

**GERALDINE WOJNO KIEFER**

*Traces and Tracings: Landscapes of Mind and Memory*

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Geraldine Wojno Kiefer (Gerry), represented by Dancing Fire Gallery, Winchester, creates drawings, paintings, collages, and assemblages. Recent exhibition venues include Dancing Fire (September 2004); the Shenandoah Arts Council Gallery, Winchester, VA (January 2004); St. Paul's Episcopal Church Gallery, Akron, OH (June 2002); Berry College, Mt. Berry, GA (March 2002); Notre Dame College of OH, Cleveland (August 2001); Gallery 732, Akron, OH (April-May 2001); the Baycrafters Emerald Necklace juried show, Bay Village, OH (May 2000); and in a joint show at the Avon Lake Public Library, Avon Lake, OH (April 2000).

Gerry has been a full- and part-time resident of Kauai, Hawaii, and her work is fundamentally inspired by her connections, both artistic and spiritual, to the islands. In Hanalei she has painted and drawn the wild mountain landscape, fertile valleys and moist taro fields, focusing on transient effects of color, wind and rain. In Haena she has worked with the exquisite, exotic flowers of the National Tropical Botanical Garden and, from Tunnels beach, the sharp ridges of Makana. In Poipu she has explored the ridges and craters of the Koloa volcanic plain and the cacti of the Moir Garden. For Gerry, the Hawaiian landscape conveys the primary and primal fount of life.

Gerry is an assistant professor of art history at Shenandoah University and vice president of the Shenandoah Arts Council. An art historian with a Ph.D. from Case Western Reserve University, she teaches modern art, art appreciation, American art and landscape, history of photography, art criticism, and contemporary art theory. She has curated four art exhibitions, including an eighty-photograph survey of the early, Cleveland work of Margaret Bourke-White (1927-29). Gerry is currently working on the Cleveland photographs of Bourke-White for a forthcoming book under contract to Kent State University Press, and an article on the Valley Road for a forthcoming University of Virginia publication.

**GERALDINE WOJNO KIEFER****Selected Exhibitions (in chronological order):**

French Creek Nature Center, Avon, OH, June-July 1999

Bay Village Public Library, Bay Village, OH, October-November 1999  
 Cleveland State University Women's Art Show, February-March 2000  
 "Natural Impressions/Faith Impressions," Avon Lake Public Library, March 2000  
 "Crisis in the Wetlands," Lake Erie Nature and Science Center, Bay Village, OH, May 2000  
 "Landscapes, Shrines and Sanctuaries," Gallery 732, Akron, OH, March 31-May 25, 2001  
 "Nature Shrine," Notre Dame College Library Gallery, South Euclid, OH, August-September 2001  
 "Matrices," Moon Art Gallery, Berry College, Mt. Berry, Georgia, March-April 2002  
 St. Paul's Episcopal Church Gallery, Akron, OH, June 2002  
 "Cave, Spring and Shrine," The Edge Art Gallery, Cleveland, OH, June-July 2002  
 "Sacred Precinct, Bounded Chaos" (with Leslie Betz), Shenandoah Arts Council Gallery, Winchester, VA, January 2004  
 "Soul States," (with Rachel Crawford), Dancing Fire Gallery, Winchester, VA, September 2004

## A NOTE ON THE DRAWINGS

Geraldine Kiefer's drawings are free-form, organic representations of flowers, plants and landscape. Her preferred mediums include Prismacolor pencils, watercolor pencils, Nupastels and pastel pencils, applied to tinted charcoal and white watercolor papers. Once selected and sketched, the flower, plant fragment or landscape is drawn into an Oriental composition, a color and shape cluster that flows up or down in asymmetrical relationship to the page, with much "white" space remaining. (These ideas go back to Kiefer's 1975 apprenticeship in *Sumi-e*, Japanese ink painting.) As color and shape interact, the composition is further abstracted into a harmony of flowing rhythms, which interact primarily on the flat (rather than illusionistically in depth). Color is applied "*en plein-air*" (outside or in a shelter, in front of the motif), lending freshness and aliveness to the piece at this crucial early stage. In certain cases, the background becomes even more elaborate than the "subject," as shadows, suggested forms, and reflections are abstracted into rivers of blues, blue-greens, and earth tones. Titles such as *Fragile Envelope* and *Mamalahoa Streams* intimate a dialog across space and time, uniting plant life, human consciousness and the pleasure of just "being there," in body, soul and will. Conjured into being, the image reposes as the trace and tracing of its becoming.

