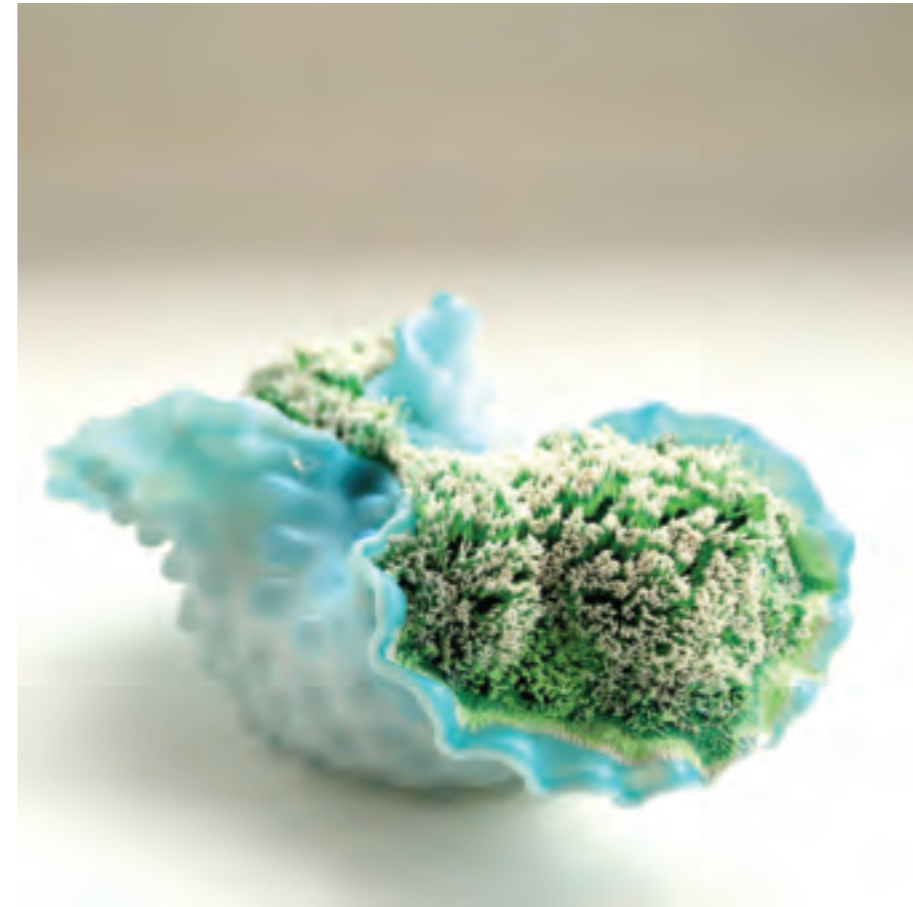




Untitled. Polymer clay, hand-painted china plate.

Cover Panel: *Untitled.* Polymer clay, hobnail glass.



Untitled. Polymer clay, hobnail glass.

Women & Their Work

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This publication is supported in part by the Andy Warhol Foundation.
 Special thanks to BAH! Design.

Known for its pioneering spirit, embrace of artistic innovation, and commitment to Texas audiences and artists, Women & Their Work is now celebrating its 33rd anniversary. Presenting over 50 events a year in visual art, dance, theater, music, literature, and film, the gallery features on-going exhibitions of Texas women artists and brings artists of national stature to Texas audiences. Since its founding, Women & Their Work has presented 1,861 artists in 273 visual art exhibitions, 117 music, dance and theater events, 14 film festivals, 23 literary readings and 473 workshops in programming that reflects the broad diversity of this region. Nationally recognized, Women & Their Work has been featured in Art in America, ArtForum and on National Public Radio and was the first organization in Texas to receive a grant in visual art from

the National Endowment for the Arts. Women & Their Work reaches over 950 school children and teachers each year through gallery tours, gallery talks with exhibiting artists, participatory workshops, in-school performances, dance master classes, and teacher workshops.



