Rice is Life
Mary Giehl

February 12 through March 18, 2016
Burt Chernow Galleries
Maps tell stories. They speak of discovery and conquest, of inequality and exploitation, and of privilege and power. Maps not only provide a concrete shape of the world, but they also shape our ideas and knowledge about the world, informing our perceptions of others as well as our own identity. Although both artists use maps to situate us within their works, each artist leads us to a very different place: Mary Giehl’s Rice is Life navigates the geopolitics of food while Simulacrutopia (again), constructed by Kim Waale, leads us on a melancholy journey to a “make-believe” environment that bears no relationship to the real one.

Rice is Life is the visual manifestation of world hunger. In the first decade of the 21st century, according to foreign policy writer Lester R. Brown, access to grains has emerged as the dominant issue while the world transitions from “an era of food surpluses to a new politics of food scarcity.” Giehl uses rice, the main food staple for people around the globe, as a sculptural medium, to fashion bowls comprised of white, red and black rice. Red threads shoot through each vessel and serve as a metaphor for our interconnectivity and interdependence as global citizens. Giehl’s work beautifully documents the largest populations within developing nations such as Sub-Saharan Africa, Asia, South America and the Caribbean that depend on rice as the mainstay of their diet. The bowls are suspended from the gallery ceiling, like looming clouds of uncertainty, that warn of rising temperatures, water shortages and population growth that threaten the world’s food security.

Simulacrutopia (again), on the other hand, underscores the prophetic vision of the French philosopher, Jean Baudrillard, who observed that
our postmodern society no longer makes a distinction between the real and artifice, stating that there is only the simulacrum. "On Exactitude of Science," a story by poet and writer Jorge Luis Borges', describes the replacement of the real with artifice. In the fable, a Cartographer's Guild is charged with the making of a map designed to record (and replace) the Empire perfectly, so that the image of place is paramount to the place itself. Borges' story aptly illustrates Baudrillard's assertion that postmodern society has no relationship to the real, a world where style now trumps substance. Simulacra replaced the real, leaving us "outside" nature, essentially at a remove from the natural world. But Borges' tale is also a metaphor for post-colonialism as well as postmodernism, the map merely a tattered remnant of cultures, fragments of meaning, and difference. And while we inhabit a world of illusion, of spectacle, a virtual reality as it were, very real events threaten our existence.

There are 46.5 million Americans facing crises every day, choosing between nutrition, housing and healthcare, while 795 million people world-wide are struggling with malnutrition and hunger according to 2015 estimates provided by the United Nations Food and Agriculture Organization. Right here in Connecticut, 11.9% of the residents are food insecure. Although current food production could feed every person on the planet, poverty prevents the purchase of, and access to, food. In addition, global warming has resulted in extremes in weather conditions such as floods, droughts and disruption of the growing seasons—all affecting the food security of people around the world. Rice is Life and Simulacratopia (again) strikingly maps out the magnitude of the issues that we, as a global society, must address.
Mary Giehl

My work has taken on themes that I had encountered through my work experience as a Registered Nurse in a Pediatric Intensive Care Unit. I had often cared for children after they had been abused and much of my work focuses around this theme. There are hints of darkness and confinement in my installations along with a mixture and balance of playfulness and seriousness.

