

RESEARCH

Tenure Review

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Right: Installation view, “Parts,” October 26, 2025, UNO Gallery on St. Claude, New Orleans, LA



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Introduction

Overview

I divided the research narrative into these main areas:

1. **Expanded Research Narrative**

I originally sent some of the text included in this narrative to external reviewers. This revised and expanded narrative includes information from that document. I created an individual web page on my website, <http://www.kathyrodriguez.info>, and created a unique PDF and narrative for external review. The committee may access these materials by clicking this [link to the External Review webpage on my site](#).

2. **Visual Publications**

This is an overview of solo, two-person, and group exhibitions in the period of tenure track, from 2019-2025. This section includes an updated portion about “Parts,” which closed on October 26, 2025. I have also expanded the information for each of the exhibitions I discussed for the external review documents. I included much more information about “SOLAR,” my two-person exhibition with Jeffrey Rinehart at Second Story Gallery in New Orleans in 2022. I also include artist statements and images for each exhibition I addressed for the external reviewers.

3. **Verbal Publications**

The content under this heading addresses some historical information about the art critical reviews I wrote for several publications from 2009-2022. I also bring in current news about self-authored, editorially reviewed art criticism, and ideas I have for future development.

4. **Curation** – Here, I address exhibitions that I produced with artist collectives during 2019-2025. While I was gallery director at UNO Gallery on St. Claude, I regularly curated alumni exhibitions and graduate student exhibitions. I also co-curated with local art critic Emily Farranto, local artists, and former graduate assistant in Arts Administration Suzanna Ritz. I documented many of my curatorial efforts on my website, which the review committee can view by following this [link to my Curation page](#). Most of them do not fall within the range of the period of tenure track so I do not discuss them at length in this narrative.

5. **References** – Three documents, the [Works Cited](#), [Bibliography](#), and [Appendices](#), fall under this larger heading. Each has its own link in the table of contents. My research has been both from visual and literary sources. Throughout the document, I refer to authors like art historian James Elkins and art critic and historian Roszika Parter, as well as visual artists such as Kiki Smith, Louise Bourgeois, and Tracey Emin. I think it is common for visual artists to refer to literature and poetry when discussing their work because much of the time their primary language is in visual form and is best explicated by the words of someone else. My research as a graduate student from 2005-8 was in both art history and painting and drawing, so it makes sense to me that my references come from both literary and visual languages.¹

¹ I concurrently earned both the terminal MFA degree (60 credit hours) in painting and drawing and the interim MA degree (30 credit hours) in art history at The University of Montana between 2005-8. Three years is typically the amount of time to earn only the terminal degree. I chose this path because I wanted to become more versed in art history, and it was a wise career move to be able to navigate both areas.

Expanded Research Narrative

I created the original research narrative in about a week in September 2025 to send to external reviewers. I gave Interim Director of SOTA, Professor James Roe, a list of seven names and contact information for a diverse group of visual artists currently serving in academia and of at least Associate Professor rank. Some individuals I met only once; some, I have had intermittent contact with over the years after spending concentrated time with them at certain points in my life.²

I wrote and formatted the narrative into a PDF, which I linked to a page on my website. The [link to the External Review PDF](#) is on the web page I created for the reviewers; I linked the web page in the Overview above. I include this information for the tenure and review committee for transparency, but also to give the opportunity to compare the documents if desired.

I have revised the original external review document to update it with new information about “Parts,” my solo exhibition this past October for this research narrative. I have also included expanded information about each of the topics in that document. I felt that some histories needed to be included for the external reviewers as they may not have been known to them, and I did my best to contextualize my work within the New Orleans community in which I belong. I think this is also useful for the members of the tenure committee, so here I include the original introduction, which follows:

Personal healing has been the subject of my recent “visual publications,” i.e., my visual artwork, research, production, and exhibition. I have mostly shown this work in New Orleans, where issues concerning physical and mental health (I tend to combine the two), reconstruction, “resilience” (here, a somewhat hackneyed and dirty word; many of us are tired of having to be resilient), and healing are central to the progress, evolution, even existence of this area. New Orleans and its environment are steeped in generational trauma across a wide variety of events, cultures, and histories. I explore and share my experiences of healing from personal trauma – my thoughts, feelings, actions, and practices - in my visual artwork. As a member of the healing community, I have experienced the most growth and repair by communicating about shared experiences. I do this primarily in visual language because it is my most comfortable writing style. Like many visual artists, I think I most comprehensively and best express myself in the forms of visual compositions.

I work in a variety of media, but this narrative begins with recent work primarily in painting. Oil paint will always be my primary medium. Sometimes my work needs to be made in different materials, which range from sculpture, fiber, drawing, watercolor, printmaking, and installation. I value each process for the content of its form – from breaking from two- into three-dimensions in sculpture and installation, to the idea of repetition in printmaking, and to the immediacy of drawing and water-based media.

Second Story Gallery in The New Orleans Healing Center on St. Claude Avenue is a prime example of a site of healing tradition and the city’s resilience. Since 2008, St. Claude Ave. has been the locus of the experimental art scene in New Orleans, where artist collectives flourish and art spaces exist within and without the walls of the architecture along the strip. Restaurants showcase local talent, music clubs boast visual performances, and murals stack from block to block.

² The original list I compiled contained 12 names and contact info. Tina Johnson advised that this list was too long. It included contact information for associate professors I had never met, but who I believed worked with similar content and subject matter as me. I found them through research via collegeart.org, the CAA website, and references for artists from academic sources.

I was a member of the Second Story artist collective from 2021-3. The gallery is nestled on the second floor of The Healing Center. The Center itself is a community space for mind and body health, with programming including visual art exhibitions and various recovery support groups, plus massage therapy, a barber shop, and a food co-op.

Updates, expansions, and revisions to the external review narrative begin with the following paragraph:

I showed some of the work in the research narrative of my tenure dossier at Second Story Gallery in both solo and two-person exhibitions. My most recent solo show happened at UNO Gallery on St. Claude, a space I ran for The University of New Orleans for seven years between 2011-2018. When I was director of UNO Gallery it was difficult enough to keep it open without a budget, and its mission of community engagement was complicated by the realities of working at the site: in the heart of a community suffering from diseases of addiction, PTSD, and utter physical decadence and decay, which in turn affected my own psyche and health. It was clear to me that my most recent work, which addresses healing from trauma, was site-specific; while the installation in its parts may occur elsewhere, I will not show it as it was at UNO Gallery in any other site.

I will not delve into the specifics of my trauma in this narrative. Various kinds of survivorship from trauma inform the content of the work I present here. I most often use generalized terms like “process” and “trauma” to reference the content and processes of the work I am making. The phrase “mental health” functions as a placeholder for my psychiatric diagnoses, which include panic disorder, generalized anxiety disorder (GAD), major depressive disorder, post-traumatic stress disorder (PTSD), and alcohol use dependence or disorder (AUD). I am recently diagnosed with unspecified dissociative identity disorder (DID), formerly called Multiple Personality Disorder, which is a coping mechanism framed as a “disorder” of identity. It is important to me to acknowledge and accept that I have been a victim of traumatic events; this has been part of my healing process. It is more important to me now to write from the perspective of a survivor, stepping forward from the past and making sense of it in the present towards growth throughout my future.

Eye-movement desensitization and reprocessing, or “EMDR,” talk therapy, psychiatric care,³ Jungian-framed dream work,⁴ meditation practice, and mindfulness inform both the media of my healing processes and frame the content of my artwork in the last seven years. My work is personal not because it is political,⁵ so to speak, but because as Carol Hanisch began writing in “The Personal is Political,” I believe the personal is relatable. However, it is impossible to avoid context and subjectivity; looking at any artwork through the lens of broader sociological issues inevitably evokes political themes. I do not dwell on the politics of my work because I think it is secondary to content about healing.

³ My mental health care team is entirely composed of licensed practitioners either with terminal degrees in their fields or with current certification in their therapeutic treatments, as is the case with my EMDR therapist.

⁴ I meet with a Dream Group led by a licensed therapist and certified Jungian analyst about once a month to discuss and interpret our dreams. We use Jungian archetypes as a framework, especially the language of symbols. Members of this group include psychiatrists, neuroscientists, therapists, artists, and – most importantly – my best friend from grammar school, Kishi, who is a degreed but non-practicing psychiatrist herself.

⁵ Carol Hanisch, “The Personal Is Political,” *Notes from the Second Year: Women’s Liberation*, 1970, <https://www.carolhanisch.org/CHwritings/PIP.html>

Hanisch’s editorially titled article published in the wash of second-wave feminism is a good reference, but I struggle with fully identifying with the ideology; I think there has been progression in thinking about community and feminism since the original language was published, and it seems Hanisch does, too.

Community work, especially my service work with the Women's Center and artist collectives, teaches me that personal communication is the key to growing healthy social and cultural structures. My recent work in the Women's Center has given me an even vaster trove of evidence than I had before that one-on-one interactions with the community are extremely helpful in providing support. I often find that artwork that is deeply personal is the best, most powerful artwork. I understand that I am privileged to have access to and use the above-listed therapies in my own healing, so through both service and the content I intend to communicate with my research, I share what I have learned as best I can. My personal is the best way for me to communicate because it is both what I know best and what I am still learning about. Sharing my personal "experience, strength, and hope," to paraphrase one 12-step group, follows a community healing tradition that has always been a part of the fabric of New Orleans, which is, ironically, perpetually tasked with the work of resilience and healing.

Because painting is the most familiar form to me in writing in visual language, I relate most to painters. James Elkins is a painter-turned-art-historian – as I found I was in graduate school. Unlike Elkins, I continue to use painting as my primary language. I often cite his book, *What Painting Is*, when I search for the words to explain my artmaking processes. I identify with Elkins' unabashed geekery in this book; I am deeply connected to and familiar with the kind of devout, knee-creaking worship at the shrine of Oil Painting I sense coming through his writing.

Elkins commutes painting and alchemy in *What Painting Is*. He talks about painting as alchemy – the banal mixtures of "water and stones"⁶ (or in both his and my own case, oil and stones – a more alchemical medium than water-based media based on the oxidation process the medium must go through) that becomes "gold" with the painter's process. The series of "Alchemical Spells" that I showed in "SIGHTINGS" are my own alchemical exercises, combining hair, wax, ink, and gold leaf. These are mixed-media exercises in combining low or base materials like toner ink, imitation gold leaf, and beeswax – a material that bees make on their bellies, truly low-brow – with archival paper and subject matter about the physical and chemical changes represented in meteorological and astronomical images (Figure 1). The materials are visual signs of the alchemy I associate with painting. The subject matter is blurred and eerie, resulting in forms that lack specific boundaries or structures, much like actual balls of gas or stars or condensed water in clouds. The prints appear to float in their frames, separated from the background.

⁶ James Elkins, "Introduction," *What Painting Is*, 2nd ed., New York: Routledge, 2019, 1.



Figure 1. *Alchemical Spell 1*, 2023, xerox transfer, beeswax, decoction on white rag paper, 9 1/2" x 9 1/2" framed, collection of the artist

Elkins' Aristotelian musings on painting as alchemy coexist with his emphasis on the bodily, physical aspects of painting. Noting the "scratching, scraping, waving, jabbing, pushing, and dragging"⁷ that exercise the painter's body while painting suggests that the act of painting is as much mindful practice as it is pseudo-scientific experiment, like the "Alchemical Spells" I made for "SIGHTINGS." Painting is both awareness of the body in front of paintings being seen and being painted, and painting is hypothetical investigations into the chemistry of paint, i.e., if I combine this, I may get this, I've seen that THIS has been the result, how do I get it again?

⁷ James Elkins, "How Do Substances Occupy the Mind?" *What Painting Is*, 2nd ed., New York: Routledge, 2019, 96.

I seek mindful moments during insomniac hours under moonlit night skies, as I depict in *Moongazing in the Front Yard* (Figure 2) and *Bean Moon* (Figure 3).



Figure 2. *Moongazing in the Front Yard (a smile you gave me)*, 2023, oil on muslin, 46"x36", private collection



Figure 3. *Bean Moon*, 2022, oil on muslin, 48"x36", private collection

I sought mindful moments while laying on my back in bed with the green light of the solar-powered bulb in my backyard, glowing through the sliding glass door in the room that was my cat's *en suite* while he was alive.⁸ I used (and use) a "54321" method or a breathing exercise; I record this experience in *Portrait of Buddy Cat at Night*⁹ (Figure 4), exhibited in my solo show "SIGHTINGS."



Figure 4. *Portrait of Buddy Cat at Night*, 2023, oil on muslin, 46" x 36", private collection

⁸ Buddy Cat was a major collaborator in making work for the three solo exhibitions I am including here and for healing since he came into my life as a two-month-old kitten in 2010. He passed on in the afternoon of October 24, 2025, at almost 16 years of age. The remains of his body – especially his fur, which I collected during his life and used to spin yarn for making work, are, to me, an alchemical and magical substance of comfort and healing. This material is key in work I will describe for "Parts."

⁹ In *Portrait...At Night*, the green light from the backyard silhouettes Buddy Cat's looming, foreshortened profile as he sits on my chest during breathwork.

EMDR therapy with a licensed clinical therapist helps me to be aware of the physical presence of memories, trauma, thoughts, and feelings in my body. I have learned I am a “bottom up,” identifying what thoughts and feelings are first by where and how they present in my physical form (usually the stomach, neck, throat, shoulders, and forehead). EMDR relies upon my ability to tap into my amygdala, my primal brain, to process trauma that has been trapped there since I was a child. This therapy desensitizes my reactions to trauma by actively rewiring my neural pathways to it through an induced rapid eye movement (REM) state in the safe space of my therapist’s office. Multiple steps including the development of coping mechanisms and strategies, which are very visual in nature, preface the actual processing work, usually taking months of preparation before inducing the REM state using a light bar and bilateral stimulation (pulsars held in each of my hands, headphones with stereo clicking, and/or a light bar that moves a light from side to side at varying speeds which I follow with my eyes while processing). While I know methods like these work, there is no known or consistent strategy to find a balance in the process. I must trust it.

I use Cognitive Behavioral therapy (CBT) in talk therapy to consciously and objectively manage the redirection of my neural wiring as I recover from C-PTSD. I have learned more about practicing healthy mindsets, to more quickly reframe situations so that my reaction is to put my own health and safety first. I regard some of my decisions in exhibition design in the past as teachable failures, because my decisions hinged on trying to figure out what others wanted first. Psychiatric medications help me regulate serotonin and cortisol in my body, which – as far as my memory stretches – have always been out of balance in comparison to others. I regularly check in with my psychiatrist, usually about every three months.

The practice of EMDR and its focus on the body, based in research by Bessel van der Kolk with trauma survivors documented in *The Body Keeps the Score*,¹⁰ and codified by Francine Schapiro,¹¹ supports the idea of bodily movement as a means of healing. Thus, as Elkins so deliberately describes painting as a physical (and even dissociative) act,¹² painting itself acts as therapy and research to me. The act of painting informs the healing research I make in other therapies and vice versa, and I think of the form of paint as having its own specific content.

There is both slowness and speed in *Bean Moon*, depicted above ([Figure 3](#)) and *Moongazing in the Front Yard* ([Figure 2](#)). They combine the indices of my body painting, from the fleshy physicality of impasto punctuating the surface to broader swaths of luminous glazes in oil paint. Dark, horizontal green and browns swipe the surface in the lower half of *Bean Moon*. These underscore passages of night sky whipping above them, surrounding the lead-white slathered crescent of the moon. This bean anchors a polychromatic night sky over the rushing tree line and highway.

