

Ekphrasis Committee Workshop

**Workshop 5 (Focus on
Responders and Initiators)**

All Welcome

Wednesday, January 4, 2023

6:00 - 8:00 PM PST

Aniston Breslin
Executive Director
Lamorinda Arts
Council

Bill Carmel
Teacher, Fallon Middle School
Curation Team
Lamorinda Arts Council - Art
Gallery at the Orinda Library

Donna Arganbright
President
Lamorinda Arts Alliance

Ruth Stanton
VP Exhibitions
Lamorinda Arts Alliance

Linda Hartmann
California Writers Club-Mt. Diablo Branch
Vice President





Ekphrasis Project

- Collaboration between three creative organizations!
 - Lamorinda Arts Alliance
 - Donna Arganbright, President
 - Ruth Stanton, VP Exhibitions
 - Lamorinda Arts Council
 - Bill Carmel, Curator, Visual Artist, Teacher
 - Elana O'Loskey, Curation Team, Board Member
 - California Writers Club - Mt. Diablo Branch
 - Linda Hartmann, Vice President

Ekphrasis Meaning – an old Greek term

- **“Expression”**
- **“Art that describes or explains other art”**
- **A vivid, often dramatic, verbal description of a visual work of art, either real or imagined**
- **An extension of this is to have a visual work develop from the inspiration of words**

Rothko – emotion and expression with color

Mark Rothko : Works on Paper " Vintage 1984 1st...Ed



Orange and Yellow, 1956



Four Darks in Red, 1958



*Red, Black and White, on
Yellow, 1955*



*Yellow, White, Blue Over
Yellow on Gray, 1954*

When the arts intertwine, a symbiosis occurs

”Both words and images are essential to human experience, thus creating the desire for compatible relationships between visual representation, through design and narrative. The association between words and images when formulated in, for instance, painting, poetry, book or graphic narrative opens an enriching perspective on perceiving the past, the present and the future with multiple angles of understanding. Images with words fortify the narrative, words with images reinforce a testimonial view of experience, both when used individually speak to us on subjective and collective levels of consciousness.”

Sumera Saleem | [Sargodha University](#)

- **Epoch Magazine Issue 01 - September 2020**

The Starry Night



Artist Vincent van Gogh

Year 1889

The town does not exist
except where one black-haired tree slips
up like a drowned woman into the hot sky.
The town is silent. The night boils with eleven stars.
Oh starry starry night! This is how I want to die.
It moves. They are all alive.
Even the moon bulges in its orange irons
to push children, like a god, from its eye.
The old unseen serpent swallows up the stars.
Oh starry starry night! This is how
I want to die:
into that rushing beast of the night,
sucked up by that great dragon, to split
from my life with no flag,
no belly,
no cry.

- Anne Sexton, "The Starry Night"
from *The Complete Poems of Anne Sexton* (Boston: Houghton Mifflin, 1981)

Faith Ringgold

Use of story boards
make her work
ekphratic in and of
itself!

