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MENOsance™: Post-Maternity Strategies

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ARTIST PORTFOLIO: *MENOsance*™: *Post-Maternity Strategies*

By Elizabeth Pursell



Homage: *My 'Merican Gothic*, Elizabeth Pursell, 2023

A Prospectus of a Thesis Submitted in Partial Fulfillment of the Requirements for
the Degree Thesis Project in The Master's of Studio Art

April 2024

MENOsance(tm): Post-Maternity Strategies

by

Elizabeth Pursell

Submitted in Partial Fulfillment of the Requirements for the Degree of Master of

Arts in

Studio Art

at

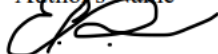
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Elizabeth Pursell 4/27/24

Author's Name Date



Author's Signature

Peter Cotroneo 4/29/24

Committee Chair Date



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Committee Chair Signature

Committee Member Date

Lacey Minor

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Committee Member Signature

Joseph Weber 4/29/24

Committee Member Date

Joseph Weber

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Acknowledgements

I would like to thank my family for their loving support while I pursued my lifelong dream of attaining a Masters in Studio Art. I would also like to thank my committee chair, Professor Peter Cotroneo, for his expert insights and endless patience. Finally, I wish to thank Dr. Joseph Weber and Professor Lacy Minor for graciously devoting their time and resources to serve as members on my thesis committee.

INTRODUCTION / BACKGROUND:

Inside the private lives of middle-aged women, significant suffering unfolds in silence. The universal “change” is shrouded in shame. The obstacles particular to women during midlife include physical, emotional, financial, professional, familial, and societal. Many suffer through the indignities of menopause while adjusting to an “empty-nest” (Gullette, 2002, p.554). Drove of middle-aged women are also part of the so-called “Sandwich Generation” (Hong, 2002, p. 358). They are sandwiched between the responsibilities of their children and their elders, all while tenuously balancing careers and menopause. As described in Umma’s Table, “The sandwich-generation [is] impossibly caught between multigenerational responsibilities, navigating labyrinthine sociomedical systems, and enduring the torment of never being able to do enough” (Hong, 2002, p. 358). Countless mid-life women, whether “sandwiched” or not, are facing parental aging, mortality, and loss. In “Valuing ‘Post-maternity’ as a Revolutionary Feminist Concept,” Margaret Morganroth Gullette offers an alternative and empowering narrative for aging and “Post-Maternity” (Gullette, 2002, pp. 553-572). To fulfill the thesis requirements for a Master’s of Studio Art from Lindenwood University, I am creating a body of work to be presented as an online art portfolio. **My works address the aforementioned issues and will reflect the theme of survival and metamorphosis of mid-life women. I hope to illuminate, alleviate, and repudiate the stigma, denial, and denigration faced by “Post-Maternity” women.**

LITERATURE REVIEW:**Topic Of Study: Survival Tactics and Metamorphosis of Mid-Life Women****Thesis Project: *MENOsance*™: *Post-Maternity Strategies*****OVERVIEW (of sources):**

My work centers around my personal experiences and explores themes of mid-life survival. My thesis project will be a commentary on both the female experience in mid-life, as well as relief from it. I will speak frankly about the struggles of menopause, while seeking hope and alternative narratives for aging and post-maternity. I am focused on acknowledging and alleviating the marginalized suffering of mid-life women--peri-menopausal, menopausal, postmenopausal, and post-maternity women. The aim is also to reflect on the benefits, freedom, and self-actualization available to mid-life women (Gullette, 2002, p. 553-572). The hope is to thrive in mid-age, not just survive, for however long that may be.

My most relevant, peer-reviewed sources will address the realities and narratives surrounding modern mid-life women. However, my sources will include a broad range of subjects I considered for thesis topics. For example, I initially explored Therapeutic Practices in the public education art room as a potential thesis topic. This topic was of interest because I am an art teacher who hosts a therapeutic art room, helping diverse student-artists survive and thrive. Undoubtedly, Therapeutic Art Practices are valuable in and outside of the classroom and throughout all of life's stages. Indeed, resuming my own art practice at the onset of my Masters in Studio Art supported my very difficult mid-life metamorphosis the last two years. I am interested in the intersection of these practices in how it can be applied to the realities of modern mid-life women.

My main sources regarding Post-Maternity and Art Therapy are:

- 1) *Declining To Decline: Cultural Combat and the Politics of the Midlife*. (Charlottesville, University of Virginia Press, 1997). Margaret Morganroth Gullette.
- 2) “Valuing ‘Postmaternity’ as a Revolutionary Feminist Concept.” Margaret Morganroth Gullette (2002).
- 3) Karen Searles on “Anita Mayers: Rites of Passage.” *Ornament 20* (Spring 1997).
- 4) “Menopause: a turning point for women’s health.” *The Lancet Diabetes & Endocrinology* (2022).
- 5) *Metamorphosis*, by Carol M. Wiggs, quilt, 14’x20”, 2006, *The American Journal of Nursing*, Vol. 107, No. 1 (Jan., 2007), p. 71 (Published by: Lippincott Williams & Wilkins).
- 6) “Experiences with Bilateral Art: A retrospective study.” C. M. McNamee (2006).
- 7) “Effect of art production on negative mood: A randomized, controlled trial.” C. E. Bell and S. J. Robbins (2007).
- 8) “Does art improve mood? A test of key assumptions underlying art therapy.” L. DePettillo and E. Winner (2005).

THEORETICAL APPROACHES:

According to Chris Drew, PhD. of HelpfulProfessor.com, “a theoretical framework is a theory that can be applied to interpret and understand data in your research study.” Or, “a theoretical framework utilizes theory/theories and their constituent elements as the presumed ‘working model’ that drives the investigation and analysis of a social phenomenon” (Connaway & Radford, 2021). The methods I employed in my thesis project and paper were content analysis, informal interviews, observation, and my own lived experience. I also explore research employing Feminist Theory, Behaviorism, and Constructivism. Chris Drew, PhD. describes “Feminism as a look at the world through the lens of power and oppression of women. Behaviorism is a learning theory in behavioral psychology that holds that behaviors are learned through association, trial and error.

Constructivism is a theory in educational psychology about how people think and learn” (July 10, 2023).

RELEVANCE OF SOURCES:

My thesis works will be both a commentary on mid-life and an escape from it, all from a feminine perspective. The sources I have collected may be categorized into two primary topics: Mid-life topics for women and therapeutic practices. Mid-life topics for women relates directly to my message surrounding survival and flourishing in middle age. My sources on Therapeutic Practices in the classroom apply not only in my daily work as an art educator, but to my own practice and inner healing work. In addition, I am interested in ways artmaking and art therapy may provide a source of expression, identity, and support for mid-life women.