In *Moongazing*, the small pearl of a planet in the top third calms me with its warm glow. It is the light at the end of the dark tunnel of a flashback. Glazes of quinacridone magenta, then phthalo green or viridian, then Ultramarine blue thin and slip over the smoothness of primed muslin, like layers of light, or experiences. I vigorously scrubbed the planet’s orb with a rag to let more light through. I attempted to recreate the universe of variety in the light of the sky with the atmospheric glazes, like the clouds that blanket my most painful memories. The staccato slaps of filberts against the dark tree line create half-step values and textures of night-licked leaves. Slow and fast, these paintings depict the subject matter of my calming focus points with the physical acts of painting them, quasi-methodologies of sometimes

¹⁰ Bessel van der Kolk, *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*, New York: Penguin, 2015.

¹¹ Francine Schapiro, PhD, “The History of EMDR Therapy,” *EMDR Institute*, <https://www.emdr.com/history-of-emdr/>

¹² Elkins, 97.

successful therapies. As Elkins writes, “each painter, and painting, finds its own way forward.”¹³ I find healing in the acts of painting, and in the subject matter I paint.

The subject matter of the “portraits” I made of landscapes - intentionally orienting the canvases vertically as I would expect a portrait to be – references eclipses and shadow work. Eclipses are astrologically connected to new beginnings and thus inextricably tied to the ends of things, as indicated by natural and cyclical patterns in the sky, in the earth, and in the (especially female) body. I find myself returning to imagery of the moon especially in my work as a personal motif; I am astrologically a Cancer sun sign, and the moon is my planet, and the moon has definite cycles.

Carl and Emma Jung were both involved in the study of astronomy and astrology, finding those to be a “science of antiquity,”¹⁴ and in the study of alchemy which falls under a similar, antiquated and pseudo-scientific theme. In addition, the Jungs’ development of the theory of shadow work¹⁵ directly ties to the idea of eclipses, where a literal shadow obscures the celestial light depended upon by humanity. It is exactly the right analogy to make and subject matter to use for trauma processing and C-PTSD, a condition which obscures root traumatic experiences that lead to what seem like uncontrollable bodily reactions. “Shadow work” in Jungian thought refers to addressing trauma from a psychoanalytical perspective – and psychoanalysis is one kind of methodology used by art critics.¹⁶ It is helpful to have the artist relate their own psychoanalysis when viewing through the lens of art criticism, as artists such as Louise Bourgeois – whose work is influential on mine – and Yayoi Kusama have done.

In retrospect, I realized I was trying and failing to do a Creator’s work by showing paintings in an expected way in the white cube, whether that cube was situated in a “healing center” or not. Gallery space could never be as solitary or timeless as the studio, or as enrapturing as the power line striped sky in my front yard in the middle of the night. It could not provide the eerie quietness of Buddy Cat’s room, listening to the mid-century windows creak with the breeze. The audience doesn’t hear my breathing while I calm myself from the panicked throes of a flashback, or the voice of one of my dissociated parts yelling at me (it is me, yelling at me) amid art making. Like usual my people-pleasing tendencies led me to “find a solution” in showing the work without even questioning whether one was needed. I made paintings that were impossible to document, had to be witnessed in person, and had no means to truly convey their content unless the viewer was willing to suspend disbelief similarly to how I was when I was processing in EMDR.

I began to feel I was locked in a Sisyphean task in the work I made. My attempts at creating healing in the years when I was making “Ruminations” and “SIGHTINGS” (when I showed this painted work in the traditional white cube gallery) were similarly up and down. I spiraled deeper into depression fueled by explosive flashbacks and alcohol use disorder, also called alcohol use dependence. In February 2024, I took FMLA leave and put myself in inpatient treatment for AUD and mental health. It was the third time I went inpatient in my life – it had been 25 years since I felt the need to step back from such a harrowing precipice of mental decline for mental healing – and the first time for alcoholism. It was one of the most difficult and one of the best decisions I made in my life; I chose to keep trying, to be alive.

¹³ Elkins, 145.

¹⁴ Carl Jung, *Collected Works*, Internet Archive, <https://ia600503.us.archive.org/26/items/the-collected-works-of-carl-jung-complete-digital-edition/The%20Collected%20Works%20of%20C.G.%20Jung%20-%20Complete%20Digital%20Edition.pdf>

¹⁵ Carl Jung made his own shadow work as he wrote *The Red Book*, finally published for public consumption in 2009.

¹⁶ Alexandra Kokoli, “An Extreme Tolerance for the Unknown,” Tate Museum, <https://www.tate.org.uk/research/in-focus/from-the-freud-museum-susan-hiller/psychoanalysis-occult> This article references the work of Susan Hiller, an artist who I would like to know more about, and intend to discuss with Professor Campbell.

I read *Man's Search for Meaning*, written by a psychiatrist and inventor of logotherapy who survived the Holocaust. The author, Viktor Frankl, cites hope as the driver of survival. Making things has always been hopeful for me. It's how I ground and process where I am, anything from meal planning to making paintings. After 30 days of inpatient, I went into a 60-day outpatient program and started making drawings of the people around me. I was processing in the groups I attended and in the EMDR practice I continued. People waited to see the drawings I made of them, and I usually gave the drawings to those people. There is always a sense of hope in a human likeness, in the familiarity of one's face, and it was joyful to share that experience with my fellows in recovery.

One rule of recovery is to avoid trying anything different for the first year, but I wanted to try new ways of making, processing, and understanding. I taught myself how to knit using a kit I bought on Amazon. During this meditative process – also Sisyphean at first, as I continually dropped stitches and started over – I thought of a mixed media painting I made for a show called “Farewell to the Flesh” in 2022, hosted by the artist collective to which I belonged and which required a rigorous application process to join ([Appendix C](#)). It was a group show for Carnival season, and I made a painting of what I envisioned as a post-Apocalyptic landscape enshrined with a garland of my hair and Buddy Cat's fur, framed with two shelves holding burnt candle offerings for abundance and protection, and facing a pillow made from my grandmother's bedding. At the time this was the closest I had consciously gotten to creating a physical “healing space” in the white cube gallery in recent work (Figure 5).¹⁷

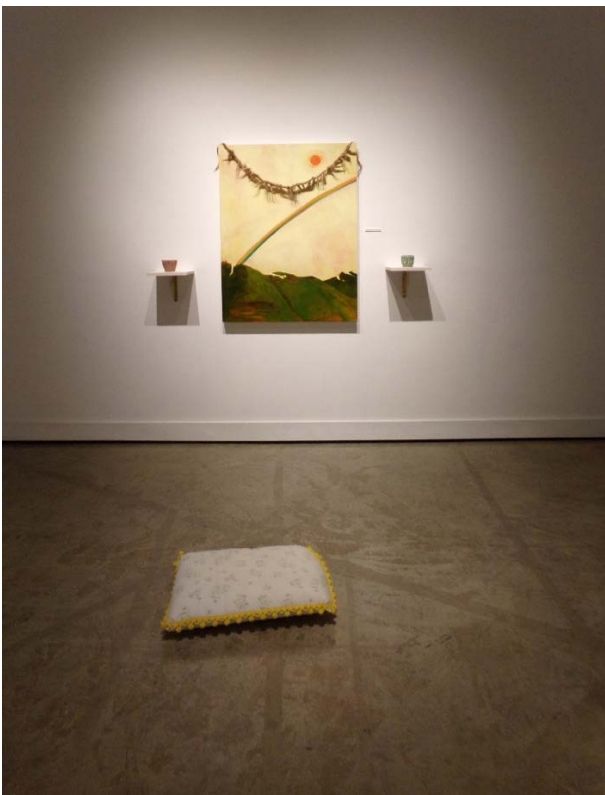


Figure 5. Installation View at Sella Granata Art Gallery, *Fare Well to the Flesh: Apocalyptic Landscape (The Day the Earth Caught Fire (1961) / Missoula on Fire 2007)*, 2022, Installation: oil on muslin (47 ½" x 34 ½"); hair and cat fur garland; shelves and brackets (10" x 9 ¼"); handmade candles by Sarita Mahinay (IG @sarita_ceramics, Los Angeles, CA); pillowcase, fringe, pillow from Grandma Lo; overall dimensions variable

¹⁷ I did not intend the first installations I made in undergraduate and graduate school to be healing spaces, but I realize in retrospect they were attempts at doing so.

The memories of rolling and tatting the hair and fur fibers filtered into my consciousness as I learned to knit and purl. The garland served as proof that I had skills to make my own yarn. Getting to the point of becoming a spinner myself is a longer story, and I must give reference and recognition to Grace Rennie, a former student and fiber artist who I originally outsourced the spinning to until she remembered she was allergic to cats. In my research I found no one in New Orleans who spins, so I began hand-spinning the yarn I would use to knit *Mea Culpa*, one of the first works I made in recovery (Figure 6).



Figure 6. Some of the yarn I spun for *Mea Culpa* prior to knitting it

Mea Culpa (Latin, “by my fault”) is literally a hair shirt, also called a “cilice;”¹⁸ a garment worn by penitent Christian saints and martyrs to atone for sins – particularly sins of lust and the body.¹⁹ I was raised Catholic, and identify as non-practicing confirmed Catholic as part of my recovery. This hair shirt (Figure 7), fitted to my body, is an architecturally delicate and medieval empire-waisted V-neck camisole. A close friend and fellow artist who has been dear to me since high school said, “Yes, you would totally wear that,” when she saw it in progress.



Figure 7. *Mea Culpa*, 2025, hand knit yarn from my therapist and hand-spun yarn made from my hair and my cat’s fur, satin ribbon, hanger, adjustable shoulder buckles, 18k gold plated wire, size M/6

¹⁸ From “Cilicia,” ancient country in Asia Minor, where goats who gave their yarn for making the shirts were herded; Merriam Webster Dictionary

¹⁹ Christina Garton, “The History of Hairshirts,” *Handwoven Magazine*, 27 March 2019

<https://handwovenmagazine.com/history-hairshirts/#:~:text=as%20the%20hairshirt.->

[,Hairshirts%20are%20garments%20made%20from%20rough%20animal%20hair%20\(usually%20that,avoid%20the%20temptation%20to%20sin.](https://handwovenmagazine.com/history-hairshirts/#:~:text=as%20the%20hairshirt.-)

The bottom half (Figure 8) is an open-knit form made from hand-spun yarn of my own hair and Buddy Cat's fur. This yarn is both disgusting and comforting; it has the uncanny nature of hair and dandruff off the body, but I procured it by rhythmically and soothingly brushing my cat and my own hair.



Figure 8. Detail, *Mea Culpa*

The bralette halter top is knit from yarn donated by my talk therapist (Figures 9-10). The hand-embroidered tag reads *Mea Culpa* in a font that is likely to be found on similar tags of department store lingerie. The tag is unnecessarily large, evoking the uncomfortable irritation of neck tags in other garments. The adjustable buckles for the shoulder straps are heavy, bronze-colored metal, and fine 18-carat gold plated wire threads through the fibers, barbing the soft yarns with sharp, scratchy unfinished ends.



Figure 9. Detail, *Mea Culpa*, 2025, hand knit yarn from my therapist and hand-spun yarn made from my hair and my cat's fur, satin ribbon, hanger, adjustable shoulder buckles, 18k gold plated wire, size M/6



Figure 10. Detail of the unnecessarily large and itchy tag for *Mea Culpa*, 2025, hand knit yarn from my therapist and hand-spun yarn made from my hair and my cat's fur, satin ribbon, hanger, adjustable shoulder buckles, 18k gold plated wire, size M/6

I think what is most relatable and important about the shirt is that it points to culturally harmful conceptions of femininity and female identity. Girls are routinely sexualized from a young age, whether in their own families or in other social structures where appearance is key. Work in fiber specifically refers to craft traditions historically used to overtly feminize and subversively educate women; to create both comforting clothing and instruments of torture; and to make everyday objects more meaningful with decoration.²⁰

²⁰ Roszika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine*, New York: Bloomsbury, 2019

I am not attempting to support a second-wave or whitewashed feminist approach to femaleness with the references I make above. I am interested in exploring how the definitions of femininity with which I grew up – which are couched in rebellious, late-twentieth century feminist thinking – have helped me construct dissociative coping strategies to deal with trauma from my childhood. My trauma is partially informed by the perpetuation of feminine ideals that second-wave feminism wanted to spurn, and that second-wave feminism is vilified for largely ignoring: the diversity of women, the broad spectrum of female experience, and what I call post-rage self-care. I feel more kinship with Louise Bourgeois, Tracey Emin, and Kiki Smith than I do with Miriam Schapiro and Judy Chicago. *Mea Culpa* is a symbol of my own distorted senses of my femaleness, which have manifested in disordered eating, AUD, and a series of paintings of disfigured humanoids – [one of which became haunted and is now housed in Bloody Mary's Haunted Museum in New Orleans](#).

It is both the general historical context and the personal history I have, learning to sew as a child, that frame the content of this work. I would remember the reasons why I needed to make this form with further processing in EMDR. At first, I intended to show the hair shirt in isolation, projecting from a wall or hanging in space so that it could be viewed in 360 degrees. As my memories started to unmoor from their bindings in my mind, I realized it needed to be displayed as a smaller installation within the larger, site-specific installation of “Parts.” I understood that I needed to transform the white cube with installation, much as I did in [my thesis work at The University of Montana](#).

In early recovery, I found a twelve-step group that met for a weekly book study. I became both enamored and disgusted with poetic passages about recovery in this book. The first edition dates to the mid-1930s, and the language in successive editions has remained relatively consistent except for the forewords, which serve to describe how many thousands of people have been helped by its pages.

My mother’s mother, Granny, taught me to embroider, my mother taught me to sew, and my Grandma Lo worked crochet from her recliner, making skeins of yarn into yards of blankets. GLo, as we abbreviated her name, was the uncontested matriarch, and knew about cross stitch too. As a child and a girl, I often made samplers for the holidays and occasionally my own clothes. It was the embroidery – not my ability to cut and stitch a pattern and therefore clothe myself at a young age – that received the most recognition. As Roszika Parker points out, by the 17th century, Anglo middle-class girls were “tested” in a way through “educational exercises in stitchery – individual tests of skill ...They provided evidence of a child’s ‘progress’ on the ladder to womanhood.”²¹ I followed suit.

Parker also notes that by the sixteenth century, embroidery especially “served two functions: endowing an education with elevated class associations, and making an education, which might otherwise have been deemed dangerously masculine, safely feminine.”²² Parker’s writing inculcates the dogma of a “feminine” education that I sensed through my near life-long, intermittent practice of embroidering. After a conversation with local artist Norah Lovell, who also works in fiber, I began to think of stitching as not only meditative but also savage. It’s a repetitive process that also involves ripping, cutting, and pulling – it’s aggressive, and reminds me of the content of a show I curated with Ariya Martin and Jeffrey Rinehart called “Cut, Tear, Burn, Sew,” [documented on this page of my website](#).

²¹ Roszika Parker, “The Inculcation of Femininity,” *The Subversive Stitch: Embroidery and the Making of the Feminine*, New York: Bloomsbury, 2019, 85.

²² Parker, 73.

As I studied my book about recovery, I was troubled by the anachronistic tone of the writing. I began documenting the phrases I disliked most with handwritten notecards. These were the most maudlin anathemas in my opinion, and I made a series of five samplers with them. The name of the chapter in which they appear in the book is an acronym at the top, the page number for the quote is at the bottom, and the phrase is embroidered in a mid-twentieth century font with my great grandmother's blue silk thread. Hand spun yarn and skin – evidence of my own sloughing of these perceptions to heal and grow anew – frame and decorate the work.²³ Artist Kiki Smith talks about this process in her own work, saying “your body...is subject to all these things that you have nothing to do with and so you're always in a kind of battle or something, trying to slough off.”²⁴ I felt exactly this way about the phrases I chose.