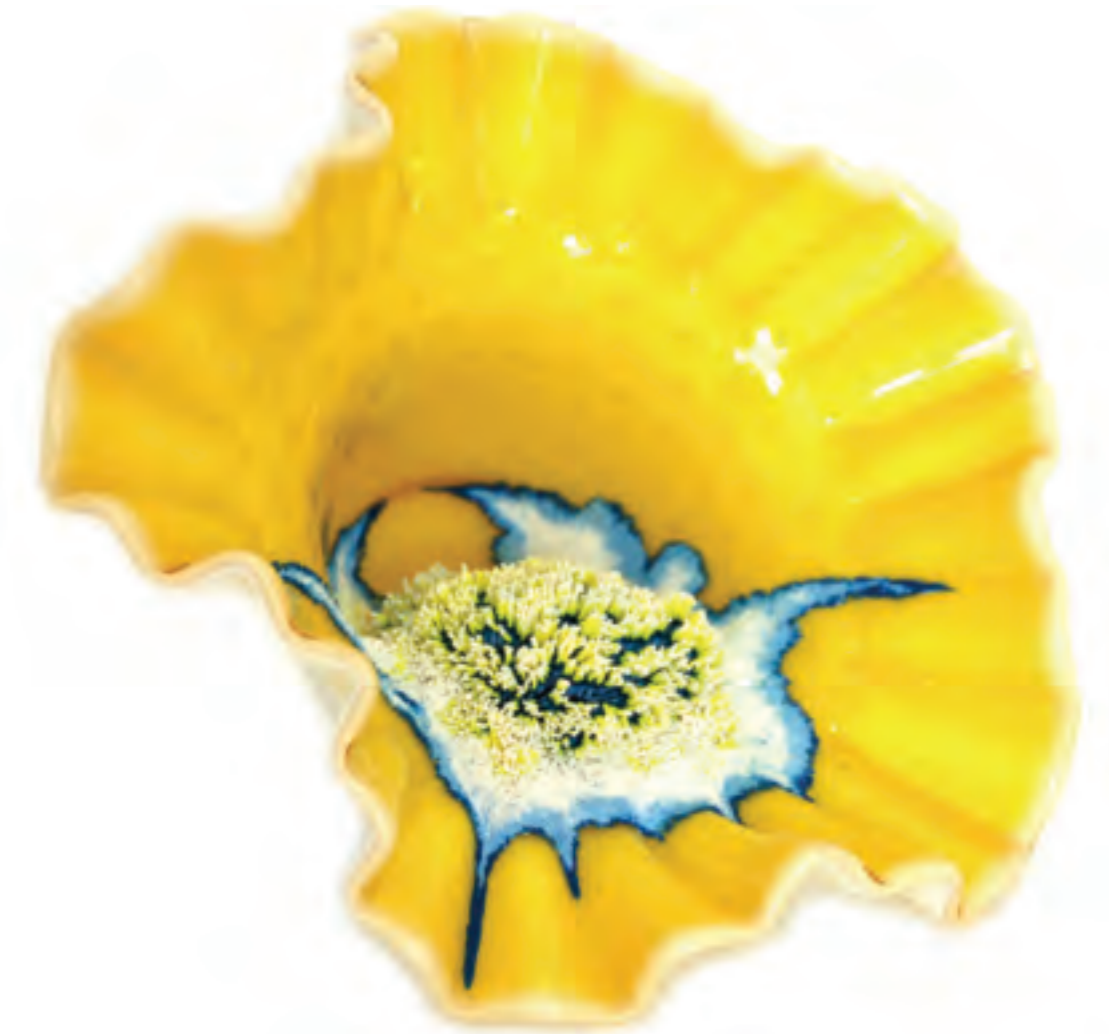
women and their work

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JASMYNE GRAYBILL

Home Sweet Home



WOMEN & THEIR WORK

NOVEMBER 19 - JANUARY 5, 2012

AUSTIN, TEXAS

Jasmyne Graybill
New Forms for Old Functions

In San Antonio circa 2011 one spends a fair amount of time looking at unfinished art. This is a product both of the outsize role played by Artpace—the 15-year-old residency program established by Linda Pace—which has re-embraced its process-oriented inspiration, and of the zeitgeist, which is infatuated with the precocious conceptual gesture and not so interested in the mature worked-out theme. Artists have



Untitled. Polymer clay, glass.