My work participates in a discussion that analyzes and disentangles specific images of our culture about our children. I have made the decision that my work would not offer that escape into an aesthetic discussion, intellectual diversion, imaginative fantasy, or simple entertainment. I am interested in creating work that educates, agitates and troubles the audience. Yet, it is important for me to captivate the audience, to have them bond with the work, to create that lasting memory.
<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition Title</th>
<th>Location</th>
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<tbody>
<tr>
<td>2016</td>
<td>Rice is Life 2</td>
<td>Housatonic Museum of Art, Bridgeport, CT</td>
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<tr>
<td>2015</td>
<td>Functioning Systems</td>
<td>Gallery Julies, Schweinfurth Art Center, Auburn, NY</td>
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<tr>
<td>2014</td>
<td>Rice is Life</td>
<td>Everson Museum, Syracuse, NY</td>
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<td></td>
<td>A Functioning Systems</td>
<td>World of Threads Festival 2014, Oakville, ON, Canada</td>
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<tr>
<td>2012</td>
<td>A Functioning System</td>
<td>Delaware Center for Contemporary Arts, Wilmington, DE</td>
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<td></td>
<td>Project Alex</td>
<td>Schweinfurth Memorial Art Center, Auburn, NY in collaboration with Robert Loring</td>
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<td>2009</td>
<td>Crystals</td>
<td>Gallery at the Ann Felton Multicultural Center, Syracuse, NY</td>
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<td>Crystals 1</td>
<td>MOST, Syracuse, NY</td>
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<td>A Moment in Time</td>
<td>First Street Gallery, Groton, NY</td>
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<td>2007</td>
<td>The Unbroken Circle</td>
<td>Tyler Art Gallery, Oswego, NY</td>
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<td>2005</td>
<td>All About Water</td>
<td>Western Illinois University, Macomb, IL</td>
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<td>2004</td>
<td>Reminiscence</td>
<td>University Gallery, Syracuse, NY</td>
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<td></td>
<td>Inner Light of Children #4, Located at 16 Bus Shelters around Syracuse, NY</td>
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<td>Remembering</td>
<td>Phoenix Gallery, New York, NY</td>
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<td>2003</td>
<td>Remember the Past</td>
<td>Boykin Mill Pond, SC (permanent installation)</td>
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<td>Inner Light of Children #3</td>
<td>Rosefsky Gallery, Binghamton, NY</td>
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<td>One Step for Each of Our Children</td>
<td>Lederer Gallery, Geneseo, NY</td>
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<td>Foose Doll</td>
<td>UMass Lowell University Gallery, Lowell, MA</td>
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<td>Love and Death During the Age of Innocence</td>
<td>Grimshaw Gudewozc Art Gallery, Fall River, MA</td>
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<td>Remembering</td>
<td>Mercer Gallery, Rochester, NY</td>
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<tr>
<td>2002-5</td>
<td>Shadows</td>
<td>St. Joseph School of Nursing Library, Syracuse, NY</td>
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<td>2002</td>
<td>Foose Doll</td>
<td>Delaware Center for Contemporary Arts, Wilmington, DE</td>
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<td>Adirondack Children</td>
<td>Arts Center/Old Forge, Old Forge, NY</td>
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<td>2001-2</td>
<td>Playing Field</td>
<td>Rochester Contemporary, Rochester, NY (catalog)</td>
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<td>2000</td>
<td>Nighttime</td>
<td>Space 126, Baltimore, MD</td>
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<td></td>
<td>Inner Light of Children #2</td>
<td>Earlville Opera House Gallery, Earlville, NY</td>
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<td>Dreams</td>
<td>Acme Art Company, Columbus, OH</td>
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<td>1999</td>
<td>Dreams</td>
<td>Sycamore House Gallery, Harrisonburg, VA</td>
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<td>Nighttime &amp; Dreams</td>
<td>Rome Art and Community Center, Rome, NY</td>
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<td>1997</td>
<td>The Ascension of the Child</td>
<td>Munson, Williams, Proctor Institute, Utica, NY</td>
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<td>Urban Institute for Contemporary Arts, Grand Rapids, MI</td>
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<td>1996</td>
<td>Secrets &amp; Waiting</td>
<td>Indianapolis Art Center, Indianapolis, IN</td>
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<td>1995</td>
<td>one day in the life of american's children</td>
<td>Big Orbit Gallery, Buffalo, NY</td>
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<td>1994</td>
<td>Playing-ground</td>
<td>A.R.C. Raw Spaces, Chicago, IL</td>
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<td>1991</td>
<td>Social Political Art</td>
<td>Wells College, Aurora, NY</td>
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<td>1990</td>
<td>Innocent-Parts</td>
<td>Comart Gallery, Syracuse, NY</td>
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<td>1989</td>
<td>Figurative Forms</td>
<td>Comart Gallery, Syracuse, NY</td>
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<td>Fiber Formation</td>
<td>Chapman Cultural Center, Cazenovia, NY</td>
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1989  
The Perfect American Lawn, Moon Library, SUNY School of Forestry, Syracuse, NY
1988  
Remembering the Old Toboggan Run, Morningside Park, Syracuse, NY

**SELECTED GROUP EXHIBITIONS**

2015  
AD 20/21 Art & Design of the 20th & 21st Centuries, 4040 Gallery, Boston, MA  
The Miami Show, 4040 Gallery, Syracuse, NY  
Made in New York, Schweinfurth Art Center, Auburn, NY  
Knowing Place, Gas Gallery, Aberystwyth, Wales  
Relax, Carnival Royael, Marion Royael Gallery, Beacon, NY  
Water Effect, Schweinfurth Art Center, Auburn, NY  
Three Artist, Upstate Cancer Center, Syracuse, NY  
Art & Science, Ann Street Gallery Newburgh, NY  
Inside Earth, Kirkland Art Center, Clinton, NY

2014  
A Dolls House, The John Slade Ely House of Contemporary Art in New Haven, CT  
Crystal Flow, Edgewood Gallery, Syracuse, NY  
Glass Onions: Layers of Illusions, Marion Royael Gallery, Beacon, NY  
Red Dot Art Fair, 4040 Gallery, Miami, FL

2013  
Ebb & Flow, Tyler Art Gallery, Oswego, NY  
25th Anniversary Sea Grant Exhibition, University of Rhode Island Main Gallery, Kingston, RI  
Spoken Threads: Craftivist Fiber Art, Art Rage Gallery, Syracuse, NY

2012  
Functioning Systems, McColl Center for Visual Arts, Charlotte, NC  
Flower Power, Gandee Gallery, Fabius, NY  
Functioning Systems, Marion Royael Gallery, Beacon, NY  
Collage, Jerald Melberg Gallery, Charlotte, NC

2011  
Momentum, Marion Royael Gallery, Beacon, NY  
Extreme Materials 2, Rochester Memorial Gallery, Rochester, NY  
Functioning Systems, Exhibit A Contemporary Art Gallery, Corning, NY  
New York City, Marion Royael Gallery, Beacon, NY  
Made in NY 2011, Schweinfurth Memorial Art Center, Auburn, NY

2010  
62nd Exhibition of Central New York Artists, Munson Williams Proctor Arts Museum, Utica, NY (catalog)  
Two Person Show, Art Rage, Syracuse, NY (two person)  
Alejandra, Point of Contact Gallery, Syracuse, NY (catalog)  
Group Exhibition First Street Gallery, Groton, NY  
Made in NY 2010, Schweinfurth Memorial Art Center, Auburn, NY

2009  
Group Exhibition First Street Gallery, Groton, NY

2008  
Unwrapped, Everson Museum, Syracuse, NY

2007  
Alone with Nature, Isla of Santay, Ecuador  
Sugar and Spice, Chase Gallery, Boston, NY  
Under One Roof: Reprise, Everson Museum, Syracuse, NY  
Visual Arts Showcase #58, Syracuse, NY  
Stone Canoe Exhibition, Delavan Art Gallery, Syracuse, NY