In the samplers I express my own learning about recovery as well as slough off the perceptions of negative core beliefs (I am awful, I am broken, I am heartbreaking) that I was surprised to find codified in the blue 12-step book. I believe the original authors meant to reach their readers with empathy, recognition, and consideration. However, I could easily interpret castigation in the language, supporting the livelihood of the powerful convictions I already had about myself, throughout my life.

To me, the most heartbreaking phrase in the book is “People like you are too heartbreaking.” It comes from an anecdote related by two of the authors, regarding Dr. Percy Pollock. The two patients, one of whom was Bill W(ilson), the founder of Alcoholics Anonymous, were, in the text, concurring with this doctor's opinion that the average alcoholic's plight is hopeless. Unless, for certain, the alcoholic decided to follow the spiritual principles and suggestions laid out in the text, they would certainly perish. Experience taught them this. Western medicine could do nothing to save the alcoholic from this disease/coping mechanism/affliction.²⁵

The tight and pinched text across the elliptical sampler (Figure 11) – the shape reminiscent of orbits and cycles, and certainly not a perfect circle – are like the tightness I feel in my chest when I think of these words together. They evoke grief and shame, linked like so many stitches to my throat and chest. By educating myself about the context of the words, and having my own healing experiences in sobriety, I was no longer beholden to the 12-step process. I am extremely grateful that the 12-step practice exists, that it has been a part of my recovery, and that it works for so many. I found that I needed to explore EMDR and talk therapy with greater passion, because these aligned better with my needs. I am healing myself from that shame.

I focus on individual works from the show “Parts” in this portion of the narrative because these are the ones I understand the most. They are the ones I have worked on the longest; and even after they are made, I am still working to interpret content from them. I have included some bullet points about the show in [the section on “Parts”](#) under [the heading “Solo Exhibitions.”](#) This is the continuation of my processing about the show.

²³ Prior to this period of continuous sobriety, after a bender, the poison of the alcohol would often cause my skin to slough off. I intuitively saved these sheets of skin and incorporated it into the samplers as wings of metamorphosed insects. These creatures had grown and evolved into something completely different along a trusted and typical evolutionary path, like me. They bore the relics of my cocoon as part of their embroidered bodies.

²⁴ Katy Hessel, host, *The Great Women Artists*, podcast, episode 109, May 23, 2023, <https://podcasts.apple.com/ca/podcast/kiki-smith/id1480259187?i=1000614230396>

²⁵ Excerpts from “More About Alcoholism, *Alcoholics Anonymous*, 4th ed., New York: Alcoholics Anonymous World Services, Inc., 2019, 43.

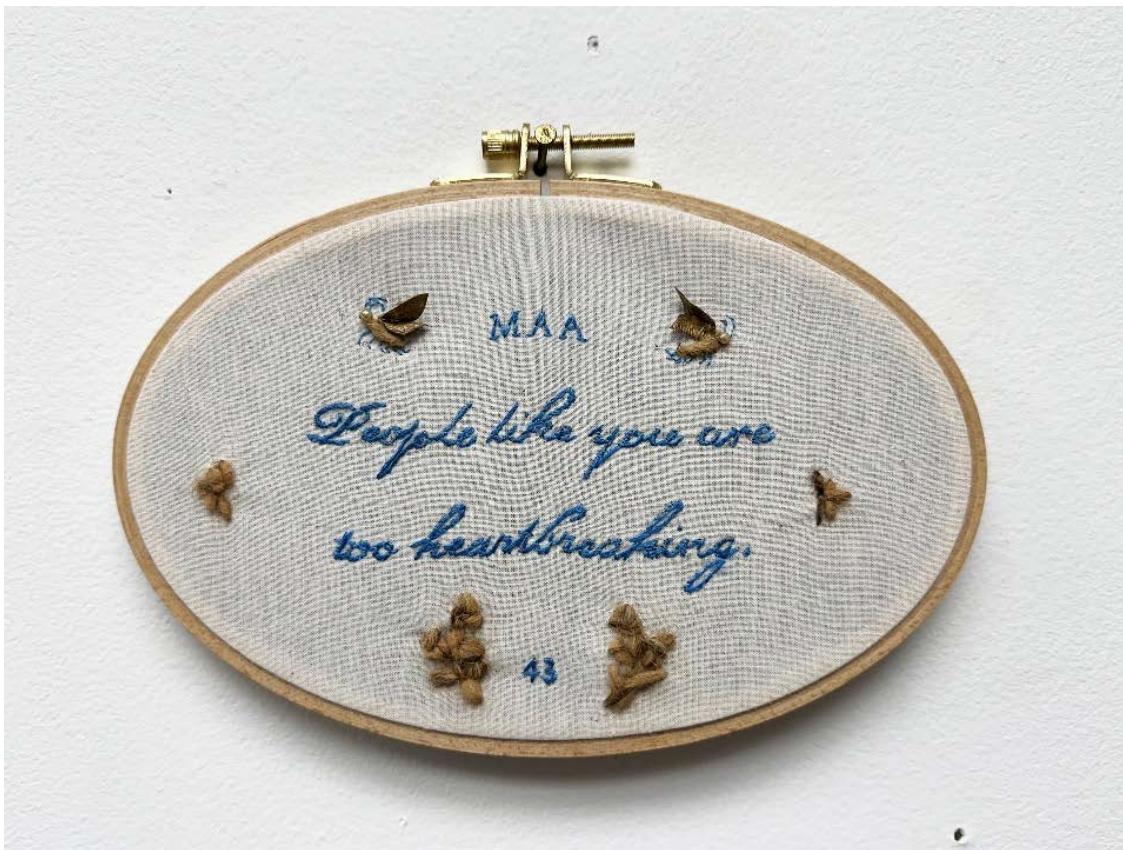


Figure 11. *Sampler 4 (People Like You)*, 2024, antique blue silk embroidery thread, artist's skin, antique beads, hand spun yarn made with artist's hair and cat's fur, muslin, wooden embroidery hoop, 8 ½" W

My work with text was not a new practice. I showed a series of typewriter prints in "Ruminations," that to me spoke /misspoke about an inability to communicate, about redaction, and about the whirling thoughts that intrude upon meditative space. I am interested in the idea of print and its relationship to easily disseminated information contrasting with the reality of language barriers and isolation that verges on the unhealthy.

I typed out the definitions and etymologies of personally or intuitively significant words like "hollow," warp," and "pit" from the Oxford English Dictionary. I redacted them by typing them line over line, the text becoming a partially legible blur. I typed and redacted self-authored short stories which I wrote to help me cope with traumatic life events. I typed out emails between my ex-husband and myself when I was teaching in Innsbruck, Austria, for UNO Study Abroad at the same time as getting divorced from him and selling my house. It was a physical way of processing the work. [I liken it to the way I would chop up journals and turn them into sausage in "Eat Me" in 2017, or the paintings of chewed up food from that same exhibition.](#)

While the clickety clack of the typewriter and the meditative tapping of my fingers on keys are arguably healthier versions of the same dissociative coping strategy as AUD, none of these methods were completely effective at helping me manage what felt unmanageable inside and outside of my body. Hindsight affords me the ability to trace the provenance of my healing, observing the places along that timeline where it sat until it moved again.

There was in fact no one way I could process the traumatic experiences that scarred my brain and body. Finding a combination of methods and using them together has been the best "one" method. The most

important part of my healing is trusting my intuition and trusting this process, knowing that I will and can tell myself the truth about what I need to do to heal, and that sharing my practices gives the community one more example from which they may find their own healing. My goal, though, is to participate fully in my own healing processes especially by trusting the process itself.



Figure 12. Installation view in “Ruminations,” *Excommunication 8: Munich emails (R)* and *Excommunication 7: The Vacation (Revised)*, *Smoke Disappearing (L)* Both: 2022 Red or Black ink typewriter print on white rag paper, dirt shoe print

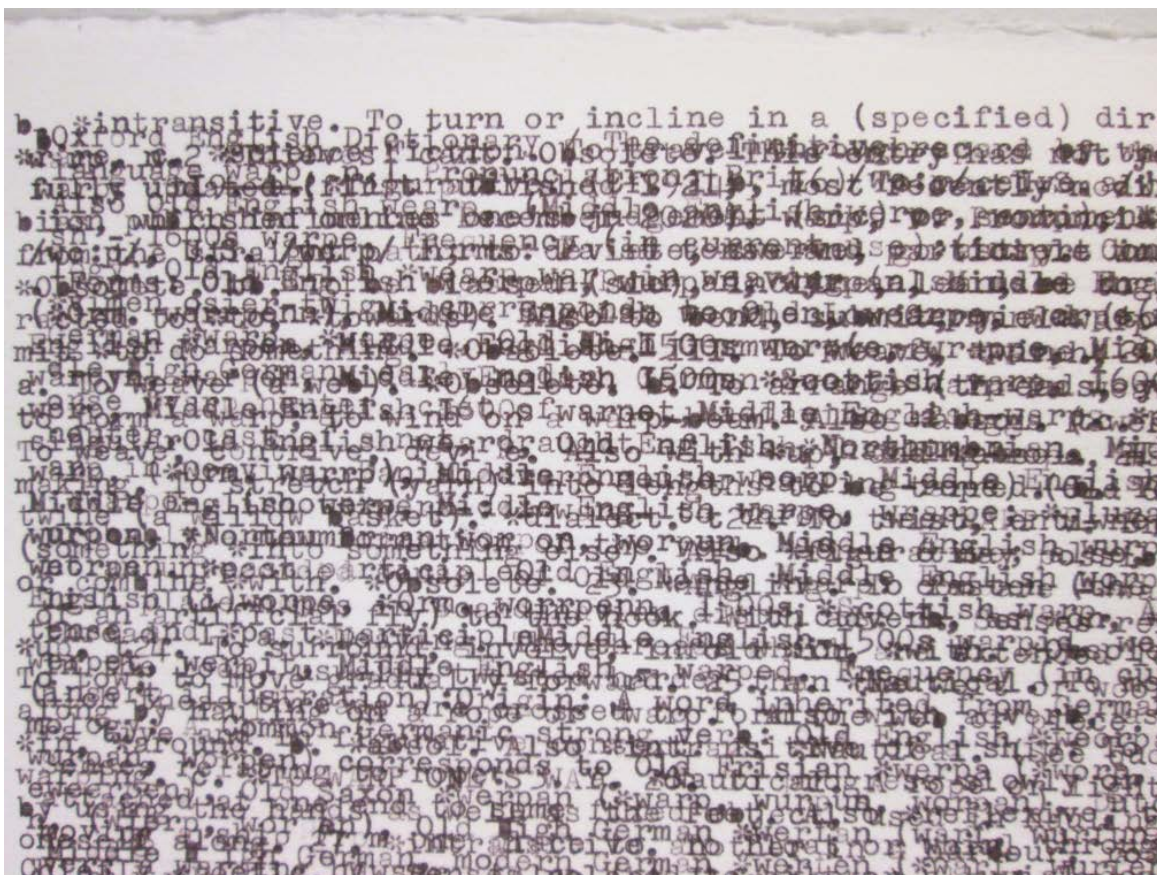


Figure 13. Detail, “Warp,” 2021, black typewriter ink on white rag paper, approximately 10” x 8” overall dimensions

Visual Publications – Exhibitions

More of this work can be found in [the “Selected Exhibitions” page of my website.](#)

Solo Exhibitions

“Parts,” October 11-26, 2025 – [Link to Web Page](#)

Local art critic Emily Farranto included this exhibition in a review of installations published on October 31, 2025, in her Substack. [The link to the article is here.](#)

This diaristic installation centered on the deeply, exploratively personal healing I am creating in myself as a person in recovery “from life,” as one licensed clinical therapist put it; and from the trauma that has threaded through familial generations before me and through me. I like the healing perspective on recovery, and I think it points to the multiple entry points in the work that I intended with this show. The show is personal to me, but based on feedback I received from a variety of people (not just people like me), the work reached them, whoever they were.

As of today, it is just more than a month out from the conclusion and deinstallation of “Parts.” I am still processing the meaning of much of this work. I created a list of bullet points with thoughts I currently have about the show, which is in [Appendix B.](#)

Some of what I understand about the work is written in my artist statement from the show, below. I have learned that this work is also about openness, as indicated in the heart-shaped holes left by excising them from the playing cards. This was a process I did not understand at all when I was doing it in the

month prior to the show but felt compelled to do when I was doing it. With this openness, my heart as well as my mind have room to heal.

Artist Statement

In “Parts,” I explore the construction of my identity in childhood in multimedia works and sculptural installation. The title of the show is a direct reference to the “parts” of dissociative identity disorder (DID), formerly known as Multiple Personality Disorder. Often diagnosed in adulthood, this disorder is a coping mechanism a person can develop to survive trauma, which becomes trapped in memories in the brain. This entrapment results in C-PTSD or complex post-traumatic stress disorder. The parts, also called “alters,” protect the individual from accessing the trauma. The parts slice off the trauma as though another person experienced the events.

I have had a mental health regimen of some sort since I was nine years old, and I am aware of the genealogical threads of mental health issues in the generations of my family before me. My own C-PTSD is exacerbated by my genetic predisposition for major depressive disorder (MDD) and generalized anxiety disorder (GAD). I became aware of my own DID in the last year and a half through EMDR (eye movement desensitization and reprocessing) and talk therapy combined with psychiatric treatment. Learning about and from my parts so far, one of whom is a child - a common part to have - has helped me find the materials to make this work and its meaning to me.

Fibers and knots, stitches and floss literally create closure for various parts of fabric works in the show. The hand spun yarn I made from my hair and Buddy Cat’s fur bring together the abject qualities associated with differing contexts of the body. By combining this spun fiber with yarn from my therapist in samplers and clothing fitted to my form, I juxtapose discomfort with comfort and the abject to beauty, in the Kristevan sense.

Sewing, embroidering, and knitting processes parallel the way the lines of my neural pathways become untangled and rerouted in EMDR. These domestic and decorative methods are steeped in personal and general notions of feminine identity. Fabric moves, knots, stills, waves, tangles, smooths, and soothes throughout the show, much like the process of healing itself. “Yarns,” or stories, and other idioms and word play are embedded in much of the media.

I use artifacts from both of my grandmothers and domestic techniques I learned from the women in my family to materialize the intangible lines of my disorders and addictions. Like GAD and MDD, AUD (alcohol use dependence or disorder) has genetic markers; I am in recovery from all these labels. Reflecting on family histories has shown me that I am breaking unhealthy-for-me cycles in my own life. The pulped and reprocessed documents, journals, 12-step paperwork, skin, hair, and fur I use to make new things in new contexts in this show reference these breaks. I slough away old beliefs and perceptions that informed my self-perceptions to support the creation of my reknit and renewed, recovering identity. Glass Slippers, revised in this installation since its exhibition this past summer, marks a literal path through my recovery to my core, childhood self, around which much of my healing is being done.

The paintings combine layers of poems and texts with graphite self-portraits from childhood photographs. In some paintings, layers of glazes create chromatic black; in others, it is flat darkness, and both suck in and reflect all light at the same time. Painting has always been an index of my physical presence, a record of my movements. The subject matter has often involved grounding, most recently through depicting images from my own meditative practices. These paintings are memento mori,

commemorations of the parts of me and how they have emerged as well as the marker of my presence in the now.

I move paintings toward installation to immerse the viewer in the environment I want to create. This installation, *Core Self*, is a simulacrum of my processes and past. The white room evokes the aesthetic of the white cube, as well as padded cells, ghosts, sacraments, and innocence, invaded by sound, light, and the witness of the viewer.

Healing is inherently uncomfortable. Tackling uncomfortable personal subjects related to my mental health in my work has long been a way for me to both perform research and ground myself in various stages of healing. By meeting and learning about my parts, I am integrating them into myself, my cohesive identity. In this show, I explore moments in the path to their creation and create mementoes of the process of their discovery. Some moments have been “eurekas” and “bingos,” and some have slowly revealed themselves to me.

