

Cathy Breslaw

About the Artist:

Cathy Breslaw is a southern California contemporary visual artist who has been featured in over 27 solo exhibitions and has participated in over 50 group exhibitions across the U.S. in museums, art centers, college and university galleries and commercial galleries. She holds an MFA from Claremont Graduate University in Claremont, California where she received two fellowships. Breslaw holds a Masters of Social Work degree from Howard University in Washington, D.C. and a Bachelor of Arts degree in American Studies from The George Washington University in Washington, D.C. Since the early 90's Breslaw has been exploring the boundaries of painting and is continually experimenting with accessible commercial materials to create large format wall, floor, sculptural and installation works that engage concepts of light, space, and the interconnected and ephemeral nature of life. Her exhibition "Luminosity" at the Carson City Courthouse is the recipient of an NEA grant obtained through the work of the Carson City Arts Initiative. In addition to her art practice, Breslaw is a writer for Art Scene magazine for southern California, a contributing writer to other online blogs, and writes her own blog, artfullifebycathy.blogspot.com where she posts art reviews, interviews with art world figures, links to interesting art related subjects of creativity, and others.

Statement:

Making art has been a continuous thread throughout my life. Punctuated by the joy and reverence I have for nature and a relentless curiosity about the world around me, my work combines painting, drawing and sculpture. Many of my ideas stem from research and reading about space and time as well as structural forms appearing in the natural world. I am especially drawn to transparent-like elements and have been primarily using industrial mesh and other commercial plastic materials to create my works. Color plays an integral role in enhancing the atmospheric transparency of the materials. The work, sharing forms of painting, sculpture and installation leads the viewer to take an intimate look at seemingly ordinary materials that because of what has been done to them, transcends their function.



www.cathybreslaw.com

www.facebook.com/cbreslaw

www.artfullifebycathy.blogspot.com

The Work of Cathy Breslaw

In today's currency-obsessed culture, commerce and artistic integrity are constantly at odds with each other. "Selling out," "conflict of interest," "transparency" and other capitalism-tinged catch words course through the art establishment, both as ethical concerns and content for artwork. As a result, the tangible qualities of commercial products often get overlooked in favor of their political connotations. Not so in Cathy Breslaw's work. Breslaw takes the tactile trappings of the commercial world at face value, revealing ethereal and organic traits even in the most unspectacular, mass-produced materials.

Industrial mesh acts as surface, texture and pigment in Breslaw's recent wall works and installations. The mesh—a material often used for sifting, screening, lining, or fencing—always maintains a trace of its functionality. In *Weightless*, black abstract forms suspend in mid-air, their no-nonsense simplicity enhancing the effect of the bodily shadows they cast on the wall behind them. In *Taking Flight*, the unencumbered, multi-colored mesh recalls billowing tissue. *Ebb and Flow*, a luxurious green and orange wall work, twists, turns and folds in on itself as if it were the accidental masterpiece of an indecisive dress-maker.

Nearly all of Breslaw's sculptural works draw inspiration from playful, abstract drawings. The drawings, created on transparent paper, plastic or mesh, are sometimes embellished with thread or beading. They fixate on space and movement, imagining the world as one fluid web of interactions. In the process of transforming these two-dimensional sketches into three-dimensional forms, Breslaw switches her emphasis from movement to weightlessness and, as her work becomes more physical, it also becomes more ephemeral. Despite the mesh's commercial connotations, its transparent lightness allows it to levitate in an uncanny gap between object-hood and airiness.

Breslaw is not the first to push at the boundaries of traditional space. Donald Judd once called Yves Klein an "unspatial" artist and others, like Frank Stella and Morris Louis, spent their careers bucking the spatial confines of the picture plane. But Breslaw's aspirations are more down-to-earth than those of artists who inaugurated color-field painting and celebrated minimalism. For her, the point of transcending conventional space is to seamlessly interact with the fluctuating world in which we live.

Catherine Wagley, Art Writer Los Angeles, CA July/2010

CATHY BRESLAW CREATIONS ON CANVAS

WHAT MAKES PEOPLE CREATE? Where does creativity come from? For Cathy Breslaw, understanding creativity is a personal quest. She has spent years studying the creative process in an effort to understand what stirs people to create, and what comes from within that results in creative expression.

Breslaw's interest in creativity came about in a rather unusual way. After having earned a Master's Degree in Social Work, she was hired as a therapist in a halfway house for psychiatric patients. A short time after she began work an art therapy program was introduced, and she quickly found herself involved in it. Helping patients learn how to express themselves through ceramics, photography, and painting



Above: The artist, Cathy Breslaw

Right: *Illumination*, 30 x 24", acrylic on canvas.



gave Breslaw insight into how creativity manifests itself. "It works well for people who can't express themselves well verbally," she explains.

Her experience with art therapy got Breslaw thinking about the connection between healing and art and creative self-expression. She had always been interested in art and always liked to paint. She eventually returned to school to study art, and devoted her time and energy to painting and learning different techniques. Starting with watercolors, Breslaw later switched to acrylics, and then began to experiment with mixed media, including oils, pastels, ink, paper, photographs, and even computer-generated designs, all of which can be found in her work. "I use all kinds of things in my paintings," she declares. "I like to look for different ways to say the same things."

Several years ago Breslaw began to move towards more abstract expression, and she lists Kandinsky, Helen Frankenthaler, and the Abstract Expressionists, as well as Miró and Matisse, among the artists whose works have inspired her. Having developed her own distinct style over the years, Breslaw says much of her inspiration now comes from within, noting, "Sometimes a place really moves me, and that really affects my work." She talks about visiting underground caves on a family vacation, and how weeks later images of the caves began to emerge in a painting on which she had been working at the time. Sometimes she is captivated by an object, such as a piece of cloth or a photograph, and simply starts to paint and waits to see what develops as the work progresses.

When she's not creating, Breslaw likes to travel with her husband, and her interest in all types of artistic expression leads them to places that are not on the usual tourist itineraries, such as a silk factory in Thailand. Watching the local artisans using techniques passed down for generations, Breslaw realized that craftsmanship and tradition are still important in much of the world. These special experiences and unusual sights often influence her work, and she says that each new piece starts with "a thought or a poem or someplace I've been that means something to me."

An avid promoter of art for art's

sake, Breslaw thinks that art belongs everywhere, because it enriches people's lives. At the same time, she appreciates that many people are uncomfortable looking at art that they cannot immediately identify or understand. She often attends exhibits of her work and makes an effort to talk to the people who have come to see it. "I like engaging with people about my work—I like to know if it affects them and how." Always seeking to understand how people feel about her art, Breslaw opens herself equally to both criticism and praise. She participates in juried competitions year round, and belongs to a critique group of local artists who meet on a regular basis to review each other's work. "I don't want to paint in a vacuum," she states. "A lot of art is technically correct, but doesn't make a statement. Your art should say something about you—about your unique self."

In addition to her painting and family activities, Breslaw has developed and teaches creativity workshops for adults, who often have the most trouble tapping into their imagination. The two-day sessions include working with media that most people haven't touched since childhood, including finger paints and clay. She laughs as she describes watching the faces of her adult students when they begin to dip their fingers into pots of paint or try to work with clay, and proudly relates how quickly their inhibitions are dispelled once they begin to have fun.



Breslaw admits that being an artist is not easy, but she emphasizes, "I feel I have to paint." Her home and studio are filled with her paintings, which change regularly as pieces are sold, sent to galleries, or submitted to various competitions. Aside from being an outlet for her seemingly endless creative energy, Breslaw says the best thing about being an artist is that you don't have to retire. "It's one of the few things I can think of where you can just keep doing it, and you can keep improving." With that attitude, one suspects that her inherent creativity will sustain her for years to come. ■



Top: *Beneath the Earth*, 22 x 30", acrylic on paper.
Above: *Celebration*, 30 x 22", acrylic on paper.

VANGUARD CULTURE

Contemplation: A Thoughtful Exploration of Nature, Space and Time

[« Previous](#) [Next »](#) By Susanna Hernandez Peredo September 22, 2014 [Community Buzz](#) [Leave a comment](#)

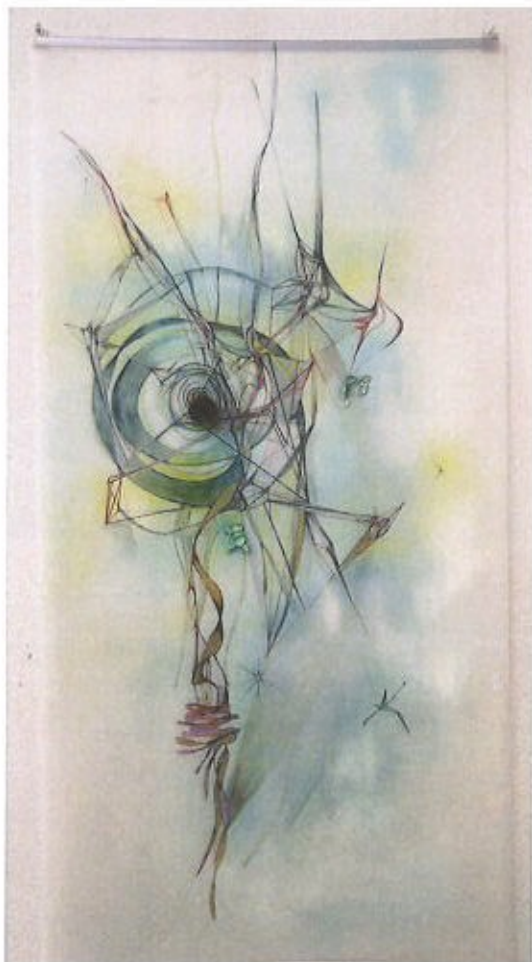


Cathy Breslaw's "Contemplation", Article by Sherehe Hollins

Cathy Breslaw's solo exhibition, "Contemplation", currently on display at the Gotthelf Art Gallery in the San Diego Center for Jewish Culture, is a thoughtful exploration of nature, space and time. Breslaw's artistic interpretation of abstract concepts is formed through the integration of paint, sculpture, and installation, which collectively create a whimsical visual effect. Breslaw's signature trademark of applying industrial mesh and mixed media with ornamental detail embodies a sense of wonder and fantasy that allow the viewer to construct new meaning out of conventional materials. The artistic juxtaposition of subtle and bold colors, soft and hard textures, and transparent, yet layered constructions support the contrasting themes of fragility and strength that are present throughout Breslaw's work. "Contemplation" reveals the transitions and transformations that exist within nature and present the viewer with an opportunity to reflect upon the various stages of life. These themes are mirrored in pieces, such as "Metamorphosis", which illustrates how harmonious forms and disparate patterns intersect and coexist in perfect balance. In "Life Line 1", intricate threads sewn upon layers of softly colored mesh are reminiscent of birth and coming into being, while threads interlaced upon layers of black mesh in "Life Line 2", resemble conclusion and transition. Breslaw's inspiration for "Contemplation" was derived, in part, from her Jewish roots and the idea of honoring the high Jewish holidays, Rosh Hashanah and Yom Kippur. The concepts of spiritual renewal, awakening and forgiveness are highlighted in "Call of the Shofar: 100 Sounds", which stands as the centerpiece of the exhibition. The collection of fourteen pieces presented in "Contemplation" were selected from existing works, as well as created, specifically for the exhibit. The pieces in "Contemplation" appear to suspend throughout the gallery, as the lighting permits the artwork to reflect upon the walls and floor, allowing each piece to take on a movement and life of its own. The effect Breslaw hopes to create through the use of her artistic technique is to demonstrate how everyday materials can be reimagined and experienced in new ways when restored and transformed into masterful pieces of art. "Contemplation" will be on display until November 26, 2014. Admission is free and open to the public. For more information about the exhibit and Breslaw's work, visit <http://www.cathybreslaw.com> and <http://www.sdcjc.org/gag>

Emergent Materiality

by Mary Kathryn Moeller



(left) Cathy Breslaw, San Diego, CA, *Threading Order to the Universe*, Mixed media on plastic support, 48" x 24".
(right) *Lightness of Being #1*, Transparent mesh, 99" x 95".

Living in sun-drenched Southern California has made Cathy Breslaw expertly aware of "light," she states, "and the way things exist in space." She combines a cosmological fascination with space and light with a love for the weight, texture, and patterns of a variety of materials. Rooted in her childhood experiences of her family's fabric business and her travels in Southeast Asia, Breslaw creates room-size installations, abstract drawings, and wall pieces from commercially-based products. These non-traditional materials convey light and movement, much like light-weight fabrics, and suffuse their surroundings with an ethereal color which belies their industrial nature.

Much of Breslaw's work involves the use of a commercially-derived mesh produced in China which she discovered at a trade show in Taiwan in 2004. Similar to the stretchy

bags supporting limes and grapefruits in the produce aisle, this thin, tightly-woven plastic is made from extrusion moulding machines and distributed around the world for a variety of purposes. Breslaw repurposes the material to produce large-scale wall pieces such as *Lightness of Being #1*. The transparent quality of the mesh becomes opaque through Breslaw's use of multiple layers of the material which are patch-worked to create stripes and blocks of color. The entire piece floats off the wall as the hanging apparatus is purposefully disguised from the front. With a few inches of distance from the gallery wall, the piece takes on a sculptural quality as light and color pass through the different patterns of the mesh to extend the dimensions of the work.