Photo: Linda Hartmann
DeYoung Art Museum 2022



Carpenter, Aoki, Carmel

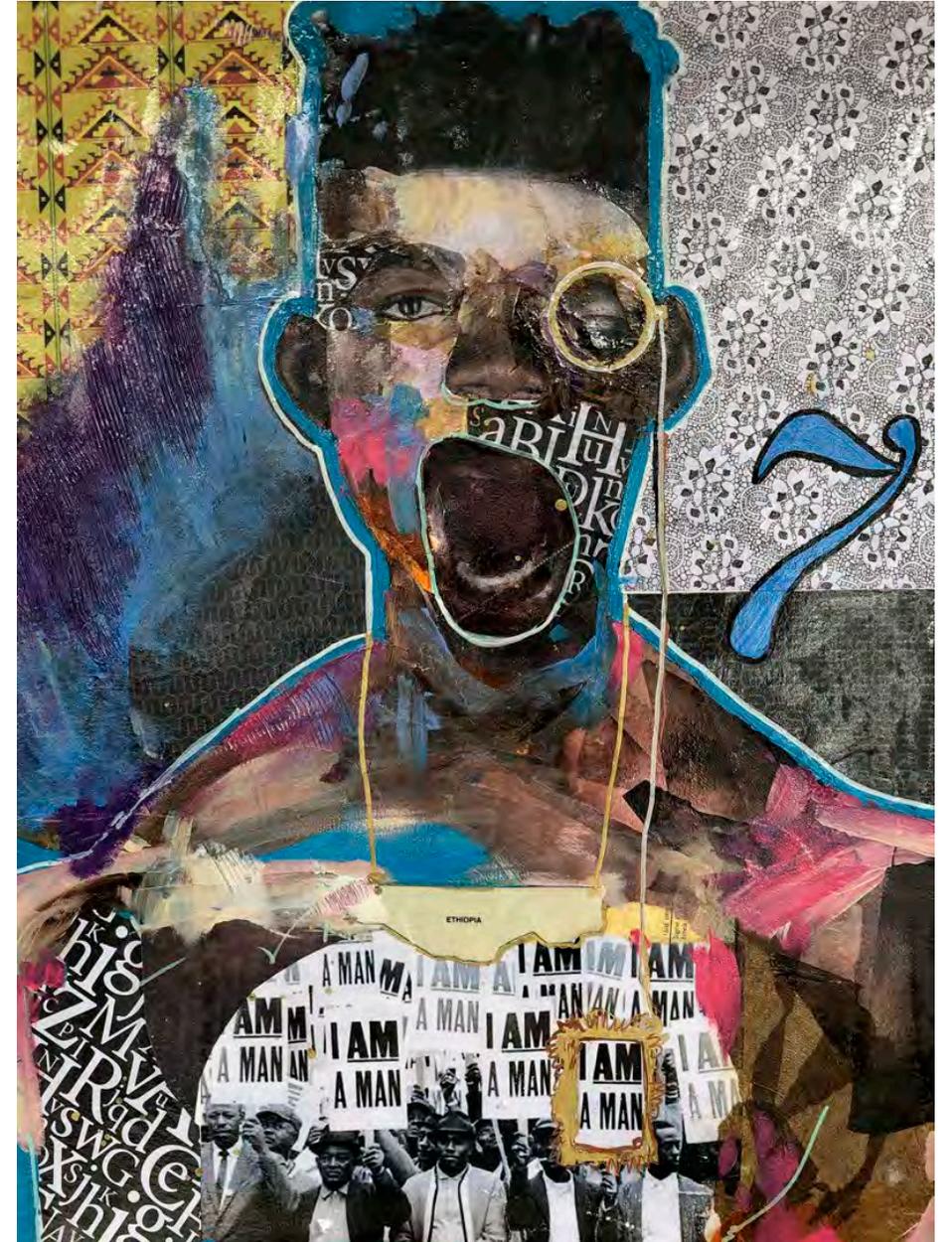
Three Ekphrasis Reviews

Bill Carmel

**Teacher, Fallon Middle School
Curator, Lamorinda Arts Council
Art Gallery at the Orinda Library**

Orin Carpenter, *Can You Hear Me Now?! 24 x 18 x 1. Mixed media on canvas.*

Outrage! The hideous murder of George Floyd and countless others requires that Black Lives Matter call out the pain, frustration, and violence inflicted by the sanctimonious redlines of power rooted in the dominant American culture. Artists, take back this power and stand against the status quo of racism. Carpenter shouts, “I AM A MAN.” from every street and every rooftop until the shackles of oppression and the instruments of bigots shatter forever. Let the magnifying glass over our eyes focus light on the hideous crimes against humanity and spark the flames of our redemption.



