

# Pixel

JANUARY 22-FEBRUARY 02, 2020



CHAMPLAIN COLLEGE ART GALLERY

ANN DEMARLE

# Note from the Director

Ann DeMarle is an artist working in oils, watercolors, drawings, digital media, interactive design and motion graphics. The Champlain College Art Gallery is honored to host DeMarle's work from over 20 years of painting from January 13 through February 1, 2020.

Ann DeMarle, MFA, Professor Emerita, her expertise is in learning and emergent media. Recipient of Champlain College's Audeamus award, she founded its Game degrees, Multimedia degree, Emergent Media graduate degrees, and MakerLab. An Apple Distinguished Educator, she was twice awarded an IBM Faculty Fellow. Upon receiving the college's Perry Chair, she created the Emergent Media Center for partnerships supporting student technology innovation. She has served as leadership for IEEE Computer Society, Images and Voices of Hope, Stern Center, Vermont Arts Council, and Vermont Creative Network.

Pixel will highlight Ann's virtual and physical paintings. Her current work, a series of 6-inch square oil paintings, will accompany earlier work which utilizes the idea of the pixel as components that are gathered together to comprise work larger in scale. Both small and large works can be seen as touching markers representative of scenes from Ann's life journey in mark making.

Champlain College Art Gallery would like to thank the Office of the President, and specifically Interim President Laurie Quinn, for her continual support of the gallery.

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# Foreword

Each of the pieces in this remarkable show of Ann DeMarle's recent work is a meditation. Created in an era when she was reflecting deeply about love, loss and transitions, it is as if she found the resonance of her inner states reflected back to her in nature.

Moving through this exhibit is like accompanying Ann on her walks in nature, her inner stillness mirrored in nature, a metaphor expressing an inner state – love, loss, hope, surprise, solitude, friendship or the safety of the familiar.

The big pieces, requiring more time to create, appear to bear witness to the spaciousness one needs to move through certain experiences. But sometimes one doesn't have the stretches of time to dedicate oneself uninterrupted to creating big pieces. In more chaotic times one may have only a few hours before one has to turn one's attention to another duty or another love.

So while the big pieces stand as a steady witness to profound experiences – transitions, crossings, and letting go -- the tiny paintings remind us that sometimes we can understand eternal truth in a glimpse. We don't need to meditate for hours to experience peace or ascendance. We can quiet the mind and slow the breath for just 5 minutes and recognize the truth of what we are experiencing. We can recognize, grieve, accept, embrace and ascend – all in a few minutes...all in a tiny

painting.

Each painting captures nature unaware, presenting something the viewer may not have had the time or chance to see himself -- an icy stream under a bridge, a pair of footprints disappearing into a grove of beech trees, the last glow of sunset. Each one invokes a deeper spiritual truth within the human experience, which whispers in your heart even as you're taking in the scene with your eyes.

On one level you see the familiar scene of a country road with telephone poles, headlights of an oncoming car and a white farmhouse. On another, the heart feels the tug of home, a light in the window and the vast presence of wings of protection stretching across the sky.

On one level it's just a clump of old trees. On another, an old couple leans together, arms entangled in familiar love and safe support.

And then there's the tiny painting of the fields of Gettysburg, fire-orange beneath the trees, which helps delineate the Gettysburg monuments. But most of the piece is a huge sky churning with passion and off to the side, it seems as if there is a column of light – perhaps souls rising from the battlefield. It speaks to journeys interrupted, recalling the courage required in the moment and the persistent hope and blessings that come when we offer all that we are.