It feels extremely purposeful to debut this work in this gallery, a space I directed for seven years and then voluntarily left seven years ago for the preservation of my mental health. The work in this exhibition is layered, interlinked, and interlocked with the space itself. However, I can separate its various parts into new groupings, “rearrange them a little” – to quote one of my parts - in new contexts. And, with the ritual of this installation and show, I have transformed it into a place of healing.

I am grateful for this opportunity and space to communicate about the shadow work and research I have done. I want to communicate and dialogue with the viewer in this work. I hope to lead and move towards an environment of communication and healing by modeling and occupying this space, albeit temporarily. There is belonging in communicating, especially because it can encourage others to communicate and heal, and that is something I want most of all.

Images

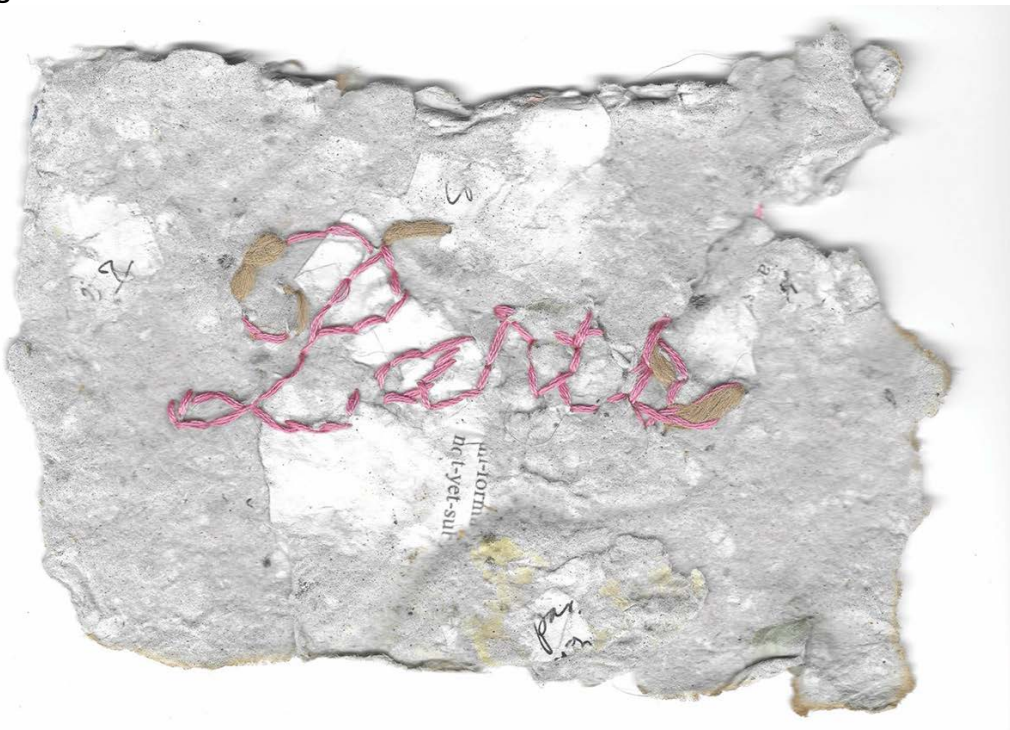


Figure 14. Recto, Postcard for "Parts"

Parts

a solo exhibition by Kathy Rodriguez

UNO Gallery on St. Claude
2429 St. Claude Ave.
New Orleans, LA 70117

Opening reception: October 11, 2025, 6-9 p.m.

<https://www.unostclaudegallery.org/>
<https://www.kathyrodriguez.info>

Figure 15. Verso, Postcard for "Parts"



Figure 16. Installation view, *Martyr*, documentation from opening night



Figure 17. Detail, *Martyr*



Figure 18. Detail of *My Comfy Holder* from *Martyr*



Figure 19. Installation view, intermediate area, showing *Bingo* 1-3, *More Pink Squirrels / Seven Up and Sauternes*, *Portraits of Kathy (Safe Not Safe)* and *DeathFlesh (Thin Like Smoke)*, and *Bathroom Window*



Figure 20. Installation view of *More Pink Squirrels / Seven Up and Sauternes and Samplers 1-5*



Figure 21. Installation view



Figure 22. Installation view



Figure 23. *Rorschach 1 & 2*, 2024, artist's shit stains, terry washcloths, 19 ¼" x 19 ¼" framed, 11 ¾" x 11 ¾" unframed, collection of the artist



Figure 24. Installation view, *Eureka*, 2025, antique ceramic bed pan, typewriter ink, Velcro, paper cast toilet paper rolls, journals, letters, and 12-step paperwork, hand printed bingo cards, dimensions variable, collection of the artist. Foreground: steps from *Glass Slippers*



Figure 25. Detail, *Eureka*, antique ceramic bed pan, typewriter ink, paper cast toilet paper rolls, hair, cat fur, approx. 12" H, collection of the artist



Figure 26. Installation view, *Core Self* showing *Bed*, *Crazy Kathy*, and *Desk*



Figure 27. Installation view, leading into *Core Self*, showing *Glass Slippers* progressing into the corner space and *Bathroom Window*



Figure 28. Installation view of *Core Self* without gallery lights



Figure 29. Installation view

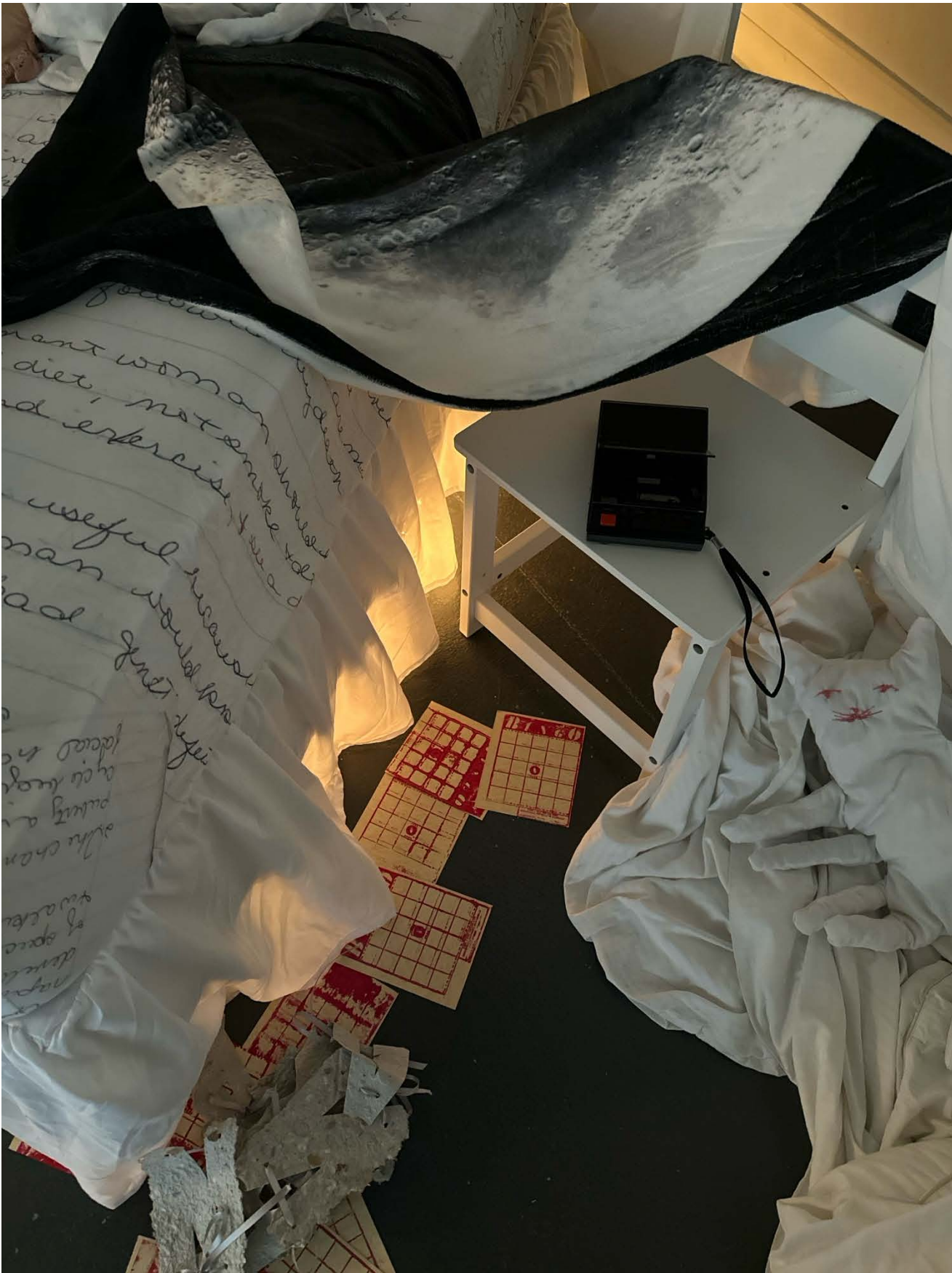


Figure 30. Detail, Core Self showing Crazy Kathy



Figure 31. Detail, *Core Self* showing *Desk* with motion sensor activated lamp



Figure 32. *Rocketed*, 2025, white institutional sheets from various sources, embroidery, 120" H, collection of the artist

“SIGHTINGS,” July 8 – September 2, 2023 – [Link to Web Page](#)

This show marked my final exhibition at Second Story Gallery, though I remained a member through October 2023 and showed there through the end of 2023. Its content targeted meditation, whether through the rigorous movements of my body as a painter or mellifluous as in a long drive or the flow of thoughts in a meditative state. I attempted to create meditative spaces for the viewer in this show, intentionally selecting a grotto-like alcove (in my perception) in the gallery space. It is after this exhibition that I critically evaluated the communication of my intent with the forms of art I chose.

Artist Statement

James Elkins says in the book *What Painting Is* that “scratching, scraping, waving, jabbing, pushing, and dragging” define the act of the painter with the medium (Elkins, 96). In my mind, I link these interactions with paint to Thoreau’s ideas on sauntering in *Walking* (1862). Just as Thoreau describes the etymology of the word *saunterer*, I think of paint as passing over the landscape of a surface, as an “idle [person] who roved about the country, in the Middle Ages, and asked charity, under pretense of going à la Sainte-Terre, to the Holy Land, till the children exclaimed, ‘There goes a *Sainte-Terrer*,’ - a Saunterer - a Holy-Lander” (Thoreau, 56). Painters are often identified as lone souls, lusciously working in the texture of oils, and I would say sauntering the paint, in various movements, over their substrates.

Elkins also talks about painting as alchemy – the banal mixtures of water and stones (or in this case, oil and stones) that become gold with the painter’s process. The mixed media prints in this show are my own alchemical spells, combining hair, wax, ink, and gold leaf. The materials are visual signs of the alchemy I associate with painting.

On walks and drives that I take, I have found what I term “sightings” – micro-moments of visual pleasure – especially as I find the moon, my planet as a Cancerian, proclaiming its presence. The paint then follows my motions, sweeping, scratching, scraping, wiping, sauntering, dancing, etc. These sightings are meditative, contemplative bits and pieces of landscape, Romantic, Symbolist, and transcendental in the sense of dreaming, inner becoming outer worlds, and psychology. Oil paint’s unique qualities of translucence and impasto seem to me the best forms to depict the surreal experiences I find, anchored by the moon.

Barriers like windows and power lines frame and intersect the compositions, but flow in and out of the picture plane as intrusive thoughts do during meditation. To me there is beauty in the way light shimmers on an electrical cord or reflects off smudged glass. I take those moments as part of the whole, allowing them to run through the images as important presences amid contemplative practices.

Sighting refers to a focus on some kind of target, to mapping out compositions, to “spotting” as a dancer spins. Sightings maintain balance. The term is often used in describing paranormal experiences. It is defined in the *Oxford English Dictionary* in one sense as “the action of looking, catching sight of, inspecting or examining, etc. Also, an instance of catching sight (esp. of something rare or unusual).”²⁶ Conscientious looking at art is one of the parts of making it. I think all these layers coalesce in the work, as the translucent glazes of paint coalesce into a hue, and I hope the viewer finds the images evoke something of the magic I feel in the moments I depict.

²⁶ "sighting, n.1". OED Online. March 2023. Oxford University Press. <https://www-oed-com.ezproxy.uno.edu/view/Entry/179471?rskey=SSs7Xu&result=3> (accessed June 02, 2023)

Images



Figure 33 Recto, Postcard for "SIGHTINGS"

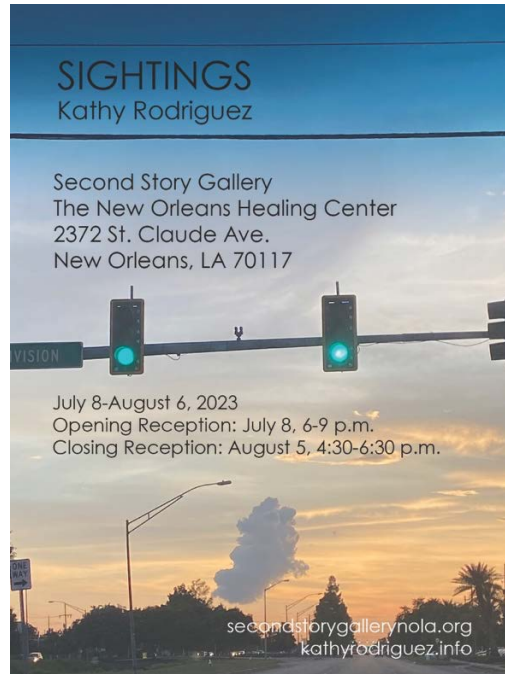


Figure 34. Verso, Postcard for "SIGHTINGS"



Figure 35. Installation view, "Alchemical Spells," *SIGHTINGS*, 2023, Second Story Gallery, New Orleans, LA

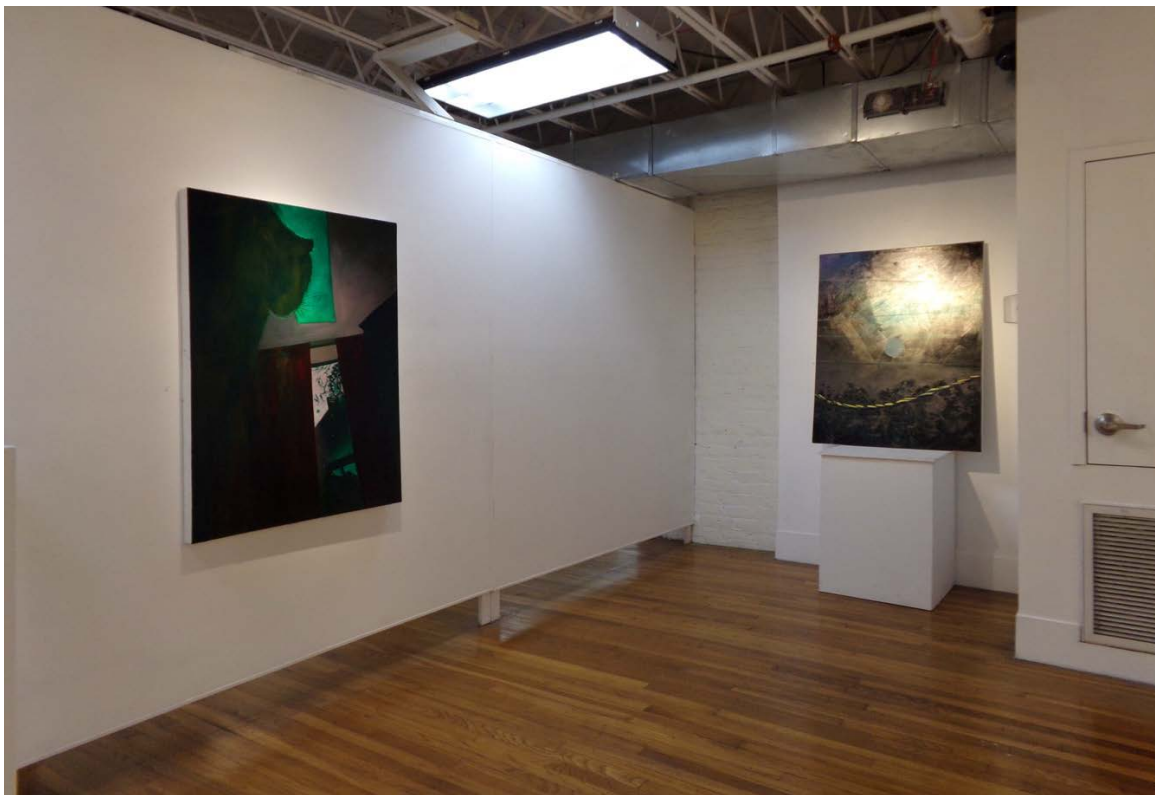


Figure 36. Installation view, *Portrait...at night* and *Moongazing...* “SIGHTINGS,” 2023, Second Story Gallery, New Orleans, LA