I found riveting reading in “Valuing ‘Post-maternity’ as a Revolutionary Feminist Concept” by Margaret Morganroth Gullette, who offers an alternative and empowering narrative for aging and “Post-Maternity” (Gullette, 2000, p.553-572). She has written extensively on feminism, positive aging, and “middle-ageism” from a research framework based on Feminist Theory, Behaviorism, and Constructivism.

Renowned feminist and author, Margaret Morganroth Gullette, has a lot of advice for middle-aged women. Instead of dreading an empty nest, she encourages women to consider Postmaternity, “a discreetly favorable time of life in our own stressful era, when most mothers have no option but to work and more mothers are single heads of households” (Gullette, 2002, p.554). Gullette writes, “The dominate life-course narrative in our age ideology tends to leap over postmaternity (...dire about menopause and dealing with parents’ Alzheimer’s) directly to enfeeblement, a ‘stage’ in which ‘old women’ are imagines as needing assistance from middle-aged offspring” (Gullette, 2002, p557). “This stage ignores what we might call the long middle life.” She asks, “Why hasn’t

postmaternal become a status- and a positively esteemed status – in the United States?” Gullette suggests that, “Postmaternal freedom...is a widely distributed outcome. These are women with energies released for new activities. Why don’t we do more about this phase?” Gullette observes that, “Women...are permitted to boast about access to midlife ‘self-actualization’ and to complain about the ‘empty nest’, but the benefits brought by postmaternity are taboo” (Gullett, 2002, p. 555). This is encouraging for women, like me, who are facing offspring leaving home after devoting most of their adult lives to nurturing them. Further, “Many women wait until postmaternity to make broad ...changes in ...their lives...some form better identities before their adult off springs’ eyes and gain a happiness and self-esteem that surprises themselves. Their counterstories can change their own self-identities and also the cultural image of persons in the category” (Gullette, 2002, p.562). I was gob smacked and thrilled to read my own thinking and thesis project coincidentally mirrors Gullette’s ideals when she recommends, “Conceptualizing a postmaternal phase and having available more self-reflexive postmaternal memoirs” (Gullette, 2002, p. 562). To unknowingly share a radical, new “postmaternal vision” (Gullette, 2002, p568) with the likes of Morgonroth Gullette is extraordinary boost and confirmation of direction.

I wholeheartedly agree with many of Gullette’s theories, especially about defying agism and decline narratives. However, to my surprise, we did not agree entirely on the way to resist middleagism. In *Declining To Decline*, she lays out a thought-provoking, “survival manual and guide to [middle-age] resistance” (Gullette, 1997, p18). However, in the Chapter 6 *Menopause As Magic Marker*, Gullette disavows the “menoboom” and medications, downplays the severity and impact of menopause symptoms, and believes it is vital to keep one’s menopause status strictly guarded (Gullette, 1997, pp.98-116). Alternately, I believe that the silence of preceding

generations is why I was caught off guard when menopause struck. I believe that the silence decreases access, suppresses education, and increases isolation, stigma, and shame.

Gullette and I can agree “That men ag[ing] is a truly taboo subject.” She wryly quips that, “*There’s* a silence that needs to be broken” (Gullette, 1997, p. #?). I avoid gender bashing. Yet I cannot ignore the shocking reality that menopause health care for women has been severely ignored and limited. Even when a menopausal woman has the wherewithal to successfully navigate a complex medical labyrinth (filled with misinformation) and finally gain access to medical support, they are often *not* covered by insurance. Yet, there is a prevalence of and easy access to age and/or hormone related drugs for men (ex: Viagra), which are oftentimes covered by insurance.

An article in *The Lancet Diabetes & Endocrinology* entitled, “Menopause: a turning point for women’s health,” states that “For too long, women’s health-care needs at menopause have been under-recognized and undeserved by the health-care profession. Writing in the Second Series paper, Roger A. Lobo and Anne Gompel concur: ‘menopause management is poorly practiced and has not been an adequate part of graduate or post-graduate education for health-care providers.’ These deficiencies need to be remedied--health care for women approaching menopause, at menopause, and after menopause must be improved. With a demographic of half of the world’s population, who spend around a third of their lives after menopause, the unmet need could not be larger. Education, support, and access to treatments for menopausal symptoms relief and prevention of later life chronic diseases must be available to all women irrespective of race, ethnicity, socioeconomic status, and geographic location. With such a foundation in place, women will be able to go through menopause with confidence, embrace the next chapter, and lead longer, healthier lives” (The Lancet, 2002).

Nonetheless, I am encouraged by a sudden tidal wave of Menopause information disseminating in print, online, and television--even on the CBS Sunday Morning show! Thankfully, today, there is ample data available. There are natural and medical resources available. Supportive behaviors and options span the physical, medical, emotional, social, spiritual, and psychological. However, seeking solutions and finding evidenced-based research requires commitment. Every woman must find the solutions to her individual set of symptoms. We each must advocate diligently for ourselves. Currently, I am following the inspiring information campaigns led by caring, passionate menopause experts the likes of Dr. Lauren Streicher, Dr. Mary Claire Haver, Dr. Vonda Wright, and Dr. Sharon Malone, to list a few. Although my own search for care was exhaustive (and exhausting), I was fortunate to have access to the competent, diligent menopause specialists, Dr. Mirable and Amanda Wilson, P.A.. I am also listening to the insights of menopause exercise and nutrition gurus, such as Stephanie Crassweller (Fusnik (CA)) and Melissa Neill (UK). Little did I know that when I tentatively stepped out of my lonely shadow and raised my voice, that I was joining a ground swell of growing support for mid-life women who have suffered--needlessly and in silence--literally, for millennia.