There is something about these tiny paintings --- just 6 inches



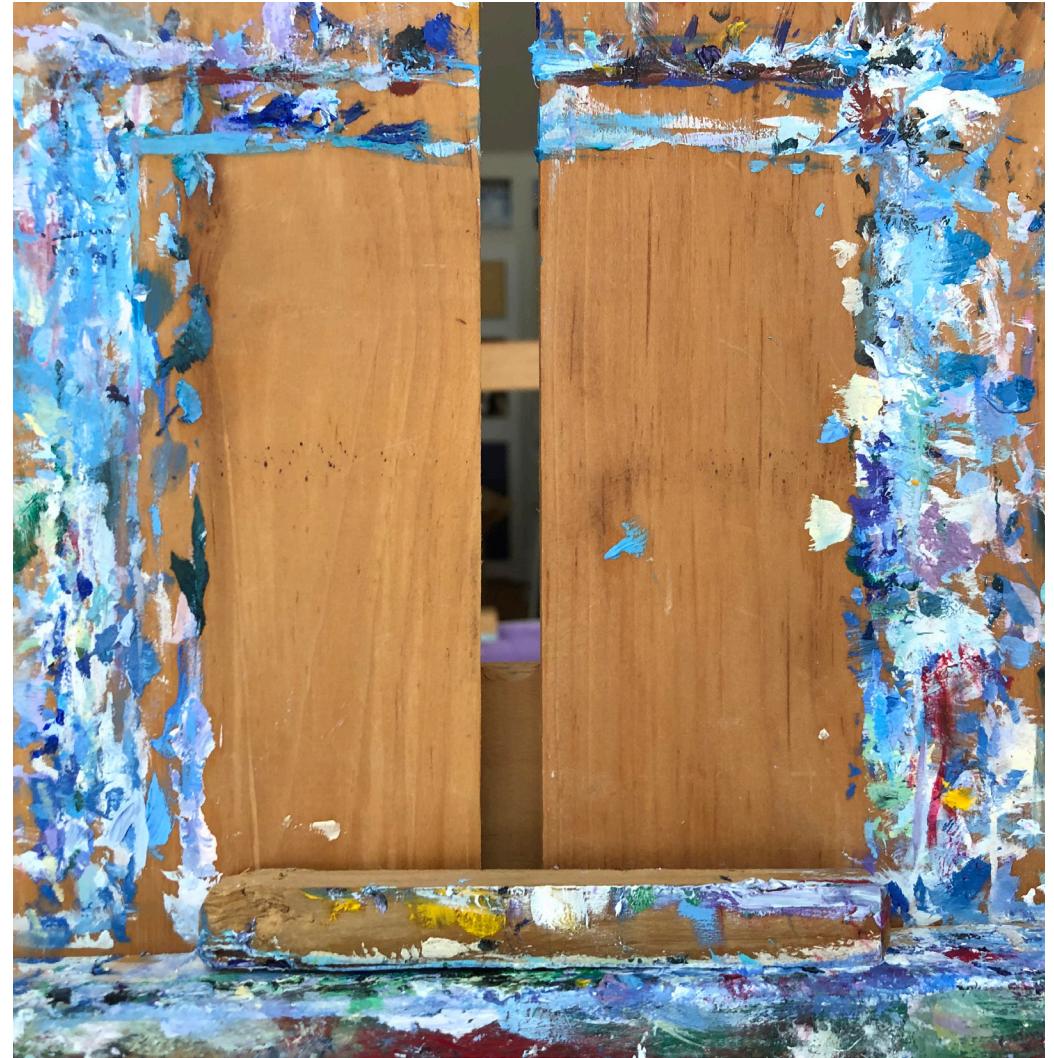
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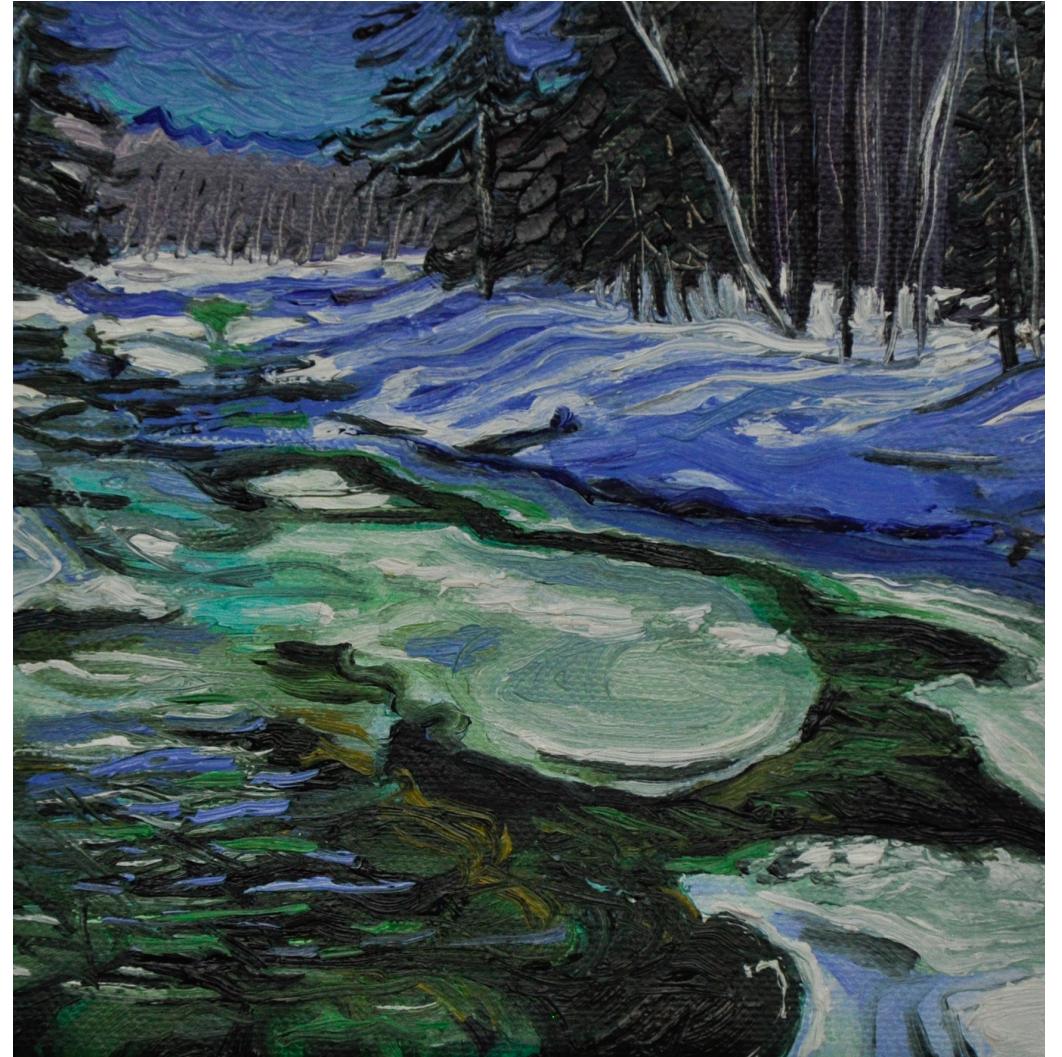
by 6 inches – that seems more intimate than what one usually takes from bigger paintings. It's as if the artist is trusting us with something very precious and hard-won. It's as if she is opening her heart to show us how eternal and perfect our human experience is, how the themes of our human experience are lurking in all of nature – in the groves of trees, the cloudscapes over battlefields and in the scattering of leaves across a snowy field. It is as if she is reassuring us that in spite of the disruptions, disorientation and losses, the human spirit is resilient and patient and timeless, like the sun shining through a winter forest.

