and being imaginative and intuitive rather than planning extensively. Play is really important—"without play, learning and evolution are impossible" (Nachmanovitch 42). Because of these realizations, I wanted to specifically explore play in my project on children. I began creating drawings, then including three-dimensional elements, and eventually adding elephants as a vessel for my exploration. My work now consists of a series of drawings with sculptural components in which children and elephants interact. The three-dimensional aspects are made of crumpled newspaper structures I taped to the drawing paper and covered in paper mache. I coated this structure with a layer of gesso and then a layer of drawing done with graphite powder

and pencil. Four of these works include a figure made from polymer clay that interacts with the paper mache. In these pieces, I hope to express the power of play and imagination.

I am fascinated by the way children experience life, which is evidenced in the way they make art. I investigated a study in which preschool children were observed over a five-year period with the goal of coming to a conclusion about the benefits of doing art in the classroom and how to best facilitate discovery through art in children (Brittain 3). An important point that was continually strengthened by observations is that for children, art is an experience that happens in the present tense (21). In one study, the observers had a person record a spoken description of what a child was doing as he or she drew. The child would correct the observer and begin talking a lot about their process (10). They found that the children did not know what their drawing would be when they began, "the picture was influenced by what was drawn, and the concept of what came next was very fluid" (12). This study shows how process oriented children are in their art making. They take this time seriously and are more engaged when they can explore things themselves rather than being guided through step-by-step projects that the teacher creates (16, 97). Adult artists should often create in this way as well to maximize their creativity. Art making processes also allow children to learn and grow cognitively—up until age ten art ability and intellectual ability have a positive correlation (189). These observations are evidence of the importance of play, as it is closely related to creating art. Children learn by playing and drawing because they are engaging in the environment around them, emerging themselves in a sensory experience. In this way, they can build an understanding of the world.

In my artwork, I wanted to express this process of discovery through play. I was unsure of how exactly to show such an experience, so I spent a great deal of time sketching children's faces and bodies. Through sketching, I explored the way children look when they are playing,

emphasizing their focus, intensity, and joy. While trying to find a way to express this idea in an exciting way, I decided to try using animals to express my ideas about young people. I immediately thought of elephants because they inspire a childlike fascination in me. I am endlessly interested in their shape, the forms of their strange trunk and ears; and in their intelligence and social behavior. Soon afterwards, I began incorporating spiders as well because I have a similar fascination with them and wanted to challenge people's negative perceptions by depicting positive interactions between spiders and children. The relationships between the children and creatures in my drawings became really interesting, so I began using them a great deal to help me explore play. However, I eventually became frustrated with the spiders because I was having a difficult time presenting them in a positive enough way to overcome viewers' automatic unpleasant reactions to them. Creating work about spiders is a challenge I hope to pursue in the future, but for this project, I decided to focus on only the children and elephants. Eventually, the elephants came to represent imagination, reminding me that this concept connects strongly to play.

Originally, I proposed doing mixed media drawings, collecting a variety of materials and making them available in my studio space so I could work in the manner of a child—without limits on what can be used in a project. I also planned to create three-dimensional components to my drawings with paper mache, which is something I had experimented with in Junior Seminar and Drawing 2. In these classes, I had sculpted faces emerging from paper mache forms and large faces protruding from flat surfaces. These projects had been exciting to me and I wanted to continue exploring the possibilities of paper mache, so the drawing and sculpture combination became more important that the idea of mixed media. The relationship between sculpture and drawing interests me greatly, and has led me to a sort of relief sculpture style in my use of paper

mache. Elephant trunks are a great form to be reaching out of the picture plane, which was part of the reason I chose to incorporate these particular animals into my work. In several of my drawings, the majority of the elephant is drawn but its trunk extends, breaking out of the flatness to reach a sculptural child figure.