Figure 37. Installation view, including *North Coast...* and *Buddy Moon*, SIGHTINGS, 2023, Second Story Gallery, New Orleans, LA

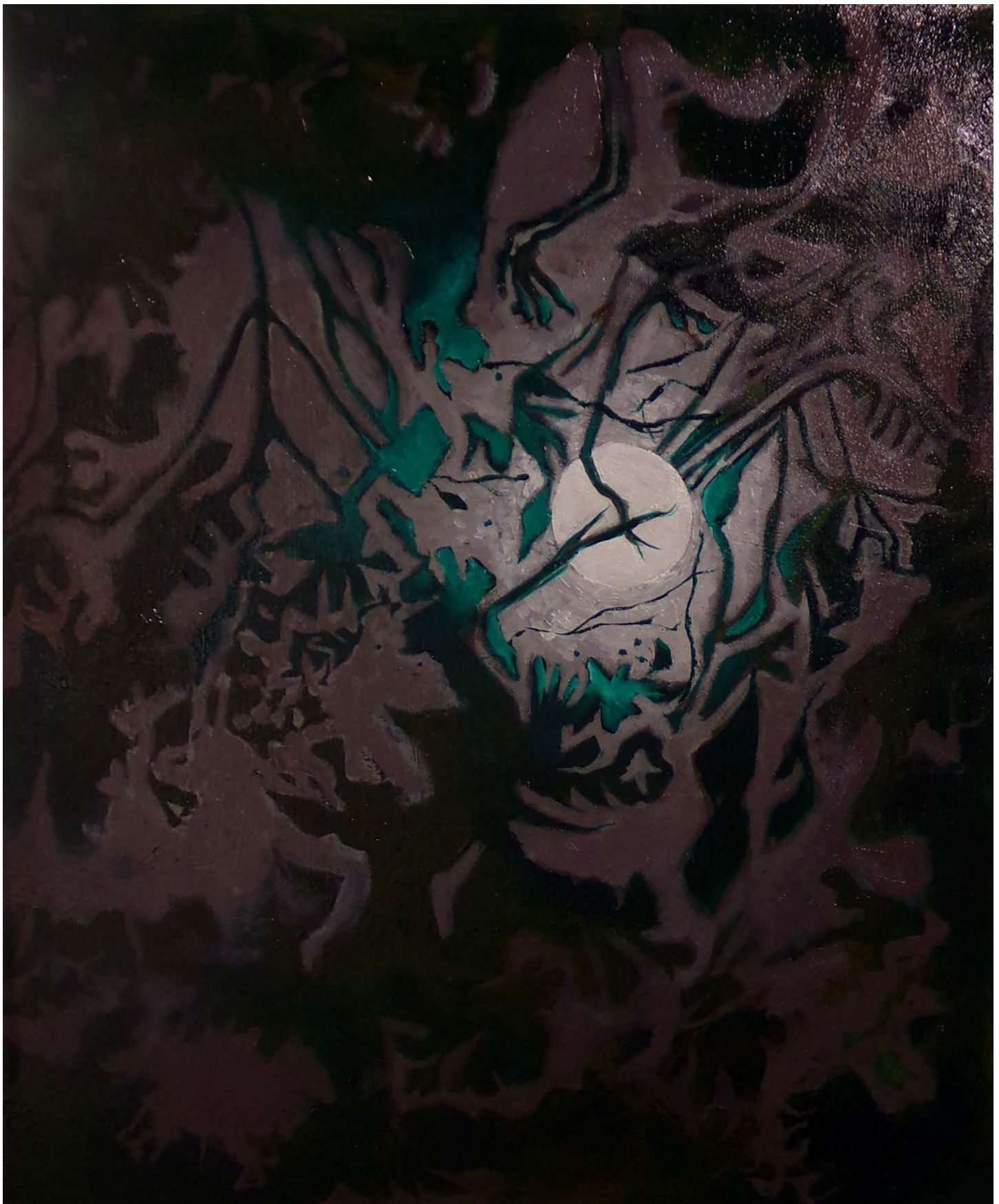


Figure 38. *Close Up of Buddy's Moon*, 2023, oil on linen, 20" x 16", private collection



Figure 39. *The North Coast of Lake Pontchartrain*, 2023, oil on linen, 20" x 16", private collection



Figure 40. *Roses*, 2023, oil on linen, 20" x 16", private collection; auctioned at "O What a Night," Ogden Museum, 2023

“Ruminations,” September 8-22, 2022 – [Link to Web Page](#)

Professor Bryce Speed, Director of the Sella Granata Art Gallery at The University of Alabama, Tuscaloosa, invited the proposal and installation of this solo exhibition. I made the work for “Ruminations” concurrently with work for “SOLAR,” because they were concurrently scheduled shows. The book *The Grieving Brain* (2022) by Mary-Frances O’Connor, PhD, deeply informed the content of the work for this show. The book discusses the neuroscience and physiology of grief, and the transformation of neural pathways and brain structure in processing grief. I did not make a postcard for this exhibition.

Jeffrey Kelly, a UA student, interviewed me about this show for *The Crimson White*. [The link to the article is here.](#)

Artist Statement

The work in this exhibition developed from a series of drawings I began after teaching in Rome during the summer of 2018. These geometric drawings, made with a variety of erasers, ground pigments, and dyes, referenced the classical geometry that characterizes the artwork and architecture in that city. I showed them as a series in the solo exhibition “Making Room.” Primarily erased circles in meditative fields of typed text or color spoke also to the idea of eclipses, new beginnings. *Teachable Moment* is a remake of one of these drawings, and by its title suggests the palimpsest of academic substrates, the build-up of knowledge and experiences, and the erasure of past experiences to make room for the new.

The drawings evolved in two directions. One is a series of large-scale oil paintings toward more representational imagery taken from driving over the 24-mile-long Causeway Bridge, which connects the north and south shore of Lake Pontchartrain in New Orleans. The second is comprised of eradicated text prints that are heavily reliant on the element of line.

I intend the paintings to be luscious in their fleshy, oil saturated strokes and luminous layers. They recall moments looking out the window of my husband’s blue Mustang as he drove me to his apartment on the Northshore when we were first dating. During these drives, I often reflected that I never thought I could be in a loving relationship, especially after extricating myself from ten years of a toxic one.

The typewriter work communicates to me about an inability to communicate, about redaction, and about the whirling thoughts that intrude upon meditative space. Each line overlaps another, much like being “fed lines” (aka a lot of gaslighting). The text, which comes from a short story I wrote, definitions of personally relevant terms from the *Oxford English Dictionary*, and email correspondence, is illegible even to me for the most part. The words are jumbled memories that recur at a given moment, hitting at times the “pain box,” though not as often as before. *High anxiety* ruminates on the way thoughts on mental health literally permeate my brain space.

I took inspiration from 19th century Symbolists, who represented the world they wanted to see and experienced inside themselves; and Romantic landscape painting, with its emphasis on the sky- and land-gazing these painters and writers embraced. “Rumination” refers to “chewing the cud,” a regurgitation of foodstuffs then swallowed and disappeared again, and is a term used by Romantic poets like Whitman and Emerson. The transcendentalism espoused by this movement places emphasis on the divine spirit in nature, which I also find as I ruminate while staring at the moon. At the same time, I allow my ruminative thoughts to pass over me as best I can, much like a passing space station in the sky.

Images



Figure 41. Installation View, "Excommunication" series, *Ruminations*, 2022, Sella Granata Art Gallery, The University of Alabama, Tuscaloosa



Figure 42. *high anxiety* (psychiatric diagnoses and treatments from adolescence to present as described in the DSM-V and National Institute of Health websites, plus brochure from Our Lady of the Lake Hospital ca. 1997, recto and verso), 2022, red typewriter ink print on white Strathmore rag paper, 68.5" x 8", embellished frame, glass bowl with chiffon and silk flowers Overall dimensions variable, Sella Granata Art Gallery, The University of Alabama, Tuscaloosa; collection of the artist



Figure 43. *Lake Pontchartrain Driving at Night*, 2021, oil on muslin, 60" x 48", private collection



Figure 44. *The Pain Box (What I Learned in Therapy This Time or I hit it over and over but less and less)*, 2022, oil on muslin, sutures, hair, 40" x 36", collection of the artist



Figure 45. Photographic documentation of installation, *Ruminations*, 2022, mixed media, dimensions variable, Sella Granata Art Gallery, The University of Alabama, Tuscaloosa.

Two-Person Exhibitions

“SOLAR,” September 10 – October 1, 2022 – [Link to Web Page](#)

I invited Jeffrey Rinehart to produce a two-person exhibition with me for several reasons:

1. Rinehart and I were working with similar imagery and content at the time.
2. A two-person exhibition alleviated some of the burden for creating a concurrent solo show with “Ruminations.”
3. I was vetting Rinehart for membership in Second Story Artist Collective.

I think that our work easily melded into the concept for the exhibition, and I was thrilled to be able to show with Rinehart. The book *Staring at the Sun: Overcoming the Terror of Death* (2009) by Dr. Irving D. Yalom influenced the subject matter and content of the work I made for the show. The content of “SOLAR” expressed the inverse of the meaning of “Ruminations;” this show was about explosive reactions as well as consideration of invasive, foreign bodies and fear (especially post-quarantine) associated with them for me. There was no postcard for this exhibition, only the press release and PR completed by the committees of the collective.

Artist Statement

Jeffrey Rinehart and Kathy Rodriguez’s paintings, cameraless photographs, and sculpture explore the familiar, observable world through a deceptively abstract to non-representational visual language. Both artists conceptually and technically approach the energy of light and the history of depicting landscape. Both artists also push and pull their materials with a painterly gesture, extracting from the weighted history of this medium a fresh experience of looking – the one human sense that relies on the element of light.

Rinehart drips, pools, and sands Flashe paint over sculptural surfaces that evoke the figure in small-scale, three-dimensional forms. These forms may inhabit the landscapes he imagines by oxidizing copper plates, resulting in imagery that suggests Superfund sites, places in the landscape that are permanently damaged by human abuse. The oxidized surface is forever entrapped and disallowed from spreading or changing because of the resin with which he coats it. Inevitably, this indicates climate change and its encroaching shadow over the landscape, enabling its metamorphosis. He refers to the traditional categorizations of the landscape as beautiful, picturesque, and sublime, but also invites the viewer to consider the ephemeral nature of landscape because of climate change as well as the mutable notion of beauty. In achromatic cameraless photographs, also named “rayograms” by their inventor, Man Ray, Rinehart depicts shredded filmstock which he placed over photo-sensitized paper and exposed to light. Rinehart questions what happens to photography by playing with its filmic surface and further extends this process into the digital realm by scanning and printing the prints. He offers the terms “scanograms” or “scanography” to describe them. Warhol’s experimentation with copying the copy provides a framework for understanding how images, and therefore content, deteriorates or at least changes over time.

Rodriguez’s oil paintings on linen or canvas use glazed hues that allow light to pass through and from them, reflecting varied wavelengths of energy to the subjective eye and brain. More textured passages of impasto represent the three-dimensional forms that are fixed in the sky but appear to move across it, much like illusions made with paint. They depict abstractions of skies and landscapes illuminated with solar or lunar energy. In fact, the two are somewhat inseparable, as the sun lends a rosy tint to the Earth’s own rocky satellite, resulting in “blood moons,” and its bright lantern shines upon it in various moon phases. Both cast shadows over each other during eclipses. Rodriguez explores concepts and practices

related to mindful awareness and moon- and sun-gazing. The former suggests meditation and contemplation as a healthy framework that tempers the danger of the latter, which is referent to the terrible way humans can tend to veer toward dangerous and unhealthy behaviors, even death, throughout mythology and reality. Suns depicted with solar flares echo the form of the coronavirus body, which is named for a solar phenomenon: the usually hidden, outermost layer of the sun's atmosphere. Both artists consider the concept of burning with light, which happens when we stare at the sun for too long. Some works also regard the formation of black holes, which are stars that implode upon themselves. The gravity of this natural process sucks all light away. The images convey ideas about these kinds of processes and changes that are inextricably linked to living in this world.

Images



Figure 46. Installation View, "SOLAR," 2022, Second Story Gallery, New Orleans, LA



Figure 47. Installation View, "SOLAR," 2022, Second Story Gallery, New Orleans, LA



Figure 48. Kathy Rodriguez, *Staring at the Sun: Solar Flares, Sunspots*, 2022, oil on linen, 10" x 10", collection of the artist



Figure 49. Installation View, "SOLAR," 2022, Second Story Gallery, New Orleans, LA



Figure 50. *UFO 1: Elliptical Moon*, 2022, oil on canvas, 31 ½" x 18", private collection