Works such as *Lightness of Being #1* are influenced by the Light and Space Movement

and Color Field paintings of the late 1960s and 1970s. Breslaw initially trained as a painter and her use of other non-traditional materials, in addition to the mesh, can act as painterly components within her pieces. In *Feeling Light*, Breslaw incorporates painted yarn to create texture in a similar manner to daubs of paint on a canvas. She conceives of such elements, be they buttons or rope, in a purely aesthetic sense, attaching no symbolic meaning. The same is true of her abstract drawings, such as *Threading Order to the Universe*, which are often executed on transparent paper, plastic, or mesh. Breslaw incorporates other materials in order to explore two-dimensional and three-dimensional space. Such an effort is more than a literal aspect of her artistic practice. It is also part of her metaphysical exploration of the cosmological order of things. Each component of her work is a meditation on materiality

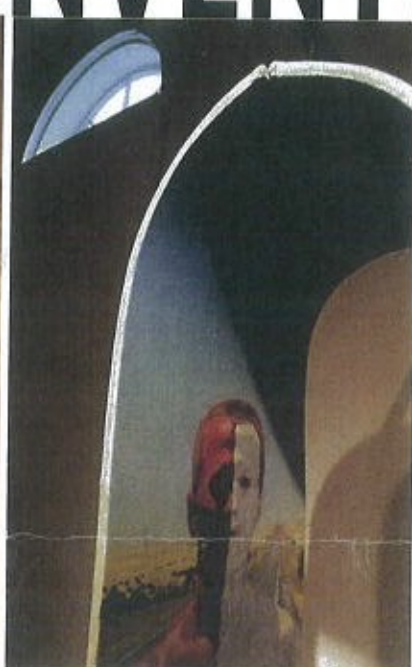
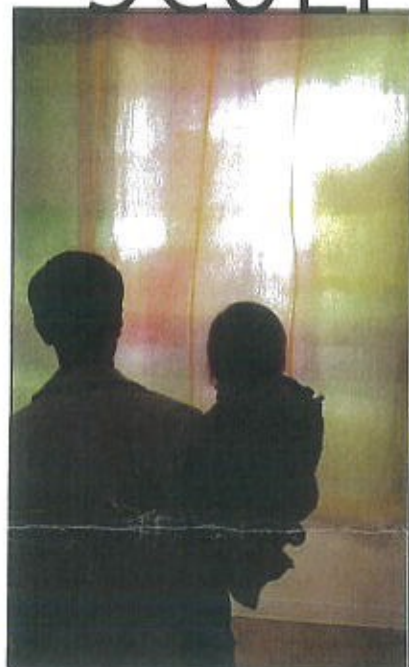
Monday, April 7, 2008

pulse

PULSE EDITOR | Matt Sevits
msevits@dailyemerald.com
(541) 346-5511

Your thumb on the beat of entertainment

SCULPTURE: REINVENTED



(Left) Artist David Lindsay examines a piece by Cathy Breslaw. Breslaw creates her pieces by layering sheets of colored plastic mesh. (Middle) "Grafting, Wandering" by Michelle Montjoy. Montjoy spends hours painting and deconstructing her paintings into hanging sculptures. (Right) One of the curved canvas pieces by artist David Lindsay.

TAYLOR SCHEFSTROM | Photographer

"Weight and Float: Contemporary Sculpture" is on display through May 16 at the Maude Kerns Art Center. The Center is open 10 a.m. to 5:30 p.m. Monday through Friday and 12 to 4 p.m. on Saturdays.

TIFFANY REAGAN
ASSOCIATE PULSE EDITOR

When people think of sculpture, images of classical Greek statues like Aphrodite or the Discus Thrower usually come to mind.

Artists featured in the latest exhibit at the Maude Kerns Art Center have replaced these archaic ideas of sculpture with captivating, thoughtful works of art. The exhibit, called "Weight and Float: Contemporary Sculpture," highlights the work of Joey Azul, David Lindsay, Michelle Montjoy and Cathy Breslaw.

The sculptures are an eclectic mix of abnormal materials, political themes, fascinating patterns, intricate details and humor.

Breslaw, who resides just north of San Diego, creates large wall and floor sculptures with colorful mesh plastic, beads, wire and buttons. Although Breslaw considers herself to have a painter's aesthetic, she has experimented with many different types of art and materials. She said she discovered plastic mesh in Southeast Asia, during a quest to create paintings without a surface.

"I fell in love with it, and though I did combine

paint and mesh for a while, I quickly realized that the mesh had tremendous potential all on its own," she said.

Breslaw believes her work addresses globalization with the idea of taking ordinary materials and making them into something beautiful. In her artist's statement, she said, "Transforming these ordinary materials from their intended commercial use to a piece of art not only reinvents the materials used, but is also a metaphor for the perpetual morphing of other global cultural changes reflected and challenged by the integration of political, religious, social and economic ideas, beliefs and standards."

Instead of working on individual pieces, she likes to create art in a series, which usually includes three to seven pieces. She draws inspiration from her spirituality and more tangible mediums like museums, galleries and magazines.

Breslaw has been exhibiting professionally since 1992 and recently completed a master of fine arts in painting. Breslaw said her current focus is pursuing quality venues that support contemporary art.

"I was impressed with the Eugene area and liked what I saw on the website of the art center," she

said. "I think all communities across the country should be exposed to what contemporary artists are doing and I applaud the Eugene community and Maude Kerns for pursuing that purpose."

Breslaw does not view the art she creates as a form of therapy like some artists.

She said her art may not be related to art therapy but her work does produce a form of personal healing. "It is the experimentation with dissimilar manufactured materials, manipulating them in unfamiliar and interesting combinations is what motivates my work," she said.

Breslaw's work will be on display in "Weight and Float" until May 16. A lecture exploring the exhibit will be offered on April 23.

"I am always humbled and happy when a quality art center like Maude Kerns wants to exhibit my work," Breslaw said.

"I want my work to reach as many people as it can because I think provides a good example of how art can lift people's spirits and it will engage them in a conversation about contemporary art."

treagan@dailyemerald.com

(Fine Art)

Optical fiber Breslaw's mesh pieces make distinctions between art and craft irrelevant

By Susanne Forestieri

IT'S BEEN ALMOST 40 YEARS SINCE ARTISTS swapped their paintbrushes for needles and thread, and a century since they traded wood, stone and clay for wire and steel. Over time, the distinction among fine, industrial and decorative arts has eroded, and the status of so-called "women's arts"—needlecraft and weaving—has been elevated and given the tonier label of "fiber arts." In fact, the word "craft" has practically disappeared, even as many aspects of craft have been absorbed by contemporary art. Certainly, the quilts of Gee's Bend and the textile sculptures of Lenore Tawney have played an important role in making crafts legitimate, and Peter Voulko's improvisational ceramic sculpture of the 1950s eventually entered the history of abstract expressionism. But are Cathy Breslaw's fiber wall hangings and sculptures craft or art, and does it really matter in this postmodern, postmedium age?

The pioneering fiber artists used traditional materials and techniques



> Cathy Breslaw's "Ebb and Flow" (industrial fiber mesh).

to make feminist statements, but, as both men and women fill galleries with crocheted sculpture and stitched canvases, other conceptual concerns have emerged. The San Diego-based Breslaw's use of industrial fiber mesh is intended

as a statement about wastefulness and global interconnectedness. Since the mesh is manufactured in China and used to make disposable items, its use in nondisposable works of art is ecologically responsible; but Breslaw's fusion of painting, weaving and sculpture is first and foremost breathtakingly beautiful. While she layers transparent pastel-hued mesh in subtle combinations that seem to glow, her sense of color is exquisite. The juxtaposition of pale yellow, peach and pink in her three small wall hangings "Dawn to Dusk," "Notes" and "Tempo" is luminous, and her use of black fabric puckered into opaque bars and spikes creates piquant visual rhythms.

Many of the wall hangings have a decidedly domestic feel—but with a the-

atrical flair. "Big Green," in which wide bands of pale lilac and green alternate with shockingly vibrant strips of black and red, is reminiscent of a Navajo rug. Other hangings have a delightful ambiguity suggesting curtained windows in cozy rooms and the unpredictable, albeit gentle, forces of nature. In "Blue Breeze," generous amounts of billowing and cascading blue and yellow fabric are punctuated with a vein of black. In "Ebb and Flow," ribbons of red, black and white fabric drape, swag and curl into tight shapes that suggest eddies.

Breslaw's five black fiber-mesh sculptures bear the show's title, *Weightless*—suspended from the ceiling they do seem almost weightless. Airy and charming as they are, I miss the interplay of color that is Breslaw's greatest strength. However, she has pushed beyond traditional techniques to reveal the latent beauty in an aesthetically unpromising material, creating works that are deeply resonant. An art critic once said, "Art doesn't have to do anything except convince you that it is art." For me, Breslaw's gossamer creations are convincing.

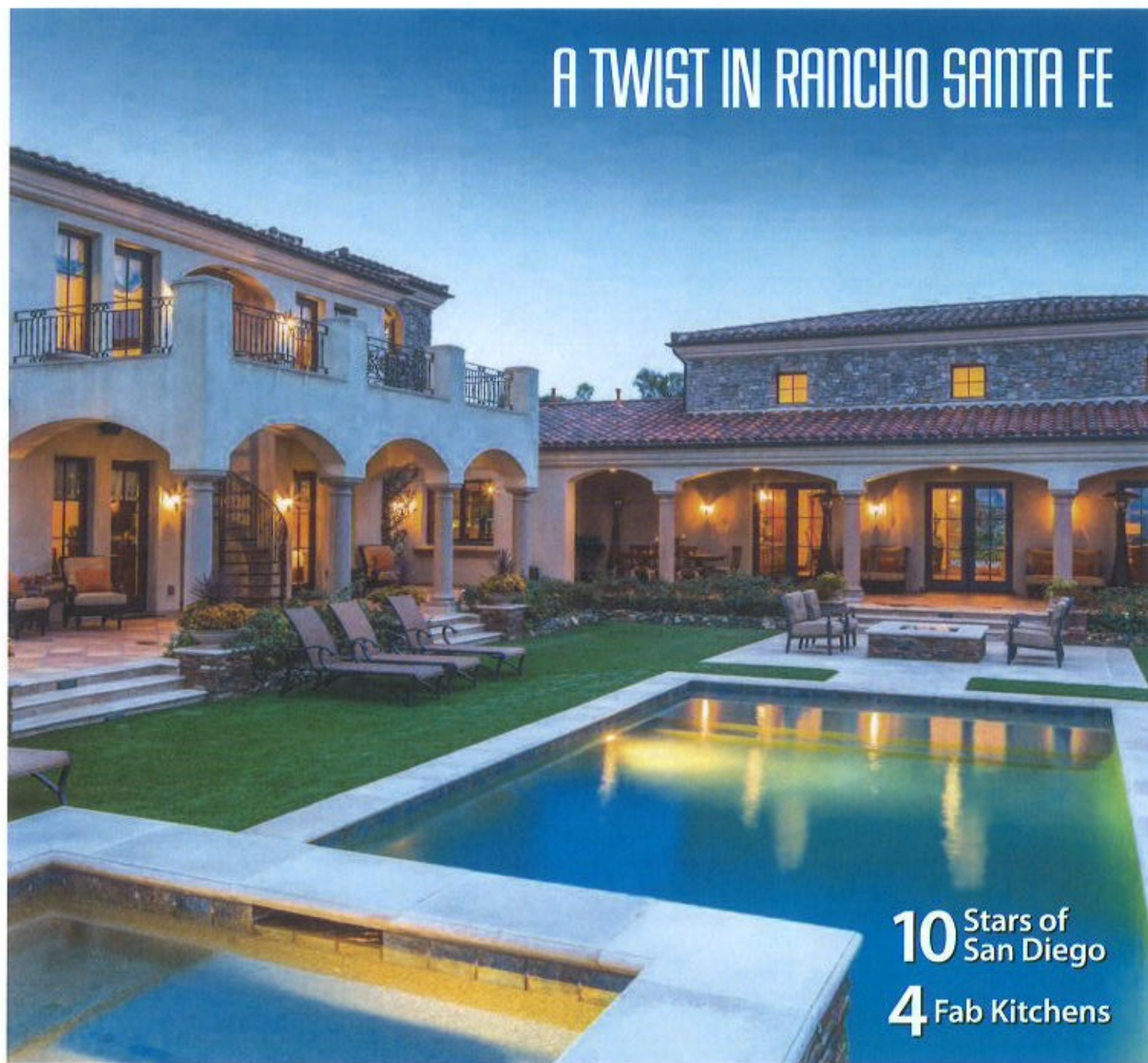
Cathy Breslaw's *Weightless*

★ ★ ★ ☆ Through May 14, Tuesday-Friday, 11 a.m.-9 p.m.; Saturday, 10 a.m.-6 p.m., free. Charleston Heights Arts Center, 229-4674.

SAN DIEGO HOME/GARDEN

LIFESTYLES

A TWIST IN RANCHO SANTA FE



10 Stars of
San Diego
4 Fab Kitchens

CATHY BRESLAW: A SPACE ODYSSEY

BY JANICE KLEINSCHMIDT



Carousel's elements include industrial plastic mesh, fabric, beads and buttons. A mylar support lends a sculptural quality. At top, Cathy Breslaw stands amid her piece titled *Dream Scape*, made with industrial plastic mesh, fabric, vinyl, and plaster and paper paintings using the suminagashi technique.