In my thesis works, I wanted to express some of my experience as a mid-life woman (ie, agism, menopause, mortality, empty-nesting, invisibility). I was curious if other artists were brazen enough to create art about these taboo topics? When researching art specifically about menopause, I found very few sources. One of the references I found was in the publication *Ornament* (20) by author Karen Searles. In the article, Searles interviews the American Weaver Anita Mayer about her project, "*Anita Mayer: Rites of Passage*." "...Mayer's wearable art is discussed. Mayer's first original handwoven garments were characterized by simplicity of line and understatement. As the weaver grew in self-understanding, she began producing theme garments, embodying features of

her environment, and drawing increasingly on personal symbolism. Mayer views her work as a tribute to the richness and strength of the spirit of women.” I resonated with the feminist subject matter, artistic evolution, and use of symbolism and voice. Artistic evolution like Mayer’s is something I aspire to, something that requires consistent, active art practice. Mayer continues, “At some juncture I decided to mark my rites of passage as a woman.” (ie Menses, Marriage, Motherhood, Menopause, Matriarchal Crone.) Mayer appliqued butterflies on her motherhood garment, to symbolize metamorphosis. In her work on the “menopause” rite of passage, Mayer states, “ I think at menopause you should take a good look at yourself to see who you are, or who you’re becoming” (Searles & Mayer, 1997, p. 48-51). This echoes my own reflecting upon entering mid-life, which is precisely why I created my thesis paintings and photographic body of work entitled *MENOsance*™. This is the also why I included a reference to the Alice In Wonderland caterpillar in my final project, *MENOmemoir*™: *Down The Rabbit Hole*. The caterpillar asks Alice, “Who are you?” Which is the nearly universal question women are confronted with at mid-life.

Later in the article, Mayer discusses her heartbreak after her father’s passing. “In 1992 Mayer found herself making a coat to commemorate the recent death of her father....’I worked on this piece for six months and did not realize at first that ‘my hands were healing my heart’, as the Amish say” (Ornament, Spring 1997, 20). This statement is testament to the therapeutic element of artmaking. I deeply relate to art making as a therapeutic balm – accidental or not. Art has been my escape and rescue since childhood. Art making is broadly understood to impart healing.

To learn more about the restorative nature of art making beyond anecdotal experience, my initial thesis research centered on Therapeutic Practices in the Art Room. Voluminous studies compiled in an Art Therapy Outcome Bibliography (2011, p. 1-39) by the research committee of the

American Art Therapy Association confirm the benefits and efficacy of art therapy, both inside and outside the classroom setting, for all types of ailments (physical, emotional, and social). These studies highlight the positive effect of artmaking on negative mood and stress. One such study, “Experiences with Bilateral Art: A retrospective study” by C. M. McNamee, utilized neuroscience to, “describe the effect of experiences [specific therapeutic interventions] on neural architecture.” Specifically, measuring “bilateral art...that engages both the left and right hemispheres of the brain.” The study isolated positive patient outcomes and “indicators for the use of bilateral art as an intervention, as well as contraindications for its use” (2006, p. 7). Another study, “Effect of art production on negative mood: A randomized, controlled trial” by C. E. Bell and S. J. Robbins, found, “significantly greater reductions in negative mood and anxiety in [the] art production group compared with the art viewing control group on...three measures. These results demonstrated that the simple act of creating a work of art can produce dramatic reduction in negative mood and that these reductions can be attributed specifically to the production of art rather than its viewing” (2007, p. 71). Finally, a quantitative study, “Does art improve mood? A test of key assumptions underlying art therapy,” by L. DePetrillo and E. Winner, “investigated whether artmaking improves mood, and if so, whether this effect is best explained by ‘catharsis or redirection.’ In Experiment 1, participants viewed tragic images and either drew a picture based on their feelings or copied shapes. Those who drew exhibited more positive mood after drawing; those who copied shapes did not. Mood improved equally for those who drew negative and non-negative images, suggesting for some, catharsis led to improved mood and that for others, redirection led to improved mood. In Experiment 2, to test whether artmaking improved mood simply because people were distracted by making a drawing, we gave participants a word puzzle to complete, a task that does not allow expression of feeling through symbolic content. Completion of a word puzzle did not improve mood. These results suggest that artmaking increases the pleasure dimension of mood and does so

via either catharsis or redirection” (2005, p. 205). Vast research on art therapy efficacy indicates that artmaking is therapeutic in numerous settings and across sectors. Thus, it goes without saying that creative artmaking, in varied mediums, is emotionally supportive for women facing midlife.

Even though I found mandatory artmaking for a Masters in Studio Art to be stressful, it simultaneously acted as a form of art therapy over the past two years. With the passing of both of my fathers (step and bio) and a beloved confidant in the last six months (plus other stressors), I believe that being forced to focus on artistic production pulled me from the depths of despair, giving me positive focus, and joy.

During my research, I discovered an additional menopause work entitled *Metamorphosis* by artist, nurse, and doctoral student, Carol M. Wiggs, assistant professor at the University of Texas Medical Branch School of Nursing. The piece is a 14”x20” quilt, sewn in 2006. Wiggs [wrote], “In 1998, shortly before my 50th birthday, I was diagnosed with bilateral ovarian tumors...I underwent a complete hysterectomy [which caused surgical menopause]...Hormone replacement therapy [HRT] and even herbal remedies were not an option for me, It was a chaotic time.” (Note: At the time of print, there is breaking research suggesting HRT may now be an option for some cancer survivors). Wiggs added, “My art quilt serves as narrative expressions. As part of my research project for my doctoral program, I made this quilt to convey my experience of menopause....The butterfly represents me shaking off chaos...” Wigg’s quilt communicates both survival and mid-life transition and demonstrates catharsis through artmaking.

I found it striking that the forementioned artists chose the butterfly as symbols of metamorphosis in the female life cycle, exactly as I employed the butterfly as a symbol of midlife metamorphosis in my own thesis works. As a host of a Monarch waystation, my personal connection to butterflies goes beyond a cliché’. However, I do not begrudge the symbolic overuse.

I believe the butterfly is a timeworn symbol because it is irresistible--a perfect, pretty, powerful parable. In our human frailty, we cling to the idea that--even if we are eviscerated by life--we will survive and triumph in the end.

METHODOLOGY & PROCEDURES:

I create Art that investigates survival while examining my own identity as a woman and an artist. The theme of my portraits and nature studies relate to naturalism, metamorphosis, and transformation. I explore the ephemeral nature of existence from the feminine perspective. My imagery and voice speak to the binding and blinding, broken and beautiful plight of life. My work hopes to illuminate, alleviate, and repudiate the stigma and denigration faced by women who are "Post-maternity."

AN ARTIST REBORN: A Timeline

JANUARY/ FEBRUARY/ MARCH 2023

ARTIST STATEMENT: *MENO*ssance™

A Photographic Body of Work by Elizabeth Pursell:

FLICKR Album description: <https://www.flickr.com/gp/9722118@N07/J00BT3093N>

Menopause is a big deal. A big ordeal. One that is still shrouded in secrecy, confusion, and shame. So much shame. For those going through menopause, it can feel taboo to discuss it outside of a hushed circle of women of similar age. I believe this secrecy is why I found myself unprepared for the reality of the “transition” that women inevitably experience. By openly discussing the reality of menopause through this platform, I hope to help future generations of women become prepared and feel supported. Most of all, I hope others going through perimenopause and menopause will feel UNASHAMED. (Perhaps that should be the title of my collection?) I strongly believe we must dispel the stigma of menopause, promote relief and preparation, and fight the invisibility of “women of a certain age.”