2006  
Dada Domestique, Cazenovia Art Gallery, Cazenovia, NY  
Sculpture: Carved, Cast & Constructed, Schweinfurth Memorial Art Center, Auburn, NY  
Two for the Show, Cazenovia Art Gallery, Cazenovia, NY (two person)
2005  Appendix, Rochester Contemporary, Rochester, NY
2004  Selected Works, Dean's Gallery, Syracuse, NY
      Narrative Structures, Elsie Rosefski Memorial Art Gallery, Binghamton, NY
      CNY Visual Artist Exhibition Series, Daystar Financial Group, LLC, Syracuse, NY
      Missing Pieces and Reminiscence, Ann Clarke and Mary Giehl, Hospice & Palliative Care Associates, Syracuse, NY
      2004 Everson Biennial, Everson Museum of Art, Syracuse, NY

2003  Under One Roof, SoHo 20, New York, NY
      Traveling Works on Paper, Comstock Art Facility, Syracuse University, Syracuse, NY, New Paltz, NY
      Lakeside-Statewide Juried Art Exhibition, Oswego, NY, (honorable mention)
      Wish You Were Here, A.I.R. Gallery, New York, NY
      Accessibility 2003, Sumter, South Carolina (catalog)
      Tribute to Women, M.E.T.A.L.S. Arts at Artisan Works, Rochester, NY
      Space Invaders: Six Installation Artists, University Art Gallery, Terre Haute, IN
      Syracuse University College of Art and Design Faculty Exhibit
      Lowe Gallery, Syracuse, NY
      69th Regional Exhibition, Arnott Art Museum, Elmira, NY

2002  Visual Arts Showcase #41, WCNY Gallery, Syracuse, NY
      5th Annual Spark Annual Exhibition, Spark Contemporary Gallery, Syracuse, NY
      Text and Texture 6th Annual Saltonstall Show, State of the Art Gallery, Ithaca, NY
      Cazenovia Counterpoint, Cazenovia, NY
      10 Year Anniversary Big Orbit, Anderson Gallery, Buffalo, NY (catalog)
      Forum Restaurant Group Exhibition, Oswego, NY
      Celebration of the Arts, St. David's, Dewitt, NY

2001  The Hope Show, Oswego Civic Arts Center, Oswego, NY
      Syracuse University College of Art and Design Faculty Exhibition
      Lowe Gallery, Syracuse, NY
      SUNY Oswego Art Department Faculty Exhibition Tyler Art Gallery, Oswego, NY
      Foot Long Show, Zoid Gallery, Syracuse, NY
      Celebration of the Arts, St. David's, Dewitt, NY
      Fiberart International Biennial, Pittsburgh Center for the Arts, Pittsburgh, PA (catalog)

2000  Celebration, Stone Quarry Hill Art Park, Cazenovia, NY (catalog)
      SMART Valentines, Partners for Education, Syracuse, NY
      Syracuse University College of Art and Design Faculty Exhibit
      Lowe Gallery, Syracuse, NY
      Garment Show, Woman Made Gallery, Chicago, IL
      The Mud Show, Stone Quarry Hill Art Park, Cazenovia, NY, Rome Art and Community Center, Rome, NY, Arts Guild of Old Forge, NY
      The Really Big Shoe Show, First Place Award, City Museum, St. Louis, MO

1999  Syracuse University College of Art and Design Faculty Exhibit
      Lowe Gallery, Syracuse, NY
      Civic Responsibility, Nash Gallery, Minneapolis, MN (catalog)
      Silenced Voices An Affirmation of Human Rights
      Spaces, Cleveland, OH (catalog)

1998  Subversive Acts, Bruce Gallery, Edinboro, PA
      Installation Art, Paint Creek Center for the Arts, Rochester, MI

1996  Internal Voices, External Forces, Delaware Center for the Contemporary Arts,
1994

A Child's Spaces, Maryland Hall for the Creative Arts, Annapolis, MD
X-SIGHTINGS '94, Exhibition Curator, Anderson Gallery, Buffalo, NY
Strange Angles: A Show of Contemporary Icons, Syracuse Stage, Syracuse, NY
National Showcase Exhibition '94, Alternative Museum, New York, NY
Playtex and Pinups: Deconstruction of the Feminine Mystique, Colgate University, Hamilton, NY

1994 Rochester Finger Lakes Exhibition, Memorial Art Gallery, Rochester, NY
Public Space/Private Visions, Stone Quarry Hill Art Park, Cazenovia, NY (catalog)

1993

The Chapman Foundation Annual Exhibition, Chapman Art Center, Cazenovia, NY
Being Patient: Women and Health, Altered Space Community Art Center, Syracuse, NY
CHILDHOOD, Art in General, New York, NY
1993 Rochester Finger Lakes Exhibition, Memorial Art Gallery, Rochester, NY
Phoenix Gallery National Juried Competition, Phoenix Gallery, New York, NY
Michigan Fine Arts Competition Juror: Laura Trippi, Birmingham Bloomfield Art Association, Birmingham, MI

1992

Sculpture & Painting, Chapman Gallery, Cazenovia, NY
Group Exhibition, Lowe Art Gallery, Syracuse, NY
Child, Pyramid Arts Center, Rochester, NY
1992 Mid-Michigan Exhibition, Juror: Alice Yang, Midland Center for the Arts, Midland, MI