Pockets of mesh-surrounded air float at the ends of nearly invisible fishing line. Translucent sheets of plastic provide the background for bubble- and cosmos-inspired imagery. Diaphanous panels float in time with slight movements of air, casting soft shadows on the wall. Circular and amoeba-like pools of fabric rest gently on the floor.

Cathy Breslaw's art consumes the San Diego Mesa College Art Gallery — while not consuming it. It is, like the title of one of her works, the lightness of being.

"I am interested in cosmology and the idea of what's around us that is invisible," she says. "A lot of my thinking is about the ephemeral — that life is fragile and fleeting, and I think that combines with the idea of space."

"I use the floor, wall and ceiling to create an immersive environment. Art is not just about the thing on the wall. It's about where it is in space, how it fits in the context of someone's environment."

Because of her interest in art at a young age, Cathy's parents signed her up for private lessons, but later urged her to pursue a "practical" career.

She emerged from Howard University in Washington, D.C., with a master's degree in social work. However, while working as a therapist and later in marketing and sales, she

set aside a place at home for making art.

"It was always a very important part of my world, even though it wasn't the central way of earning a living," she says. In the '90s, she began exhibiting her work and then, wanting to develop as an artist, looked for a mentor. She found one in Roland Reese at Claremont Graduate University and, in 2006, earned a master's degree of fine arts.

Growing up in a family that owned fabric stores clearly left an impression on Cathy, whose studio encompasses a range of sheer/mesh textiles, plastics, see-through thread, a sewing machine and iron — as well as paint.

"I have always been a painter; it's just what I was given as a kid," she says. "I think my work will always have some sort of painter's aesthetic."

But she constantly seeks out materials to fulfill her ideas.

"It's an intuitive process," she says. "I hang a piece of paper on the wall and start filling it with things that have meaning for me — photos, quotes, words. That's how I develop the ideas. It comes about over time; it may be a few months. Then I start to think about how I am going to use various materials."

As her interest in 3-D representations grew, Cathy began thinking more about installations.

"Now," she says, "I am more interested in creating spaces."



Art review

JRB show focuses on weightlessness, fluidity

JOHN BRANDENBURG

For The Oklahoman

Published: March 5, 2012



"I Can't Contain Myself"
Cathy Breslaw

Recycled industrial mesh doesn't sound very airy and romantic as an artistic medium, but it is handled with a light touch in a show by Cathy Breslaw at JRB Art at The Elms, 2810 N Walker, Oklahoma City.

Breslaw's "Industrial Mesh & Mixed Media" exhibit is on view in JRB's Ship Gallery. A southern California artist whose family had a fabric business, Breslaw said the recycled industrial mesh, usually used for sifting, screening, lining and fences, supplies surface, texture and color to her works. "Rather than sitting in plastic oceans, or waste stockpiles, I have transformed these materials into art pieces that will long endure in homes, and...public places," Breslaw said of her creations.

Particularly effervescent is Breslaw's "I Can't Contain Myself," an almost Gustav Klimt-like mesh work that resembles a rosy column of pink-red bubbles, with jewel-like button embellishments, rising into the sky. Multi-colored, festive horizontal stripes are abstract yet landscape-like in Breslaw's "The Big Green," a simple and rectangular, but most appealing 75-by-64-inch mesh wall hanging. Read more: <http://newsok.com/art-reviewdiv-jrb-show-focuses-on-weightlessness-fluiditydiv/article/3654832#ixzz1oMSsHOZG>

Delightful, too, is her "Taking Flight Again," an aqua- and pale yellow-hued mixed media patchwork, suspended in mid-air, which suggest the clouds and sunlit blue sky of a spring or summer day. A bit more serene and contemplative are the violet, pink and green rectangular shapes which a person might see on a "City Walk," and the bulb or plant-like shapes of her purple and green

"Unearthing Hope." The two shows are recommended viewing during their run through March 31 at JRB. Hours are from 10 a.m. to 6 p.m. Mondays through Saturdays, and from 1 p.m. to 5 p.m. Sundays. Call 528-6336 or visit the website at www.jrbartgallery.com for information. Read more: <http://newsok.com/art-reviewdiv-jrb-show-focuses-on-weightlessness-fluiditydiv/article/3654832#ixzz1oMT55qF3>



Award Winning

TREND

FIBRE ART

FIBRE ART IS SET TO BECOME ONE OF THE BIGGEST THING IN THE ART WORLD IN 2015.



Felts

Dutch artist, Claudy Jongstra took the use of felts to a larger scale. These hand-felted materials made from wool have no limits to their creative use. She uses them in both her artworks and architectural installations seen at the Lincoln Center of Performing Arts in New York and the Dutch presidential residence Catshuis. To produce her work, she uses traditional spin, card and weave techniques. Furthermore, she cultivates a botanical garden, keeps bees, grows her own



plants for dyes and raises her own flock of Drenthe Health sheep (Europe's oldest breed) to produce high quality cotton. The studio received two awards for sustainability as well as the Prins Bernhard Cultuurfonds Prijs for Applied Arts and Architecture. Claudy Jongstra studio is currently working on the

presentation of a Mural in San Francisco Museum of Modern Art (SFMOMA).

RIGHT
A textured wallcovering is seen in the entry hall of Fries Museum. It visualises the Frisian landscape.

ABOVE
Claudy's works were seen in the hallways of St. Elisabeth Ziekenhuis (hospital) in Tilburg (2013).



FOR MORE INFORMATION, VISIT WWW.CLAUDYJONGSTRA.COM



Industrial Mesh

Award-winning contemporary visual artist from California, Cathy Breslaw uses industrial mesh to create her artwork. Most of her installations, sculptures and artworks, exhibited in numerous art galleries, museums and art centres, are made using industrial mesh and other commercial plastic materials to create transparency. The colour of this material is important

as it enhances its transparency. Layering is equally important as light and shadow are central to her work. Cathy has explored the boundaries of painting since the 90s. She also explores with commercial materials to create large format wall, sculptures and installations. The artist will hold an exhibition entitled, Material Visions in 2015. It will be held at University of Tulsa Art Gallery.

ABOVE
Above, Below and Beyond, transparent mesh, paint, floor stickers and transparent wall works



FOR MORE INFORMATION, VISIT WWW.CATHYBRESLAW.COM

Cathy Breslaw's Industrial Vision at WPCA

By Kat Murrell

Monday, August 6, 2012



Silver tendrils spiral playfully on the gallery floor and a gossamer, postindustrial canopy floats overhead. Opposite the door, a pale blue and silvery piece by artist Cathy Breslaw appears to undulate softly on the wall. It is quite a fetching first impression for this small selection of works.

The exhibition "Above, Below & Beyond," on view through Aug. 25 at Walker's Point Center for the Arts, takes its name from the aforementioned canopy, a mixed-media composition of mesh and plastic, color and pigment, plus other assorted materials. The physicality of "stuff" and unusual ingredients inform the work of Breslaw, as well as artist Charles Matson Lume in the adjacent gallery.

An affection for fabric and texture captured Breslaw at an early age, particularly through her family's textile business. Her recent works reveal an absorption with material that typically is found in the interstices of daily life, or those throwaway things that hang out at the periphery of our attention. One of her favored mediums is an industrial mesh, produced in massive quantities and ultimately used for utilitarian things, like bags for carrying oranges. It is not stuff generally viewed for its sculptural properties, I dare say. However, with Breslaw's handling, this material yields new possibilities as a foundation, as well as applications for detail and decoration.

The work in the gallery is very sparsely hung; just a handful of pieces represent her practice. More would certainly be nice, yet there is a logic in the spacious arrangement. It's not a big space, so while there is less to see, it subtly compels the viewer to dwell a bit longer with each work.

Pieces such as the digital print *Particles Revisited #2*, with its diffusions of green and purple clouds on satiny sheer fabric, float on the wall like a great-grandchild of an Abstract Expressionist painting. The interchanges of color and form are there, but the gentle demeanor and gauzy weight is a nonchalant denial of the forerunners' muscular angst. These are far more cool and reserved, and the effect is unquestionably pretty.

Outer Limits conveys something of a similar effect, though it adds greater force through definite gestures in the details. Combining drawing and assemblage, the piece encompasses rupture and growth and a sense of fluidity. The rippling, reflective sensibility is there as well, but a bit more intriguing for the surprise of being done on rigid plastic.

Breslaw is nuanced and judicious in her selections, scooping industrial-grade material out of the commercial ecosystem, then training and transforming it into delicate, fanciful objects. In the process, she creates something like a new vision of nature, one that originates in the fields of artificial plastics but achieves its own sense of organic freedom.

By BRIAN BUSH
bbush@sun-gazette.com

Cathy Breslaw's parents owned a chain of fabric stores when she was growing up. As a child, Breslaw spent much of her time in and around the stores, surrounded by the various fabrics. This experience turned out to be instrumental to her artistic development.

"Being around all the different fabrics was my first connection to art," Breslaw said. "It isn't art per se — it's sense that it made me aware of color, texture, surface, pattern and even movement."

From wide-eyed daughter of fabric store owners to professional artist, Breslaw has come a long way.

"Illuminations," an exhibition of Breslaw's industrial mesh and mixed-media works, will be on display from May 16 to June 28 at the Gallery at Penn College. An opening reception will be held from 4:30 to 6:30 p.m. May 22. Breslaw will give a gallery talk at 5:30 p.m.

Given her family's background in the fabric business, you might assume that

Breslaw's work — which employs a sheer, fibrous material — is made using fabric. It may look like fabric, but it's not. It's industrial mesh — a translucent, plastic material that often is used for commercial purposes. Although it's more likely to be found in the produce section of the local supermarket, industrial mesh is Breslaw's primary medium.

"It's similar to what you get your onions in at the supermarket — that stretchy net material — but this is a much finer mesh," Breslaw explained.

Breslaw started using industrial mesh after a trip to Taiwan and China, where she visited factories that produced the material. Industrial mesh was exactly what Breslaw was looking for.

"I wanted to start creating paintings without a surface so that they would just exist in and of them-

LIGHT LAND SPACE

Cathy Breslaw's 'ILLUMINATIONS' at Penn College gallery

selves, without a support, without a canvas of any kind," Breslaw said. "I started looking for material that would allow me to suspend the point and I found this particular material when I was in Taiwan."

Later, I visited a factory in Shanghai and learned about the material. I saw how they make it, how they package it and so on."

Part of what attracted Breslaw to industrial mesh was its transparency, a quality she'd been experimenting with in her painting for several years.

"I've always enjoyed using watercolors and acrylic paints and things that are somewhat transparent, so when I found this material, I was immediately drawn to it," Breslaw said. "It sort of acts like paint in that you can layer it. I've manipulated the material to create different layers and thicknesses. I

use it like a brush and embellish it in various ways."

Material attraction is a guiding principle in Breslaw's artistic process.

"I'd say materials motivate my work," Breslaw said. "I like the idea of using accessible materials that people are somewhat familiar with but haven't seen used in this particular way, or as a piece of art."

Breslaw said she tries to combine materials in exciting and unexpected ways.

"I'm always looking for unusual ways of using materials. At times I work with traditional mediums like markers, thread, embroidery or buttons, but you don't often find all of those together in a piece of art. I'm interested in creating art by using materials that are unexpected either in themselves or in combination with other materials."

Despite her deep interest in materials, Breslaw says materiality is only half of her artistic process.

The other half is conceptual. "I'm thinking about ideas when I make art," Breslaw said. "It's not just the material, it's also the ideas that interest me. Much of my work has to do with the transitory nature of life, the notion that life is fleeting."

Viewers of Breslaw's work can discern a direct link between the impermanence of existence and her floating, ethereal forms. They're like bubbles blown into the air by a child: lovely to behold while they're aloft, but fleeting and temporary.

This seems like an appropriate metaphor because much of Breslaw's art has a kind of airy lightness. Consider the titles she gives to her pieces: "Lightness of Being," "Feeling Light," "Energized," "Dancing Dreams," "A Heavenly Place" and "Blue Breeze." All of these works

are part of "Illuminations."

Breslaw said she chose the name "Illuminations" to reflect her work's emphasis on light and space, but added that naming an exhibition always is difficult.

"It's hard to take a body of work and figure out what you're going to call it," Breslaw said. "It's

like if I asked you to describe yourself using one word. What would it be? It's complicated. You're trying to find a common denominator for all the different pieces while at the same time

summarizing what you want people to get out of it. I called it 'Illuminations' because the words have to do with my thoughts on light, color and space."

Light is crucial to many of Breslaw's pieces, which cast shadows on the walls behind which they are hung.

"The wall pieces are hung on an aluminum rod that the viewer can't see," Breslaw said. "The pieces look like they're floating. They're hung about five inches away from the wall. When you put light on those pieces it creates shadows on the walls behind them. So that connects with the idea of light."

Light is also a theme in Breslaw's work. "The shadows on the wall are as important to the work as the work itself."

Breslaw lives in Southern California, a region of prolonged sunlight and wide-open spaces, both of which have informed the artist's work.