I began creating these figures soon after I started adding paper mache to the drawings. I realized that I wanted these reaching trunks and arms to interact with something outside of the drawing. I started by making children and elephants out of newspaper and masking tape, but as my drawings became more sophisticated, I felt that I needed a medium in which I could achieve the same detail as my drawings. Wire was a good starting point, and I tried using a paper pulp and clay mixture on top of that, but the texture was not cohesive with the drawings. Instead I constructed polymer clay around the wire. It turned out to be a great medium for creating detailed figures, and once baked and covered with gesso, fit well into the world of my sculptural drawings.

The dichotomy between sculpture and drawing serves as a symbol for reality and imagination. In one of the drawings a child pulls an elephant from a flat, constraining page into his world of imagination, bringing the elephant to life in his mind. His curiosity initiates interaction and play. The three-dimensionality represents the freedom and space in the child's creative mind. The flat drawings are examples of a world that is only two-dimensional—there is no room for depth and discovery until the character in the image engages his or her imagination. The elephant who peers at the child on his trunk is gradually pulled out of this confining environment, and the girl whose arm is protruding from the paper expresses joy and excitement as she begins to break out of the flat surface.

The tension between sculpture and drawing strengthens the narrative presented in my series of drawings. The story begins with the child and elephant trying to engage each other, each reaching out with open-minded curiosity. In the next drawing the characters reach out together in an attempt to cross the gap between their worlds. The child wants to engage his imagination, to reach the elephant's side. Next the elephant and child investigate each other. They are able to indulge their curiosity and make discoveries. Finally, the young boy fully embraces the elephant and therefore the world of imagination.

Early on, I investigated several artists who often portray children in their work, and Mary Cassatt seemed like a natural place to start. Her paintings convey that she had "a strong feeling that the place of the child in human life is of limitless importance, hence [the child] represents at one time both the present and the future" (Costantino 15). Recognizing the importance of childhood, she valued the child for being a child, rather than a small person who will only have value when they mature (186). She was fascinated with children and did many studies of infant bodies (195). Her studies, and paintings as well (Fig. 1), usually convey a sense of careful analysis—she was interested in the psychological nature of her subjects, which were often a mother and her child, and their relationships to each other (202). However, she was always determined to avoid sentimentality and certainly resisted developing emotional attachments to her subjects (198). She was very demanding with her models and sometimes even made her child subjects cry (198).

It is difficult for me to keep an emotional distance from my subjects, as I am very prone to getting attached to children. For me, having an emotional relationship with a subject is a positive thing because I believe it allows me to better create an image of who the person truly is and to make any sort of psychological interpretation. Cassatt's methods were successful for her

though. Her paintings and drawings of young people convey a childlike attitude and distinct personalities. I look to her work as an example of successful depictions of children being children. Despite the fact that they are carefully posed portraits, they still capture an essence of childhood in their playfulness and bright-eyed awareness. The relationships Cassatt shows between mother and child are genuine; they are affectionate and strong (190). Physical contact is something she often uses to express these relationships, and I made use of this kind of contact as well to emphasize the relationship between the children and elephants.

Pablo Picasso was really interested in children as a subject for his art as well. Unlike Cassatt, he had his own kids eventually, which sparked a great deal of artwork based on them (Kay 8). He was very emotionally engaged in this work and created a "Family Gallery" of art that was not for sale (14). The enormous amount of studies of his children (Fig. 2) serve as evidence of his obsession with drawing and painting them—he documented them doing everything (135). Earlier in his life when he was going through depressing periods, young people always managed to act as a symbol of hope in his work, which is a strong association for me as well (45). The way children behave and feel emotions, the beauty of their playfulness and wonderment was fascinating to him (163). He had child-like qualities himself including an intense sense of curiosity that was a driving force in his art making (232). "He delighted in getting down on his hands and knees and drawing as the children did," in looking at the world from a child's perspective, making discoveries instead of residing in the unchanging world of adults (15, 225). Continuously making friends with various children he met, he loved playing make-believe with them and especially with his own sons and daughters (28). He respected his children's' artwork, taking their contributions seriously (150).

Picasso's attitude was really conducive to art making and building strong creativity. I also hope to emulate a child-like sense of wonderment in my life. I will always feed my curiosity as Picasso did because it is what inspires art and makes life interesting. My art is all about the importance of these qualities that Picasso emulates, just as children do.