1991

Viridian Gallery Fourth National Juried Exhibition, Juror: Elisabeth Sussman, Viridian Gallery, New York, NY
Art at Mission Landing, Mission Landing, Syracuse, NY
The Lost Landscape, Newport Art Museum, Newport, RI
NEW YORK STATE ARTIST SERIES IX EXHIBITION: MESSAGE to the FUTURE, Leslie Schwartz, Exhibition Curator (catalog)
Herbert Johnson Museum of Art, Cornell University, Ithaca, NY
Tyler Art Gallery, State University College, Oswego, NY
1991 Exhibition of Painting and Sculpture Juror: Jock Reynolds, The Berkshire Museum, Pittsfield, MA
58th Arnot Art Museum Regional Exhibition, Arnot Art Museum, Elmira, NY
5th Annual Women in the Visual Arts 1990-Drawings, Erector Square Gallery, New Haven, CT

1990

Twenty from Thirteen, Twelve Rooms, Two Baths Gallery, Syracuse, NY
Hand Papermaking, Center for the Arts, Florence, Instituut Sint-Maria, Italy
Antwerp, Belgium
Sculpture 1990, Washington Square, Washington, DC
Rochester Figure Lakes Exhibition, Memorial Art Museum, Rochester, NY

1988

The 1988 Everson Biennial, Everson Museum of Art, Syracuse, NY
Fiber National '88, Juror: Jane Lackey, Adams Art Gallery, Dunkirk, NY
Rochester Figure Lakes Exhibition, Memorial Art Museum, Rochester, NY
Central New York Regional Art Show, Kirkland Art Center, Clinton, NY
GRANTS AND AWARDS

2014  CNY Arts 2014 Decentralization Grant, Syracuse, NY
2012  Development Grant, Syracuse University, Syracuse, NY
Decentralization Grant, CNY Arts, Syracuse, NY
2011  Rhode Island Visual Arts Sea Grant, University of Rhode Island, Kingston, RI
CRC Grant, Syracuse, NY
2010  Development Grant, Syracuse University, Syracuse, NY
Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts
2009  Development Grant, Syracuse, University, Syracuse, NY
Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts
American Chemical Society, Syracuse, NY
Onondaga Community College, Syracuse, NY
2008  Everson Museum, development grant, Syracuse, NY
2007  Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts
2006  Community Service Partner Award, Westcott Community Center, Syracuse, NY
2004  Onondaga County Grants, Cultural Resources Council, Syracuse, NY
Honorable Mention Award, Lakeside-Statewide Juried Art Exhibition, Oswego, NY
2003  Grant from the Puffin Foundation LTD
Grant from Golden Artist Color, New Berlin, NY
Development Grant, Syracuse University, Syracuse, NY
Onondaga Grants for Individual Artist, Cultural Resources Council, Syracuse, NY
Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts
Grant from Duro Industries, Inc, Grant (in kind donations) for exhibition at the Grimshaw Gudewocz Art Gallery, Fall River, MA
Grant from Bristol Community College, Fall River, MA
2002  University College Faculty Service Citation Award, University College, Syracuse, NY
2001  Constance Saltonstall Foundation for the Arts Grant, Ithaca, NY
Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts
Gleason Foundation Grant, for the Playing Field, Rochester, New York
2000  First Place Award, The Really Big Shoe Show, The City Museum, St. Louis, MO
Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts
1997  Artist-in-Residence, Midford Delaware working with abused women
(Delaware Council for the Arts, Merck & The Robin Foundation funded the program)

1996
Artist-in-Residence, Delaware Center for the Contemporary Arts collaboration with children in the community (Mid Atlantic Grant)

1994
Special Opportunity Stipend, NYFA & the Upper Catskill Community Council of the Arts Critics Residency At Hallwalls Contemporary Arts Center, Hallwalls and New York State: Art in Context, by Susan Isaacs

1991
University Fellowship (1991), University Scholarship (1989), Syracuse University Syracuse, NY

1990
1st Place Sculpture Award, Central New York Regional Art Show, The Kirkland Art Center, Kirkland, NY

EDUCATION
Syracuse University, Syracuse, NY, Master of Fine Arts Sculpture
Syracuse University, Syracuse, NY, Bachelor of Fine Arts Fiber Arts
SUNY College of Technology at Utica/Rome, Utica, NY, Bachelor of Science in Nursing
Genesee Hospital School of Nursing & Monroe Community College, Rochester, NY, R.N.

PROFESSIONAL EMPLOYMENT
2009-2011 Syracuse University, Syracuse, NY
Assistant Professor part-time, Fiber Arts & Textiles

1993-2009 Syracuse University, Syracuse, NY
Assistant Professor full time or part-time, Sculpture & Fiber Arts/Material Studies

2001-02 SUNY College at Oswego, Oswego, NY
Adjunct Professor, Drawing, 2D & 3D Design

1992-93 Michigan State University, East Lansing, MI
Visiting Assistant Professor

1978-98 State University Hospital, Syracuse, NY
Registered Nurse Pediatric Intensive Care Unit, Emergency Department, Adult Intensive Care Unit, Medivac Transport Nurse

RESIDENCIES
2014 The Studio at Key West, Key West, FL
Art-in Education, Elden Elementary School, Baldwinsville, NY

2012 McColl Center for Visual Art's, Charlotte, NC

2009 I-Park Artist Residency East Haddan, CT

2007 Artist-in-residency on the Isla of Santay, Guayaquil, Ecuador

2003 Accessibility 2003, Sumter, South Carolina

1997 Artist-in-Residence, Sumter, South Carolina

1996 Artist-in-Residence, Delaware Center for the Contemporary Arts collaboration with children in the community (Mid Atlantic Grant)