This photographic body of work is intended to defy societal expectations of women over 50. It is a protest against ageism, and encouragement in the face of inevitable menopause. It is a hopeful testament and reminder that humor, joy, self-care, creativity, and individuality can support surviving, and even thriving, during and after menopause.

Each of these images represents a story or message of personal significance. However, instead of translating each message at this time, I wish to allow each viewer to translate these images through their own collective experiences and paradigms.

*MENOssance, 2023:

Part 1: Homage (Tenderness (Broken Wing), Lepidopterologist Lipstick (Lips), ‘Merican Gothic, and MENOmonster)

Part 2: Alice (Earnest & Aghast)

Part 3: Big Top (Ring Master & Fun House) - aka: Mad Hatter

Part 4: Resistance

Part 5: Disco Diva (1, 2 & 3, Ill-suited, 1970 Original).

My influences for this project are 'The Greats of Photography': Platon, Karsh, Penn, Steichen, and Horst. I dare not compare my primitive attempts to such greatness. I can only aspire to it.



Homage: Feminine Mystique

This body of photographic work was created shortly after I began menopause. Before menopause, I was at the peak of fitness. I felt on top of the world. Then, one day, I suddenly fractured both knee patellas simply by kneeling on the floor at work to pick up a paper. (The cracking of bone was audible!) I was baffled by this odd injury. Thereafter, I entered PT and couldn't work out for six months. At that same time, hot flashes hit. I was unfortunate. I experienced just about every possible menopause symptom imaginable, including but not limited to everything from dreaded weight gain (20 pounds in 6 months) to the legendary hot flashes (inducing nausea), to severe bone density loss (explaining the fractures), to an inability to sleep, to unspeakable "female issues," and even eye muscle degeneration! On and on and on. The most shocking symptom I experienced was a complete and total flattening of my normally upbeat personality. It was as if some dark Dracula force had unknowingly drained all the lifeblood (pun

intended) and vitality out of me overnight. I no longer cared to live. I wasn't depressed; I was simply an emotionless robot whose program had run its course. I was suddenly emotionally void: ready to shut down the as a system. Menopause hit me like the proverbial, "Mack truck." And THEN, (yes there is more), I nearly passed away from a bowel obstruction that landed me in the hospital and took months to recover from.

It took 8 months and at least 10 physicians before I found solutions to my suffering. I was alive and healing. But, I was still absolutely miserable when I took the photos for *MENO*ssance™. I was frustrated by a suddenly fuller figure. (I had heard older women complain about gaining weight, "doing nothing differently." So, I was determined to avoid mid-life gain, and yet my body betrayed me too.) I was exhausted by all of the medical complications and interventions. I was frustrated that I was deemed less than by society, becoming invisible, solely based on fertility and chronology, now deemed "old" and "less than." Prior to menopause, I had worked so hard to recover from 15 years of health issues. So, I only experienced 5 years of good health before menopause struck. I was furious to be laid low yet again. And I was damned if I was going down without a fight. I was damned if I was going to be ashamed of my body... or my Truth. HOW had I not known just how dreadful this menopause experience would be that awaited me? WHY had no one warned me? WHY weren't more doctors providing solutions? WHY were women SO ASHAMED of life's natural progression that it is taboo to speak of outside similar aged and gendered groups? WHY was alleviating needless female suffering of middle-aged women relegated, mocked, and marginalized? My outrage was palpable. I was on a mission. I was on a mission to not only find comfort for myself, but also for my fellow suffering sisters. I was on a mission to champion support for other "Post-Maternity" women. Every woman has to find her own solutions to manage menopause symptoms. Severity of symptoms can vary. Nonetheless, the following are known to be helpful during menopause:

- 1) Medical Supports: Hormone Replacement Therapy (HRT), health assessments & maintenance, self-care.
- 2) Social Supports: family, friends, career, spirituality, community.
- 3) Physical Supports: health, nutrition, fitness.
- 4) Psychological Supports: therapy, art therapy, goals, hobbies, journaling, SSRIs.