A few photographers who have done beautiful work about children are Loretta Lux, Sally Mann, and Helen Levitt. All of these women portray children in a very serious way—they force the viewer to see the children as rational human beings. This kind of depiction presents a point of view of children that is not often seen. Many adults believe that children are silly, fun and cute, but not mature enough to truly understand life and make valuable contributions to the world. Lux's photos usually focus on a straight-faced child staring outwards, sometimes directly at the camera. The photos are unsettling in their confrontational nature; something about the children's large eyes, stiffness, and pristine clothing and hair seems unnatural (Fig. 3). She digitally manipulates her photos and often surrounds her subjects with strange backgrounds (Grubb 7). These peculiar images compel people to look at children in a different way, suggesting that they are intelligent and have a mature side.

While Lux's images are unsettling in their strangeness, Mann and Levitt engage viewers with the gritty realness of their photos. The kids in Mann's photos trigger a shocked reaction in the viewer because they appear to be abused or pose as though they are trying to be alluring like an older person (Fig. 4). Levitt captures children's daily lives in the streets of New York (Fig. 5). Her photos from the 1940s present an overall feeling that the children of these struggling areas of the city have been forced to mature early—that they have dealt with a great deal of adversity already in their short lives and have emerged from them tougher and more careworn. However, they still have the drive to play. They make chalk drawings, climb on buildings

together, and play in the spray of a fire hydrant. Levitt's photos show that children are serious beings and can use this mindset, along with curiosity, to play, make discoveries, and build relationships with each other.

Photos by Lux, Mann, and Levitt are great examples of creating art about children that is not dismissed as cute or trivial. They all know how to use their art to make people look at children differently, reminding us that although children are fragile in some ways, they are strong, intelligent human beings who absorb their environment fully. They may come away disillusioned but they still have the special ability to play energetically, to act on their curiosities and to experience the world joyfully.

It is my goal to present children in a serious way as well. When I started my project, I was aware of the fact that with this subject, my work could be dismissed as cute, trivial, and sentimental. It was important that I ensure that my art would immediately invite people to look at children in a different way than they are usually seen. I kept my drawings black and white, like the photos of Mann and Levitt, to avoid lighthearted associations with color. My use of material and space is unusual, which will hopefully engage people and prevent them from overlooking my work. Presenting the children interacting with elephants also make my images different from typical depictions of children.

Paul Klee and Jean Dubuffet did not usually use children as subjects, but they were both interested in how young people experience life and how to incorporate that understanding into their work. They were intrigued by how children are not yet completely tainted by society and culture, and how that fact shows itself in their art (Glimcher 6, Ferrier 57). Dubuffet experimented with a great variety of materials and aimed to surrender control in his work, to escape cultural conventions by working in the manner of a child (Glimcher 11). However, he

believed that children do not have the "psychic depth" required for making art of value (d5). Klee, on the other hand, thought that children's work should be valued and preserved. "Do not laugh, reader! Children also have artistic ability, and there is wisdom in them having it!" he wrote (Ferrier 57). Klee was interested in the less defined reality of children's drawings; how there is not so much distinction between their internal state and the outside world in their depictions of the environment around them (58). I also really enjoy children's drawings. They have an interesting way of representing perspective and space and intuitively use line variation and color. Young people under the age of five do not usually worry about showing three-dimensional space and also do not often erase (Brittain 36). Although my art is not especially connected to Klee's style, I relate to his views of children and his fascination with their artwork. The way children view the world is different—it is not simply undeveloped, it is a unique way of looking at things that is valuable.