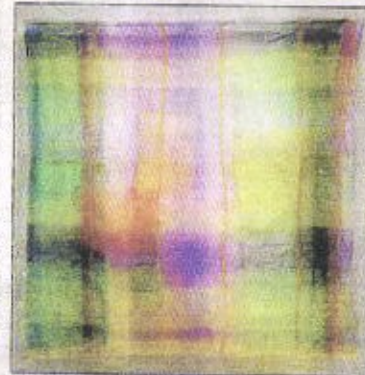
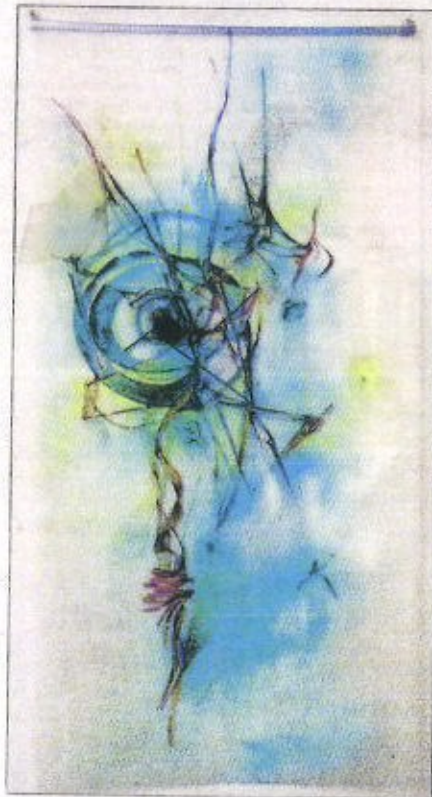
"Light and space are two big parts of living in the West," Breslaw said. "On the East Coast everything is close together; areas are more dense with people and buildings. But out here, everything's very spread out. Even a large city like Los Angeles is sprawling. Living here has given me a sense of light and space that is very present in my art."

For more information about Breslaw and to see examples of her work, visit cathybreslaw.com.



CATHY BRESLAW 2012

Sunday, May 6, 2012, Williamsport Sun-Gazette 6

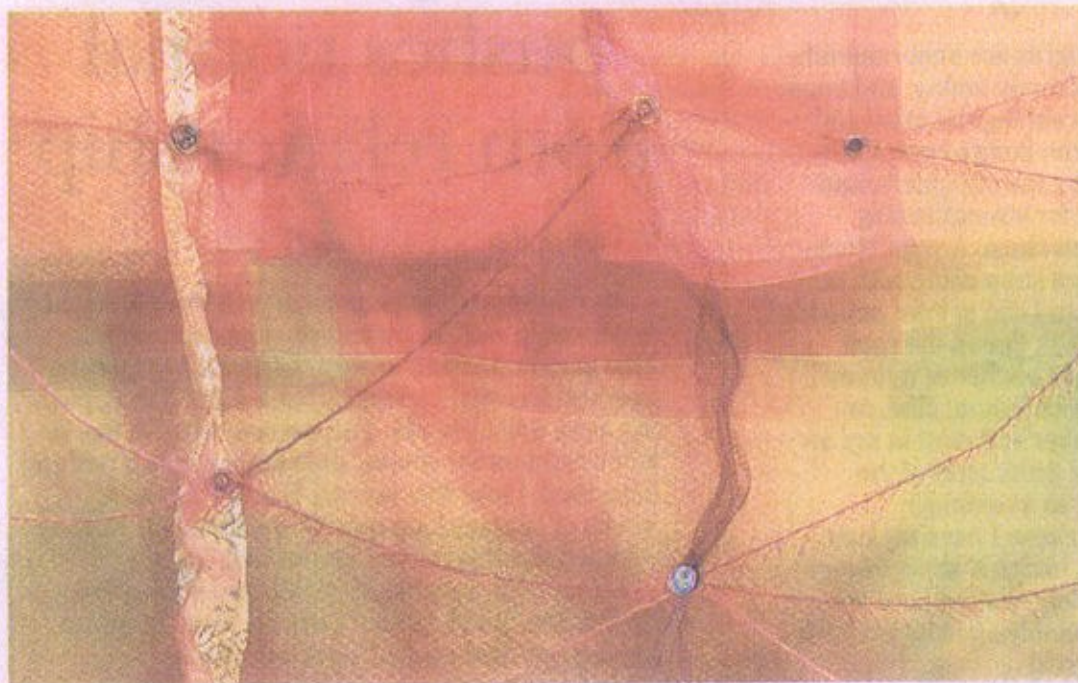


PHOTOS PROVIDED

Cathy Breslaw's "Illuminations," an exhibition of industrial mesh and mixed-media works, will be on display from May 18 to June 28 at the Penn College Gallery. An opening reception will be held from 4:30 to 6:30 p.m. May 22. Breslaw will give a gallery talk at 5:30 p.m.

VISUAL ART

FITTON CENTER FOR THE CREATIVE ARTS



California artist Cathy Breslaw layers paint, wire, beads, mirrors, buttons, string and twine, elastics, thread, ribbons, transparent swatches of fabric to create transparent wall work.

Provided

Artists map their worlds

By Jackie Demaline

jdemaline@enquirer.com

In Topographies, three abstract artists use grids, layers, and physical formations to map their places in the world.

Rosemarie Bloch's vivid paintings explore the grid that humans impose on nature, and are influenced by cycles and dualities. Bloch's artworks are also often influenced by music, especially the rhythm and improvisation of jazz.

Cathy Breslaw's translucent

wall works layer various manufactured materials to echo globalization and the shrinking of what used to be a "big" world. Breslaw's palette includes paint, wire, beads, mirrors, buttons, monofilament, painted string and twine, multicolored elastics, thread, ribbons, transparent swatches of fabric.

Brett Hunter's sculptures focus on how the physicality of place impacts the formation of identity. His work in this show stems from an awareness of the challenges and advantages of

moving, the link between location and identity, and a desire to in some way understand the physical impact of place.

Fitton visitors (of all ages) can add to a community collaborative artwork called the "Curtain of Color" based on the colors, grids, layering and shapes found in the artists' works.

Through Jan. 8, 9 a.m.-8 p.m. Monday-Thursday, 9 a.m.-5 p.m. Friday and 9 a.m.-noon Saturday, 101 S. Monument Ave., Hamilton. 513-863-8873; www.fittoncenter.org.



Tuesday, July 14, 2009

FOR IMMEDIATE RELEASE

Contact: George Palovich
623/972-0635, ext 24 8:00am—noon
gpalovich@wvam.org

Cathy Breslaw: "Light Moves"
West Valley Art Museum
July 24 through September 20

On July 24 a new exhibition opens at West Valley Art Museum in Surprise. The show will amaze some and confuse others. The materials out of which the art is made are not conventional. The plastic mesh, used to construct the "paintings" is manufactured by extrusion molding machines and made into garbage bags for Japan. This material is also made into bags for carrying vegetables and fruit for the grocery industry, as well as floral wrappings for flower distributors in South America. Certainly not the ordinary paint and canvas. Yet, the results are as compelling as any other expression in more common materials.

Part of Ms Breslaw's aim is the light. Light that travels through and around the weavings of this plastic mesh. When properly lighted, the color variations throughout the material can shimmer and radiate with a life all their own. These ordinary substances now transcend their original commercial purpose in favor of something new that takes on a nearly spiritual aspect. They are now re-invented and yes, recycled to express ideas instead to wrap vegetables.

Ms Breslaw explains her attraction to this medium: "In my search for materials, which began in Taiwan, I found the plastic mesh among several materials manufactured and shipped in enormous room-sized containers to countries all over the globe. The mesh possesses weave patterns and transparencies that, when layered and manipulated, relate directly to the effects achieved with the techniques of glazing using water based paint. The subtlety of the color is greatly enhanced by this layering process. This also deepens the dimensionality of the work, allowing viewers to become more actively engaged. Combined with the mesh are patterns of multi-colored plastic, thread, yam, painted twine, rope, string, beads, buttons and small dollops of paint stacked onto small colored foam pieces in geometric shapes. Color is central to the creation of the works and is activated from a personal, even spiritual sense as well as being culturally influenced by current craft and fashion. Light also plays an integral role, enhancing the atmospheric transparency and ephemerality of the mesh, causing the exhibition space to glow. The delicate look and pastel color range

West Valley Art Museum is open 10 AM to 4 PM Tuesday through Saturday until September 20 when Sundays return. The Museum is located at West Bell Road and 114th Avenue. With nine exhibition galleries, a Museum Store, and regularly scheduled education programs, the Museum welcomes all visitors. There is an admission charge for non-members. \$7 adults, \$2 students, ages 5 and under are free.

of the mesh gives the work an undeniably feminine quality. The work combines a poetic sensibility with a handcraft aesthetic, using cutting, sewing and reassembling techniques to bring out the latent beauty of manufactured materials. There is an intimate look at femininity- at the contradiction of the physical strength and durability of the mesh while simultaneously experiencing its delicate and somewhat fragile appearance. The pieces recall the work of Miriam Schapiro and the Pattern and Decoration movement of the Sixties and Seventies involving surface embellishments, bright colors, and craft traditions while maintaining a formal sophistication..."

Breslaw's exhibit will be celebrated in a multi-reception on September 11 along with upcoming exhibits including Arizona Plein Air Painters, Monica Garvey - Abstract Painting, Fritz Scholder - Larsen Gallery Loan and Ludvic: Paintings and Sculptures.



"Just Imagine"



"Sounds of Color"

West Valley Art Museum is open 10 AM to 4 PM Tuesday through Saturday until September 20 when Sundays return. The Museum is located at West Bell Road and 114th Avenue. With nine exhibition galleries, a Museum Store, and regularly scheduled education programs, the Museum welcomes all visitors. There is an admission charge for non-members. \$7 adults, \$2 students, ages 5 and under are free.

Post your Calendar Events

News items and photos for Upcoming Events can be submitted to the newspaper by posting them in the Post Your News section at www.newszap.com

'Light Moves' featured at Art Museum

By George Palovich
 Volunteer Contributor

On July 24 a new exhibition, "Light Moves," by Cathy Breslaw, opens at West Valley Art Museum, 17420 N. Avenue of the Arts.

The show will amaze some and confuse others. The materials out of which the art is made are not conventional.

The plastic mesh, used to construct the "paintings" is manufactured by extrusion molding machines and made into garbage bags for Japan. This material is also made into bags for carrying vegetables and fruit for the grocery industry, as well as floral wrappings for flower distributors in South America. Certainly not the ordinary paint and canvas. Yet, the results are as compelling as any other expression in more common materials.

Part of Ms. Breslaw's aim is the light. Light that travels through and around the weavings of this plastic mesh. When properly lighted, the color variations throughout the material can shimmer and radiate with a life all their own.

These ordinary substances now transcend their original commercial purpose in favor of something new that takes on a nearly spiritual aspect. They are now re-invented and yes, recycled to express ideas instead to wrap vegetables.

Ms. Breslaw explains her attraction to this medium: "In my search for materials, which began in Taiwan, I found the plastic mesh among several materials manufactured and shipped in enormous room-sized containers to countries all over the globe. The mesh possesses weave patterns and transparencies that, when layered and manipulated, relate directly to the effects achieved with the techniques of glazing using water based paint. The subtlety of the color is greatly enhanced by this layering process. This also deepens the dimensionality of the work,



"Just Imagine"

allowing viewers to become more actively engaged.

"Combined with the mesh are patterns of multi-colored plastic, thread, yarn, painted twine, rope, string, beads, buttons and small dollops of paint stacked onto small colored foam pieces in geometric shapes. Color is central to the creation of the works and is activated from a personal, even spiritual sense as well as being culturally influenced by current craft and fashion. Light also plays an integral role, enhancing the atmospheric transparency and ephemerality of the mesh, causing the exhibition space to glow. The delicate look and pastel color range of the mesh gives the work an undeniably feminine quality. The work combines a poetic sensibility with a handcraft aesthetic, using cutting, sewing and reassembling techniques to bring out the latent beauty of manufactured materials. There is an intimate look at femininity- at the contradiction of the physical



"Sounds of Color"

strength and durability of the mesh while simultaneously experiencing its delicate and somewhat fragile appearance.

"The pieces recall the work of Miriam Schapiro and the Pattern and Decoration movement of the Sixties and Seventies involving surface embellishments, bright colors, and craft traditions while maintaining a formal sophistication."

Ms. Breslaw's exhibit, which continues through Sept. 20 will be celebrated in a multi-reception Sept. 11 along with upcoming exhibits including Arizona Plein Air Painters, Monica Garvey - Abstract Painting, Fritz Scholder - Larsen Gallery Loan and Ludvic: Paintings and Sculptures.

Call 623-972-0635 or visit www.wvam.org.

Editor's Note: George Palovich is spokesperson for the West Valley Art Museum.



Mixed media often finds solidity in GLUE.

By Vanguard Culture April 4, 2015 Community Buzz

Mixed media often finds solidity in GLUE.

Article by [Kristen Schweizer](#)

When we hear the term "mixed media," many merely imagine complicated collages or other fastidiously fastened objects to canvas. At least, this was my inclination. Artist [Cathy Breslaw](#) shatters expectations with installations, wall work and drawings that seemingly defy both gravity and light. Her current exhibition, *Imaginings*, opened yesterday at the James Allen Rose Art Gallery at Francis Parker School in San Diego. The instantly striking piece is *Dream Scape*, an installation made from industrial mesh suspended from the high ceilings of the gallery above portions of fabrics and paintings on the floor. Breslaw explained she was "inspired by the natural light, space and open high ceilings of the Rose Gallery." I, however, was struck by the impactful nature of a fabric often written off as useless. Tulle, industrial mesh: these opaque fabrics are rarely the strength of a dress or window. However, they finally find center stage as somehow both substantial and subtle within *Dream Scape*.