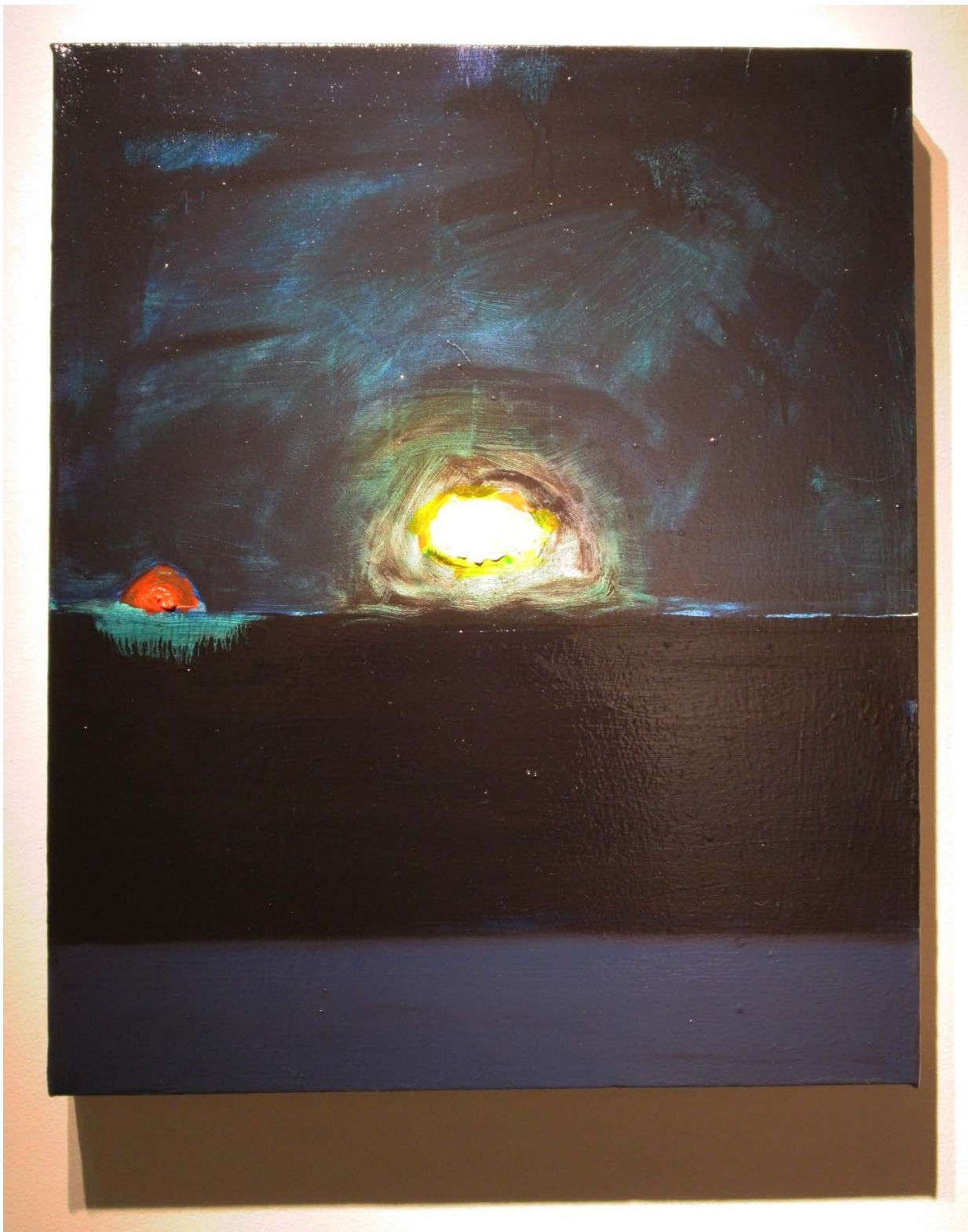


Figure 51. *UFO2: Moonrise*, 2022, oil on canvas, 22" x 18", private collection

Group Exhibitions

Juried

Irene Rosenzweig Biennial Juried Exhibition, juried by Eepi Chaad, 2025-26

[Link to Web Page](#)

In Person, Arts & Sciences Center of Southeast Arkansas, Pine Bluff, AK



Figure 52. Screenshot, *It's Always Something* on website for the exhibition

In the Facebook live event for the opening of the 2025 Irene Rosenzweig Biennial Exhibition, juror Eepi Chaad remarked that the theme of legacy informed her curatorial choices. Chaad spoke of concepts like home, family, and the places that shape us in her speech. *It's Always Something*, pictured in the screen shot of my artist profile on Irene Rosenzweig exhibition website, utilizes my grandmother's embroidery thread and yarn I hand spun from Buddy Cat's fur and my hair. The open-palm hand illustrated behind the wreath of hair that encloses the text refers to different aspects of things that have shaped me.

The hand illusionistically holds the hair, the way a child might bring a dust bunny they found to an elder. The downward hand is also a mudra for help. The hand offers the strange gift of hair off the body, suggesting sloughing, genetics, and identity, formed in the shape of a braided wreath. The text comes from a list of idioms my family compiled after the passing of GLo in December of 2019. This sampler is part of a larger series I am developing called "What She Said." One of the samplers from "Parts," called *One Must Suffer to be Beautiful*, is also in this series. It is comprised of sayings from my grandmothers, executed with embroidery as a form that communicates about female education.

It's Always Something was one of 535 entries for the juried exhibition, according to Chaad. There is a total of 28 artists represented in this exhibition.

“a fervent and necessary arrangement,” juried by André Ramos-Woodard, March 2025

[Link to Web Page](#)

Virtual, Midwest Nice Art Gallery, Aberdeen, SD



Figure 53. *Sampler 3 (Remember they are very ill)*, 2024, hand embroidered blue silk thread, hand spun yarn (cat fur, artist's hair), artist's skin, gold enamel, antique beads on unbleached muslin; wooden oval embroidery hoop; blue felt backing, 5 ½" x 8 ½", private collection

Juror André Ramos-Woodard wrote in the curatorial statement for this show, “Art has always been a vessel for what words struggle to contain. Whether a piece is meant to stir something in the viewer or act as an exhale for the artist, raw emotion grounds so much of what we make.”²⁷ The title for the show is “taken from the poem *Sometimes* by Mary Oliver,” and suggests “the emotional unknown between life and death.”²⁸

I thought that the samplers I made in 2024 were appropriate to enter for this virtual juried exhibition. While such kinds of shows can be money grabs for galleries or other entities sponsoring them, this one was linked with a brick-and-mortar space run by visual artists. I was intrigued by the theme of the call and

²⁷ André Ramos-Woodard, “a fervent and necessary arrangement,” Midwest Nice Art, <https://www.midwestnice.art/exhibitions/arrangement>

²⁸ Ibid.

so submitted three images of samplers. Woodard selected an image of *Sampler 3 (Remember they are very ill)* for the show.

There were over 500 entries for this exhibition. The image of my sampler was one of 40 selected for this show.

Invitational

“With Bated Breath,” curated by H. Grace Boyle, July 2025

[Link to Instagram Page](#)

Studio Waveland, Waveland, MS

Boyle was influential in the development of *Glass Slippers*. She curated it into the exhibition “With Bated Breath” before I made any of it. She and I discussed the work as an idea, and when the opportunity for her to curate this show came up, she asked me to specifically show this sculpture though it had not yet materialized.

Glass Slippers is not site-specific because I think its content is applicable in a variety of settings, from the wine-soaked openings common to visual art exhibitions to the sober space of “Parts.” I arranged it in the form of a spiral in Boyle’s show, referencing land artworks like Smithson’s *Spiral Jetty* (1970) and a descent into darkness much like Dante’s *Inferno*.

I designed 12 resin casts of my feet embedded with broken glass, and both whole and broken barware, to signify my own descent into alcohol dependence. There are literally twelve steps in the sculpture, a direct reference to 12-step recovery groups. Though overall it appeared to be a tidy arrangement, with close inspection, bits of glittering glass shards revealed their brutal and jagged edges. The spiral moved both ways and could only be observed from the outside, as is common with family and friends witnessing the progressive illness of a loved one. The footprints were upside down and inverse, referring to the carnivalesque, upside-down nature of drunkenness as well as the backwards nature of recalling memories and amnesia due to inebriation.

The title refers to the eponymous song by Annie Lennox. It references the Cinderella tale, which can be interpreted as having hyperbolic hopefulness of escaping an unpleasant and even dangerous situation. My AUD is rooted in a desire to escape. In addition, it refers to a specific incident in insobriety when I self-harmed.



Figure 54. Installation view, *Glass Slippers*, showing a sculpture by Larkin Mitchell in the background, Studio Waveland, MS, July 2025.



Figure 55. Detail, *Glass Slippers*

**18th Annual Louisiana Fine Arts Showcase, curated by Professor Cristina Molina
President's House, Southeastern Louisiana University, Hammond, LA**

Professor Molina invited me to participate in this iteration of the annual show of artworks made by Louisiana artists at the President's House at Southeastern Louisiana University. I have been intermittently invited to participate since 2012 at the request of Professors Dale Newkirk and Molina, and artist Tom Walton.

All artists selected by the Director of the Contemporary Art Gallery at SLU receive an invitation to submit up to five artworks for consideration for this show. I included a new work on paper in my application. Earlier in the year, I participated in a group exhibition called "EmPowHer," curated by local artist and UNO MFA alum Holis Hannan during Women's History Month. I made an interactive installation for this show, asking viewers to type or write something they would like to release on handmade paper. At the end, I collected the notes and pulped them into a sculpture that I thought would be the relic of the show.

However, experimenting in my studio, I found that using this sculpture as a stamp in powdered pigment made a form that was more explicative of the content of the work. I dropped the pulp-disk into Prussian Blue powdered pigment. The dust exploded into the confines of the picture plane, and I sealed this with fixative. Prussian blue was accidentally discovered in 1704 in a failed lab experiment and was once used to dye military garments for the Prussian Army – an intimidating force that now no longer exists. I see a parallel between this history and confronting and releasing what burdens the spirit.

The pigment spreads out into the universe of the picture plane like the energies of the releases during the initial interactive installation during Women's History Month. It is delicate and fixed. This artwork is one of the most structured I have ever made; I like to maintain a sense of looseness when I make things, but in trusting the process, I created a single method to make one work. I think this is parallel to the goal of therapies for healing – multiple avenues and methods converge to create one healing outcome.



Figure 56. *Release*, 2025, powdered pigment on paper, 11" x17" unframed, currently on exhibition at the President's House at Southeastern Louisiana University

Verbal Publications – Self-Authored Art Criticism

Editorially Reviewed Written Publications

Elkins says that “at times the hand moves as if it were writing, but in paint.”²⁹ There is broader context for this quote, about the painter’s body moving in the gestures of other artists’ in their paintings while looking at their paintings. I like Elkins’ thoughtful analogy of painting to writing. I have attempted to create constructive and tender writing when thinking about others’ art in various publications. This is a way for me to empathize with other artists, and a way to find my own work in the world of “theirs.” It is humbling to have a platform to communicate about our work, especially the work of artists in New Orleans.

Musing, journaling, writing prose, and writing poetry have all been an important part of my visual art practice. The typewriter prints I reference above are examples of my writing practice as a visual art form, and the samplers rely on the legibility of decorative text as image. The work for “Parts” involved both journaling directly onto a bedsheet stretched as a canvas and digitally printing scanned journal entries. In this process, I channel the work of Tracey Emin. These are the records of memories as they return to me, by confronting traumatic memories in EMDR and talk therapy.

I have long contended that looking at art is part of making art, and so my time as a publishing art critic in New Orleans, between 2009-2022, factors in my visual language research. It is also a stand-alone practice of critical thinking and constructive creativity, determining content as it reveals itself to me, and

²⁹ Elkins, 96-7.

sharing that interpretation as an “expert,” so to speak. Though, I am no expert. I do my best to write what I feel is right.

When I returned home to New Orleans from graduate school in Montana in 2008, I soon found an opportunity through a friend from undergraduate work to write for *New Orleans Art Review*. I believe I sent my catalog essay on Bradley Allen’s work at the Missoula Art Museum to the editor of *NOAR* at the suggestion of this friend, and I was promptly assigned to cover gallery and museum exhibitions in the city on both the north and south shores of Lake Pontchartrain.



Figure 57. New Orleans Art Review logo, <https://www.noareview.org/>

Some galleries I wrote about no longer exist, such as the Brunner Gallery in Covington. Some are differently named, like Ferrara Showman Gallery in the commercial Julia St. Arts District in New Orleans. Some artists whose work I have covered have changed names, like Dan Charbonnet. Some work was here for a finite time in international partnerships like the Innsbruck Artist Exchange, which ended in 2016.³⁰ Some of the work was proposed to me as subject matter for these writings and some work I personally sought, personally connected, and wrote about to process my thoughts and feelings about it.

The last article I wrote for *NOAR* was about the Dawn DeDeaux retrospective “The Space Between Worlds” (2021) at the New Orleans Museum of Art.³¹ Like many of the shows I wrote about, I felt an unnamable kinship with this work and awed by DeDeaux’s prolific career. I focused on the environmental themes in her artwork, no doubt correlating them with personal themes of deep change in my own life.

NOAR mysteriously disappeared after I submitted this and one other piece for publication. They are both linked for download on [the main NOAR website page](#). Repeated emails to the editor yielded no response. Now the journal is contained as a website, chronicling only the last fourteen years of its multi-decade and multi-generational run.³²

I have not yet returned to a critical review and writing practice since 2022 because I am ensconced in working in visual language. I am actively archiving articles I wrote on my blog, [State of the Art NOLA](#). I intend to connect with past authors for *NOAR*: Ted Calas, Judith Bonner, Peggy McDowell, and Marian McLellan to begin. I am still in contact with local critic Emily Farranto, who I count as a dear friend and fellow artist. There is no guarantee any one of them would want to participate in an archive project. However, I envision what I hope would be an easy segue into documentation, such as recording oral histories from the writers about their experiences writing. I am not certain if this is solely something I must pursue on my own, or if there would be interdepartmental support at UNO for the research. I look forward to the opportunity to find out more.

³⁰ Embassy of Austria, “Innsbruck & New Orleans: A Model Transatlantic Partnership,” Medium, 29 Sept 2016, <https://medium.com/euintheus/innsbruck-new-orleans-a-model-transatlantic-partnership-762d9a403945>

³¹ <https://artstatenola.blogspot.com/2022/05/archive-dawn-dedeaux-ive-seen-future.html>

³² <https://www.noareview.org/archive.html>

Curation – Artist Collectives

Juried exhibitions, invitational exhibitions, and membership in artist collectives all align with peer-reviewed publications. Jurors may blind review entries for visual art exhibitions, whereas invitational shows are non-blind reviewed. In my experience, membership in artist collectives has either involved personally vetting members from the arts community or submitting a portfolio to a rigorous review committee of my peers ([Appendix C](#)). Thus, membership in artist collectives represents peer reviewed research to me. Collective membership involves paying dues each month, like a subscription. It also involves collaborating to create annual exhibition programming. We regularly planned collective member group exhibitions for Second Story Artist Collective around a curatorial theme. Each member, in turn, produced and/or contributed work that communicated content around that theme. I originally made both *Apocalyptic Landscape* ([Figure 5](#)) and *high anxiety* ([Figure 42](#)) for collective-curated group exhibitions with Second Story.

The exhibitions grew from conversations about desires and drives for the galleries' various purposes. Much of the desire and energy was for community engagement, especially by inviting other members of the visual arts community in New Orleans to show in our spaces. Sometimes exhibitions were based on invitations to other artists to show in a particular space, giving collective members an opportunity to serve as curators.

I do not foresee myself serving as a gallery director again, nor do I have current curatorial plans or projects in the works. However, I am grateful for the administrative and leadership experiences I gained from these experiences. I brought some of this research and skill to other professional service for UNO as the former director of the Fine Arts Gallery on Campus and the current Director of the Women's Center. I curated artwork by Professor Ariya Martin for the Women's Center, for instance; this was work from her all-woman photography collaboration *Southerly Gold*, with the intention of supporting the work of female artists in the space. I continue to co-curate the Fine Arts gallery with other faculty, focusing on programming for our undergraduate Fine Arts cohort. We work with graduate assistants to maintain and run this on-campus space. I look forward to curatorial opportunities as they may present themselves through my continued contact with artists in the local, regional, and national spheres.