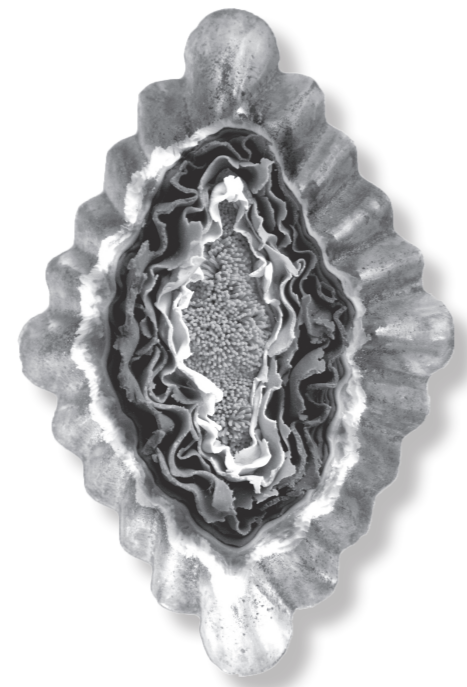
embraced the role of philosophers, but with the commitment of flash-fiction authors. This makes work that is physically and conceptually complete seem especially accomplished by comparison, but Jasmyne Graybill's creations would stand out without this advantage. Graybill sculpts polymer clay into tiny interloper colonies that she attaches to existing manmade objects: banisters, baking dishes, grooming tools. Mint-green barnacles and soft electric-blue tufts sprout and spread over their surfaces, sometimes

sweetly like lace, and other times as ominously as a mushroom cloud. The effect is wholly natural in that it provokes the range of emotion found in unmediated encounters with nature—disgust, fascination, repulsion, and attraction.

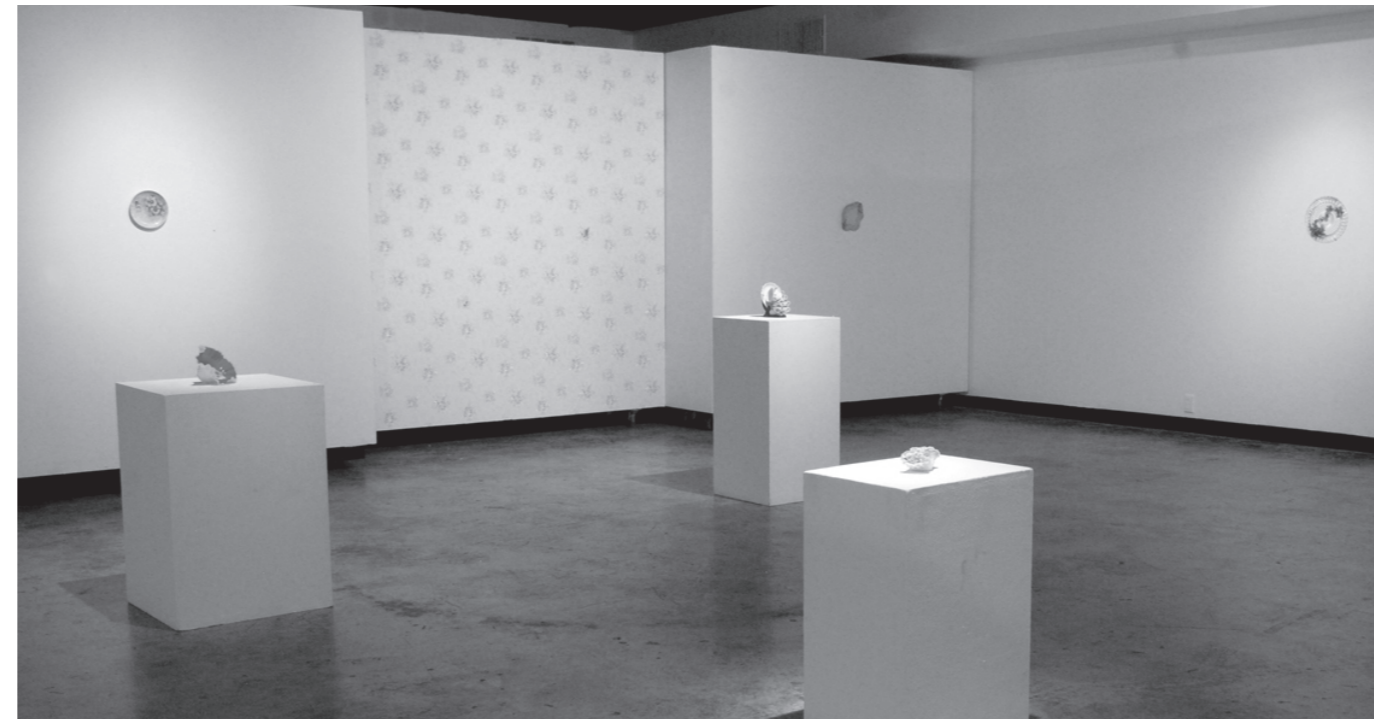
While an MFA student at the University of Texas at San Antonio, Graybill was encouraged by Professor Constance Lowe to expand her range beyond painting to begin working with polymer clay. Given her background, it is not surprising that her "cultures" have an appealing painterly quality. They look like both the product of intense, focused labor and unconscious inspiration—you can feel her hand in the organically imperfect platelets and painstaking stippling. Graybill blends the Sculpey clay (the inexpensive craft material she uses) to create colors that complement her objects, working tiny balls of clay with craft tools she has adapted for the process. Layered and pushed through a common metal strainer, the clay becomes a spiky, bearded thing. Pictures of molds, lichen and algae culled from real life are pinned to the wall of her small studio like alien models.