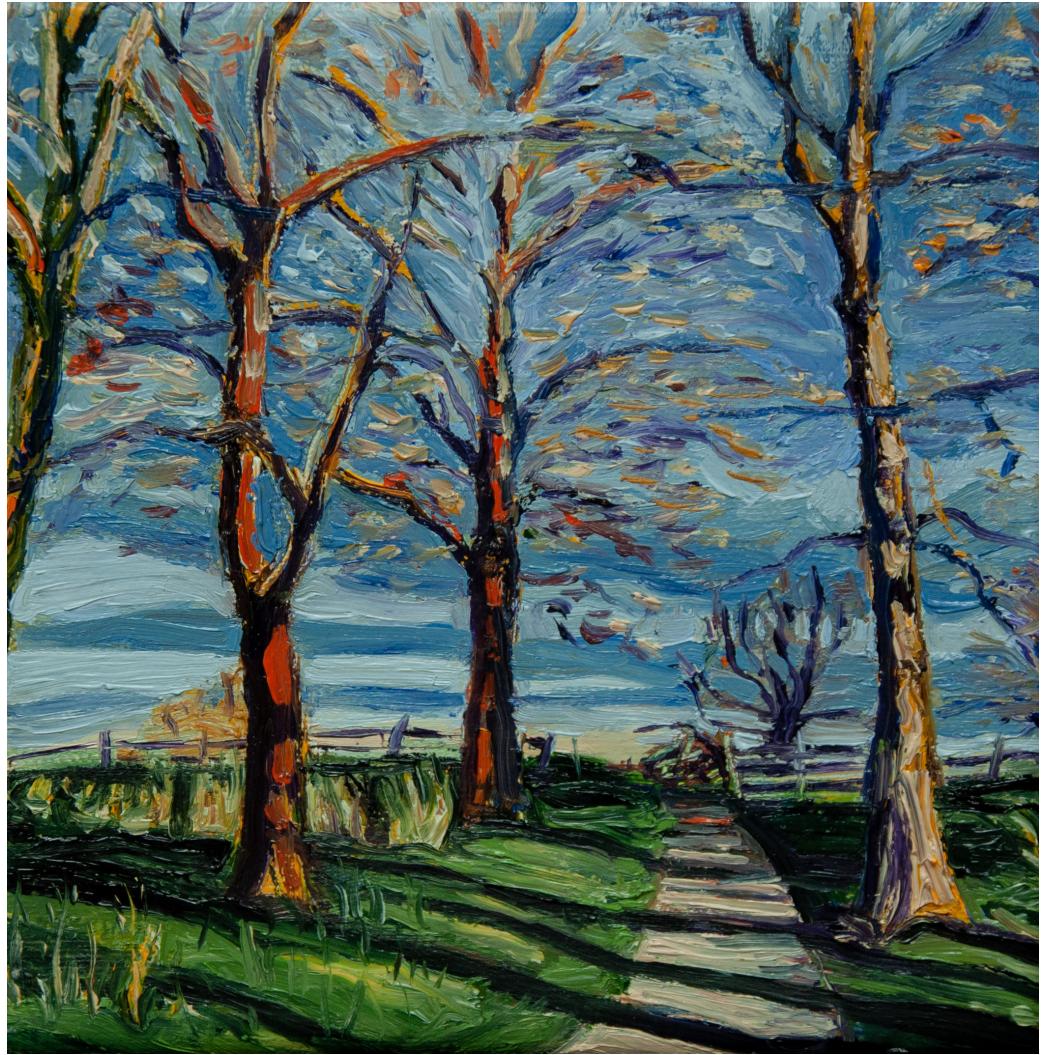
Judy Rodgers  
President, Communication Architecture Group  
Founder, Images and Voices of Hope