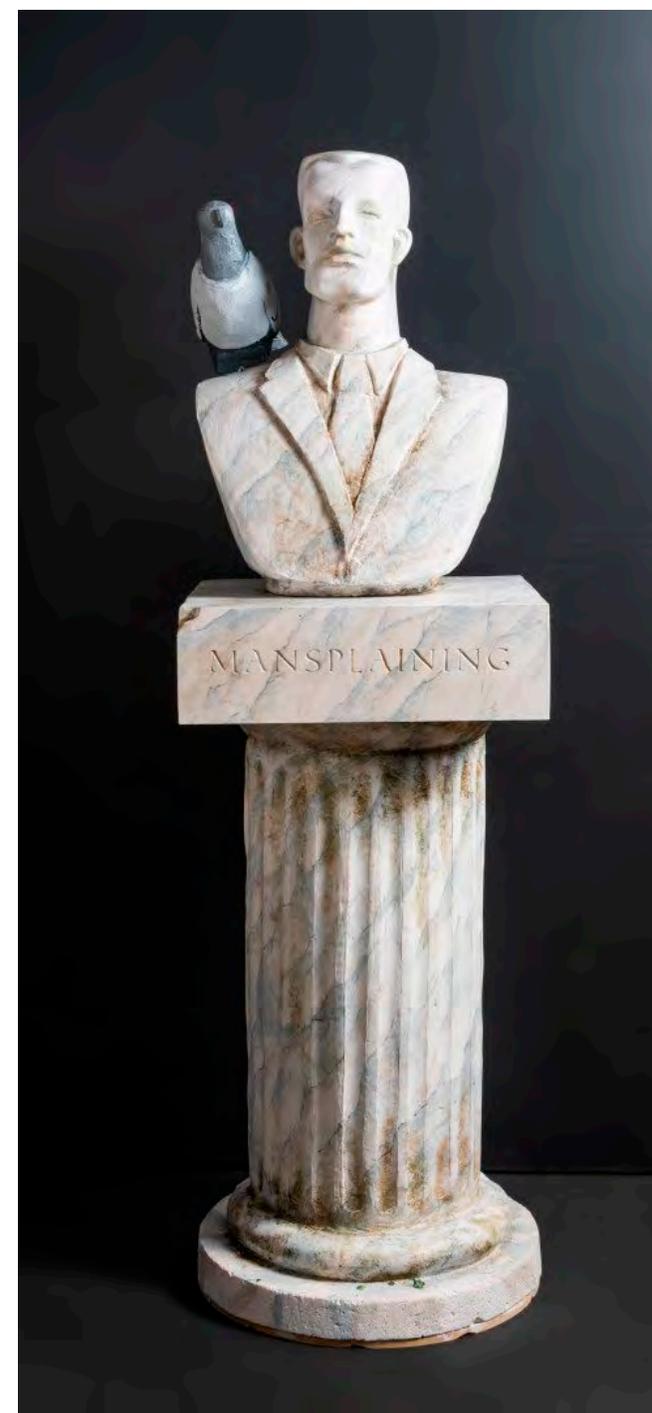
2011 to the present: From the Artist perspective

“Fueled by recent iconoclasm and with varying degrees of satirical bite, these works suggest a future narrative where white patriarchy has come to an end. Through sculpture, prints, and diorama, I am exploring several themes including desecrated monuments to the manosphere, reimagined final resting places of actual disgraced monuments, and abandoned public sculptures that have fatigued the public eye.”

Mansplaining (Disgraced Patriarchal Monument) 59 x 19 x 19. #70. Kathy Aoki

This powerful and rude sculpture satirically pokes fun at traditional artifacts like heroic portrait busts and presentations in aesthetic institutions like art museums. Aoki masterfully renders the male arrogant posture and the pigeon masterfully patinas the monumental visage. I especially like the ball sack chin (no skin off Rodin's nose).

This piece is specific in its sarcasm, yet broad in its aim. As I prepared to move on in the de Young Open exhibit, I didn't feel skewered until I slipped in the pool of blood surrounding my feet.



Artist's Statement

I express my bitter disappointment in beauty, pop culture, and political trends by subverting traditional museum formats with a twist of humor. Leveraging the exaggerated authority implied by historical, institutional settings, I create imitation artifacts that satirically hail Brazilian waxing, elevate Hello Kitty Monument to Mount Rushmore status, or in this case, depict fallen monuments to patriarchy.