1988 Vermont Studio School Resident, Johnson, VT

RELEVANT EXPERIENCES AND SERVICE
2015 Juror Member for the Urban Design Opportunity, Syracuse, NY
Artist Lecture, Lemoyne College, Syracuse, NY
2014  Art Committee for the new University Cancer Center, Syracuse, NY
Community Day workshop Everson Museum, teaching how to make vessels out of yarn and Elmer's Glue, Syracuse, NY
Shibori workshop, Everson Museum, Syracuse, NY

2013  Crochet workshop, SUNY Oswego, Oswego, NY
Everson Museum, Shibori Workshop, Syracuse, NY
Gandee Gallery, Shibori workshop and Needle felting workshop, Fabius, NY

2012  McColl Center for Visual Art, Shibori Workshops, Charlotte, NC

2010  Co-Curated, Elongating the Thread, XL Project Space, Syracuse, NY

2010-present  Board of Director, Light Works, Syracuse, NY
Artist Lecture, Binghamton University

2009  Mercy High School Art Fair, Shibori dye workshop, Rochester, NY
Artist Lecture, Caugaga Community college, Alburn, NY

2008  Everson Museum, Shibori dye workshop & sculptures as hats, Syracuse, NY

2007  Symposium- Women in ART, Everson Museum, Syracuse, NY
Gallery Talk, Everson Museum, Syracuse, NY
Artist Lecture, Syracuse Art Guild, Syracuse, NY
Gallery Talk, Tyler Art Gallery, Oswego, NY

2006-07  Board of Directors, Westcott Community Center, Syracuse, NY

2005  Artist Lecture, Western Illinois University, Macomb, IL
Juror, Faculty/Staff Art Exhibition- Extra Curricular Creations for Penfield Library, SUNY Oswego, Oswego, NY
Committee Member for Sculpture at Thorden Park, Syracuse, NY

1-05  Committee Member for the Arts at the new Children’s Hospital at University Hospital, Syracuse, NY
Program Committee Member for the Rochester Contemporary, Rochester, NY

2004  Panel discussion at Elsie Rosefski Memorial Art Gallery, Binghamton, NY
Artist Lecture, SUNY Binghamton, Binghamton, NY
Artist Lecture, Everson Museum, Syracuse, NY

2004  Participated in The Art Fair, demonstrations on paper making at Mercy High School, Rochester, NY

2003-07  Chairperson for the Westcott Community Art Gallery, Syracuse, NY

2003  Artwork shops, How to Exhibit Your Work, Cultural Resources Council, Syracuse, NY
Curator of Transformation, Zoid Gallery, Syracuse, NY
Juror, 1st Annual Women’s Contemporary Art Exhibition, Company Gallery, Syracuse, NY
Digital Transfer Workshop, attended, Community Darkroom, Syracuse, NY
Artist Lecture, Bristol Community College, Fall River, MA
Artist Lecture, Monroe Community College, Rochester, NY
Creative Ideas Development Workshop, Monroe Community College, Rochester, NY
Artist Lecture, University of Binghamton, Binghamton, NY
Artist Lecture, University of Massachusetts Lowell, Lowell, MA

2002
Juror, 2002 Lakeside-Statewide Juried Art Exhibition, The Art Association of Oswego, Oswego, NY
Artist Lecture, Delaware Center for Contemporary Art

2001
Juror, Competition for Architecture Students for Outdoor Sculpture, Syracuse University, Syracuse, NY
Artist Lecture, SUNY Oswego, Oswego, NY
Artist Lecture, Rochester Contemporary, Rochester, NY
Curator, Nocturnal Sculptors, Coyne Gallery, Syracuse, NY
Coordinated Visiting Artists for Sculpture at Syracuse University

1999
Visiting Artist Panel, Change: To become different; alter; transform; convert
Westcott Community Center, Syracuse, NY
Artist Lecture, Bruce Gallery, Edinboro University, Edinboro, PA

1997
Artist Lecture, Munson-Williams-Proctor Institute School of Art, Utica, NY

1995
Panel member NYSCA, Upper Catskill Community Council of the Arts, S.O.S.

1994
Curator, The Art of Healing, When Death is Near Exhibition, University Hospital, Syracuse, NY
Artist Lecture, University of Toledo, Toledo, OH
Artist Lecture, Syracuse University School of Nursing, Syracuse, NY
Artist Lecture, Stone Quarry Art Park, Cazenovia, NY
Panel Member for Women's Art at Altered Space, Syracuse, NY
Artist Lecture: Cazenovia College, Cazenovia, NY
Artist/Nursing Lecture, Syracuse University, Syracuse, NY

1993
Co-Coordinator of “Matrilineage, Women, Art And Change”, symposium comprised of ten visiting artist, theorists, critics and historians, as well as panels, exhibitions and media screenings, Syracuse University, Syracuse, NY
Panel Member: Empowering Women Through Artistic Expression
Empowering Issues for Women, Conference by Multicultural Women's Association and the MSU Faculty-Professional Women's Association, E. Lansing, MI
Artist Lecture: Fiber Arts, Human Ecology, MSU, and East Lansing, MI

1991
Panel member art and environmental/social/political issues: Herbert Johnson Museum of Art, Ithaca, NY
Artist: Herbert Johnson Museum of Art, public program, workshop in conjunction with Message to the Future