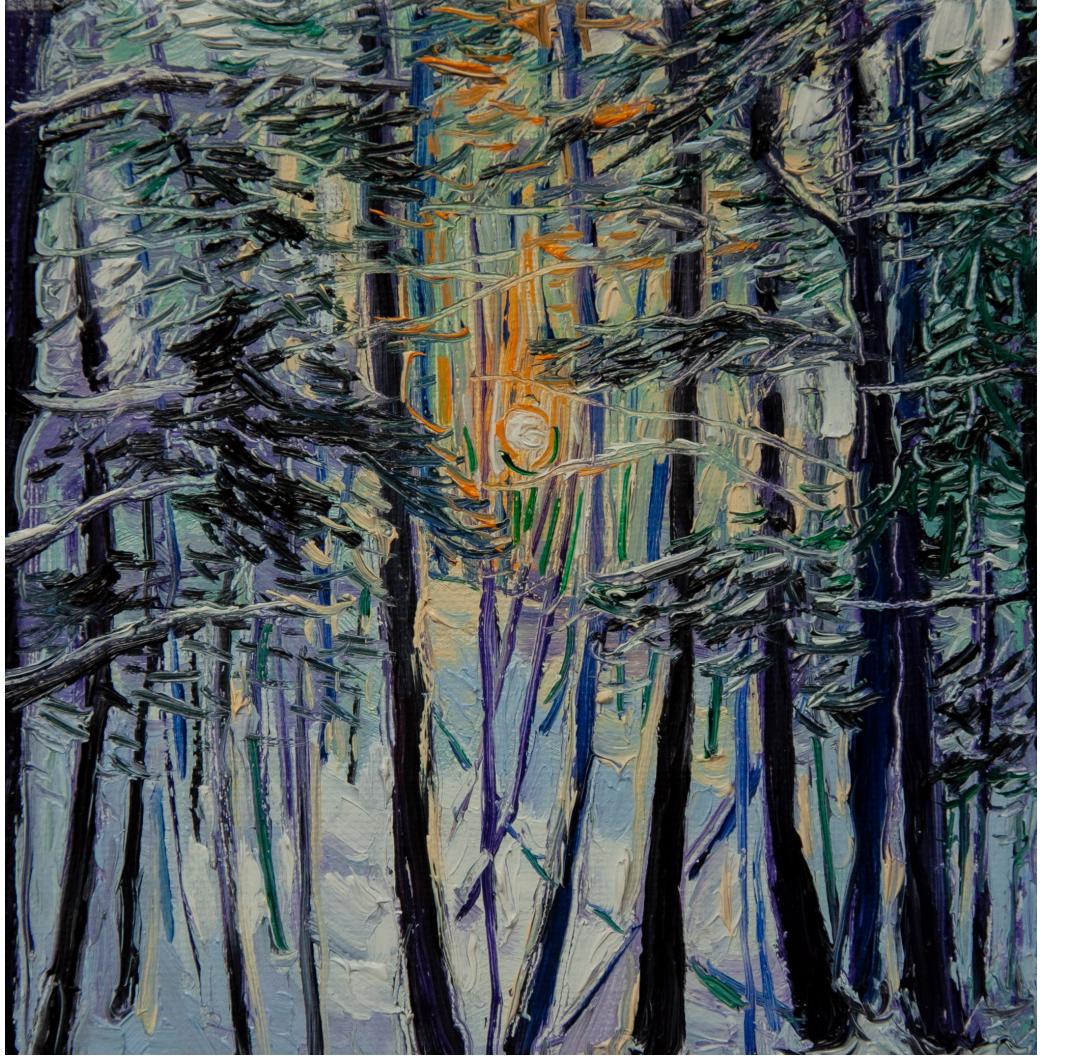
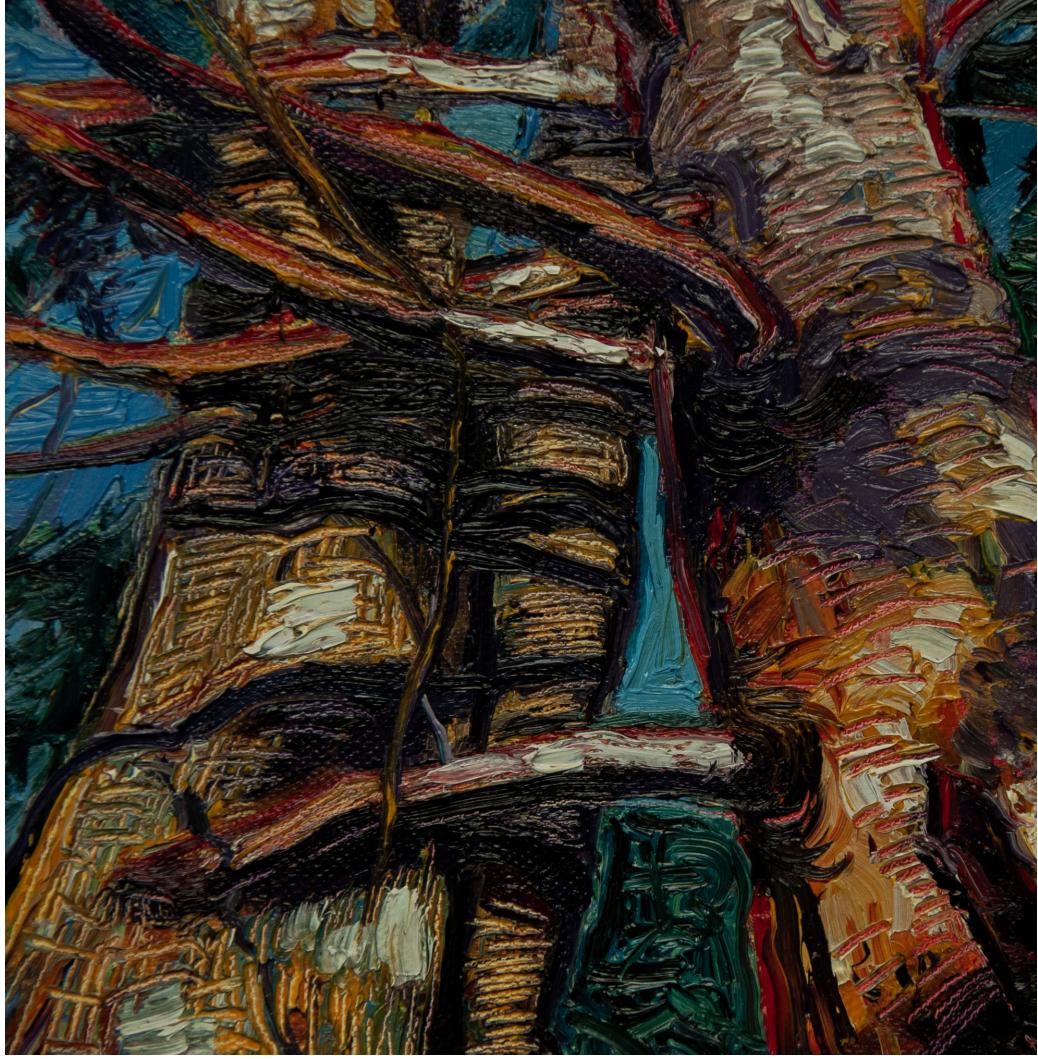
Sometimes you get on a plane thinking it is going to Paris in the springtime, but instead find it's going to Iceland in the winter. You learn to appreciate Iceland. Perhaps that is why I started painting my tiny paintings of winter.