That same sentiment is throughout her wall pieces as well. Translucent mesh, dyed and layered, seem like Rothko-reminiscent watercolor murals from afar. It is only up close that the viewer realizes her intentional delicacy. The painted mesh, somehow both inspiring a ballerina's skirt and the protective shield of a screen door, are layered deliberately. The pieces wait unwearingly; but it is merely a holding pattern. Upon the first breath of the viewer or gesture from the room: the pieces all dance. Alive and reactive to the slightest breeze, they move like the sky and watercolor in motion. It's impossible to see the piece the same way twice as a result. It requires the viewer to change their opinion, to see new colors within the layers.

Breslaw's mastery is evident in the construction. More often than not I found myself searching the seams and edges for proof that these pieces were deliberate. The work is so full of life it's easy to believe that it made itself until you take a closer look...then that the purposeful expression and shape-making becomes apparent. The genius is echoed in comparison. As the gallery is housed within a school, student mixed media art with colored mesh is also featured. While the students' color, enthusiasm and ideas show bravely, they prove that a true artist finds more than immediate color, patterns, and texture for her inspiration. The student art is solidly pretty – but that is all it is. Breslaw's art is impactful in its tenuous patience; a breathless reminder of what beauty actually is.

Imaginings runs from Thursday, April 2 through May 5, open from 7:30AM to 3:30PM at 6501 Linda Vista Road, San Diego, CA 92111.

Cathy Breslaw shows 'fiber' art at Chico Art Center

By KYRA GOTTESMAN - The Buzz

Posted: 07/16/2009 12:00:00 AM PDT

CHICO -- Fourteen distinctive works of nationally renowned artist Cathy Breslaw will be on exhibit at the Chico Art Center through Aug. 2.

"I selected Cathy because I had been interested in bringing a fiber artist to Chico Art Center for quite some time," said Gallery Director Jon Cummins. "In particular, I was looking for one that would help add a balance between artists working traditionally and those working non-traditionally in the fiber art genre. Cathy's work at first glance does indeed reflect fiber art we're accustomed to seeing in galleries. However, upon closer examination the dissimilarity in materials obviously separate her work from traditional fiber art."

But is Breslaw really a fiber artist?

"I am frequently classified that way because my pieces look as if they are made from fabric, but mostly my work is connected to painting and sculpture," said Breslaw, who's based in Carlsbad.

The base material -- or the "canvas" -- for Breslaw's unique three-dimensional work is industrial mesh. It's the kind of material used to create utility bags for fruit in the grocery store and its plastic, not fabric.

"I was on a business trip to Taiwan when I found the mesh. I'm a painter by background and I had been searching for a new surface to work on. My idea was to create 'paintings' without a surface, which I know sounds odd. But I was on a quest. I wanted to suspend the paint and not have it connected to a board or canvas; a surface that was unobtrusive. That's not what I ended up with though," Breslaw said. "I found this mesh, which is made in China and shipped in huge containers all around the world, and fell in love with it. It quickly became the focal material of my work." Breslaw takes the mesh, which comes in a variety of colors, shapes it and adds other materials including fabrics, beads and buttons to create light and airy sculptures some of which rest on the floor while others are suspended from ceiling or wall and range in size from 24 inches by 18 inches to 80 inches by 42 inches.

"The mesh possesses weave patterns and transparencies that, when layered and manipulated, relate directly to affects achieved with paint and is reminiscent of common natural atmospheric events such as rainbows. The subtlety of color is greatly enhanced by the layering, deepening the dimensionality and allows viewers to become actively engaged in 'seeing,' Breslaw said. "Transforming the mesh from its intended use, not only reinvents the materials, but becomes a metaphor for the perpetual organic morphing of other global cultural changes reflected and challenged by the integration of political, religious, social and economic ideas, beliefs and standards. This material, which is usually discarded quickly after use, is used here to develop art pieces that will long endure, allowing it to have a more ecologically sound purpose."

Breslaw's work is shown all around the U.S. in art centers, college museums, university galleries and corporate collections. An artist all her life, Breslaw, who received her MFA in visual arts at Claremont Graduate University, has been a full-time professional artist since 1992. For more information about Breslaw and her work, visit www.cathybreslaw.com.

ART SCENE MAGAZINE, April 2012 (Orange County, Recommended and Continuing)

Cathy Breslaw, "Time Travel," 42 x 45", plastic mesh.

Cathy Breslaw's "Transitions" appears at first as a show of seventeen brightly colored and shaped abstract paintings with one suspended sculpture. On closer inspection, these works are mixed media, crafted from industrial mesh typically used in grocery stores, construction and decorations, that is quickly discarded. Artist Breslaw was attracted to this "plastic" while visiting China because it looks similar to tulle fabric. She explains, "Rather than sitting in oceans and waste stockpiles, I have repurposed and transformed these materials into art pieces that will long endure in homes and public places." She takes the strong, stretchy plastic - that comes in several mesh patterns and colors - layers, cuts, tears, twists, folds, stretches, heats, sews and glues it.

She often paints the material and then adds embroidery thread, yarn, painted ropes and other adornments. The 8 foot tondo "Metamorphosis" was inspired by the college campus of which this gallery is a part, and by its ponds and fountains. For this work, she added to the mesh small pieces of Tyvek® material in a variety of colors, heating the pieces, then layering them to suggest, "a beautiful landscape inspired by Monet's paintings." Other works include the translucent 9-foot square "Lightness of Being #1," composed of lightly hued yellows, greens, oranges and magentas with a few red vertical stripes. There is "Blue Breeze," a light, filmy construction of layered blue materials with a splash of yellow, and "Taking Flight," a free form work of oranges, yellows and browns that hangs from the ceiling. The lasting impression is the ethereal and luminous effect of throwaway materials that channel the spirit of assemblage art (Soka University, Orange County).



Liz Goldner



SUNDAY, AUGUST 24, 2014

Contemplation: An exhibit by Cathy Breslaw

Article by Joe Nalven

How does an artist — working together with an art gallery — create an engaging exhibition? Many of us have participated in this experience, others have wondered about it. Cathy Breslaw's exhibit allows us to step inside her mindset: *Contemplation*, an exhibit opening at the Gotthelf Art Gallery, San Diego Center for Jewish Culture.

JN: How did this exhibit come into being? I began to wonder about this question in looking at the imagery that will be in the exhibit as well as the connecting titles.

CB: When I was asked to do this show, I was asked that it have some relationship to Judaism. This was new to me. I had not done religious-related work even though I am Jewish. As I began to consider the show, I realized it takes place during the High Holy Days which are the most important religious Jewish holidays. I am an observant Jew and my maternal grandfather was an Orthodox Rabbi (he died many years before I was born). These holidays are a time of prayer and reflection. Here was my *contemplation* as the central focus for the show. It is not a religious-based show, but the idea of contemplation as a thought process and a way to *frame* some ideas and work. I will have fourteen separate works in the show. The central installation themed piece is called: *The Call of the Shofar: 100 Sounds*. I was inspired by the shofar, an ancient instrument made from a ram's horn which is blown on the High Holy Days. There are many interpretations but the one that speaks to me has to do with it as a call to wake up, to reflect on our lives, and to transform them. I also found in my research that the shofar blows one hundred sounds on Rosh Hashana which is referred to the piece. There are other works in the show based on a large series I have done in the past few years called *Atmosphere* which are like color field painting where I am using industrial mesh layers with spray paint to create wall works that somehow create an atmosphere I feel from nature. I am always seeking to challenge myself in terms of materials and new or differing ways to communicate my thoughts and ideas. Materials themselves are a big motivator. I am drawn to simple, accessible materials rather than traditional art materials and ways of translating into art pieces.

JN: How does this exhibit connect with your way of thinking about the world in other ways?

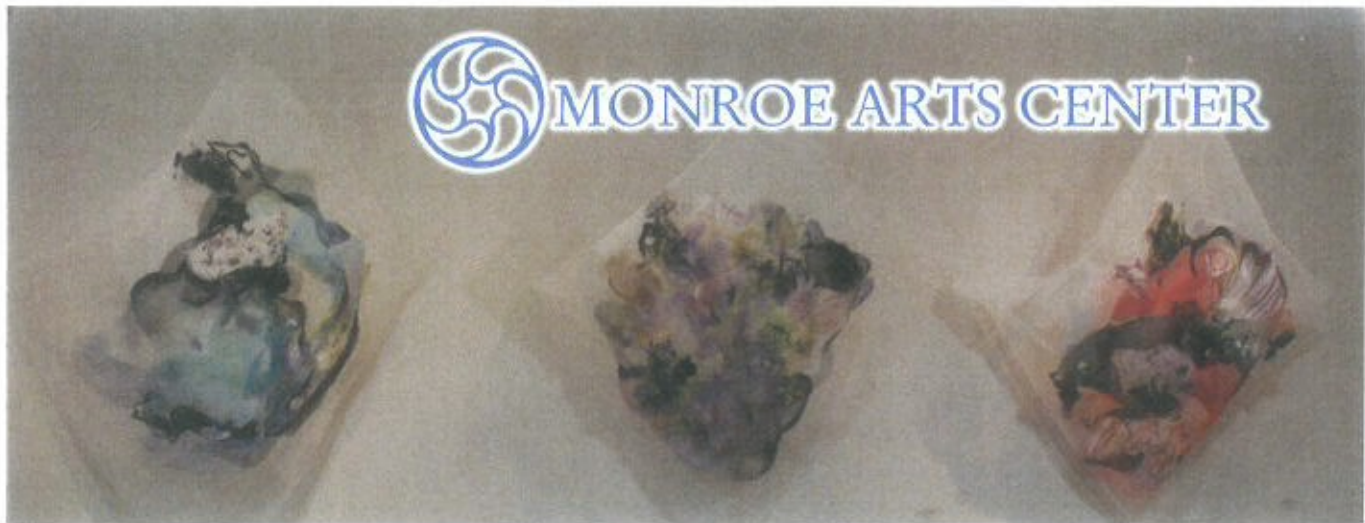
CB: I think and read a lot about cosmology, philosophy, and have always been drawn to ideas about light and space. Installation work is a nice way of being able to create things in 3-D space without making them sculptural objects per se. I approach my work with thoughtful intuition. I work from a place of honoring where I am at any point in time and finding materials that offer me an opportunity to express those thoughts and ideas. I have used industrial plastic mesh materials and fabric for several years as a central point because they express my thoughts about light, space and transparencies. It also comes from my thoughts about the temporal, fleeting and transience of life. I am often inspired by nature — sea, sky and wind, which are so much a part of my daily life. Running and biking are regular activities for me and part of daily life which also influence my concepts of space and moving through it.

I want viewers of my work to make their own interpretations — to react to what they see and feel and not so much be told about what I think the work is about. I believe art should be another experience of living daily life. I don't want to direct viewers to a specific idea I am imparting. For me to create work, I am informing myself about my experience of the world but in no way do I want to direct others.

Exhibition: Contemplation

Gotthelf Art Gallery San Diego Center for Jewish Culture, La Jolla, CA
Lawrence Family Jewish Community Center
Jacobs Family Campus Tel. 858.457.3030

September 11 – November 26 Hours: 9 am – 5 pm (daily except Saturday and holidays)



Monroe Art Center, Monroe, Wisconsin, June 14, 2013 Cathy Breslaw: Radiant Visions

Ann Pedder Reilly, *The Register, Brodhead, Wisconsin*

Cathy Breslaw's "*Radiant Visions*" exhibit at the Frehner Gallery in the Monroe Arts Center presents a symphony of color, texture, and shadow play. Described as multi-media, her works are also multi-craft. Techniques from crochet, weaving, applique, and embroidery are used to thread a variety of textiles into and onto the plastic industrial mesh that forms the backbone of most of these works. The exhibit is dominated by cool-toned aqua mesh dressed with a variety of bright pink, coral and red interwoven fibers.

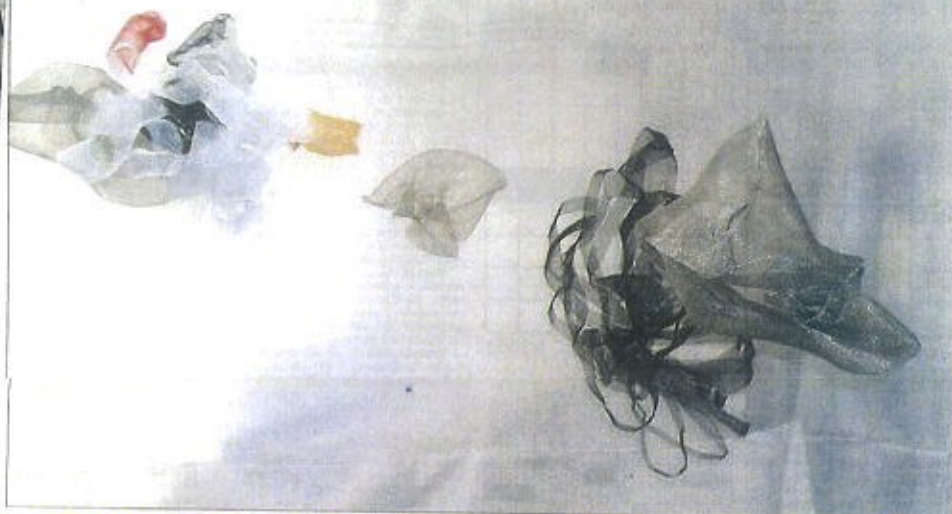
The collection of 11 works falls into three contextual subgroups. Most unique in the group are two works that are painted on rectangles of stiff plastic. The pearlescent background of *Clash Encounters* gives the illusion of warped and distorted curves in various tones of white and cream. It is painted with sharp geometries of stars, swords, and oscillating loops in gold, copper, red and aqua. The piece projects warmth, vibrant motion and high energy. *Threading Order to the Universe* presents a cool, quiet, counterpoint with a central aqua spiral galaxy, gold and red tendrils flowing outward, and a spider web of dark threads radiating from a red fabric center.