1989
Artist Lecture: Cazenovia College, Cazenovia, NY

COMMUNITY PROJECTS

2013
Connecting With Something Warm, Art Rage Gallery, Syracuse, NY

2012
North Caroline Health Care Project, McColl Center for Visual Art, Charlotte, NC

2011
Erie Canal, LIPE Art Park, Syracuse, NY

2007
“Memories” Henninger High School Community Project. Syracuse, NY

2003
Art Program at the Child Advocacy Center, Syracuse, NY
2002  After School Art Program with Foster Children, Rochester Contemporary, Rochester, NY
1997  Hilltop Art Project, 20 children creating sculpture, Syracuse, NY
1997  Artist-in-Residence, working with abused women, Midford DE
1996  Artist-in-Residence, Delaware Center for the Contemporary Arts collaboration with children in the community (Mid Atlantic Grant) Wilmington, DE

SELECTED REVIEWS AND ARTICLES

2015  Materialities: Contemporary Textile Arts, Surface Design Catalog
2014  Mellor, Carl, “Unique Perspective at Edgewood Gallery”, Syracuse, New Times 5, Feb,
2013  Rushworth, Katherine, “CNY artists well represented in ‘Made in NY,”Syracuse Herald American 28 April 2013 Stars 12
2013  Chantler, Carrie, “How is where the art is”, Auburnpub.com, 29, March 2013
2013  Fisher, Nicole, “There is Something about Mary”, Jerk mag. 18, Nov, 2013
2007  McQuid, Cate, “Childlike wonders for the taking.” Boston Globe 23, July 2007
2007  Stone Canoe, Syracuse University PressCentral.
2007  Rushworth, Katherine “Under One Roof Reprise” Syracuse Herald American

Thomas, Mary.  “Fiberart International ‘01.” Fiberarts Jan/Feb. 2002 Vol. 28 No. 4 pg. 56


1999  Litt, Steven.  “Save one, artist message of rights.” The Plain Dealer 10 July 1999: E6+
Clarke, Jessica. “The Bear Facts, Child abuse is The Heart of Sycamore Gallery Exhibit.”


Delaware Center for the Contemporary Arts. Internal Voices/External Forces. Wilmington, Delaware: 1996. (Catalog)
Delaware Center for the Contemporary Arts. “Shadows of Children an Artist” Residency on Violence with Mary Giehl. Wilmington, Delaware: 1996. (Catalog)
Mannheimer, Steve. “Art Center’s exhibit is flawed but powerful.” Indianapolis Star. 23 June 1996: 1+
1994
Jeschke, Carol. “Art in the Landscape at Stone Quarry Hill Art Park.” Maquette
Dec. 94:
Chayat, Sherry. “Outdoor creations make Powerful statements, Themes include

1992
Netsky, Ron. “A loss of innocence show at Pyramid explores theme of ‘Child’.”
“Are we for or against children?” Rochester City Newspaper 16 April 1992: 8.
Chayat, Sherry. “Emerging painter, sculptor shows great promise.” Syracuse Herald
Heisler, Eva. “Artist expresses concern for nature.” Syracuse Herald American 10

1991
Bumgardner, George. “Art enters the environment at the Johnson Museum.” Ithaca
Pantalone, John. “Mummy Earth “The Lost Landscape” is blunt about our present
Jennings, Kate F. “Women in Arts explore drawing.” New Haven Register 24
Pantalone, John. “The British are coming and lots else.” Newport News 30 May
Mary Giehl
Rice is Life
The Housatonic Museum would like to thank the following people for their invaluable time and assistance in completing the installations of *Rice is Life* and *Simulacrutopia (again)*:

Tom Brenner, Andy Pinto, and Lisa Burns, HCC Art Department; Jennie Salgado, Sasha Cubero, Sarah Czerwinski, Johan Garcia, Shariz (Kat) Travis, Amy Murphy, Brandon Pouncie and Isaac Pena, HCC Students; Courtney Linderman, Chad Cunha, Aidan Boyle, Zachary Naylor, Museum Staff and Volunteers.

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Simulacrumopia (again)
Kim Waale
PROFESSIONAL EXPERIENCE (selected)

Syracuse University
MFA in Sculpture (1989)

Moorhead State University
BA in Fine Arts, Moorhead, MN (1982)

Professor of Art and Design (1988-present), Cazenovia College, Cazenovia, NY

Director of Studio Art (2003-2014), Cazenovia College, Cazenovia, NY

Board Member: Light Work 2006-Present (Secretary)

Moorehead State University, MN (1983)
Syracuse University, MFA in Sculpture (1985)
Stone Canoe Journal IV, curatorial essay (2010)

Due Voice: The Photography of Rita Hammond, Kim Waale, Julie Grossman, Planet, the Welsh Internationalist, 6 photos of the UK election, 2005

BOOK AND ESSAY

SCULPTURE, inspiration and renewal: Sculptural Residencies, by Jane Ingram
Syrecuse, NY (7/27/98)
THE POST STANDARD, "Syracuse Artist State Museum by Sherry Chayat, spring 1998"
Art Calendar, "The Censorship Turkey-at-War" by Karen Pero (Sept. 1998)

ART AND ARGUMENTS: By Timothy Cahill, Albany, NY (3/1/98)
Times Union, "Art and Argument" by Timothy Cahill, Albany, NY (3/1/98)

TIMES UNION, "Art and Argument" by Timothy Cahill, Albany, NY (3/1/98)
(NYFA Quarterly), "The Artist, the Institution, the State"

FYI (NYFA Quarterly), "Artists Pull Work..."