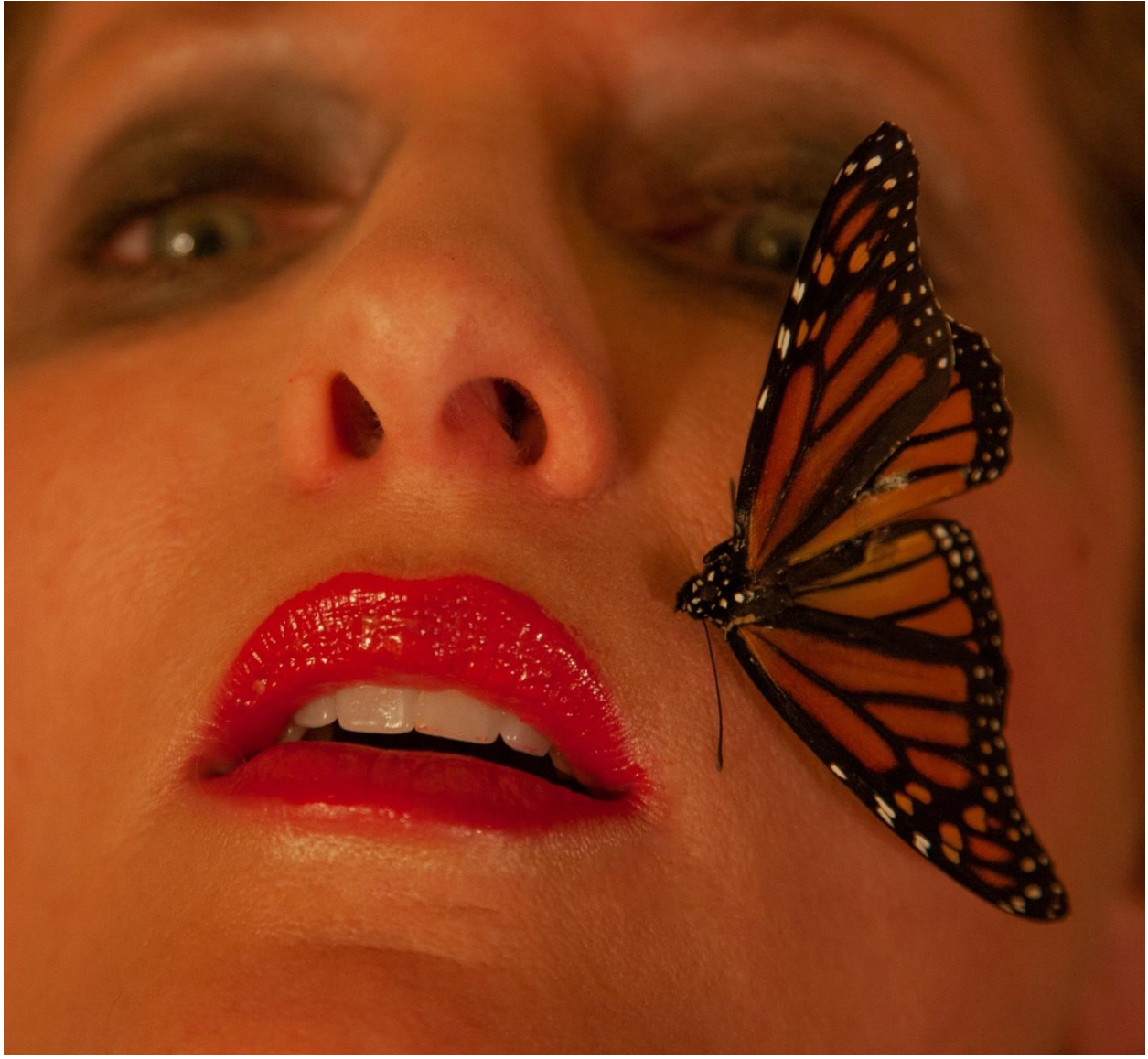
All of these supports help navigate menopause but, for me, HRT was the key solution. The following collection of photos are entitled *MENOssance*TM. They are self-portraits I took at the onset of menopause. These images document a maddening and painful time of endless symptoms and unanswered questions. I was on a quest to end my needless suffering. It is/was also a time of mourning my youth, while simultaneously embracing my rebirth into my “Post-Maternity” era. Menopause may have destroyed me for a time, but I was determined to not let it destroy me forever. These photos were my defiance of fading and resistance to ageISM, *not to aging alone*. I am determined to embrace the next chapter and turn menopause into a personal *MENOssance*TM.



Homage: MENOmonster



HEAD UP



HOMAGE:
LEPIDOPTEROUS LIPSTICK (Lips)



BIG TOP (aka Mad Hatter)



ALICE (aka *Atrophy Alice*)



RESISTANCE



1970 Original

APRIL 2023 (My sons turn 20 and 16)



Elizabeth Pursell

April 3, 2023 · 🧑🏻



[#MyMericanGothic](#)

I am Her - by Elizabeth Pursell

I am Her
Seasons without measure
Cool hand on fever brow
Compass
Soft branches, stalwart trunk, deep roots
Giver
Healer
Lover
Creator
Home
Even to myself
At last
With all that good mothers carry.

[Jon Pursell](#) [Jackson Pursell](#)

MARCH/ APRIL/ MAY 2023

LU MARKETING MATERIAL Photo & Video Shoot
<https://www.youtube.com/watch?app=desktop&v=7K4dwY0dOI0>



Student Stories: Elizabeth Pursell



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In this edition of Student Stories, we follow Elizabeth Pursell, who is a full-time art teacher, mother, entrepreneur, and online student pursuing her masters in Studio Art.

Pursell explains how Lindenwood's online modality "allows you to take baby steps," so even a graduate program can fit conveniently into a busy lifestyle.

Pursell chose Lindenwood because of opportunities it offered for professional advancement, improvement in her artistic skills, and entrepreneurial support in her art businesses. Additionally, she feels this experience is helping her solidify a lifelong personal art practice.

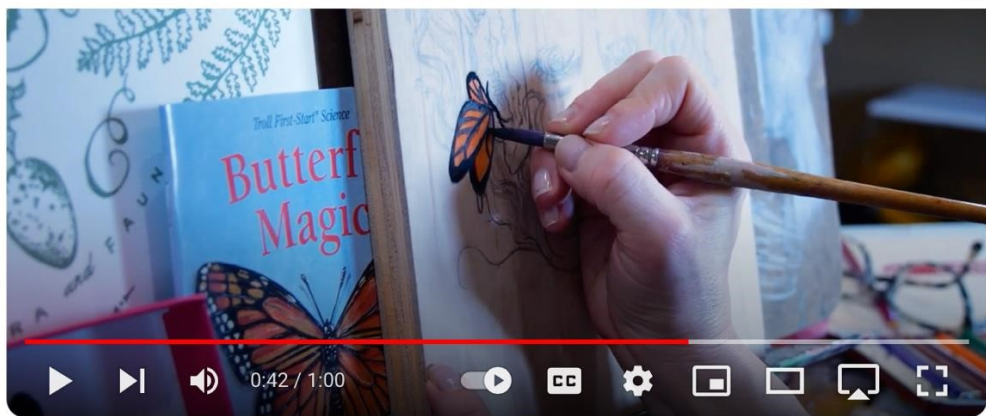
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Student Stories: Elizabeth Pursell



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SOLO EXHIBIT / Fund Raiser :
MARCH 2023

ART EXHIBITION

Elizabeth
Pursell



PRAYER BOX CAFE

1:00 - 3:00pm
SUNDAY, March 26, 2023

5428 Roberts Rd.
Shawnee, KS
(next to Pizza West)



Elizabeth Pursell

March 26 at 5:23 PM · 🧑



Some of my beautiful students attended my Art exhibit today. Once students viewed the paintings, drawings, and photographs, they enjoyed making hand made butterfly clips. 🦋 Prayer Box Cafe was so gracious to host! 🦋



MAY 2023: I will Zoom with my Committee Chair, Professor Peter Cotroneo, this coming Wednesday. My thesis will be a professional portfolio. Professor Cotroneo and I have not yet worked out the final deliverables. However, I do know that he recommends I create a portfolio with 15-20 pieces by the time I graduate in May 2024. Together, we will discuss more details on Wednesday.

MAY 2023- FINDING DIRECTION:

Art portfolios represent the best and breadth of an artist's creative works. Completing a professional art portfolio is one of my long-held dreams. To earn a Master's in Studio Art through Lindenwood University (St. Charles, MO), I will create a thesis project consisting of an **art portfolio and accompanying paper**. Completing a master's and a portfolio, with a voice and theme, is a daunting undertaking, especially while teaching fulltime, operating a small art-based business, and running a household solo. **I wanted to improve my artistic skill sets, not make a statement.** Nonetheless, my goal is to create 15-20 works for my portfolio--to be viewable online--by May 2024. I envision this as a collection of paintings, drawings, and photographs that demonstrate my skillset and vision.