Despite the arrogant visage and authoritative presentation of this “Mansplaining” bust, the unsuspecting patron may wonder, “Is this what we will value in 500 years?” The large-scale pigeon and unfinished backside serve as clues to the artist’s perspective.

Artist

Kathy Aoki

“...Rocky climbed up onto a backyard window box overlooking the garden. He clutched the Monarda blossom in his right armpit and paw while waving it in a figure 8 pattern to catch Andy’s attention. It caught the attention of all the birds at once, and the cacophony of the alarm drew Andy to the window box.

Andy could not believe what he saw. The source of his most profound grief and agony peeked from around the window box. He hovered for an instant, ready to attack. Rocky chirped in his most sincere, apologetic voice how sorry he felt for Andy’s loss and displayed the largest Monarda blossom ever as a peace offering. The scent of the blossom mesmerized Andy. Never had he seen a Monarda blossom so large and beautiful and filled with the nectar he prized above all.

Andy hovered up and down, side to side, suspecting a trick from this nemesis. But Rocky held the blossom and faced Andy while chattering his amends without stopping. Rocky bowed his head and held the blossom steady. Andy took a sip. Rocky placed the blossom on the ledge and scampered back to his nest, with the birds watching his every move....”

Excerpt from “***The Ballad of Andy and Rocky***” by Bill Carmel



Evaluating Visual Art to Inspire Written Work, (Flash, Essay, Poetry, Short Story)

Bearden had [Cherokee](#), Italian, and African ancestry.^[8] [The Washington Post](#) described him as "African American."^[9] Bearden's fair skin allowed him to cross boundaries that many other black people were restricted from.

From Wikipedia



Romare Bearden
Evening Limited to Memphis,
1987
paint and paper
collage on board
Hickory
Museum of Art
Collection,
Museum
purchase
partially
funded by
Carolina Mills
and friends.

Kelly DeMaegd COLLAGE OF MEMORY after “Evening Limited to Memphis” by Romare Bearden

Kelly DeMaegd reads “Collage of Memory” at Art of Poetry on March 8, 2014.

Our lives did not intersect.
North, south. Black, white. Male, female.
Yet Romare Bearden glued a circle
of yellow paper above a cobalt roof
and I see July’s full Thunder Moon,

hear distant rumbles, feel static in the air.
He used a scrap of calico, River Birch bark,
dab of black paint and I smell
a wood fire, simmering garlic,
onion, red kidney beans, Sunday

dinner’s ham bone. He tore
a tar paper train, white plume,
reaching sky and I ride through the night
on the North Coast Limited, Chicago
to Missoula, where Granny, smelling

of camphor and lemon oil, waits
to hug me with logging-camp arms.
Remnant of burlap, African mask, India ink
and I dream of us together on weathered
porch, bending blues harp, playing guitar.

Poetic Response by Alarie Tennille

Next Door to the Depot

Trains pass in the night
wailin' out the blues,
askin' me, "Hey, loser,
what else you gonna lose?"

Seems I'm always here
glued right to this spot
holdin' onto misery
like it's everything I've got.

Maybe I'm a fool
ignorin' all those trains.
Maybe I should jump one
and not come back again.

Trains pass in the night
wailin' out the blues,
askin' me, "Hey, loser,
what else you gonna lose?"

Alarie Tennille

The Ekphrastic Review 2/24/17

Suggestions for Initiator Artists and Authors:

- ***For All Initiators:***

- Offer some sensory detail in your work
- Think about whether there is a theme or story involved as a point of focus

- ***For writers***

- Is there a beginning, a middle, and end? Where did your inspiration come from?
- Is there an Inciting Incident or Climax that might offer a visual interpretation?
- If writing a poem, are you using any poetic devices that may assist?

- ***For Artists***

- Does your piece tell a story? Does it provoke the imagination or entice the emotions?
- What inspired YOU to create it? How is this reflected in your piece of art?