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Appendices

Appendix A: Selected CV Citations

Jurors and Curators

André Ramos-Woodard, Charles Lovell, Don Marshall, Leona Strassberg Steiner, Rachel Wolff, Kelley Scott Kelly, Holly Andres, John Calsbeek, Adele Borie, Veronica Cross, Tom Walton, Cristina Molina, Dale Newkirk, Holis Hannan, H. Grace Boyle

Private Collections

Mr. Alan Brickman

H. Grace Boyle

Amanda Gullette

Craig Buchner

Ms. Veronica Cross

Bloody Mary's Haunted Museum

Professor Doyle Gertjejansen

Mr. and Mrs. Anthony Gregorio

Professor James Bailey

UNO Office of Research

Solo Exhibitions

- | | |
|------|--|
| 2025 | "Parts," Solo exhibition, forthcoming October |
| 2023 | "SIGHTINGS" (July-August) Second Story Gallery, New Orleans, LA |
| 2022 | "Nine Paintings" (January) <i>Unlikely Stories</i> , New Orleans, LA; Johnathan Penton, curator, virtual; https://www.unlikelystories.org/content/nine-paintings-january-2022
"Ruminations" (September) Sella-Granata Art Gallery, The University of Alabama, Tuscaloosa; Bryce Speed, curator (concurrently with two-person exhibition, "SOLAR") |
| 2018 | "Making Room" (October) UNO-St. Claude Gallery. New Orleans, LA: The University of New Orleans; solo exhibition of new work in conjunction with two other solo exhibitions by Heather Weathers and Cheryl Hayes, both members of TEN Artist Collective |

Two-Person Exhibitions

- | | |
|------|---|
| 2022 | "SOLAR" (September) Second Story Gallery, New Orleans, LA; with Jeffrey Rinehart (concurrent with solo exhibition, "Ruminations") |
| 2016 | "A Little Step Towards Everything" (August) TEN Gallery, New Orleans, LA. Collaborative drawings and installations with Ariya Martin. |

Juried Exhibitions

- 2025 "2025 Irene Rosenzweig Biennial Juried Exhibition" (August '25 – January '26) Arts & Sciences Center of Southeast Arkansas, Pine Bluff, AR; Eepi Chaad, juror
"a fervent and necessary arrangement" (March) Midwest Nice Art, Aberdeen, South Dakota; virtual spring exhibition; André Ramos-Woodard, juror
"EmPowHER" (March) Arété Gallery, Floor 13, New Orleans, LA; Holis Hannan, curator
- 2024 Finalist, "Green" (May) Art Room Gallery, international virtual exhibition; first annual juried exhibition on the theme of green
- 2023 "We Like It" (September) Cult Favorite Gallery, NY, virtual inaugural exhibition.
- 2021 "Purely Abstract" (May) Las Lagunas Gallery, Las Lagunas, CA, virtual
Virtual juried group exhibition on the theme of abstraction, one work ("Lovers," 2020) selected from a pool of over one hundred international applicants.

"Skies" (April) Grey Cube Gallery, virtual; Finalist in international virtual juried exhibition, one work ("Lake Pontchartrain Driving (Night), 2021") selected from a pool of over one hundred international applicants.
- 2018 "Activating the Apparatus, vol. 2" (October) StrangeMatterATL, Atlanta, GA. Open call for juried show, accepted two collaborative drawings.
"Thirty New Orleans Artists" (September – November) Second Story Gallery. New Orleans, LA: The Healing Center. Charles Lovell, juror. Invited to submit work for a juried exhibition at SSG by Charles Lovell on New Orleans-centric themes, including food - the subject of "Unlikely Odalisques" (2017), oil on linen; reviewed locally and included in UNO newsletter.

Invitational Exhibitions

- 2025 "With Bated Breath" (July) Studio Waveland, Waveland, MS; H. Grace Boyle, curator
"18th Annual Louisiana Art Showcase" (June '25 - June '26) President's House, Southeastern Louisiana University, Hammond: LA; Cristina Molina, curator
- 2023 "Salon des Bons Enfants" (December) Good Children Gallery, New Orleans, LA, invitational
"Paper Cuts," (October) OW Home, New Orleans, LA; Veronica Cross, curator
"O What a Night," (October) Ogden Museum of Southern Art, New Orleans, LA; invitational
"Connect" (June) Second Story Gallery, artist collective member exhibition.
"Knowing Who We Are: A 20th Anniversary Exhibition" (June) Ogden Museum of Southern Art, New Orleans, LA; invitational.
"Adamantine: Women Who Are Artists," (March) Second Story Gallery, New Orleans, LA; Heather Weathers, curator; artists included Carrie Beene, Muffin Bernstein, Harriett Cortez, Moira Crone, Veronica Cross, Kami Galeana, Jessica Goldfinch, Christina Juran, Assistant Professor Kathy Rodriguez, Tenure and Promotion Packet, **Research**, November 2025 / 78

Julie Korte, Daphne Loney, Gina Laguna, Darlene Marcello, Cynthia Ramirez, Kathy Rodriguez and Heather Weathers.

- 2022 “The Rabbit Show: A Collection of Hares” (October) Second Story Gallery, New Orleans, LA; Heather Weathers, curator; Invitational group show curated by Heather Weathers with the theme of bunnies, a running theme in her work and a past running theme in my own. Including Christopher Brumfield, Jason Chaffin, Dan Charbonnet, Jeannie Detweiler, Julie Korte, Bryce Rabbits, Hazel Weathers, and Heather Weathers, one painting
- 2021-2 “As We Heal” (October-February) The New Orleans Healing Center, New Orleans, LA; Leona Strassberg-Steiner, curator; group show of 65 New Orleans artists on the theme of creativity and healing.
- 2019-20 “13th Annual Louisiana Arts Showcase” (June-June) President’s House, Southeastern Louisiana University, Hammond, LA; Tom Walton, curator; 3 works selected for a year-long exhibition at SLU president's house - the only artist out of approximately 50 to have three works chosen based on adherence to the show's theme
- 2018 “Birds of a Feather” (June) Barrister’s Gallery. New Orleans, LA: Barrister’s Gallery. [Attachment]; Tony Campbell, curator
 “Flagged” (Spring) UNO Fine Arts Gallery. New Orleans, LA: The University of New Orleans.; Tony Campbell, curator. One collaborative work with Ariya Martin

Group Exhibitions

- 2023 “Select: Faculty Exhibition” (February) UNO Gallery on St Claude. New Orleans, LA; faculty exhibition
 “Float” (February) Second Story Gallery, New Orleans, LA; artist collective member exhibition
- 2022 “high anxiety” (August) Second Story Gallery. New Orleans, LA: The New Orleans Healing Center. Group show of SSG Artist Collective members
 “Farewell to the Flesh” (February) Second Story Gallery. New Orleans, LA; Group show of SSG Artist Collective members.
- 2021 “Faculty Exhibition” (September) UNO Fine Arts Gallery, New Orleans, LA
- 2019 “Faculty Exhibition” (September) UNO Fine Arts Gallery, New Orleans, LA
- 2018 “Humid” (February) TEN Gallery. New Orleans, LA: TEN Artist Collective. TEN

Collective member group exhibition as part of Prospect 4's satellite programming

Curation

- 2018 "James Bailey: The Map is Not the Territory" (November) UNO St. Claude Gallery, New Orleans, LA. Solo work by Professor James Bailey, UM Missoula
"José Torres-Tama: Hard Living in the Big Easy: Immigrants and the Rebirth of New Orleans" (September) UNO St. Claude Gallery, New Orleans, LA. Solo exhibition of work by local artist Torres-Tama.
- 2017 "Lakeshore Drive" (October) UNO St. Claude Gallery, New Orleans, LA. Group faculty exhibition.
"Sarah Marshall: Heat and Ambiguity" (August) UNO St. Claude Gallery, New Orleans, LA. Solo exhibition by UA Tuscaloosa Professor of Printmaking.
"David Rex Joyner: scaping" (May) UNO St. Claude Gallery, New Orleans, LA. Solo UNO MFA alum exhibition.

Self-Authored, Editorially Reviewed Articles

- 2021 "Dawn DeDeaux: The Space Between Worlds," *New Orleans Art Review*, Fall, published online at <https://www.noareview.org/>
"Identity and Connection: Meg Turner / Esperanza Cortez," *New Orleans Art Review*, Summer
"SOLOS at the CAC," *New Orleans Art Review*, Summer
- 2019 "Two for White Linen 2018: 'Constructing the Break' and 'Louisiana Contemporary,'" *New Orleans Art Review*, Summer
"Life Cycles: Simon Gunning and Raine Bedsole," *New Orleans Art Review*, Summer
"Of Contrast and Harmony: Mildred Thompson and Tina Girouard," *New Orleans Art Review*, Summer
- 2018 "Rolón and the Global South," *New Orleans Art Review*, Summer, 8–10.
"Queens and Archetypes," *New Orleans Art Review*, Summer, 20–22.

Panel Presentation

- Fall 2021 Panel Member, "Art and Healing", Second Story Gallery, The New Orleans Healing Center
- 2014 "Public Art and Emerging Artists," International Sculpture Center Conference. Contemporary Arts Center, New Orleans, LA: International Sculpture Center.

Appendix B: Post-Exhibition Thoughts on “Parts”

- This work is diaristic and autobiographical, similarly to the work of Tracey Emin.
- The installation emphasized the white cube with the preeminence of white in its palette. It detracted from the white cube by altering the form the gallery space.
- I configured the work in the show to progress from the front and spiral into the back of the gallery. I used handprinted bingo cards, lighting, shadow, resin-cast footsteps, and “ghost cats” to lead the viewer toward a central part of the show titled *Core Self*, which I describe below. The spiral is a motif in my recent work.
- *Martyr* (Figures 16 - 18)
 - This entry point to the installation in the small alcove at the front of the gallery served as a grotto or commemoration point. It is both the beginning and the end of the show.
 - I intended this space to be like a holy place, referencing my Catholic upbringing.
 - *Martyr* includes *Mea Culpa* as part of an interactive installation.
 - *My Comfy Holder* (Figure 18) is part of the installation, involving a small box I made with my neighbor Anna, whose father-in-law was a carpenter and a close friend of GLo.
 - It is a simulacra of the “container box” I built in my mind as one of the coping mechanisms I made in preparation for processing in EMDR therapy.
 - I left a typed note saying “Read Me” on the table holding *My Comfy Holder* which explained the box.
 - The framed work above *My Comfy Holder* includes two pages from a book that I tore out while moving so I could throw the rest of the book away. The book was from my Granny.
 - I cast my feet in resin, broken glass, and lead crystal to sit below *Mea Culpa*, to flesh out the form of my figure (Figure 17).
 - I placed the top of the cosmetic mirror on the shelf above *Mea Culpa* exactly at my height so that it reflects me and the viewer, suggesting a sense of oneness and the pervasiveness of the content.
 - During the opening and for documentation, the ruby glass holders /cocktail glassware below *Mea Culpa* held lit candles and dealcoholized sparkling wine, to emphasize the “holiness” of the place.
- Intermediate Installation (Figures 19-24)
 - **Bingo 1-3** (Figure 19) – indirect oil painting method on hand pulped paper made from journals, articles, painting references, bingo cards from rehab, and toilet paper rolls
 - I used a painstaking oil painting method that is common to my meditative and mindful painting practice
 - I literally processed the material of my processing to make the paper substrates
 - **Rorschach 1 & 2** (Figures 22 [background left] and 23) – cotton terry washcloths stained with my shit, from early days in rehab center while detoxing from alcohol poisoning
 - **More Pink Squirrels / Seven-Up and Sauternes** (Figure 20) – great grandmother’s table and chairs set with handprinted bingo cards, decks of playing cards with the hearts from the suits of hearts cut out, napkins, and my grandmother’s crystal
 - References the parties the adults had when I was a child, supposed to be in bed
 - Generations of family on my father’s side enjoyed Pink Squirrels, a cocktail made with cream and amaretto; and a mixture of the soda 7-Up and sauternes wine to make “champagne”

- **Eureka** (Figures 24 and 25)– hand pulped *papier-mâché* wall-hanging sculpture typed with the “Set Aside Prayer” from 12 step groups, referencing the Rorschachs across from it in the gallery
- **Ghost** (Figure 21, background right)– debossed print of a feeding bag and tube on archival white BFK paper
 - Ghost represents a relic of my hospitalization for anorexia when I was 16 years old
 - I am editing images of this work in isolation for my website
 - This autobiographical show contained references to many of my tried and sometimes failed coping strategies
- **Glass Slippers** – previously shown in “[With Bated Breath](#)” in Studio Waveland, described in the “[Group Exhibitions](#)” section of this narrative
- **Core Self** (Figures 26-31)
 - **Glass Slippers** (Figure 29)– a new configuration of this sculpture ends in a pile of broken glass behind a piece of childhood furniture, like where I would hide as a child
 - **Bathroom Window** (Figure 27)– shadow cast from frame toward the culmination of *Glass Slippers* in the corner of the room
 - The Department of Theatre at UNO generously furnished the window
 - Special thanks to Profs. Diane Baas and Kevin Griffith
 - **Portrait of Kathy (Safe Not Safe)** (Figure 21, background)– a “portrait” of the first alter I met in EMDR, a child named Kathy who likes to hide and who protects me
 - **Portrait of DeathFlesh (Thin Like Smoke)** (Figure 21, background) – a “portrait” of the second alter I met in EMDR, a male entity (or animus in Jungian analysis) who materializes like smoke and has an indistinct face connected to a cloud tail. He likes for me to be numb.
 - I am still formatting photographs of the two “Portraits”
 - I will include studio shots of the finished paintings as well as multiple views from the installation on my website, as I archive the exhibition.
 - The symbol of the snail appears in both portraits
 - Refers to moon cycles as is archetypical of its shell
 - Refers to monumental actions done without witness, when no one is looking, e.g. moving vertically
 - “Models of self-containment and self-sufficiency”
 - All of these are qualities and association I subscribe to and hope to achieve in my recovery
 - I had a snail friend early in recovery who lived under my carport³³
 - The symbol of the rat appears in DeathFlesh
 - is archetypically linked to concepts of hunger, restlessness, fear, vilification, and the underworld
 - Refers to a story printed on one piece of voile in the show
 - Contains content that is like ideas about addiction that I have found
 - The rat is also an “emblem of fertility,” adaptation, heroic help, and the ability to chew through anything – thus, escape danger in many if not any situation

³³ Ami Ronnberg and Kathleen Martin, eds., *The Book of Symbols: Reflections on Archetypal Images*, Köln: Taschen, 2010, 184-5.

- I identify with the rat as a personal symbol, especially as the one I saw while I was inpatient which was poisoned and circling. My story relates this experience.³⁴
- **Crazy Kathy** (Figure 30)– digital MP3 recording of a cassette tape from the “Crazy Kathy Radio Show,” a dissociative game I played as a child
 - I included a cassette player with no tape inside, running on autoplay (like a ghost), and hid the MP3 player under the bed.
 - I realize that Crazy Kathy was my first alter, who appeared when I was about seven years old.
 - I will include the soundtrack on my website as I archive the show there.
- **Rocketed** (Figure 32) – a handmade quilt from institutional bedsheets with hand sewn letters spelling out a phrase from the 12-step book I used for the Sampler Series³⁵
- **Ghost Cats** – a total of 13 cat pillows made from institutional bed sheets. I worked on these with my research assistant, Brandon Clark, over the summer of 2025. They are stuffed with wool from my friend Hasmig, an artist whose family escaped Armenian genocide. The wool came from the beds her mother used to make for them as they moved.
- **Bed** (Figure 26)– fitted with digitally printed sheets from scans of my science and social studies notebooks from grammar school, dream journals, and recovery journals. Some of the text from these sources also appeared on digitally printed translucent voile in other areas of the exhibition.
- **Desk** (Figure 31) – a site of remembrance, referencing the desk from “Ruminations” (Figure 44)
 - I included the typewriter I have had since childhood and used to make the “Excommunication” series and *high anxiety* (Figure 42).
 - I included a motion sensor activated lamp that illuminated when a viewer walked by, suggesting the sudden nature of a flashback.

I may retitle some of this work as I process the exhibition.

³⁴ Ronnberg and Martin, 290-3.

³⁵ From the chapter “There Is A Solution:” “We have found much of heaven, and we have been rocketed into a fourth dimension of existence,” p 25.