As I strove to look at children in an unusual manner and began making elephants part of my artwork, I started looking at animals in art throughout history. The very first drawings were cave paintings of horses, bison, lions, and other creatures, showing that animals have been central to culture and humans have admired them for a very long time (Kalof 3). As ancient civilizations emerged, more sophisticated depictions of animals, including elephants, appeared in carvings, tomb decorations, and wall paintings, often suggesting an emotional attachment to certain creatures (Kalof 13, Groning 112). The Middle Ages featured animal imagery used for Christian teachings, and people began assigning symbols and associations to particular animals (Kalof 46,48). Representations of animals were generally abstracted or inaccurate until the Renaissance, during which people such as Albrecht Durer, Leonardo daVinci and Antonio Pisanello began doing naturalistic drawings that strove for accuracy (Fig. 6-8) (77). As the

Enlightenment period progressed, people created accurate representations to an even greater extent, which was a result of their great interest in and scientific study of animals (124). Humans' fascination with creatures has persisted—in the past couple centuries people have continued to study and depict them and debate the extent of their similarity to us. Like many humans, I am really intrigued by animals. I believe that it is true that we can understand people better through them. We have a great deal of similarities that bind us together and also differences to learn about, expanding our view on the world. Both of these aspects are important to my artwork.

Elephants really learn through social interaction, which is a reason that they are one of the most intelligent beings on Earth (Groning 62). Like humans, elephants evolved to have long lives and few offspring, making their social network necessary. They must invest heavily in each calf, requiring the care of a family unit to protect and nurture their children successfully (Payne 118). Playing is important for elephants just as it is for humans. Calves explore by digging in the mud, stripping bark from trees, and chasing each other (126). These kinds of similarities between elephants and people are important in my work, allowing the characters to connect to each other. At the same time, their differences are the cause for curiosity and exploration. The young characters in my artwork are interested in the elephants' ears and wrinkly skin which are cooling mechanisms, and the long trunks that are sensitive enough to serve as their main way of understanding the world around them rather than eyes (Groning 63, 65, 71). These children appreciate the elephants' sense of compassion that is in many ways stronger than that of humans. Bulls always try to settle disputes without bloodshed, and are careful with other creatures as well (92). They may "adjust the placement of [their] feet to allow a tortoise to follow its course uninterrupted" (Payne 72). A group of elephants has even been

observed burying a lion with branches after it attacked and they killed it—they care even for their enemies (64). Female elephants potentially have even stronger relationships with friends and family than people do. They experience things as "we;" they are deeply involved in any major events that happen to a member of their clan, such as mating and birthing (99, 178). This amazing compassion is shared with the children in my artwork.

As I began to emphasize sculpture and animals more in my work, I investigated artists who dealt with these matters. I first saw Georgia Gerber's work when I was traveling in Washington State and fell in love with her simple but beautiful depictions of animals. Like me, she is interested in interaction—between animals, between children and animals, between the viewer and the sculpture (Gerber). Some of her installations deal with imagination. Children ride on bears, dance with otters and one reads with a larger than human size rabbit. I had these sculptures in mind when I began creating drawings that featured elephants and children interacting. Gerber's sculptures often include an interesting juxtaposition of size, which is something I used in my own work. The elephants and children are usually not in correct proportion to each other, which hopefully surprises the viewer and makes them look closely at my work. In Gerber's sculptures, kids and animals are often touching in some way to show their relationship (Fig. 9). Looking at her work helped me figure out good ways to depict physical contact between the children and animals that suggested a relationship. Gerber also paid careful attention to texture and to the shape of the animals, sometimes simplifying the overall shape and always making them interesting from all angles. All of these things served as good reminders for how to create quality three-dimensional work.

Another sculptor who really captivates me is George Segal. He strove to mesh art and life by creating plaster casts of people and placing them in environments with real objects

(Hunter 24). After starting out as a painter and doing a few plaster sculptures, he became excited about casting people because he loved the directness—it minimized the psychological distance between him and his subject (37). Casting allowed him to focus on the composition, creating dramatic situations that engage the viewer (72). His figures have beautiful gestures and great detail. The interaction between them and the rest of the installation is always really interesting. One woman shaves her legs in the sink, a man changes the letters on a marquee, three people sit on a group of benches. The way figures are placed in relation to each other is also important. In a few sculptures the people are going about their everyday lives separately, sitting on a bus or waiting at a crosswalk. The ones in which the figures are interacting are especially compelling. In *Gay Liberation* (Fig. 10), the two men and the two women both communicate through gaze and physical contact. Segal's composition of these figures is convincing and engaging. Their positions are natural and, like so many of his sculptures, it is easy to believe they are real people. The strong connections between the figures is something I try to emulate in my work. I want the interactions between the children and elephants to be meaningful. Segal created some bas-relief castings as well that make great use of the relationship between flat and three-dimensional space. These sculptures helped me understand how to deal with this relationship successfully; how to work with the juncture between the flat and sculptural spaces and make the illusion of forms emerging into three-dimensional space convincing.