Most pieces in the show appear to be two dimensional, rectangular pieces hung against the wall. The rectangularity of these pieces is reinforced by the horizontal or vertical weaving or applique of other fibers to the mesh background. In reality, many are hung from curtain rods and the light shining through them creates a third dimension of shadow on the wall behind them. While the thicker portions of the artwork create gray shadows, the thinner sections and weavings project color. These shadows are works of art in their own right. *Twists and Turns* projects a shadow in grays and red tones that is more complex than the fiber piece itself. The shadow from *HotPad* details the complex arrangement of fibers woven through the piece.

The only omission in this exhibit is the lack of a free-hanging piece for which Ms. Breslaw is well-known. The three, large "Swept Away" pieces are the closest representation of this type of her work. Each "Swept Away..." piece is hung from the ceiling and three wall points which cause them to hang forward resembling spinnaker sails on a boat. Each work has a color theme of overlapping fabrics with black accents on creamy mesh background.

The 'sailing' theme is reinforced by the subject of these works. *Swept Away at Sunset* has a bright coral theme reminiscent of an ocean sunset. The black areas seem to represent clouds and other night objects that appear as the sky darkens. *Swept Away at Sea* uses aqua to suggest water and sculpted bands of fiber to suggest items washing in the ocean currents. The purple theme of *Swept Away at Midnight* uses the tones of a bright moon-lit night when shadows aren't really black.

Breslaw's interest in fiber had its roots in her family's fabric business. She says: "Spending a multitude of hours around fabrics of all kinds - seeing and feeling colors, textures and patterns presented on an array of fabric types, made an indelible impression which followed me into adulthood and into the art I make". Her dynamic fabric art has been exhibited and critically acclaimed throughout the nation for many years.



San Diego artist Cathy Breslaw partnered with New York Wire Co. to create this piece, 'Weightless' for the Art + Industry exhibit that opens Thursday at YorkArts. Artists were challenged to use products or byproducts of local factories to create works of art.

Artists prove industrious in YorkArts exhibit

By JENNIFER VOGELSONG
Daily Record/Sunday News

Donna Sylvester was driving down West Philadelphia Street in York one day when the sign for Dentsply's offices at Susquehanna Commerce Center got her thinking.

She wondered what it would be like to step inside the factory that makes dental products. Then she thought how interesting it would be to use scrap material and products from local factories to create works of art.

A call for artists last fall resulted in about a dozen proposals, seven of which were chosen. The five projects that reached completion are part of an exhibit Art + Industry that opens Thursday at the YorkArts gallery.

Sylvester contacted local companies to see if they were interested in working with artists. "They were just so forthcoming with their ideas and interest," she said. "There was a real back and forth that went on that really surprised me."

She said her goal was to prompt local residents to re-engage the area's manufacturing industry.

"We drive by these factories and industries, and unless you work there, you don't know what goes on inside there," she said. "This was chance for some of us who aren't employees to go into their facilities and be curious about what's going on in there."

Sylvester said looking at York's industrial landscape through artists' eyes gives the community a new appreciation for the processes and products that are created here. "I think we have changed the perceptions of everyone involved."



York artist Carol Oldenburg paired scraps from lathes at Military & Commercial Fasteners with a chair for this piece, titled 'Haircut.'



Artist Elizabeth Lundberg Morissette made this piece using double-faced foam tape from Adhesives Research in Springfield Township. Company employees visited the YorkArts gallery this week to help Lundberg Morissette create a similar piece on site.

THE ARTISTS

York landscape painter Carol Oldenburg used fasteners and metal turnings from Military & Commercial Fasteners to create two pieces.

The first, titled "Haircut," pairs a chair with metal scraps from the company's lathes.

"The scraps looked like hair," she said. "I thought it was so cool, I had to do something with it."

Her other piece, titled "The Secure Connection," after the company's motto, uses a wheeled supply cart to hold a Plexiglas sheet with holes drilled in it. Visitors to the exhibit can put bolts through the holes and screw different combinations of nuts on them to make their own designs.

"It's pretty simple, but it lets you join in instead of just viewing it," Oldenburg said.



Carol Oldenburg

George Cramer, vice president of marketing and commercial development for Adhesives Research in Springfield Township, said artist Elizabeth Lundberg Morissette contacted company officials about using some of their materials for a work of art and it sounded like a fun project, so they invited her in.



Elizabeth L. Morissette

See ART, page 3D

Art

Continued from 1D

"She walked around the shop and was excited with all the stuff she saw that we would typically call scrap," he said. "She saw it as an interesting medium to create something."

Lundberg Morissette used double-faced foam tape to create a vase-type shape that will become part of an installation piece in the YorkArts gallery. Cramer said employees would go to the gallery to help her put it together. "Just to share in the fun."



Christine Tillman

Christine Tillman of Baltimore responded to the call because she's fascinated with how art and industry are so different, yet similar.

"I've always been intrigued with how linked the two processes are; they're both making things," she said.

As a sculptor, she was interested in manmade materials, so she was paired with Graham Engineering, which makes machines that fashion plastic bottles.

"It seemed like a really natural fit," she said.

In March, she toured the company and learned she'd have to rethink her project.

"It became pretty clear to me that I wasn't going to be able to make an object. The machines they make are incredible, but beyond what I could work with not being an engineer."

Instead, she fashioned hand-cut patterns using theater gels and used an overhead projector to push light through the colored patterns into three areas of the plant — the spray booth, cafeteria,

and research and development lab.

"I wanted to make something really temporary that would transform the space," she said. "All you see is the leftover photographic documentation of them."

Penelope Grumbine of York Township fashioned two- and three-dimensional pieces from the valve forms and turbines manufactured by Voith Siemens.

"The turbines are very utilitarian, but I don't think the people who work there envision them as beautiful forms," she said.

Grumbine used paper because it's a renewable resource and the company's work has a lot to do with renewable energy.

Cathy Breslaw of San Diego used industrial mesh produced by New York Wire Co. to create three-dimensional works inspired by the transparency of the material. Together, she calls them "Weightless."

"The whole project was just very exciting to me," she said. "It's a window for every day people to understand art and make associations."

771-2034;
jvogelsong@pdr.com

Fall 2009 Exhibition

Preston Contemporary Art Center

BRESLAW →

Artists

Cathy Breslaw 3

Dellamarie Parrilli 7

Pascal 11

Joshua Rose 15

Commentary

Mary Anne Redding 19



Cathy Breslaw



Taking Flight, 4' in diameter, incutted mesh

Statement: Transforming the mesh from its intended use not only reinvents the materials, but becomes a metaphor for the perpetual organic morphing of other global cultural changes reflected and challenged by the integration of political, religious, social and economic ideas, beliefs and standards...the viewer is led to take an intimate look at seemingly ordinary materials that, because of what has been done to them, transcend their function.

Color and light are central to the creations of mixed media/fiber artist Cathy Breslaw, whose skillful weaving of unordinary materials results in extraordinary fiber mesh sculptural pieces.

Breslaw explains that her work engages materiality. Her pieces are created in part from a fiber material manufactured by the Chinese, frequently used in bags for carrying fruits and vegetables and usually discarded after use. The plastic mesh possesses wave patterns that when layered enhance its subtle coloring. Combined with the mesh are patterns of multi-colored plastic, thread, yarn, painted twine, rope, string, buttons, beads and coils of paint. The graceful and elegant works seem to float from the wall or ceiling, offering views from multiple perspectives. Her intent is twofold—to develop art pieces that will long endure and to allow the materials to have a more ecologically sound purpose.

Issues of feminism, the emotional context of beauty, and cross-cultural boundaries also form undercurrents in Breslaw's works, which share formal aspects of painting and sculpture with the historical traditions of sewing and weaving common to many cultures.

Breslaw, who resides in Carlsbad, CA, holds a Master of Fine Arts degree from Claremont Graduate University, CA. Her work is published in the *New American Paintings 15th Anniversary Edition* (2009). Her most recent exhibitions include *Copus Christi*, TX; *Suprise*, AZ; *Chico*, CA; *Birmingham*, NY; *York*, PA and *Los Angeles*, CA. Her work is found in corporate collections across the United States.

Commentary

Mary Anne Redding

*Curator of Photography
Palace of the Governors/ New Mexico History Museum
Santa Fe, New Mexico*

The Zen concept of the circle is deceptively simple: a circle drawn in a single stroke represents nothing, represents the universe, represents transition. The round perfection of a circle conceived in a single action shows great patience and dedicated practice on the part of the artist.

Even the most perfect circle, however, has a beginning and an end, and, in Zen practice, represents the transition from life to death. Joshua Rose, influenced by Zen and the Pattern and Decoration Movement, most notably by his long relationship with the P + D artist Joyce Kozloff and her husband, the noted photographer and writer Max Kozloff, has older influences from observing the intricate work of his parents, both embroidery designers in New York City where he grew up roaming the gridded streets.

Rose's tactile surfaces and rhythmic compositions dazzle the eye and stimulate all of the senses including the intellect. Rose plays guitar, even teaching himself how to build one. Music, meditation, the ebb and flow of water—in rivers and streambeds, life sustaining, winding from mountain source to the great oceans, absorbed into the atmosphere, formulated into clouds, thunderstorms erupt, the gendered rain soak into



Joshua Rose, Dark Circle, 50' x 40', acrylic and glitter on canvas

ground water, rushing streams after a cloudburst, in due time winding full circle back to the oceans. This latest series of paintings, *Particles and Waves*, clearly shows the patterns of the rivers of the southwest that make up a part of the desert, now too often dry, the beds revealing erosion—the waters touch, sometimes the lightest caress, often more violent, leaving purple bruises on the shore. Other paintings, *Second Circle*, *Injection*, *Dark Circle*, *Dropping Dropped*, contain the circle, most often resembling an eye—the inner eye, searching for the great white river of the soul, searching for meaning and music.

REVIEW

The media and the message

Four artists in the Huntington Beach show use unusual materials to make their statements.

By DANIELLA WALSH
SPECIAL TO THE REGISTER

Fiber, fiber everywhere and not a canvas in sight. Anyone finding traditional art materials too pricey or unadventurous these days can take heart: Some of the best stuff seen lately suggests that artists are raiding craft stores, grandma's mending basket and the kitchen junk drawer. The old bit of beauty being in the eye of the beholder has given way to beauty being in everything imaginable.

Take, for example, "MANufactured," the latest exhibition curated by Darlene D. DeAngelo at the Huntington Beach Art Center. DeAngelo has found four artists who are crafting art from, for the most part, manufactured goods such as toy-store-bought inflatable punching bags, colorful zip ties, plastic mesh, beads and glitter, string and yarn and yes, even a bit of paint here and there.