Second Story Gallery Artist Collective Application

Kathy Rodriguez
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<http://www.kathyrodriguez.net>
504.952.8184
August 2021



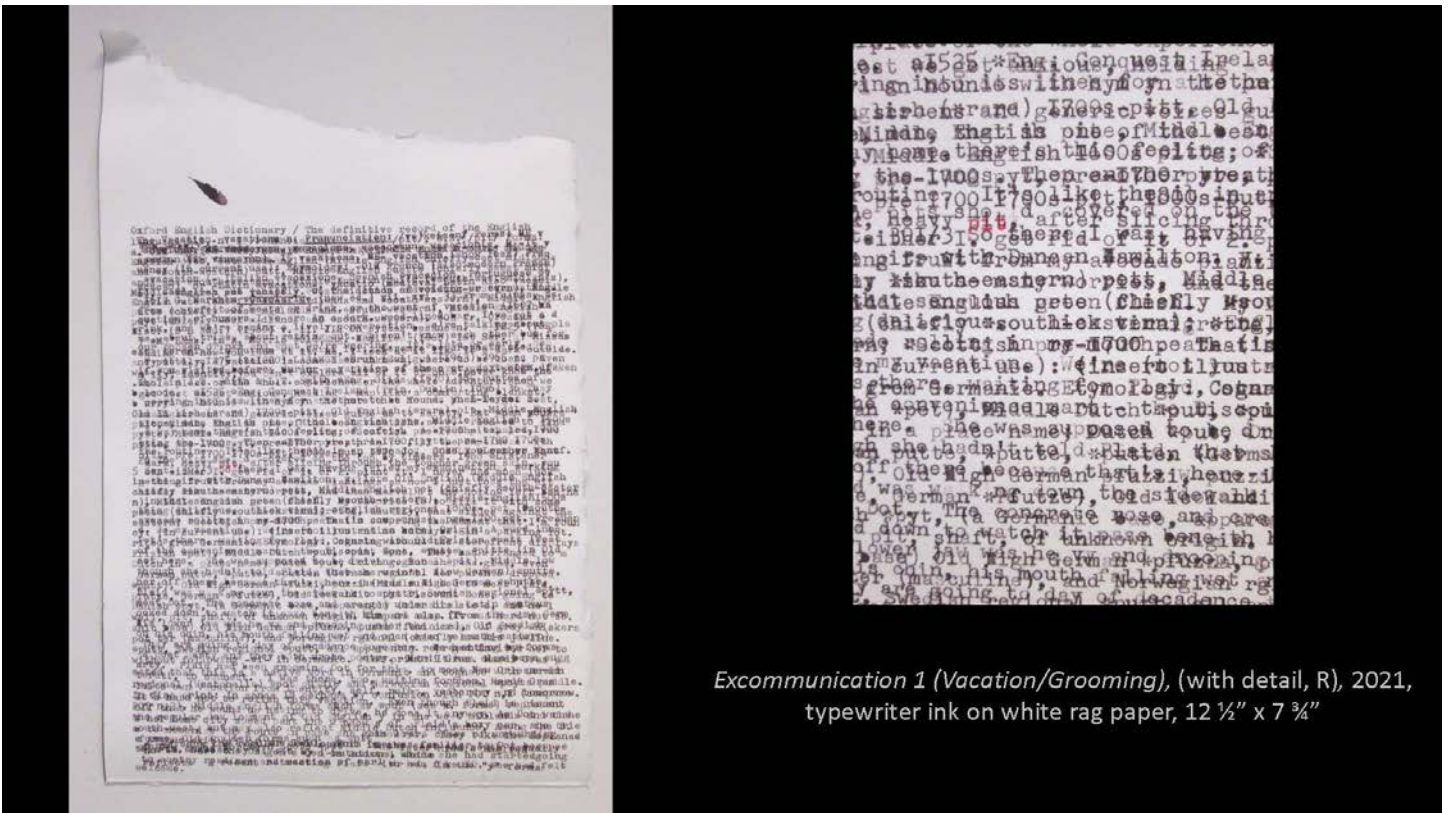
*Bean Moon (with detail, R), 2021,
oil on muslin, 48" x 36"*



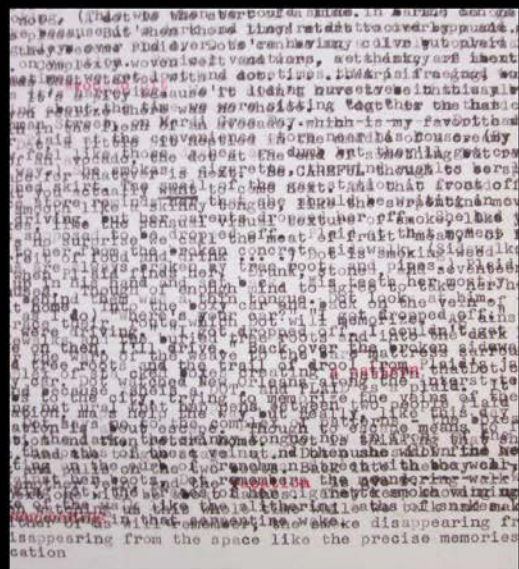
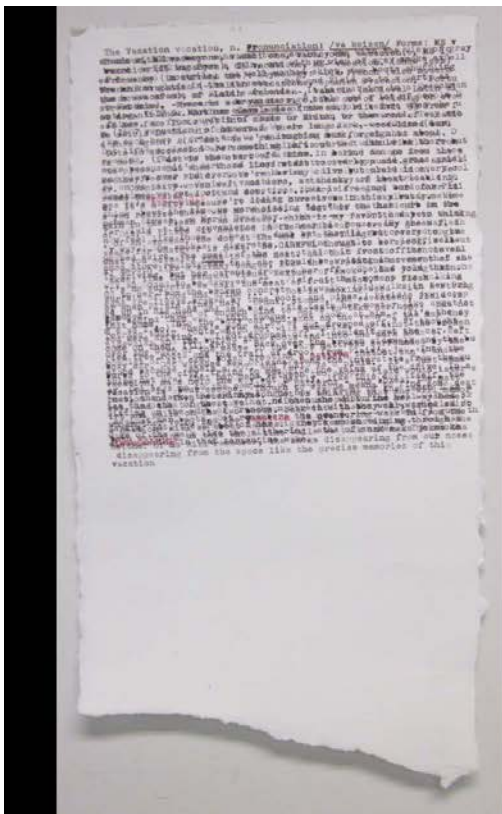
*Lake Pontchartrain Driving (Night), 2021,
oil on muslin, 60" x 48"*



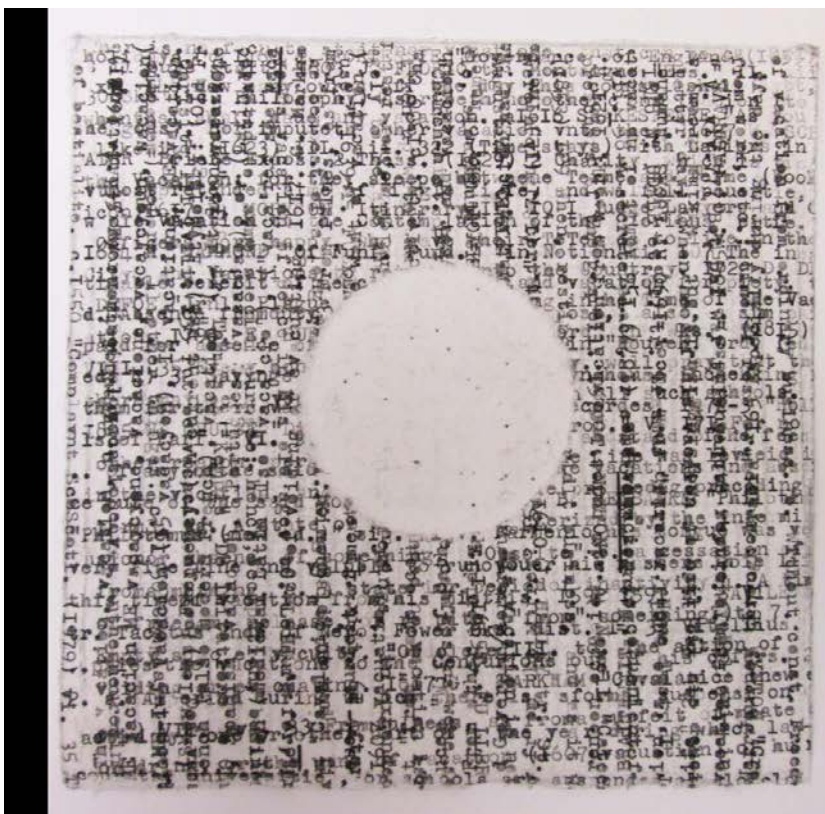
Blood Moon, Lake Pontchartrain,, 2021,
oil on linen, 10" x 8"



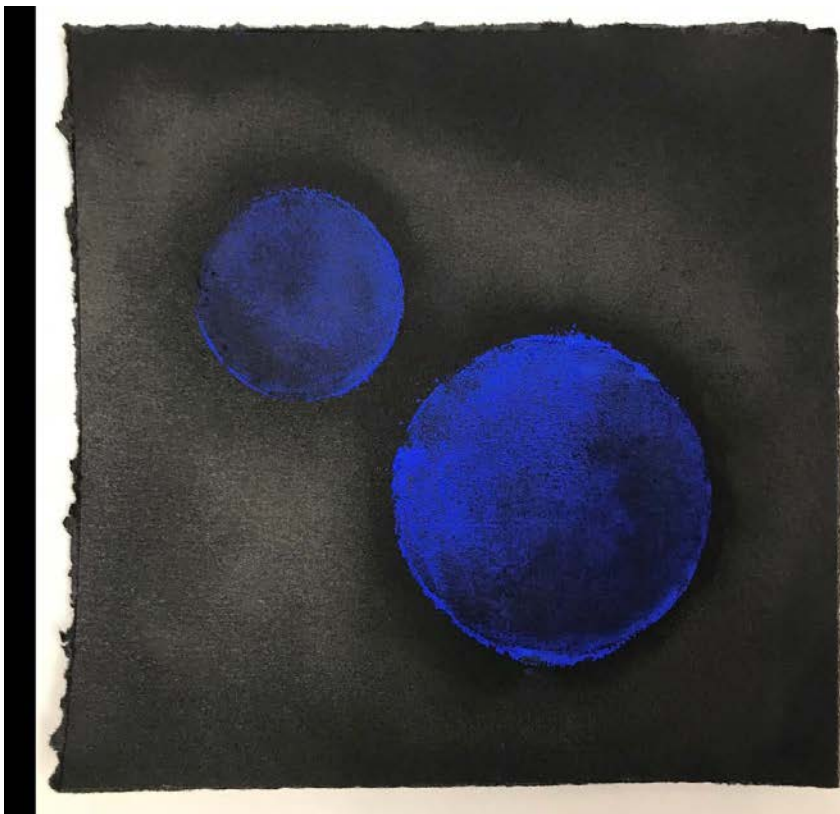
Excommunication 1 (Vacation/Grooming), (with detail, R), 2021,
typewriter ink on white rag paper, 12 ½" x 7 ¾"



Excommunication 4 (The Vacation/Pit) (with detail, R), 2021, typewriter ink on white rag paper, 14" x 7 1/2"



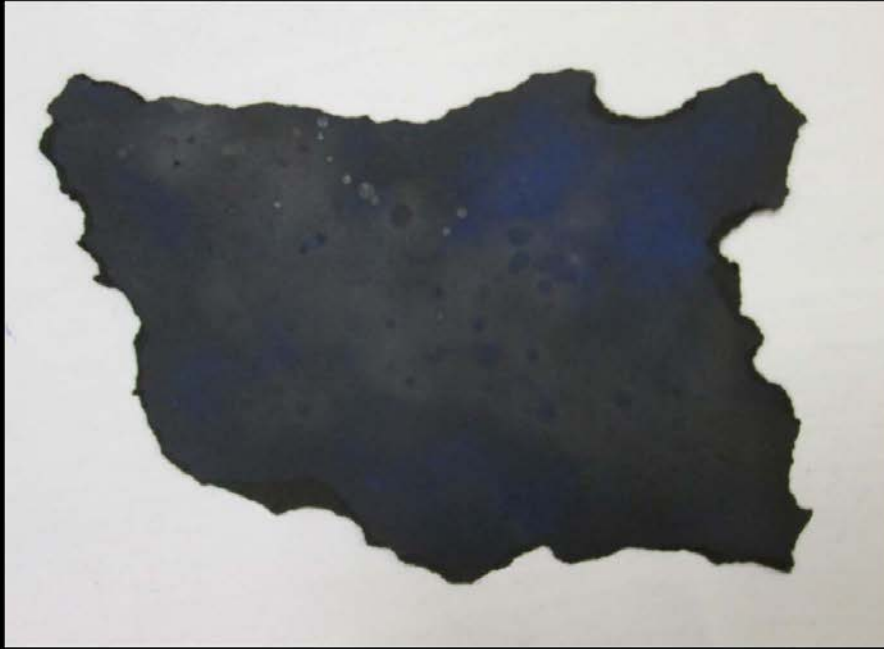
Erased Drawing: The Vacation, 2018, typewriter ink on white rag paper, 6" x 6" Collection of Anna Mecugni



Lovers, 2020,
graphite and powdered pigment on black rag
paper, 6" x 6"



Lovers 2, 2020,
graphite and powdered pigment on black rag
paper, 10" x 8"



Eraser Drawing: Nebula, 2020,
graphite, mistet, and powdered
pigment on black rag paper,
approximately 8" x 10"
Collection of Cheryl Hayes



Eraser Drawing: Ellipse, 2020,
graphite, ink, mistet, glitter, powdered pigment,
and charcoal on black rag paper, 10" x 8"
Collection of Brad Allen



Unlikely Odalisques, 2017,
oil on linen, 24" x 36"
Private Collection



We Were So Mushy 1 and 2, 2018, oil on panel, 4" x 4"
Collection of Doyle Gertjejansen



Study for Chewed Up/Spit Out, 2015,
oil on panel, 8" x 6"
Private Collection

Artist Statement

My newest work in oil on muslin is an extenuation of a series of drawings from the solo show "Making It." This work reflects ideas of potential and healing through the process of creating voids and geometric shapes in meditative fields. I began this series after teaching in Rome with the University of New Orleans' International Studies program in July 2018. The deceptive simplicity of circles and squares in this work refer to the classical geometry that permeates the artwork in the city. Near the end of the trip, there was a blood moon, a lunar eclipse that lasted the longest of any of any in the twenty-first century. Eclipses mark beginnings, times for starting anew. A new beginning, however, will always be tied to what came before it, and it is this shifting relationship that the work engages by evoking the potential of change. The work in painting replaces the void with a more literal moon, still evoking cycles and change with the addition of lunar magic.

The typewriter drawings currently exist on a blurred line between in-progress and completion. At this point – and likely throughout their development – they communicate to me about an inability to communicate, about redaction, and about the whirling thoughts that intrude upon meditative space. I am interested in the idea of the print and easily disseminated information contrasted with the reality of language barriers and isolation that verges on the unhealthy.

I include older work to show other themes I've explored through painting and drawing. This series, shown en masse in 2017 in the solo exhibition "Eat Me," utilized the metaphor of food to convey thoughts and messages about consumption, nourishment (or the lack thereof), the culture of food in New Orleans, and how that culture of food relates to communication. *Unlikely Odalisques* was included in "Thirty New Orleans Artists" at Second Story Gallery in 2018, for which I am extremely grateful.

Biography

Kathy Rodriguez is a native of Metairie, Louisiana. She lived in Metairie and New Orleans before and after a brief 1998 stint in art school in Baltimore. Between 1999 and 2004, she completed the curriculum for a Bachelor's degree in Arts, with a focus in Studio Art, at The University of New Orleans. In August 2005, she moved to Missoula, Montana, to concurrently earn a Master of Fine Arts degree in Painting and Drawing with a Master of Arts degree in Art History in the graduate program in Fine Arts at The University of Montana, Missoula. These were conferred in May of 2008. Since then, she has worked at a variety of local institutions and is now an Assistant Professor in the Department of Fine Arts, School of the Arts, at The University of New Orleans, teaching a variety of painting, drawing, design, and art history courses.