I will also complete a thesis prospectus, isolate a theme, and produce artist statements, journal entries, and a bibliography. During my Graduate Seminar course, I selected a theme, established a home studio, began creating works, conducted artist interviews, researched online portfolios, participated in workshops, was showcased in LU marketing materials, hosted an exhibit fundraiser, and documented my process with a sketchbook/journal, photos, and videos. Later, I participated in three gallery exhibits (KS and MO).

Isolating a theme for my body of work was a challenge. I fought for focus amidst the cacophony of modern life: straining to hear my own inner voice. Ultimately, I chose to focus on the survival

of and post-maternity strategies for mid-life women. The subject matter of my portfolio follows my inner pull toward portraiture and nature studies, from the feminist view. For me, Art has always been the rescue from reality. My hope is that my imagery and voice will spark hope.

JUNE 2023- 2nd Year ART CAMP

- Milan Art Institute Workshop (Online, June 2023).
- Printmaking Workshop, Studio Art Club, Kansas City, MO (In person, June 2023).
- Felt-making Workshop, Scraps KC, Kansas City, MO (In person, June 2023).

JUNE 2023: By June 2023, I located my committee chair, Professor Peter Cotroneo. I also lined up a few potential chair members for the future. Professor Cotroneo and I exchanged many emails and shared one Zoom meeting. I am tremendously excited but equally overwhelmed by this undertaking. Adult, working students who return to college to complete a master's are usually stretched to do so. Potential themes/topics be considered: the struggle of adult, working college students.

To be frank, my workload and outside commitments have me under maximum pressure, and I am struggling. Badly. Very badly. However, I am committed and passionate and grateful. I have my eye on the end goal. However, I want to--I must--force myself to mentally slow down and center myself. I want to make sure I relish and savor the process of fulfilling my lifelong dream of finding my artistic voice, creating a professional portfolio, and attaining a Master's in Studio Art. (A master's degree is also a professional necessity in order to advance on the teaching pay scale.)

For research, I have been trying to locate peer reviewed articles about artist's portfolios. I am surprised at how little literature I have found so far. I have communicated with the librarian and set many Google alerts. This past week, I received many Google alerts that I will be reviewing

soon. I will look for artist interviews and press releases related to exhibitions of artwork. Some contemporary artists dealing with portraiture would be Elizabeth Peyton, Marlene Dumas, Jordan Casteel, Amy Sberald, Aliza Nisenbaum and some more classic examples would be Frida Kahlo, Alice Neel, and Elaine DeKooning. Going further back, John Singer Sargent and Salvador Dali seem like worthy people to investigate, Sargent for Portraiture and Dali for metamorphosis. (See the small study referenced on page 6.) I have much more research to conduct in this area.

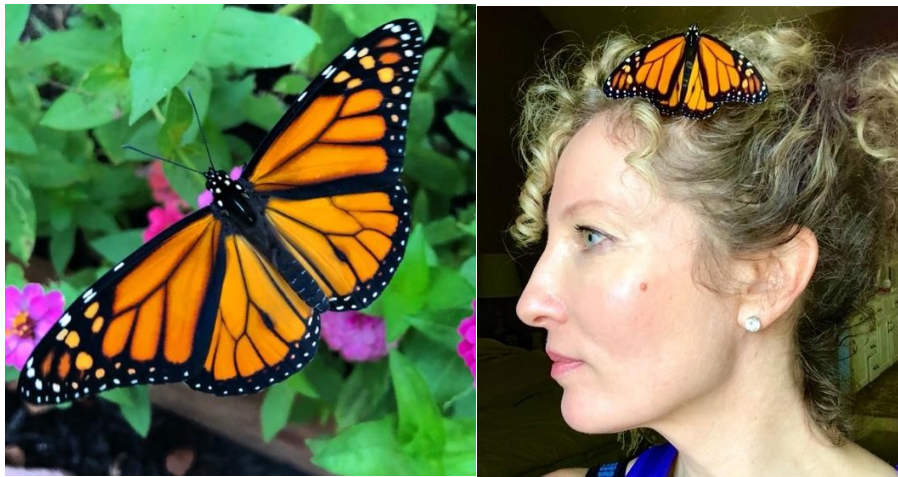
At the beginning of June, I began a sketch book/studio journal. I used a free sketchpad from The Nelson Museum consisting of cheap, copier paper. Using a No2 pencil and a traveling watercolor kit, I sketched and painted a mock-up of my first two works on a flight to Florida to see my failing father. (Mini mock-up on page 6.) It has been explained that sketching/planning/iterating is how studio artists conduct research. More potential theme topics: **parental aging, mortality, and loss may be a theme.** (I am considering a sub-theme regarding the **Sandwich Generation**, which is a generation of people who still have children at home while caring for aging parents. Thus, being sandwiched between the demands of and responsibility for the generation before them and following them.)

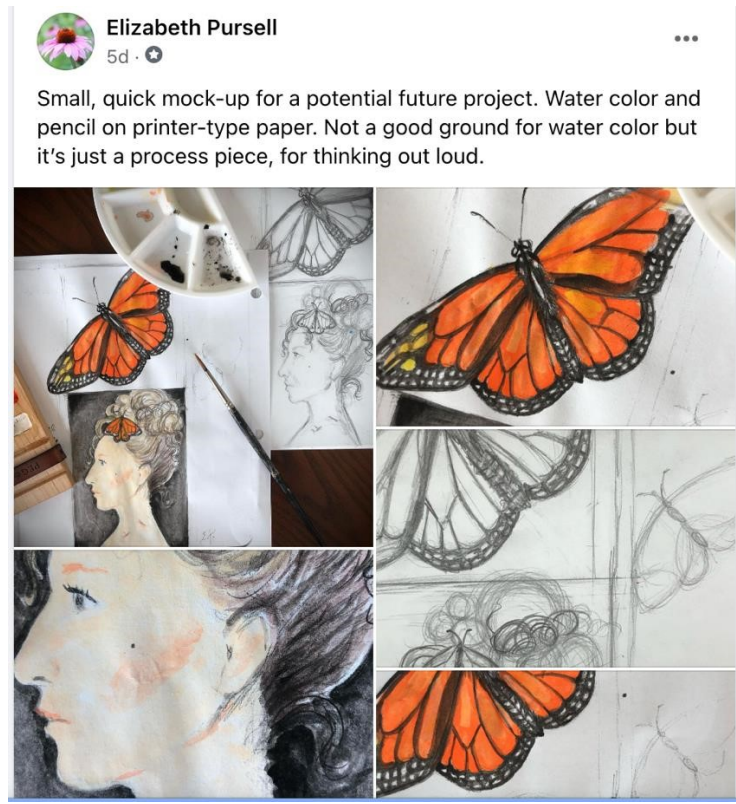
I will have to wait and see if the title, *eFEMeral exiSTANCE™*, still fits my entire body of work when it is complete. Or, if I will use that as a title for a piece or collection.