## A NOTE ON THE MIXED-MEDIA, PHOTOGRAPHY-BASED LANDSCAPES

### Process

The landscapes in this exhibition are photo-based works. They are also independent, unique works of art. Overall similarities among works based on the same photograph dissolve when, after close looking, it becomes evident that each has been altered and enhanced in a different way. Moreover, each image is an original photograph, attributable either to me or to my husband, Bruce Kiefer, photographer and digital artist.

I begin with a digital image printed on fine-art, parchment-textured watercolor paper. Scrutinizing the image for its elements and design (linear, coloristic and spatial harmonies), I proceed to "work it up" with Prismacolor and watercolor pencils, enhanced where appropriate with pen and ink. As the qualities secreted within the image re-materialize, I work to enhance details that reveal themselves gradually—flecks of light among leaves, pebbles in a gravel road, tufts of late-summer grasses, cows resting beneath overspreading trees, or mountains in the haze. I go over the image totally and completely, re-presenting it subtly and interpretively. Of particular note are long, flowing lines,

flicks at the tips of branches and grasses, scudding clouds, and softened blends of color. Tiny color dots or points, influenced by late-19<sup>th</sup>-century Pointillism, are added discretely and selectively to bring the image into a "hovering" relationship with the viewer.

The drawing and coloring process is followed by mounting and presentation. Depending on the series I am elaborating (currently, the *Valley Battlefield Screen Series*, influenced by Japanese screens), I either frame the piece as is; cut and re-assemble it with paper tissues into a montage, then frame it; or add bits of natural elements, then place it in a shadow box. In order to preserve the carefully worked compositional balances, I do not always initialize (i.e., sign) the piece. Certain pieces do include both Bruce's and my initials to indicate their collaborative origin. The final step is titling. As each work is part of a series, its title includes the series, the serial number, and an evocative, specifying phrase.

## Idea

Landscape is a deeply embedded art. It is embedded in the cultural, historical, art-historical, physical and aesthetic qualities of place. By taking photographs, I seek to uncover the beauties and associations sequestered in vistas and views. By using photographs--as "places" of initiation, reference and enhancement--I seek to enhance and personalize these beauties and associations. I also seek order, a sense of quietude free of pressure and tumult, and a peace which transcends understanding. Qualities such as nesting, covering, screening, hiding, memorializing, and framing align my own interests and passions with the images themselves.

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### Drawings

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*Cascading Ridges*, 2000

Watercolor, Prismacolor pencil and glitter on paper, 30½" x 29", framed  
\$250

*Rolling Ridges*, 2000

Watercolor on paper, 26" x 28", framed  
\$225

*Silver Hanalei*, 2000

Prismacolor pencil and glitter on paper, 19 ½" x 24 ½", framed  
\$150

*Mamalahoa Streams*, 2000

Prismacolor pencil and glitter emulsion on special paper, 25" x 30", framed  
\$250

*Fragile Envelope*, 2000

Watercolor pencil, oil and pastel on paper, 28" x 18", framed

\$175

*Sun-Tossed Pali Ke Kua Rocks*, 2000

Prismacolor and glitter on paper, 17" x 20 1/2", framed

\$125

*Green-Leafed Galliard #1*, 2004

Prismacolor pencil on paper, 18" x 12", framed

\$75

*Green-Leafed Galliard #2*, 2004

Prismacolor pencil on paper, 18" x 12", framed

\$75

*Green-Leafed Galliard #3*, 2004

Prismacolor pencil on paper, 18" x 12", framed

\$75

*Green-Leafed Galliard #4*, 2004

Prismacolor pencil on paper, 18" x 12", framed

\$75

*Crater Afternoon*, 2000

Watercolor pencil on handmade paper, 21 1/4" x 28 1/2", framed

\$225

*From Kukuiohono*, 2000

Prismacolor and watercolor pencil on paper, 16 5/8" x 20 3/8", framed

\$125

*Driftwood Mount*, 2000

Prismacolor pencil on paper, 20 3/8" x 16 5/8", framed

\$125

*Aerial Leaf*, 2000

Watercolor pencil on paper, 16" x 20", framed

\$85

*Dance of the Leaves: Pirouette*, 2004

Prismacolor pencil on paper,

14" x 11", framed

\$75

*Dance of the Leaves: Thrust*, 2004

Prismacolor pencil on paper,

14" x 11", framed

\$75

*Dance of the Leaves: Division*, 2004

Prismacolor pencil on paper,  
14" x 11", framed  
\$75

*Silken Hibiscus*, 1999

Prismacolor pencil on paper, 18 ¾ x 22 ¼", framed / POR

*Sea Shell*, undated

Prismacolor pencil on paper, 16" x 20", framed / NFS

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**Mixed-Media, Photography-Based Landscapes (Photographs by Bruce and Gerry Kiefer)**  
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*Autumnal Colors at Dusk: Harpers Ferry #1*, 2004