More recently, Graybill has begun modifying decorative and commemorative plates that are covered in their own (saccharine and sanitized) version of nature. The pristine flowers and elegant leaf work aren't marred by Graybill's grafts; they're freed from an airless, dead realm, and have become participants once again in the planet's unpredictable and overwhelming life force. Packed into small baking tins, her tiny bio systems seem more aggressive, more like conquerors than liberators. Her bright-green lettuce-like layers cluster around a thick

red brush and seem to pulse with a blind but implacable will. At their most successful, these hybrids work like pointcounterpoint. Outdated tchotchkes, fashioned in a worldview that seems unsustainable now, are infused with new vigor by Graybill's cultures, which are in turn rescued from mere novelty. Together they make a functional whole, like the ornamental pale blue-and-white dish that now hosts a thriving green-and-white sculpture. In that sense Graybill's sculptures also function as a commentary on art versus decoration, a comparison that's even more interesting because Graybill doesn't know yet how her works will wear over time. While the generations that produced the objects Graybill is appropriating expected durability, in art and life the ephemeral is often more highly valued.



Untitled. Polymer clay, vintage pan.



Installation View at Women & Their Work Gallery

Growing up, Graybill often visited her grandparents' Texas farmhouse, which was filled with decorative plates created by her grandmother. Surrounded by the natural world, Graybill also spent a lot of time out of doors, perhaps pre-figuring her current aesthetic interests. In some of her more recent pieces, she seems to be moving closer to painting again, spreading fine filigrees and thin doilies of color along the grooves of etched and molded dishes. Her Sculpey creations have also grown more beautiful since she installed ominous puce-colored patches on the walls of San Antonio's Cactus Bra in 2007, or that same year, used acrylic paint, charcoal and pastel to create an installation that lived down to its name—*Floodline*. A 2008 show at the UTSA Satellite Space felt distinctly lab-like, although attraction and fun

were already making a strong showing with Graybill using workman-orange colored patches of lichen and polyp-covered muffin tins. In 2009, she created an installation at Houston's Lawndale Art Center, called *Negotiation*, that used the "ick" factor to engage viewers. Graybill created a latex installation that ran the length of a banister and served as a visual and tactile reminder of the many hands that had touched it. While all of these applications are effective, the prettiest ones are paradoxically the most perverse, and the most affecting.

So it's exhilarating that Graybill's show at Women & Their Work entitled *Home Sweet Home* has in fact returned home both in the physical objects we associate with comfort and in the psychological space they represent.

Graybill recently began experimenting with floral embossed wallpaper, carefully matching the cool pastel flowers and leaves with tiny growths so well-adapted to their host that you might overlook them just long enough for them to remake the suffocating pattern in their own image. It is in the best way possible both terrifying and comforting to contemplate, promising that nature can refashion our worst mistakes, and reminding us that whether or not we meant to, we've already given her our input.

Elaine Wolff is a writer and editor living in San Antonio, Texas.