Two consecutive articles on censorship by the NYS Museum, "The Artist, the Institution, the State"

Contact Sheet, Light Work, Images published, Syracuse, NY (2002)

Contact Sheet, Light Work, Images published, Syracuse, NY (2002)
Salt Hill III, 9, "Artist Kim Waale," Caron Koplick, ed., cover, article + images
Salt Hill III, 9, "Artist Kim Waale," Caron Koplick, ed., cover, article + images

Contact Sheet, Light Work, Images published, Syracuse, NY (2002)

Contact Sheet, Light Work, Images published, Syracuse, NY (2002)

Saltonstall Broadside, limited edition, collaboration w/ poet Sheldon Flory
published, UK (fall 2000)

Stone Canoe Journal IV, curatorial essay (2010)
Stone Canoe Journal III, three sculptures selected for publication (2009)

2/21/2012

City Newspaper (Rochester), "Art Review: I Need a Lullaby," by Rebecca Rafferty

McLaughlin


Central NY Magazine, "The Inspirational Worlds of Kim Waale," by Katherine Rafferty (7/16/2014)

City Newspaper (Rochester), "Art Review: "Rocheister Bienal," by Rebecca Rafferty (NY 7/20/2014)

The Post Standard, "Artistic Road Trips," by K. Rushworth, Syracuse, NY (7/22/2014)

Publications (Selected)

Munson Williams Proctor Institute, Annual Exhibition, Judith Shea, Junior, Utica, NY

Albany, NY

Museum of History and Art, Rice Gallery, Work/Place (Jenice Dorgan, curator)

International Studio Program, New York, NY

Everson Museum, 1988 Biennial (Bill Arning, curator), Syracuse, NY

Albany Center Galleries, A Good Look: The Adolescent Bedroom Project, solo

Museum of History and Art, 2-person exhibition, Utica, NY

Hillwood Institute, Contemporary Art Center, "Angels," solo exhibition, Buffalo, NY

A.R. Gallery, solo exhibition, New York, NY

SYRACUSE, NY

First Night, premiere of Tom and Hiram, High Spirits, collaboration with Leo Crandall, NY

Pyrramid Art Center, Uptown Installation, installation with Leo Crandall, Rochester, NY

Light Work, 2001 Grant Recipients, photo-based installation, Syracuse, NY

Chimera, NY

Hamilton College, Three Women, performance, collaboration with Elaine Hieken

Stone Quarry Hill Art Park, "Amphitheater," outdoor installation, Syracuse, NY

William Blissfield Gallery, solo exhibition, Springfield College, Springfield, MA

Roseshy Gallery, Narrative Structures, SUNY Binghamton, NY

Hafen Projects Internationa Salon, Venice, Italy, Venice Biennale, Venice, Italy

Collection, Syracuse, NY

Robert D. Menschel Gallery, Digital Transitions, Selections from the Light Work Collection, NY

Schweinfurth Memorial Art Center, Carved, Cast and Constructed, Auburn, NY
Cazenovia, NY

Earlville Opera House, "Art Goes to College," Earlville, NY
(2012)

Palitz Gallery, "Making Their Mark, Eight Artists From Stone Canoe," (Ruth Appelhof, curator), NY, NY
(2012)

Everson Museum, "Everson Biennial (curated by Claire Schneider), Syracuse, NY
(2006)

Cazenovia College Gallery, "DAVA Domesticity (curated by Jennifer Pepper)," Woodstock, NY

Zand International Biennial of Contemporary Art, site-based installation, Shumen, Bulgaria

Wilson Gallery, solo exhibition, Lemon Grove College, Syracuse, NY
(2006)

Chairman's Freedom Museum, "Flim, 'Reasoon, Blagaphony?,' Chicago, NY
Isla Santa Y, Ecuador

SoLo Con Naturza. 3 outdoor installations, collaboration with Valentin Dominguez

SoLo Con Naturza. 3 outdoor installations, collaboration with Valentin Dominguez

Warehouse Gallery, "blind spot (installation)," Windows Project, (curated by Jeffrey Hoonan), Syracuse, NY

Delaney Gallery, "Stone Canoe Artists," Syracuse, NY

Cornell, Syracuse, NY

Memorial Art Gallery, "63rd Rochester-Finger Lakes Exhibition," Rochester, NY

XL Projects, "Stone Canoe Artists," Rochester, NY

I-Park Environmental Art Biennale, outdoor site-based installation, Plantsville, CT

Hartnett Gallery, "I Need a Lullaby" solo exhibition, University of Rochester, Greece, LA

The Art Salon, "The One Series," solo exhibition, (Emily Ferrante, curator), New Debrah Ryan, curator, Syracuse, NY

Everson Museum, "TONY (The Other New York: 2012)," site-based installation,

Palitz Gallery, "Making Their Mark, Eight Artists From Stone Canoe," (Ruth Appelhof, curator)

Earlville Opera House, "Art Goes to College," Earlville, NY

Gandee Gallery, "The Connective Thread," Fabius, NY

Cazenovia, NY
(2006)
AWARDS + RESIDENCIES (selected)

(2014) Stiwdio Maelor, residency, Corris, Wales, UK
(2011) I-Park Environmental Art Biennale, residency, Plantsville, Connecticut
(2011) Award of Excellence, Memorial Art Gallery, Rochester, NY
(2010) A Solaina de Piloño, Fundación Casa Museo, International Workshop/Residency, Galicia, Spain
(2009) Saltonstall Summer Fellowship/Residency, Ithaca, NY
(2008) International Studio Program (ISCP), Artist Residency, NYC
(2007) Solo con Natura, Artist Residency, Villa, Italy
(2005) Harlech International Biennale, Artist Residency, Harlech, Wales, UK
(2004) Constance Saltonstall Grant for sculpture & Onondaga Individual Artists Grant for Film, Marcy, NY
(2003) Light Work Grant for Photography, Syracuse, NY
(2001) Light Work Grant for Photography, Syracuse, NY
(1999) Constance Saltonstall grant for sculpture & Onondaga Individual Artists grant for film, Marcy, NY
(1997) International Studio Program (ISCP), Artist Residency, NYC