Since I was a young child, Monarch butterflies have been a notable and, coincidentally, repeating symbol in my life. In fact, my first oil painting at 10 years old was of a Monarch. To my complete surprise and utter delight, my Monarch painting won the blue ribbon at the district art show --a fact that I almost forgot until recently. Looking back, I realize that this event validated me as a fledgling artist at 10 years old, although it took me until 52 years old to actualize and arrive. Today, over 40 years later, just by happenstance, I am a novice butterfly farmer. I currently host a Monarch

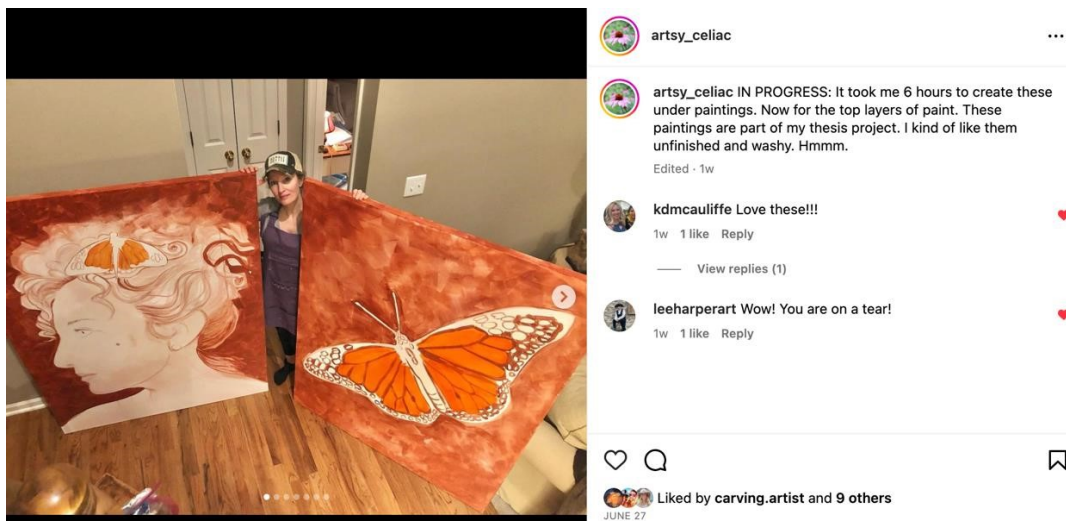
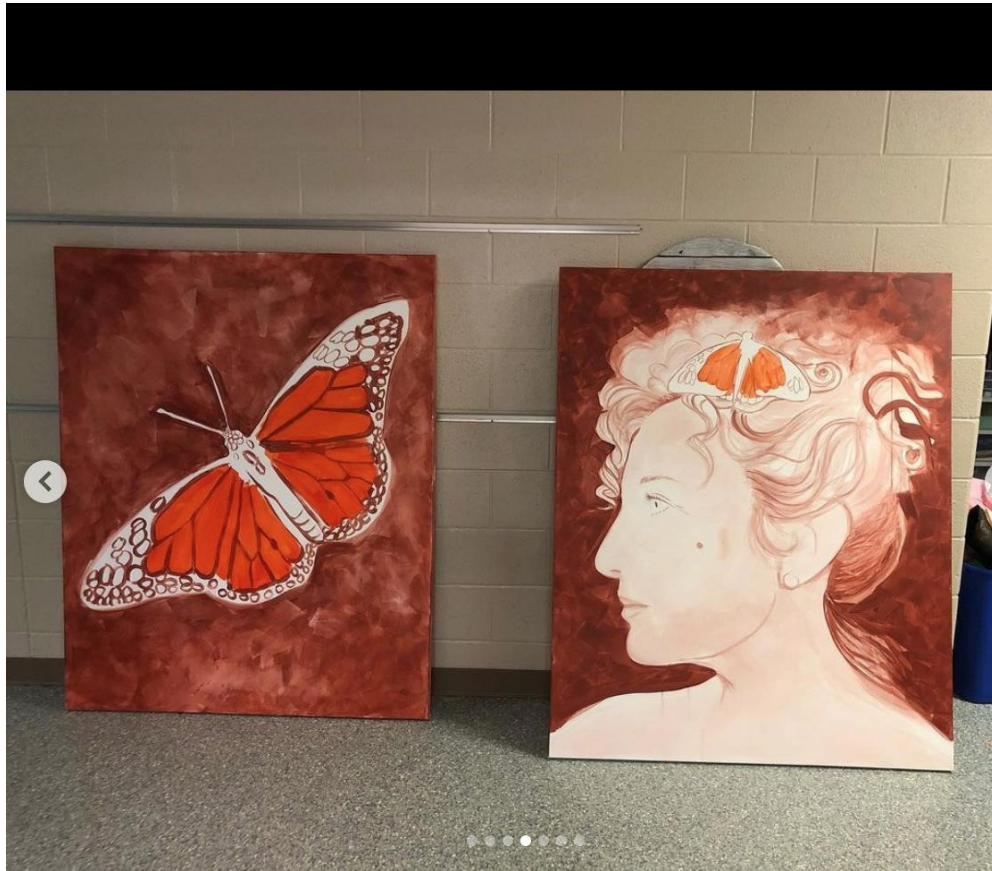
waystation for the now endangered butterfly in the garden at my home. Each year, I incorporate lessons regarding all things Monarch in my elementary art room. This past May, the most talented student I ever taught gifted me a beautiful painting she created of Monarchs. I was stunned. Her piece was so very much like the piece I created at the same age many decades before! In this child, I saw the natural cycle of life--and human, artistic drive--repeating, playing out before my eye, and echoing through my being.