I also looked to artwork like Lorenzo Ghiberti's *Doors of Paradise* and ancient Greek reliefs to build my understanding of relief sculpture. These sculptures dealt with space in a variety of ways. It was interesting to see the differences in these treatments, ranging from the flatter reliefs, as *in Doors of Paradise* (Fig. 11), to work such as some of the Parthenon sculptures (Fig. 12) that come out into space a great deal. Looking at this sculpture, along with

Segal's work, helped me to see how to use light well. These sculptors pay careful attention to the different planes in their work, enhancing the contrast between the planes to catch the light in specific ways. Sometimes I worked in dramatic lighting to see how it changed the sculpture. It made a strong difference in how the three-dimensional areas looked, making them more compelling. Drawing in this lighting allowed me to see where shadows and light fell naturally, giving me a good idea of where to place graphite as I drew on them.

To help freshen my ideas about drawing, I read much of *Vitamin D: New Perspectives in Drawing*. One thing that stood out in these contemporary drawings as a whole is a common use of white space. I think that there is generally a fear of white space in art, or at least I personally have been afraid that leaving a lot of white space is unacceptable. However, it can work well if it is used right. The drawings in this book had great line variation and good compositions, aspects that are always important to remember. There were a lot of really unusual ideas and approaches that surprised me and made me think. A couple of figurative works that stood out to me were Susan Turcot's graphite drawings that combined naturalistic representations and furious scribbles (Fig. 13), and Marlene Dumas' beautifully splotchy ink images (Fig. 14). Dumas says that she "relate[s] like children do. What is experienced as most important is seen as the biggest, irrespective of actual or factual size" (Solomon). Her way of working has a directness and simplicity. She believes that the more experience she gains, the less paint she has to use in a painting (Solomon). Ultimately, she would like to be able to make a drawing with one stroke of ink (Vitamin D). My work includes a lot more detail, but I try to focus on the essence and vitality of my subjects like Dumas does. My early sketches relate to her work because I was trying to quickly convey a moment through a playing child.

Throughout the time I was working, children's books were a source of inspiration for me. When I was having a difficult time getting in a good mindset for art making, I would read or listen to a fellow art senior read one of the many books in my studio space. I have been inspired by the great drawings and writing in these books. *A Sick Day for Amos McGee* features beautiful prints of animals, including an elephant (Fig. 15). I also admire the linear drawings (Fig. 16) of people and the natural world in *The Other Way to Listen*, and appreciate the message encouraging people to listen carefully to nature, making connections with animals, trees, rocks, and hills. *Mama Went Walking* is a great example of the adventures that can happen through imagination, and includes great watercolors of creatures and nature (Fig. 17). Some of these books are recent discoveries while some are favorites from my childhood—books that have the power to transport me to that time and infuse me with the feelings I experienced when I read them back then.

Dr. Seuss's books in particular always reminded me of the child-like attitude that I was trying to convey. Their distinct, lyrical rhymes merge beautifully with the quirky, springy drawings (Fig. 18). His books are full of surprises that make me look at the world in a different way. He thinks of some of the strangest things to say, and such unusual ways to convey ideas. In *One Fish Two Fish Red Fish Blue Fish*, Seuss tells about imagined creatures and familiar animals doing peculiar things. He invites the reader to think in new and strange ways by talking in a matter of fact way about using a large creature called a Zans to help to open cans, featuring a character with eleven fingers, and describing a Nook with a hook cook book (Seuss 17, 31, 37). The book ends with: "Today is gone. Today was fun. Tomorrow is another one. Every day, from here to there, funny things are everywhere" (Seuss 63). The journey throughout this particular day shows the reader that a person can imagine the most exciting, bizarre things that

make daily life fun and interesting. *One Fish Two Fish Red Fish Blue Fish* and other books by Dr. Seuss have taught me to think like an artist just as much as any fine artwork has.