Practice Tools:

PERSPECTIVE and INSPIRATION IS IMPORTANT!

EXERCISE:

FOR AUTHORS:

Find 3 Pieces of Visual Art to Write About

Include at least 3 different perspectives and what inspires you in each work, then try writing

- 1. By a subject in the painting,**
- 2. By an onlooker**
- 3. Written to the artist!**

FOR VISUAL ARTISTS:

Find 3 Short Poems, Essays, Stories to Create Art About

Think of 3 ways of presenting the perspective AND inspiration you feel:

- 1. From the subject, theme or topic**
- 2. From the Author**
- 3. From a background in a different place or time**

Ponder as you begin: Conceptualize

- What do you experience when you look at the art or read the piece?
- Does it remind you of something else?
- Imagine the circumstances while the piece was created
 - For the artist/writer or in current events
 - Does the voice of the artist, or dialogue among characters come alive in your mind?
- Create a dialogue with the artist or the subject(s) of the piece
- Can you imagine the symbolism or metaphors behind what you see depicted in the piece
- Why do you think this piece was created?

*Visual and
Written
Art – Both
SPEAK*

“The fact that a spatial work of art doesn't speak can be inter-pret-ed in two ways. On the one hand, there is the idea of its ab-solute mutism, the idea that it is completely foreign or hetero-geneous to words [...]. But on the other hand [...] we can always receive them, read them, or interpret them as potential discourse. That is to say, these silent works are in fact already talkative, full of virtual discourses.”

Jacques Derrida, in Peter Brunette and David Wills, eds.: *Deconstruction and the Visual Arts* (1994), pp. 12-13.

Next Steps, Timelines, and FAQs

- Donna Arganbright
Lamorinda Arts Alliance
President
- Ruth Stanton
Lamorinda Arts Alliance
Vice President, Exhibitions



Next Steps and Timelines

Save the Date!

- Saturday, May 6th, 2023
3:00 – 5:00 p.m.
- A reception with readings by authors and artists is planned at the Orinda Library, 26 Orinda Way, Orinda, CA
- The display will be open throughout the month of May 2023

Lamorinda Arts Council 2023 Dates

- **Please note:** These dates apply to LAC only. For accurate dates for LAA and CWC-Mt. Diablo Branch, see their specific websites.

- January 4 : Zoom Workshop #5. Wednesday from 6 – 8 pm (contact ekphrasis@lamorindaarts.org w/questions)
- January 31: **INITIATORS – Last date to REGISTER**, Artists and Authors and Initial submission of visual Artworks or Writing. Authors – writings in Word format and Visual Artists -- artwork images in JPG format)
- January 31: **RESPONDERS – Last date to REGISTER**, Artists and Authors
- February 1 - 4: **Initiator Notification**. Initiator Artists and Authors notified of their inclusion in Ekphrasis Exhibit by LAC via email and sent detailed instructions on how to submit visual Artwork and Author Writings.
- February 1 – 4: **Responder Notification**. Responder Artists and Authors notified of their inclusion Ekphrasis Exhibit by LAC via email.
- February 8: LAC sends email with Initiator Author writings, and Initiator Artists Visual Art images to **Responders** for their review for ranked choices for pairing.
- February 8 - 15: **Responder** Artists & Authors review the Initiator Author writings, and Initiator Artist Visual Art images and email their top ranked choices for pairings to LAC.