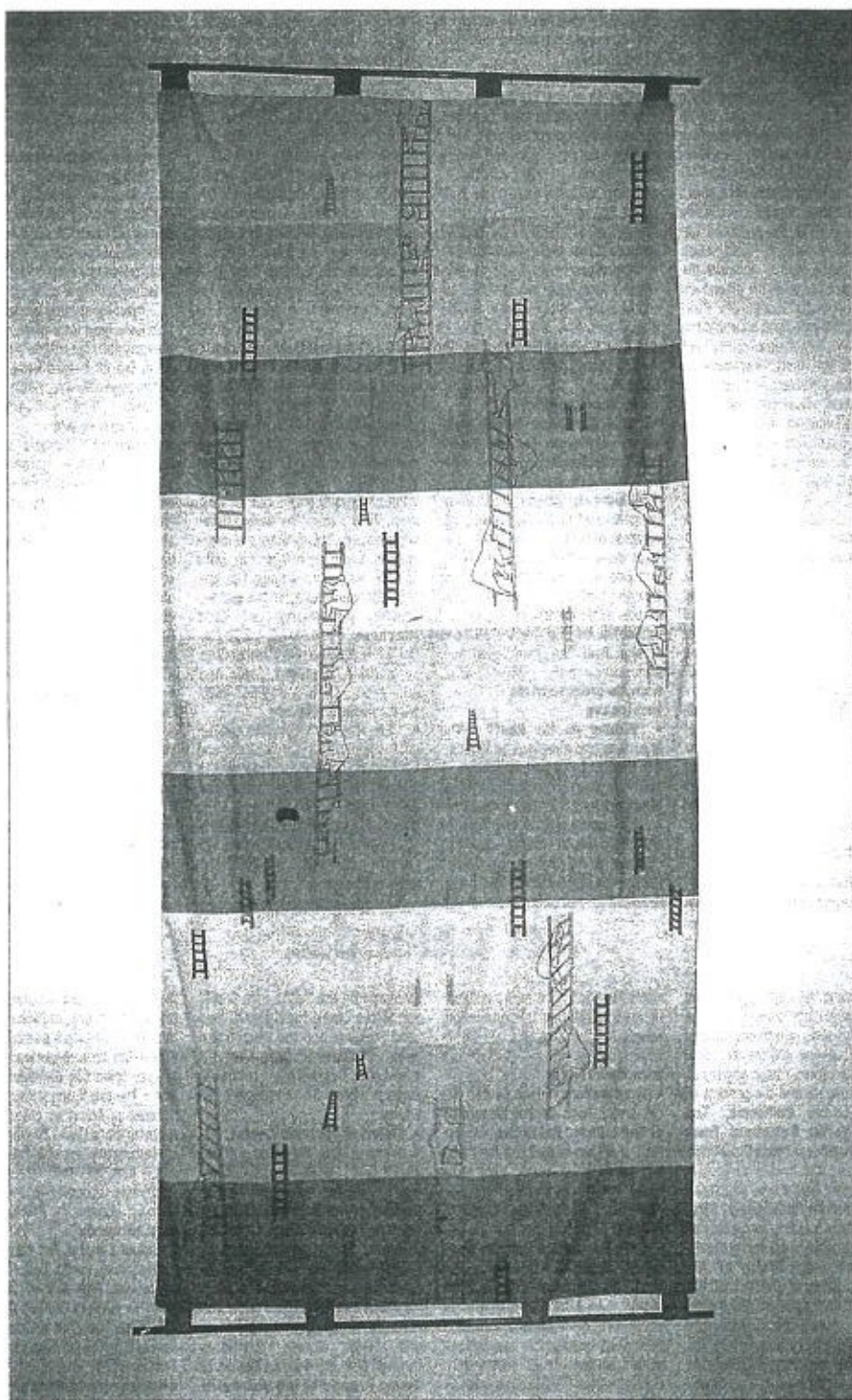
Only Tomoko Suzuki, a sculptor and print maker, actually draws - but she eschews canvas or paper. Instead, she sews muslin quilts as backgrounds for her allegorical stair- and ladder-climbing figures representing the uncertain process of upward mobility ("Up and Down," 2006, and "The Way Up," 2006). "Frolic," 2006, with its palm trees, birds and waves, comes across as a stylized beachscape. A subtle arrangement of patterns suggests that order and a sense of ritual determine the way people live and play.

Cathy Breslaw layers plastic mesh to build subtly colored backgrounds for abstract compositions that are roughly woven, beaded or embellished with buttons, string, elastic and colorful ribbon. Breslaw's work is particularly intriguing, since it often first appears like a somewhat primitive but endearing grade-school art project. However, closer contemplation of pieces such as "Hot Pad" reveals sophisticated mastery of materials. Weaving and collage becomes painterly in her hands.

Wall hangings invite close contemplation, with works like "Spiritual Landscape," 2006, and "Shanghai Lights," 2006, having a somewhat meditative effect. Large floor pieces are intriguing as well. Resembling the fanned-out tulle skirts of 1950s prom queens, they contain personal messages concerning femininity (a combination of fragility and strength) and subtle allusions to globalization.

Breslaw notes in her artist statement that the signature plastic mesh was manufactured in China but is put to different uses in Europe, Latin America and in the U.S. Her uses of cast-off materials thus put a novel spin on reuse of mass-manufactured materials ("Labyrinth," 2005, and "Carousel," 2005).

Maureen Shields transforms the aforementioned toy store punching



TOMOKO SUZUKI: In "The Way Up," 2006, the artist uses ink and pen on muslin to make her statement.

duction by covering them with nylon jersey and festooning them with multicolored zip ties. And yet, with titles like "It Feels Good to Have Your Heart Broken Sometimes," 2006, and "It All Felt Very Romantic at the Time," 2006, and "Making Love on Wounded Knee," 2004, the suggestive shapes warn of the joys and perils inherent in

"How cute!" might be an initial reaction to Amy Caterina's "Forest Fire Friends" (Deer Installation and Moose Installation), 2006. Then again, others may wonder what the critters are doing in an art gallery. Not to worry, they have earned their place: First of all, Caterina's medium of choice is knitting needles and yarn. She knit-

yarn and stretched them over the reindeer armatures that are festooned with lights at Christmas.

Disturbed by brush and forest fires displacing wildlife and destroying valuable land, she also placed knitted rectangles representing different-size burial plots before the deer. Viewers are prompted to speculate about



AMY CATERINA: This moose installation from the artist's "Forest Fire Friends" uses yarn and a light-up yard sculpture to comment on the loss of wildlife habitat.

'MANufactured'

- **Where:** The Huntington Beach Art Center, 538 Main St., Huntington Beach
- **When:** Through Dec. 17. Gallery hours: noon to 6 p.m. Wednesday to Saturday, noon to 4 p.m. Sunday. Closed Mondays and Tuesdays
- **How much:** Free
- **Call:** 714-374-1650

much a burial plot costs today. The patches range from an infant's gravesite to adult ones, allowing either for an urn or a full casket. The latter, also knit and covered by crocheted flowers, was inspired by the recent death of the artist's husband, according to DeAngelo ("Plot," 2006).

Given the unusual nature and use of media, viewers will find it helpful to read the four artists' statements, which DeAngelo inserted into printed gallery guides rather than burdening the exhibition with reams of wall text. Many viewers will undoubtedly wonder what constitutes art these days, but also, one hopes, ruminate about the many and wondrous origins of creativity.

Venturing into the gallery's project room, they will also get a chance to be part of the action. Caterina, who is the center's current artist in residence, has supplied knitting needles and yarn for the adventurous and nimble fingered.

There might also be grouching about the four female artists reverting to what used to be called "domestic arts." But such complaints are outdated to say the least: As several recent shows in the area have revealed, men are also wielding embroidery needles and crochet hooks to create richly textured works that break down demarcations between painting and tapestry, assemblage and collage.

Yet, it still remains to be seen whether this new freedom is just a hiccup after which such works might morph into expensive dust catchers. But, for now, art has become a melting pot of sorts, and that is what makes the whole scene fun.

Freelancer Daniella Walsh has written about visual art for the Register

'Tapestries of Light' on Display in the SU Gallery

By Baptiste Bequart
The Siskiyou

Mesh and wire harmoniously form elusive tapestries of light and colors, currently in the art gallery of the Stevenson Union.

The art gallery is hosting the luminous and delightful work of Cathy Breslaw, under the title "Tapestries of Light."

A dozen pieces are on display, on the wall and suspended in the air. The pieces feature a careful assembly of plastic, wire mesh and yam plastic thread.

At the entrance of the gallery, two three-panel white tapestries suspended from the ceiling welcome visitors. Sewed with pale

green, black and blue circles, they seem to stand as twin cocoons.

A little bit farther on the right wall is a rectangular wall tapestry of plastic mesh, painted twine and yam string. The dominance of the green color with a red and yellow collection at the center gives an organic, warm impression.

One of the most beautiful and impressive pieces is a large squared patchwork of little plastic mesh squares, ranging from purple to orange and green.

"This work is a fusion of painting, weaving and sculpture," Breslaw wrote in her artist's statement. It "asserts the

delicate and elusive visual nature of the materials."

There is also a political dimension to the work.

"Globalization has enabled our culture to embrace combinations of ideas, unique elements and the integration of materials in intriguing ways," wrote Breslaw.

"In my search for materials which began on a trip to Taiwan, I found the plastic mesh among several materials packed and shipped in room-sized containers to countries around the globe. The mesh, once distributed, is widely used commercially to create utility bags for carrying produce, floral wrap-

pings and other domestic uses. The cross cultural use of the material intrigues me and challenges my work," wrote Breslaw.

Hilary-Morgan Watt, the student gallery director, explained why the SU gallery decided to show this particular work.

"The found objects/recycled materials really stood out, especially since they were made into these multi-layered tapes-

tries," Watt said. There will be a reception on March 12 from 12 to 2 p.m. and it will be open for everyone. The exhibition will be on display until March 28.

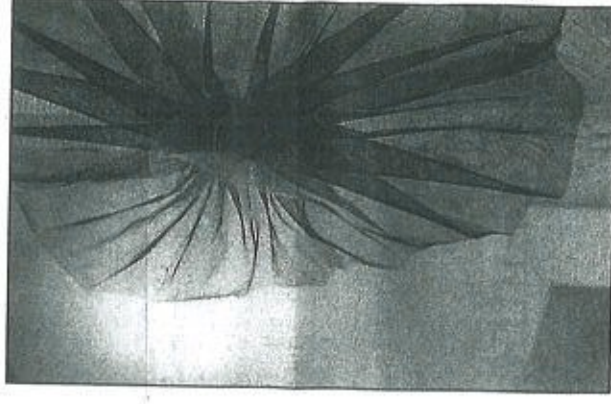


Photo by Jill May/The Siskiyou

A tapestry on display at the "Tapestries of Light" exhibit in the SU gallery.

May 29, 2008

TIME OUT

Do you or a loved one suffer from Parkinson's Disease?

In addition to the Parkinson's symptoms, are you or the person you care for bothered by any of the following experiences?

- Seeing things that other people cannot see?
- Hearing things that other people cannot hear?
- Believing that you cannot trust others?
- Believing that others are trying to hurt you?
- Other similar thoughts, beliefs, or feelings?

If so, you or the person you care for may be eligible for a study of an investigational medication. These who qualify will receive all study related medical care at no cost. Compensation for time and travel may also be provided.

If you are interested in learning more about this research study, please contact:

Central Carolina
Neurology & Sleep PA
704-637-1533

911 W. Henderson Street, Suite 1100

Globalization, women's issues the focus of new Waterworks exhibits

Reception 6-8 p.m. Friday

Feminism, globalization, women's issues, and female craft traditions all feature prominently in the Waterworks Visual Arts Center's summer exhibits.

From May 30 - September 6, the Center will display the work of three women artists: California fiber artist Cathy Breslaw, Chapel Hill photographer and mixed-media artist Susan Harbage Page, and Florida sculptor Kathleen Holmes.

The public is invited to attend a free opening reception from 6-8 p.m. Friday.

The large, colorful wall hangings and circular floor pieces of Cal-

ifornia artist Cathy Breslaw first appear to be quilts or blankets. While her works are made from fiber, they are not of the soft variety from which quilts and blankets are made. Instead, Breslaw creates from plastic fibers: thin, multicolored, layered sheets of the common plastic mesh used all over the world in different products.

In her exhibition "Suspension Color and Light," the artist takes this mundane material and - through creative layering and the addition of yarn, ribbon, plastic beads, and drops of paint - transforms it into something truly imaginative and beautiful, subtly touching on the

concepts of globalization and femininity along the way.

Globalization refers to the increasing international integration of today's society. Immigration, multiculturalism, economic outsourcing, and global trade agreements all contribute to this phenomenon. Globalization results in a blurring of cultural lines. For example, Americans calling their computer company's customer service hotline may be answered by a representative in India. MacDonald's restaurants can be found in Costa Rica,



"House and Garden" by Kathleen Holmes

and the Asano company Sanrio's Hello Kitty products are found in gift stores across the world.

Breslaw touches on globalization in her art. The plastic fibers she uses as the basis for all of her pieces have such diverse international uses as American and European produce containers, South American floral wrappings, and even Japanese garbage bags. The artist unites the "latent beauty of manufactured

materials" by transforming this common, industrial material into art.

A strong feminist undercurrent also emerges in Breslaw's colorful creations. Particularly, her art recalls the work of Miriam Shapiro and the Pattern and Decoration Movement of the 1960s - 70s. A major leader of the Feminist Art Movement, Shapiro championed the crafts of

See WATERWORKS page 7

WATERWORKS

FROM PAGE 6

textiles, weaving, and patterning; art forms that had been typically associated with women (and therefore undervalued).

Breslaw earned an MFA in Visual Arts from Claremont Graduate University in California. The artist has exhibited for over twenty years in Colorado, Florida, Texas, and Alabama. Her work can be found in multiple corporate collections in her home state of California.

The region in which an artist grows up often has a strong influence on the appearance and concepts of his or her work: sculptor and painter Kathleen Holmes is no exception. Born in Monroe, Louisiana, Holmes focuses her art-making on exploring her Southern heritage, particularly the women of her youth who encouraged her creativity. In "Domestic Goddess," the artist uses a wide variety of mixed media - including glass, metal, ceramic, and crocheted cloth - to create richly detailed sculptures of dresses. These beautiful domestic icons explore the symbolism of materials and pay homage to the many generations of Southern women who have endowed her contemporary art with their historic crafts.

Crocheted fabrics and their status as women's handicrafts form the conceptual cornerstone of Holmes' art. Incorporating traditional fiber art into her work, Holmes gives recognition and respect to the talented craftswomen of her Southern heritage. Through their cultural contribution, the artist is able to make her work

today. The physical act of crocheting, which involves the continuous weaving of one thread, underscores the artist's relationship with her predecessors. The artist notes that "just as a single thread returns again and again to loop and interlock in crochet, the creative legacy of so many women repeatedly endows my artistic heritage and creates a conceptual 'whole cloth,' the 'fabric' of their lives clothing my vision."