The process of creating this body of work also taught me a great deal. I am truly beginning to understand what it means to work and think like an artist. It is important to work in the studio every day, placing myself in an environment conducive to creating art. I like my space to be messy, dirty, and full of materials, books, and junk. This kind of space allows me to not worry about anything except for working on my drawings and sculptures. Another realization is that I work best with cheap materials because of this need for messiness and my inability to keep things "nice." During the past year and a half, and especially throughout my time doing the senior project I have learned the importance of thinking by doing. It is extremely good for me to start sketching and trying out ideas instead of trying to think them through first. When I have thought too long without working in the past, it has prevented me from spending enough time on my art and my project does not turn out the way I planned regardless. The more work I do at the beginning of a project, the more I am able to understand my ideas and see what they will look like. The transition from thoughts to physical creation is more fluid this way and less frustrating most of the time. This strategy of working also allows me to focus on the process, and after all, "creativity exists in the searching even more than in the finding or being found" (Nachmanovitch 45).

Like creativity, play is hard to define. It is an attitude, a spirit; it combines challenge and joy; it can have various moods and purposes and often results in discovery and creativity (43). Children spend much more time playing and exercising their imagination than adults do, giving them that amazing ability to transform the ordinary, to transport themselves to made-up places, and to create their own creatures, characters and situations. I hope my work reminds adults of

this capability that they have somewhere inside of them, and the way imagination can make life more full and enjoyable. I want people to see the importance of play and how it can broaden an individual's mind. Because of this great joy and wonder children can find in life, I want to stay in touch with the child inside of me. After experiencing this project, I am making a daunting but wonderful commitment to create throughout my life; to be curious, to imagine, and to play.

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Fig. 1: Cassat, Mary, *The Child's Caress*, 1981, oil on canvas, 25½ x 19¾", Honolulu Academy of Arts, *Mary Cassatt*.



Fig. 2: Picasso, Pablo, *Claude and Paloma*. 1950, Lithograph, 20 x 30", *Picasso's World of Children*.



Fig. 3: Lux, Loretta, *Hidden Rooms 2*, 2011, photograph, *Loretta Lux*.



enlargement print, 20 x 24", *Zooomr* <http://www.zooomr.com/photos/artimageslibrary/9783793/>



Fig. 5: Levitt, Helen, *Helen Levitt: A Way of Seeing*.



Fig. 6: Durer, Albrecht, *A Young Hare*, 1502, watercolor and gouache on paper, Graphische Sammlung Albertina, *Arty Factory* <http://www.artyfactory.com/art_appreciation/animals_in_art/durer/albrecht_durer.htm>