Photograph with Prismacolor-pencil overlay, in shadow box  
Photograph by Bruce Kiefer  
\$80

*Autumnal Colors at Dusk: Harpers Ferry #2*, 2004

Photograph with Prismacolor-pencil overlay, in shadow box  
Photograph by Bruce Kiefer  
\$80

*Autumnal Colors at Dusk: Harpers Ferry #3*, 2004

Photograph with Prismacolor-pencil overlay, in shadow box  
Photograph by Bruce Kiefer  
\$80

*Dusky Breezes: Skyline*, 2004

Photograph with Prismacolor-pencil overlay, in shadow box  
Photograph by Bruce Kiefer  
\$80

*Purple Haze: Skyline #1*, 2004

Photograph with Prismacolor-pencil overlay, in shadow box  
Photograph by Gerry Kiefer  
\$80

*Purple Haze: Skyline #2*, 2004

Photograph with Prismacolor-pencil overlay, in shadow box  
Photograph by Gerry Kiefer  
\$80

*Autumnal Eddies: White Oak Canyon*, 2004

Photograph with Prismacolor-pencil overlay, in shadow box  
Photograph by Bruce Kiefer

\$80

*Rocks, Branches, Falls #1, 2004*

Photograph with Prismacolor-pencil overlay, in shadow box

Photograph by Bruce Kiefer

\$80

*Rocsk, Branches, Falls #2, 2004*

Photograph with Prismacolor-pencil overlay, in shadow box

Photograph by Bruce Kiefer

\$80

*Rocks, Branches, Falls #3, 2004*

Photograph with Prismacolor-pencil overlay, in shadow box

Photograph by Bruce Kiefer

\$80

*Cherry Blossom Intermezzo #1: First Blooming, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Gerry Kiefer

\$60

*Cherry Blossom Intermezzo #2: Emergence, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Gerry Kiefer

\$60

*Cherry Blossom Intermezzo #3: Canopy, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Gerry Kiefer

\$60

*Cherry Blossom Intermezzo #4: Effulgence, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Gerry Kiefer

\$60

*Alabama Woods #1: Lichen to Stone, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Bruce Kiefer

\$50

*Alabama Woods #2: Young Leaves, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Bruce Kiefer

\$50

*Alabama Woods #3: Web of Diamonds, String of Pearls, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Bruce Kiefer

\$50

*Alabama Woods #4: Boulder Field, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Bruce Kiefer

\$50

*Alabama Woods #5: Tentacular Whorls, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Bruce Kiefer

\$50

*Apocalyptic Transformations: Fire, 2004/2005*

Photograph with Prismacolor-pencil and mixed-media overlay, in shadow box

Photograph by Bruce Kiefer

\$100

*Apocalyptic Transformations: Earth, 2004/2005*

Photograph with Prismacolor-pencil and mixed-media overlay, in shadow box

Photograph by Bruce Kiefer

\$100

*Alabama Woods #6: Lambent on a Log, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Bruce Kiefer

\$50

*Alabama Woods #7: Eternal Spiral, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Bruce Kiefer

\$50

*Alabama Woods #8: Coral Crenellations, 2004*

Photo-collage and assemblage (mixed media), in shadow box

Photograph by Bruce Kiefer

\$50

*Alabama Woods #9: Wild Orchid Rivulets, 2004*

Photo-collage and assemblage (mixed media), in shadow box  
Photograph by Bruce Kiefer  
\$50

*Alabama Woods #10: Floral Trapeze, 2004*  
Photo-collage and assemblage (mixed media), in shadow box  
Photograph by Bruce Kiefer  
\$50

*Apocalyptic Transformations: Air and Wind, 2004/2005*  
Photograph with Prismacolor-pencil and mixed-media overlay, in shadow box  
Photograph by Bruce Kiefer  
\$100

*Apocalyptic Transformations: Water,*  
2004/2005  
Photograph with Prismacolor-pencil and mixed-media overlay, in shadow box  
Photograph by Bruce Kiefer  
\$100