Holmes has participated in over 70 solo exhibitions and numerous group shows all over the United States for nearly 25 years. The artist was featured in FIBERARTS magazine in the fall of 1998 and Ceramics Monthly in December of 2004. Her work is included in 300 private and 40 corporate collections. She lives in Florida.

At first glance, the embroideries of Susan Harbage Page seem like charming domestic artifacts from a simpler time of generations past.

However, on further examination one finds that these beautiful and detailed fabrics are anything but nostalgic. In "Embroideries," the artist reclaims old doilies, table runners, and handkerchiefs from yard sales and flea markets; to these she adds her own stitches, introducing stark and sometimes disturbing feminist and political commentary in the process.

One piece, entitled "Control," shows four pretty Southern belles, each holding a bouquet of colorful flowers in a self-contained gesture; their faces are concealed by large, beribboned bonnets, showing that their individual identities matter less than their function as decoration.

The viewer's eye next becomes aware of a sizing, a



"Dance to Dusk" by Cathy Breslaw

leash, extended to each girl's neck and clasped by a large, masculine hand in the very center of the composition. This hand is faintly outlined in a peach colored thread and is nearly invisible at first glance. It is no coincidence that this controlling grip is not noticeable right away - just as systems of social control are embedded within culture as natural and therefore invisible, the misogynist grasp in which these four women are trapped is also not immediately apparent.

Page's work also provokes a dialogue on current events in Mexico and the Middle East. "Dying to Get In" depicts the Texas-Mexico border stretched across a flowered table runner. "Security" outlines a security wall being built around Palestine. "Iraq" presents a geographical view of the country's rivers, lakes, and major roads.

Because embroideries can be seen as symbols of everyday life, the introduction of politics into embroidery reminds us that overseas

events surface within daily life. Page's art helps us realize that all parts of our global society are connected.

Page teaches photography at the University of North Carolina at Chapel Hill. She received her M.F.A. in photography from the San Francisco Art Institute in 2004 and a M.M. and B.M. in saxophone performance from Michigan State University in 1983 and 1981 as well as the Certificate of Knowledge of the Italian

Language, The Italian University for Foreigners, Perugia, Italy in 1984.

Her work has been exhibited around the world and has been collected and exhibited by numerous venues such as the Corcoran Museum of Art in Washington, D.C. and the Israel Museum, Jerusalem.

For more information, call 704-636-1882.



"Iraq" by Susan Harbage Page

CATHY BRESLAW

Written Transcript, Radio Review, NPR Radio, Erika Pope, freelance art reviewer,

May, 2009, Las Vegas, NV

Cathy Breslaw, Weightless Exhibition, May 2009

At the Charleston Heights Arts Center, located just north of west Charleston Boulevard on Brush Street, is an exhibition of new work by California artist Cathy Breslaw. The gallery there is one of several run by the City's Department of Cultural Affairs, which organizes a series of diverse presentations of visual art each year by local as well as national and even international artists.

Called Weightless, this show features the artist's distinctive use of industrial mesh and netting. It's the sort of material you often see packaging fresh fruit or flowers at the supermarket. This material, which is mass produced in China and shipped globally, comes in a wide spectrum of colors that are anything but what comes to mind when you think "industrial-grade" .those drab, muddy yellows, greens, browns and grays associated with warehouses, factories and construction machinery.

Take, for instance, the piece titled "Sounds of Color," a roughly five-by-four-feet wall-hung tableau, is composed of bundles of fiber mesh, cinched together and hung vertically, like drapes. Side by side, the artist has lined up a whole rainbow of colors, from golden maize, to red, chartreuse, aqua, and orange. In addition to subtle variations in the density of the different colors of mesh, she has also included long and narrow strands of blood-red bubble wrap, which provide some textural punctuation and, somewhat paradoxically, some substance to this otherwise delicate piece. Really, who would have thought tiny plastic air pillows could have such an impact? But next to the brilliant but gauzy colors of the mesh, the color on the plastic appears hyper-saturated and, therefore, altogether more weighty.

Even though they couldn't be further removed from traditional oils on canvas, Breslaw's wall-hung compositions like this one function like paintings. In fact, her airy, loosely formed vertical striations on Sounds of Color recall the color field paintings of American painter Morris Louis. Louis went out of his way to remove himself from the painting process as much as he could, and would pour rivers of paint onto raw canvas and let gravity do most of the work. The resulting ribbons of bright color would become translucent at the edges, where the unprimed canvas couldn't keep them from bleeding into the neighboring fibers. This peripheral ghosting effect is what Breslaw's entire work achieves, enabled by the use of see-through mesh.

The exhibition's title work includes five separate pieces that hang suspended from the ceiling on wire. Here, black fiber mesh has been sculpted into five different three-dimensional vessels, demonstrating of the

versatility of the artist's chosen medium. Breslaw has channeled the feminine quality seen frequently in prominent abstract sculptor Louise Bourgeois' work without the heft or her frequent allusions to violence. Instead, her works evoke the well, weightless quality of everything from birds in flight to clouds to kites. Air is much more a part of the form here than the material that shapes it, amplifying the delicacy of the object even when its chief component is, indeed, an industrial-caliber material.

Other work in the show includes more wall-hanging tableaus, some featuring colorful beadwork or mesh that has been shaped into varied, expressionistic shapes - a gesture that further enhances these works' painterly feel. One piece, titled "Resplendence," lies on the floor of the gallery, looking like someone stepped out of a full gypsy skirt and walked away. Like some of the wall pieces, it consists of gathered bands of mesh in different colors radiating from the center. As its title suggests, it could be a reference to the sun or a nimbus, that circular device used in art to depict something hallowed.

The unusual painterly aspect Breslaw achieves with her wall tableaus makes those the most successful in the show. They are seemingly less derivative than the others and make a more robust visual statement overall. Fiber arts hung from the ceiling have been seen before, and feminine objects like skirts and quilts sprawled on the floor are common in the feminist artistic canon, but there is no renowned precedent for these gauzy, mesh "paintings." They make Weightless well worth a visit.

Paintings Without Surface

Essay by Danielle Susalla Deery

Experimentation for artists, a key aspect of creativity that keeps them engaging with new materials and forms, enables them to continually push the limits of art. California based artist Cathy Breslaw, no stranger to experimentation, relishes trips to Home Depot where she may discover uncommon art materials in the building aisle. Committed to working with industrial plastic mesh and netting from around the globe, Breslaw creates paintings without surface using surprising material.

For her exhibition at the Capital City Arts Initiative (CCAI) Courthouse Gallery, *Luminosity*, a title that speaks to the importance of light, Breslaw has selected nine mixed media pieces. Engaging viewers not only with concepts surrounding illumination, the exhibition also invites contemplation about space and the possibilities associated with everyday plastic mesh materials typically seen wrapped around fruits and vegetables at the grocery store. According to Breslaw, "Concepts of virtual space, space around objects and outer space, all capture my thoughts as I attempt to visually create what we cannot see. Light, space and multiple dimensions form the undercurrent of my thought process as well as the transitory, fragile nature of life."

Light, as experienced in nature or in artificial indoor conditions, has a powerful effect on the human psyche, and as a subject and object in art over the past two centuries, has been a critical catalyst for artists. The Impressionists sought to capture the fleeting nature of light in the late 1880s, while artists such as James Turrell of the 1960s Light and Space art movement focused on the perceptual phenomenon of light. With a nod to the Light and Space artists, Breslaw's work seeks to capture the ephemeral lightness of her southern California environment through the use of transparent, translucent and reflective materials. Light also brings awareness to the rich textures and layers embedded within each piece, and encourages viewers to examine the volume, structure, shadow play and weightlessness of her work.

Born in Coral Gables, Florida. Cathy Breslaw was raised in Baltimore Maryland. Her childhood was spent immersed in her family's chain of fabric stores that introduced her to a kaleidoscope of color, texture, and pattern, ultimately having a significant effect on her artistic vision. Breslaw's distinct use of industrial mesh and netting began in 2004 after a family business trip to Taiwan and China exposed her to this ubiquitous commercial material. While touring numerous factories with her husband, who manages a manufacturing business that incorporates various types of commercial plastics, Breslaw was immediately drawn to this material for its translucency, versatility and flexibility. Typically used for storing food and packaging fruits and vegetables, this plastic mesh and netting is seldom used in art making. Yet, with the eye of an artist, the variegated apertures (hole sizes), weight, color and thickness constitute an exciting medium not only to explore color and form, but also to communicate the globalization of manufacturing and its impact on the art world. Through a complex process involving slashing, twisting, weaving, painting, burning and sewing, Breslaw manipulates this atypical art medium, transforming it into ethereal abstract compositions.

The transparent quality of the plastic netting mimics Breslaw's interest in painting with watercolors, inks and acrylics. Using her materials in the same method a painter would use a brush, she blends colors together by layering pieces of vibrant hued plastic mesh to achieve a very painterly approach to her wall and floor sculptures. Color and texture play an important role in enhancing the atmospheric quality of the materials. *Lightness of Being #1* floats off the wall casting an intriguing shadow and a composition dense with various shades of red, purple, green and yellow. Each color subtly bleeds into one another without forming hard edges, recalling the meditative quality of color field images by many Abstract

Artists make magic with colorful fabrics

BY CAMILLE GAVIN, Contributing columnist

cgavin@bakersfield.com | Wednesday, Apr 06 2011 04:09 PM

Last Updated Wednesday, Apr 06 2011 04:09 PM

Spring exhibition

Runs through May 29

Hours: 10 a.m. to 4 p.m. Tuesday to Friday, noon to 4 p.m. Saturday and Sunday

Where: Bakersfield Museum of Art, 1930 R St.

Admission: \$5; \$4, seniors; \$2, students; members free

Information: 323-7219

My first impression of the current show at the Bakersfield Museum of Art is its diversity. Made up of four different collections, the exhibition is decidedly eclectic, offering elements that should appeal to just about any taste.

It ranges from the intricately patterned works by numerous fiber artists to the lighter-than-air creations of Cathy Breslaw, and the vibrant still-life paintings by Angus Wilson.

For me, Breslaw's installations are especially enchanting. The largest, titled "Carousel," is an enormous skirt-like artwork -- 11 feet in diameter -- that occupies the center of the museum's Ablin wing. I imagined that a dancer had stepped out of the skirt only moments before. It is made up multiple panels of pastel-colored fibers with bits of glass and beads added to create a ruffled look.

In much of her work Breslaw uses industrial mesh, a textured material often used in the commercial packaging of fruits and vegetables. Through skillful laying of the mesh and various nontraditional materials the artist creates her imaginative pieces by twisting, weaving, folding and sewing. Breslaw, who lives in Carlsbad, is quoted as saying she sees her art as representative of "our constantly morphing global culture."

Sculptured wall mountings make up the majority of her exhibit. The sheerness of the fabric, especially those like "Lightness of Being," creates an ethereal image that is reflected on the wall behind it. "Taking Flight Again," a sculpture placed in a corner of the gallery, is made up of multiple parts suspended from nearly invisible plastic lines in a way that makes it appear that each triangular piece is floating in the air independently.

Two separate collections of fiber art fill the main part of the museum -- the Dezember and Cunningham galleries. In keeping with the exhibits' theme, a large, Plexiglass sign at the entrance to the Cunningham is stuffed with wads of what looks like freshly picked cotton.

"Presenters for the California Fiber Artists show are the Dolores F. Cerro Foundation and Cotton Incorporated," said Beth Pandol, BMOA marketing director. "So much of the exhibition utilizes cotton, the sponsorship was a perfect match for both the museum and Cotton Incorporated."

California Fiber Artists is a partnership of 32 diverse, independent artists who pool their artwork to exhibit and educate the public about fiber art. Its members describe what they do as "fusion art." Their technique includes reconstructing fiber with dye, paint, foil, threads, wire and plastic.

Some tell a story, such as Lura Schwarz Smith's "Universal Language: Dreams," a distinctive piece that focuses on the face of a woman who appears to be wary of a cluster of blade-like scarlet shapes resembling flames that hovers at her back.

Several are three-dimensional such as Cynthia Jensen's "Habitat Destruction," a prickly sculpture made from steel and barbed wire as well as soft painted leather and thread. In an accompanying statement, the artist said it "represents the impact of civilization on bird habitats."

Another piece I found fascinating is "Abracadabra." Created by Emily Dvorin it is shaped like a hollowed-out container and formed by brightly colored dowels or sticks, most of which are projected outward in a circular but dizzying fashion.

The Kern County Quilters represent a local contribution to the exhibit, which contains the work of 11 members created over a period of several decades. Participating quilters are Laurie Britt, Judy Betz, Carolyn Campbell-Taylor, Judy Dobbins, Juliet Granger, Nancy Rink, Cindy Seitz-Krug, Sally Shuppert, Carol Smith and Molly Hamilton-McNally. Some of these quilts are available for purchase.

Be sure to take time to see the vibrant acrylic paintings by Angus Wilson in the small gallery adjacent to the reception desk at the museum. Titled "Simple Complexities," it consists of canvases of various sizes -- including one called "Arrangement on a Long Table," that's displayed in three 30-by-24-inch parts.

Wilson, a native of Scotland whose initial training was in photography, film and animation, spent 17 years doing work in the fields of television, video, and computer entertainment. In 2004 he began to pursue his fine art career on a full-time basis. The artist has said he's inspired by post-impressionism and the work of Henri Matisse.