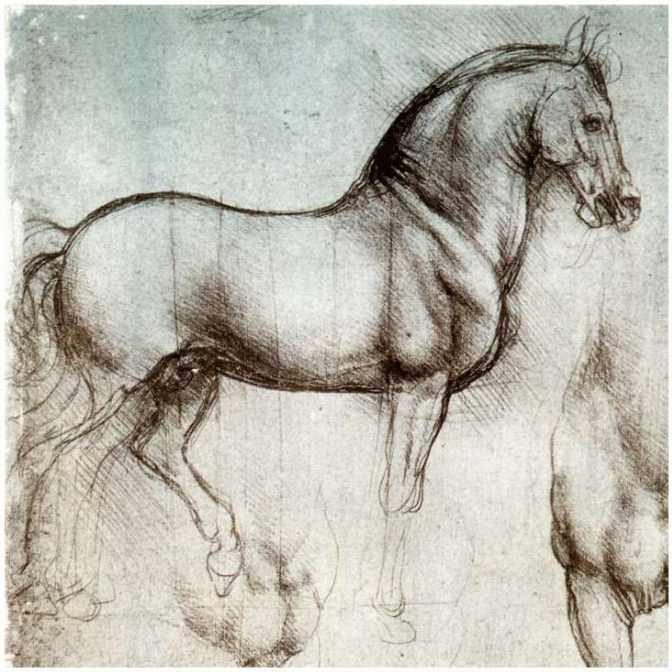

Fig. 7: da Vinci, Leonardo, *About* <http://drawsketch.about.com/od/leonardodavincidrawings/ss/leonardo-da-vinci-drawing_2.htm>



Fig. 8: Cassat, Mary, *The Vision of St. Eustace*, circa 1440, tempera on wood, 55 x 65 cm, National Gallery, *Web Gallery of Art <http://www.wga.hu/index1.html>*



Fig. 9: Gerber, Georgia, *Between Two Worlds*, 1991, bronze, Mercer Island Library, *Georgia Gerber* <http://www.georgiagerber.com/publicart1.html>



Fig. 10: Segal, George, *Gay Liberation*, 1979, bronze, Christopher Park, *NYC Parks* <http://www.nycgovparks.org/parks/christopherpark/highlights/10767>



Fig. 11: Ghiberti, Lorenzo, *Creation and Fall of Man*, 1422, bronze, Baptistery at Florence, *Lorenzo Ghiberti*.

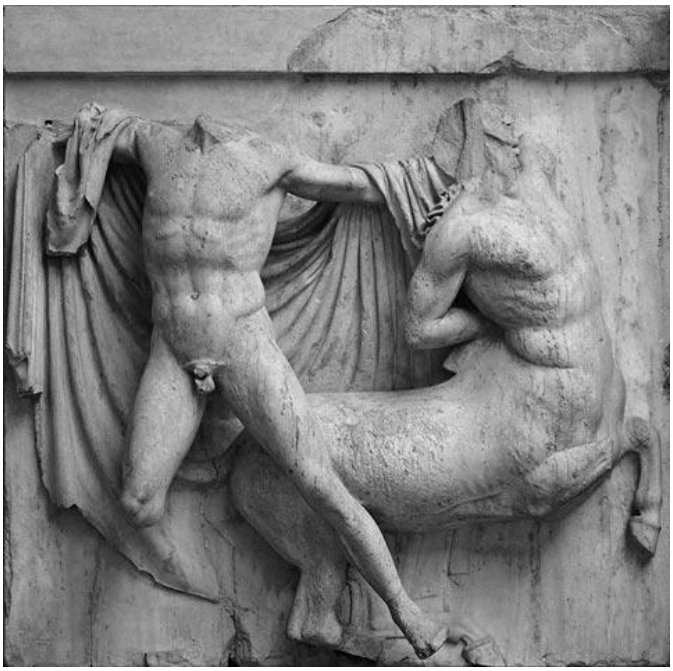

Fig. 12: *Lapith Fighting with a Centaur* from the Parthenon south face metope, pentelic marble, British Museum, *Greek Sculpture*.



Fig. 13: Turcot, Susan, *The Future for Less #3*, 2004, pencil on paper mounted on aluminum, 11 7/8 x 15 ¾ ", *Vitamin D: New Perspectives in Drawing*.



Fig. 14: Dumas, Marlene, *United Europe*, 2003, acrylic and ink on paper, 12 5/8 x 9 3/8", *Vitamin D: New Perspectives in Drawing*.