EXHIBITIONS (selected)

(2014) Stiwdio Maelor, "Roedd ac Mae: Was and Is," Corris, Wales, UK
(2013) CAE Galleries, "Simulacruopia," Faculty Exhibition, Cazenovia College, Cazenovia, NY

(2012) Millay Colony for the Arts, Artist Residency and Fellowship, Austerlitz, NY
(2011) Millay Colony for the Arts, Artist Residency and Fellowship, Austerlitz, NY
(2010) Millay Colony for the Arts, Artist Residency and Fellowship, Austerlitz, NY
(2009) Millay Colony for the Arts, Artist Residency and Fellowship, Austerlitz, NY
(2008) Millay Colony for the Arts, Artist Residency and Fellowship, Austerlitz, NY
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(1998) Millay Colony for the Arts, Artist Residency and Fellowship, Austerlitz, NY
(1997) Millay Colony for the Arts, Artist Residency and Fellowship, Austerlitz, NY

Cazenovia College Gallery, Faculty Exhibition, Cazenovia College, Cazenovia, NY
Cazenovia College, "Simulacruopia (agathia) Bridgeport, CT"
Western culture is rife with artificial representations of nature that are often more inviting and popular than the real thing. Increasingly, nature is an idea, a cultural construction, and a commodity. Simulation utopia is whimsical fiction, a slip-page between reality and artifice, made of dumb materials and yet, it’s a plastic sublime—a romantric natural hybrid. The unnatural materials used to construct this artificial landscape are readily evident: ordinary plastic wrap, rubber, and styro-foam. By making these materials self-evident, the illusion of landscape disintegrates even as it is being created. The literal materials of this installation emphasize the dislocation of the scene—in an art gallery far from the “real” location. Representation embodies difference and distance from the thing represented. Most of us prefer to view the natural world from a comfortable, controlled, and safe distance. But what are the consequences? After spending one and a half days in Disney World, my nephew spotted a living egret near a manufactured tree and remarked with surprise, “Hey, that’s a real bird!”
In postmodern society, there is no distinction between the real and artifice, stating that there is only the simulacrum. "On Exactitude of Science," a story by poet and writer Jorge Luis Borges, describes the replacement of the real with artifice. In the fable, a Cartographer's Guild is charged with the making of a map designed to record (and replace) the Empire perfectly, so that the image of place is paramount to the place itself. Borges' story aptly illustrates Baudrillard's assertion that postmodern society has no relationship to the real, a world where style now trumps substance. Simulacra replaced the real, leading us "outside" nature.

There are 46.5 million Americans facing crises every day, choosing between nutrition, housing and healthcare, while 795 million people worldwide are struggling with malnutrition and hunger according to 2015 estimates provided by the United Nations Food and Agriculture Organization. Right here in Connecticut, 11.9% of the residents are food insecure. 46.5 million Americans face hunger, and our postmodern society no longer makes a distinction between the real and artifice, seeing that there is only the simulacrum. "On Exactitude of Science," a story by poet and writer Jorge Luis Borges, describes the replacement of the real with artifice in the fable, a Cartographer's Guild replacing the Empire perfectly, so that the image of place is paramount to the place itself. Borges' story aptly illustrates Baudrillard's assertion that postmodern society has no relationship to the real, a world where style now trumps substance. Simulacra replaced the real, leading us "outside" nature.
Maps tell stories. They speak of discovery and conquest, of inequality and exploitation, and of privilege and power. Maps not only provide a concrete representation of the world, but they also shape our ideas and knowledge about it. They enable us to navigate our perceptions of others as well as our own identity.

Although both artists use maps to situate us within their works, each artist leads us to a very different place. Mary Giehl’s Rice is Life navigates the geopolitics of food while Simulacrutopia (again), constructed by Kim Waale, leads us on a melancholy journey to a “make-believe environment” that bears no relationship to the real one.

The world’s food security, water shortages, and population growth threaten the gallery ceiling, like looming clouds of uncertainty that warn of rising temperatures. Rice is Life, the main food staple for people around the globe, serves as a metaphor for the rich diversity of life within developing nations. Each vessel is suspended from the ceiling, as if to symbolize the interconnectivity and interdependence of global citizens. Giehl’s work beautifully documents the largest populations within developing nations, beautifying the idea of global citizenship through rice bowls comprised of white, red, and black rice.

Giehl uses rice, the main food staple for people around the globe, as a visual manifestation of world hunger. In the first decade of the 21st century, according to foreign policy writer Lester R. Brown, access to grains has emerged as the dominant issue while the world transitions from an era of food surpluses to a new politics of food scarcity. Rice is Life is the visual manifestation of world hunger in the first decade of the 21st century, according to foreign policy writer Lester R. Brown. Rice is Life is the visual manifestation of world hunger in the first decade of the 21st century, according to foreign policy writer Lester R. Brown.

Simulacrutopia (again), on the other hand, underscores the prophetic vision of the French philosopher, Jean Baudrillard, who observed that maps tell stories. They speak of discovery and conquest, of inequality and exploitation, and of privilege and power. Maps not only provide a concrete representation of the world, but they also shape our ideas and knowledge about it.