I've been learning to project my life out 3 weeks and 3 months. I've been able to complete tiny paintings only 6"x6" and become absorbed in them.

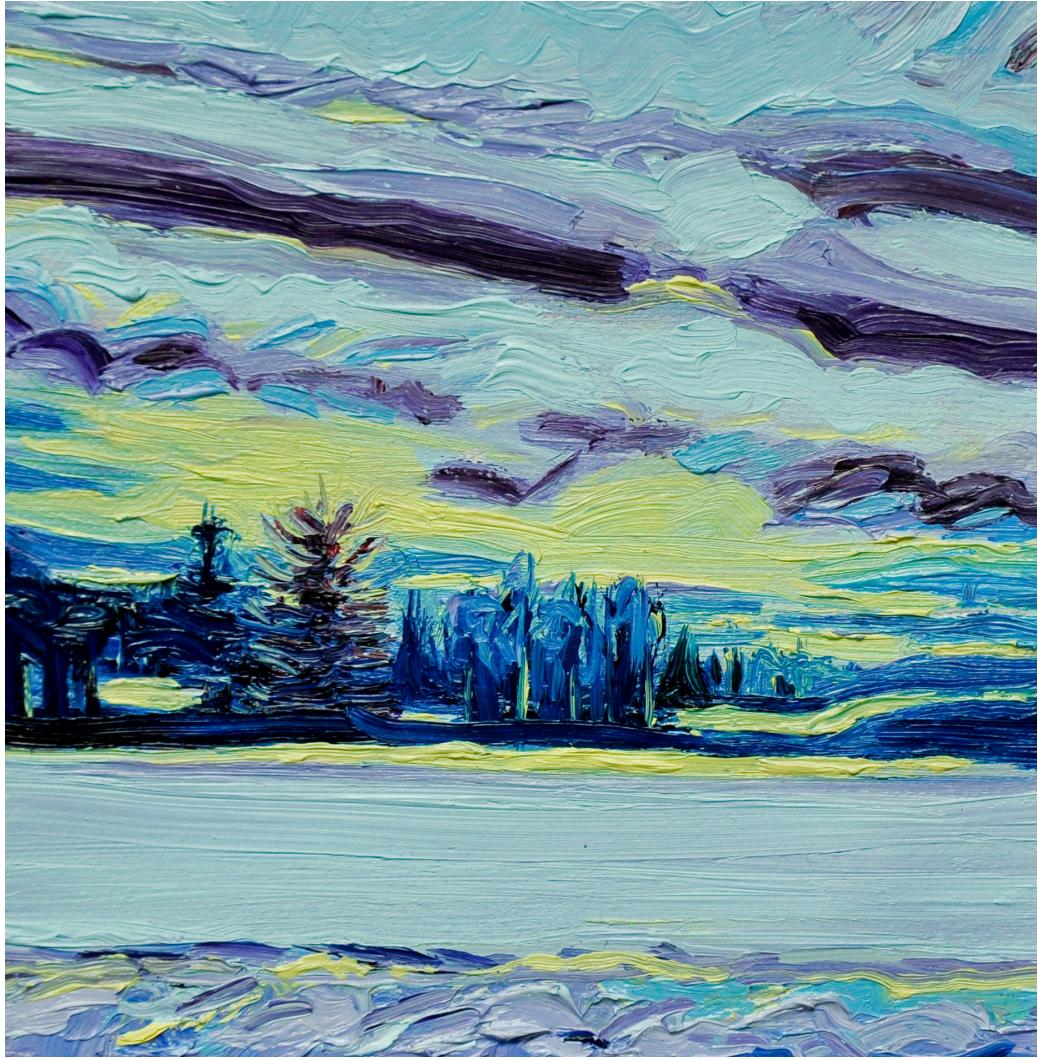






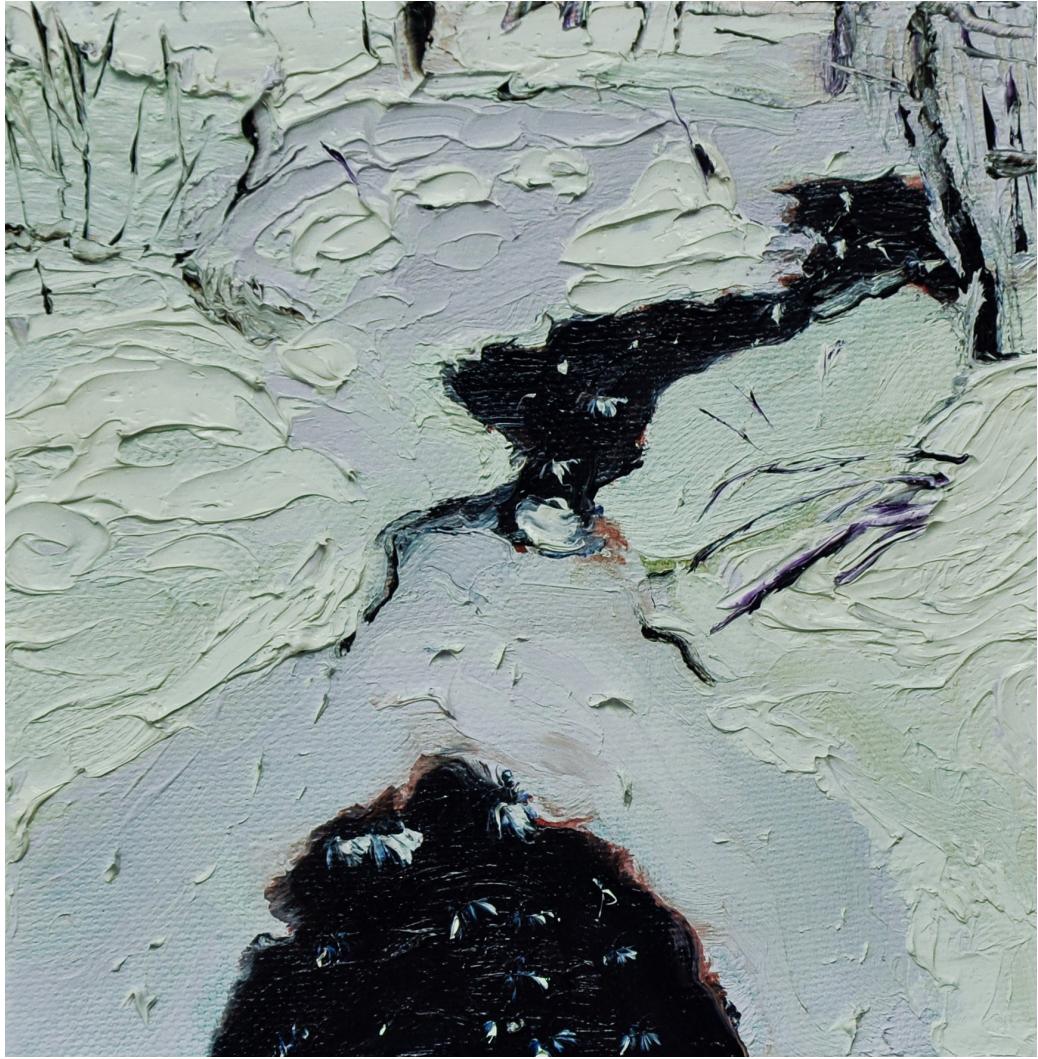














Art is the unknown and the revealing. Art is the flowing of the moment and the capture of forever.

Art is pain and comfort. It is anger and meditation. Art is grief and it is love. Art is the darkness and it is the light. It is the flying and the fallen and the being at peace.



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