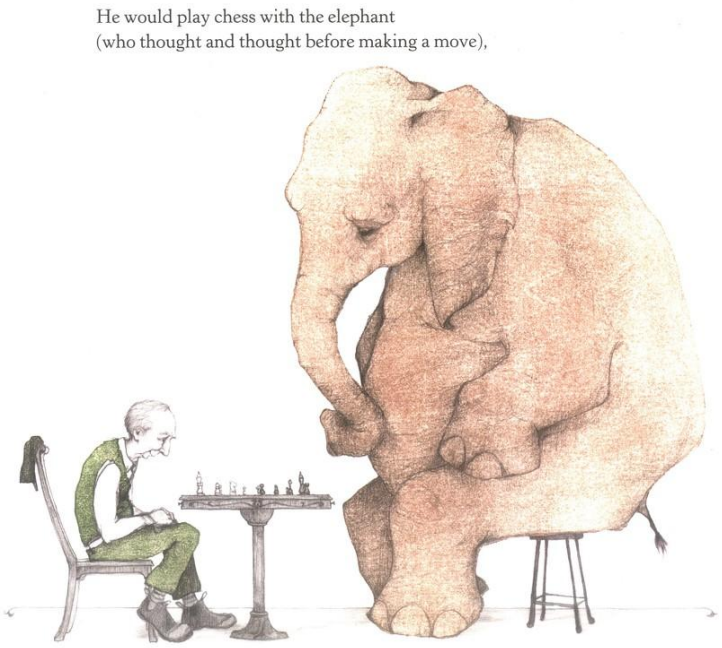

Fig. 15: Stead, Erin E., 2010, pencil drawing on woodblock print, *A Sick Day for Amos McGee.*



Fig. 16: Parnall, Peter, 1978, *The Other Way to Listen*.



Fig. 17: Brusca, Maria Cristina, 1990, watercolor, *Mama Went Walking*.

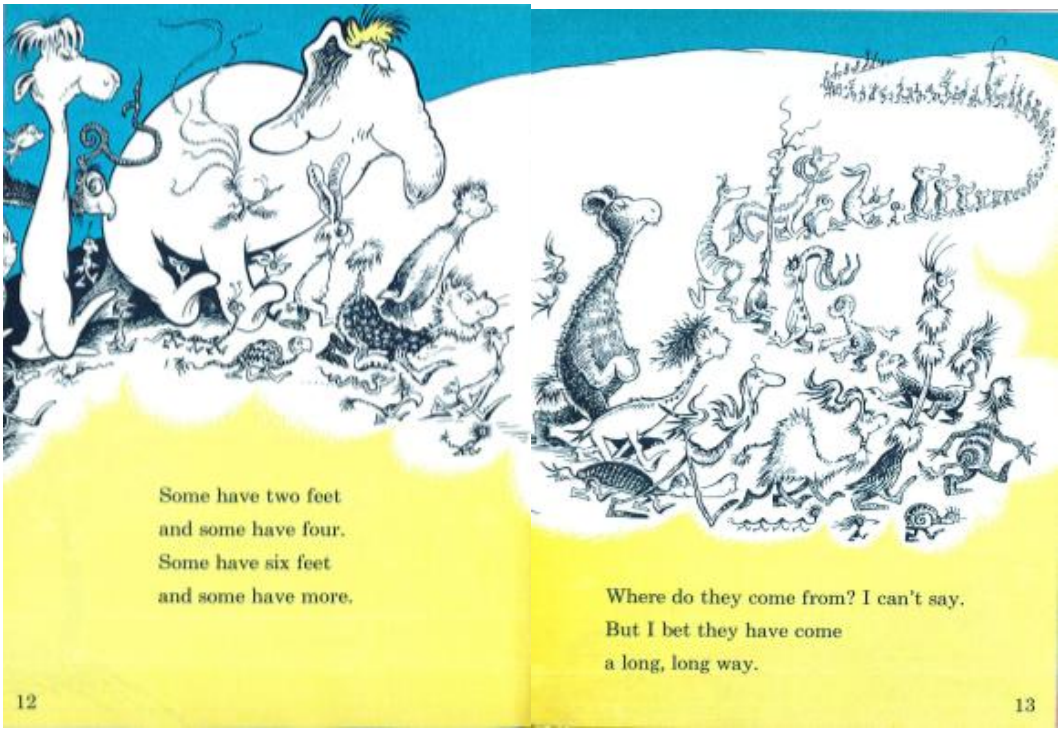

Fig. 18: Seuss (Theodore Geisel), 1960, *One Fish Two Fish Red Fish Blue Fish*.