- **February 15: Pairing Notification.** LAC sends Responders notifications for paired writing and visual artwork images via email.
- **February 17: Start date for submissions of final Responders' Images of artwork in JPG format and Writings in Word format via email.**
- **March 15: Final deadline for Responders to submit via email - Responder Visual Artists to submit high resolution images in JPG format. Responder Authors to submit final Writing formatted as Word documents via email.**
- **Saturday, April 29: Ekphrasis Exhibit install. Deliver original artwork to the Art Gallery at the Orinda Library, 26 Orinda Way, Orinda 10:30 – 11:00 am**
- **May 1: Exhibit opens 10:00 am**
- **May 6 Saturday: Ekphrasis reception from 3 – 5 pm. Recitations in the Auditorium with projection of visual art images paired with Writings**
- **June 2, Friday: Ekphrasis Exhibit ends – last date for observing**
- **June 3, Saturday: Ekphrasis Exhibit Take Down. Pick up original artwork 10:00 am**

FAQs: FREQUENTLY ASKED QUESTIONS

1. How do you register and submit writings and artwork for an Ekphrasis event?

a. **Members of LAC** must go <https://lamorindaarts.org/ekphrasis/> to access the Artist Registration Page. LAC members may register their writing or artwork submissions as **either Authors or Artists**.

b. **Author members of CWC -Mt. Diablo Branch Authors** must go to <http://cwcmtdiablo.org/> and to the Ekphrasis page to access the Authors Registration Page.

c. **Artist members of LAA** must go to <https://laa4art.org/> for prospectus and entry form.

FAQs: FREQUENTLY ASKED QUESTIONS

2. As an Artist Initiator or Responder, what type of artwork is expected?

As an Artist Initiator you are expected to do whatever you are moved to do. As an Artist Responder you will create artwork for one specific written piece you will be paired with.

Exception: Art Gallery at the Orinda Library policies - Artwork does not contain religious iconography intended to be perceived as government endorsement of religion in violation of the Establishment Clause of the Federal and State Constitutions. Artwork would not, when displayed, create a hostile work environment for public employees. Artwork does not depict graphic violence or overt sexual activity. Contact ekphrasis@lamorindaarts.org with policy questions about art.

FAQs: FREQUENTLY ASKED QUESTIONS

3. As an Author Initiator or Responder, what type of written work is expected?

As an Initiator Author you may write as you are moved to do so. As a Responder Author you will write to describe one specific artwork you will be paired with.

4. May 3D artists participate as an Initiator or Responder? 3D artists may participate as either or both.

5. What resources are available with LAC to help me decide to register for this event?

Questions: email LAC Curator Bill Carmel, ekphrasis@lamorindaarts.org, call 925-359-9940.

Workshops: Additional workshops may be scheduled by request. Email Bill Carmel, ekphrasis@lamorindaarts.org.

Note: If you are with LAA or CWC-Mt. Diablo, see their information on next slides.

FAQs: FREQUENTLY ASKED QUESTIONS

6. What resources are available to help me create artwork or a written piece, or to better understand Ekphrasis?

<https://www.ekphrastic.net/>

<https://ekphrasismagazine.weebly.com>

<https://www.ekphrastic.net/ekphrastic-writing-challenges>

<https://www.rattle.com/ekphrastic/>

FAQs: FREQUENTLY ASKED QUESTIONS

Answer to #6 cont'd: For more information, go to:

- **LAC:** <https://lamorindaarts.org/ekphrasis/> to access the Visual Artist & Author Registration Page. LAC Arts Partners may register their writing or visual artwork submission as either Authors or Artists.
- **CWC -Mt. Diablo Branch Authors:** <http://cwcmtdiablo.org/> and to the Ekphrasis page to access the Authors Registration Page.
- **LAA:** [https://laa4art.org/Events/LAA Exhibitions/2023LAA Members Show.](https://laa4art.org/Events/LAA%20Exhibitions/2023LAA%20Members%20Show)

FAQs: FREQUENTLY ASKED QUESTIONS

7. Do you have to be a member of one of the organizations to participate?

Yes, you must belong to one of the 3 organizations:

If not already a member, you may apply for membership in

- LAC click HERE: <https://lamorindaarts.org/arts-partners/> - \$25 for 1 year membership; scholarships available upon request at ekphrasis@lamorindaarts.org, info@lamorindaarts.org or 925-359-9940.
- CWC-Mt. Diablo Branch click HERE: <https://cwcmtdiablo.org/join/>
- LAA click HERE: <https://laa4art.org/join/>

QUESTIONS?