JASMYNE GRAYBILL

SELECTED EXHIBITIONS

- 2011 Women & Their Work Gallery, *Home Sweet Home*, solo exhibition, Austin, TX
 Target Gallery at the Torpedo Factory, *Petri Dish*, Alexandria, VA
 Women & Their Work Gallery, *Red Dot Art Spree*, Austin, TX
 Beeville Art Museum, *Artists in Academics: Work by San Antonio Arts Faculty*, Beeville, TX
- 2010 Lawndale Art Center, *Negotiation*, Houston, TX
 Women & Their Work Gallery, *Red Dot Art Spree*, Austin, TX
 Lawndale Art Center, *The Big Show* (Juror: Paul Middendorf, co-director, gallery HOMELAND & EAST/WEST PROJECT BERLIN), Houston, TX
- 2009 Lawndale Art Center, *The Big Show* (Juror: Laura Fried, Assistant Curator for the Contemporary Art Museum, St. Louis), Houston, TX
 The Cole Art Center @ The Old Opera House, Stephen F. Austin University, *Texas National 2009* (Juror: Mel Chin, artist), Nacogdoches, TX
 Gaddis Geeslin Gallery, Sam Houston State University, *49th Annual Art Faculty Exhibition*, Huntsville, TX
- 2008 UTSA Satellite Space, *Domestication*, solo exhibition, San Antonio, TX
 Gaddis Geeslin Gallery, Sam Houston State University, *Faculty Spotlight*, Huntsville, TX
- 2007 Cactus Bra, *Host*, solo exhibition, San Antonio, TX
 UTSA Satellite Space, *DeNature*, San Antonio, TX
 Vtrue Art Space, *Bio-Fucked*, San Antonio, TX
 UTSA Satellite Space, *Mo+PoMo*, San Antonio, TX
- 2006 Studio 61, *Coordmates*, Florence, Italy
 UTSA Satellite Space, *Unlocked*, San Antonio, TX

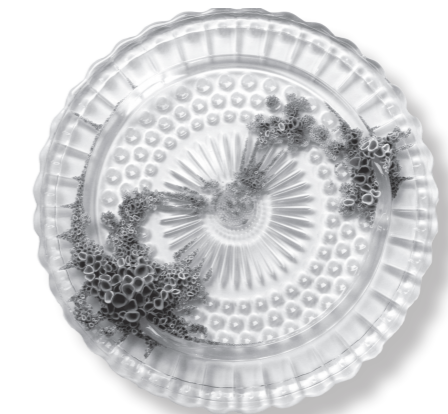
- 2003 Cora Stafford Gallery, University of North Texas, *Epidermis*, solo exhibition, Denton, TX
 500X Gallery, *Expo 2003* (Juror: Vincent Falsetta, Professor of Art, University of North Texas), Dallas, TX

SELECTED AWARDS AND NOMINATIONS

- 2010 Kimbrough Artist Grant, \$3,500, Dallas Museum of Art Texas Prize Nomination
 Artist Residency Invitation, Houston Center for Contemporary Craft
- 2009 Best in Show, \$3,000; Texas National 2009, The Cole Art Center @ the Old Opera House, Stephen F. Austin University, Nacogdoches, TX
- 2007 Nomination: The Dedalus Master of Fine Arts Fellowship, Funded by Robert Motherwell Foundation

SELECTED BIBLIOGRAPHY

- 2010 *KUHF Houston Public Radio*, Interview, "The Front Row," January 7, 2010
- 2009 *KUHF Houston Public Radio*, Interview, "The Front Row," July 13, 2009
- 2008 *San Antonio Current*, Elaine Wolff, "Accommodations and Reclamations" April 2, 2008
Voices of Art, Haydee V. Suescum, "Jasmyne Graybill: Domestication," Volume 15, issue 2, 2008, page 8
- 2007 *Might Be Good...*, Wendy Atwell, "Jasmyne Graybill: Host at Cactus Bra and Georgia Tambasis: Voyage at Blue Star Art Space," February, 23, 2007
- 2006 *Unlocked*, Exhibition Catalogue, introduction by Lisa Endresen, UTSA Satellite Space, San Antonio, TX 2006



Untitled. Polymer clay, glass relish dish. Detail shown on right.