The two paintings I planned to begin during Graduate Seminar will link to the Monarch. I will also incorporate some mixed media elements in these two paintings, which will be a first for me. The paintings will be very large and can be hung together or separately. One will be a self-portrait with a small Monarch atop my curly nest of hair, and the other will be a prominent study of a solo Monarch. (Note: Please see photo references below. The first two images are cell phone pics of Monarchs from my waystation last fall. The other image is a homage and self-portrait titled *Lepidopterist Lipstick* from my photographic body of work entitled *MENOsance*TM. The image may be utilized in later works.)





JULY 2023: My school year as an art teacher wrapped up on Memorial weekend. Then, I hosted my annual art camps through the third week of June. For the past two weeks, I have finally been able to focus on both creating my first two paintings and establishing a home studio. These two events were big undertakings. Below are images of my in-progress underpaintings. These are very large pieces for such a tiny workspace. I have twice the art and photography materials that my nursery size studio can house. I will continue to work on organization my space as I continue to develop the following two pieces. I was asked repeatedly, “**Why did you paint so large?**” I was astonished anyone would question this. Of course, I want to paint large to demonstrate skill. But, as I reflect, I realize that subconsciously I also desired to go big so the subject matter **could not be ignored.**



For research on mixed media, I recently attended three workshops in July. One workshop was online and focused on mixed media painting. The other two workshops were in person: one was on felting and the other was on printmaking. I attended these workshops with an eye toward

including mixed media elements in some or all of my portfolio pieces. I am still trying to figure out a theme. Erg.

For Graduate Seminar, I needed to establish a home studio, begin creating works, continue to conduct research regarding online portfolios and themes, document my process with a sketchbook/journal, artist statements, photos and videos, and narrow down a cohesive theme. **At present, I am creating mixed media paintings that explore naturalism and symbols of transformation, metamorphosis, and aging through the lens of portraiture and the feminine experience.**

Scope:

- Body of work – Professional portfolio containing 15-20 Art Works.
- Find Voice.
- Present on social medium (platform TBD).
- Uncertain about film option.

KEY WORDS/TERMS FOR THEME:

- **Metamorphosis/ Symbols of transformation**
- **Ephemeral nature of existence**
- **Feminine experience/female perspective**
- **Portraits/portraiture**
- **Nature studies/explore naturalism**
- **Mixed media paintings**
- **Aging--Menopause, Mortality, Sandwich Generation**
- **“Through the lens of...”**
- **Cycle of Life/ Life Cycle**

AUGUST/SEPTEMBER 2023
ANCESTORS 1



ANCESTORS 2



Shown For Scale



ARTIST STATEMENT: ANCESTORS 1 & 2

Ancestors 1 & 2 are two, large, acrylic paintings on 4.5' x 5' canvases (Images above). One is a portrait, the other a nature study. I love working large but, space and materials are precious, so my future works will be smaller scale. I am still formulating concepts. I am feeling my way as I go. Seeking the formula to find my voice and style. Scanning my cell images and screen shots, I find = Portraits + Natural Beauty + Symbolism + Garden Creatures + Light + Abstract Realism + Hope + Pain+Death +Life + Flowers + Kindness + Love + Nurturance + Peace = WHAT?
(INSERT my unlabeled artistic style and voice and vision.)

THEMES:

- 1) **SURVIVAL:** The background colors of *Ancestors 1 & 2* represent a raging fire. The burnt sienna background emulates the smoke-choked reds and floating, black char seen in footage of forest fires. Our world, is in fact, on fire, literally and figuratively. My subjects are placed to denote a rise – an overcoming - from fire and **ash**. Again, I reference fire when painting my glowing, open crown with my "**hair on fire.**" This is significant because I am currently painting as quickly as I can, before my time inevitably runs out. I am also fervently savoring every day with my youngest as he prepares to spread his wings, fly away, and leave the nest (represented by my wild nest of hair). Note: Maybe find more reference to Burning Up/Heat of hot flashes. Burning JOSS paper to the ancestors on Lunar New Year, perhaps?
- 2) **ANCESTRY:**
 - a) **DNA & MORTALITY-** Each human has physical attributes handed down by their ancestors. For instance, my curls come from the paternal side of my family, my biological father, who passed away only three days ago. I have my mother's eyes,

except hers are bright green. The rarest eye color of all. My own eyes only show my mother's green flecks in bright light or from a side view, as painted in Ancestors 1. I also have my mother's cheekbones and the same "beauty mark" in the exact same spot. I wanted to paint these unique features because I don't want my mother to be forgotten. I strongly identify with the famous Mexican female artist, Frida Kahlo. Frida was known for surviving extreme emotional and physical hardships and for painting many self-portraits. It felt very Frida-esque to paint my own self-portrait. She did not want to be forgotten. Perhaps, like Frida--and every other soul on Earth--I painted my portrait in a pathetic attempt and hope of not being forgotten. A futile human wish. I dread the day that I am forgotten by every person I ever met. That is the day that Mexican people believe one truly dies. As such, the Mexican holiday, Day of the Dead (Dia de Los Muertos), celebrates ancestors in hopes they are never forgotten.

Interestingly, Monarchs are assigned ancestral significance in the Day of The Dead. When Monarchs migrate to MX to overwinter (they migrate around the time of Day of The Dead holiday), the Mexican people believe the Monarchs are carrying home the souls of their ancestors for the Day of The Dead holiday. As a result, Monarchs are largely revered and protected in MX. (I love the Mexican people for so many reasons, this being just one more. One day, I hope to speak Spanish.)

Finally, as I carry my father's ashes to our family plot this coming April, I am brought back to the theme of ancestors, ashes, and echoes of DNA.

- b) **OFFSPRING**: In both of my paintings, Ancestors 1 and Ancestors 2, I am alluding to my children and the DNA passed on to my sons. My boys are represented by the two male Monarchs. Male Monarchs carry dark dots on their lower wings. The painting of

the solo Monarch, Ancestors 2, represents my eldest son. He is a pianist and composer, and has launched into the adult world, away at college. I chose to incorporate sheet music in Ancestors 2 to reference my son's inborn, musical gift. The smaller Monarch perched atop my head in Ancestors 1 represents my youngest, 16-year-old son, who is still in the "nest" (of my curls). He is still growing, strengthening his wings, and developing bright, brilliant flight plans. As his time to embark into the big world draws closer, he is always "top of my mind."

- c) **MIXED MEDIA** -The mixed media elements of the painting also reference ancestral gifts particular to my family – specifically creative traits (music, art, and writing). I was utterly astonished (and grateful) to observe these genetic strengths present naturally in my sons as toddlers, without my intervention. I am well aware that sheer luck and my ancestors are to be thanked.

The three black tissue paper blocks in Ancestors 1 & 2 reference the elements of balance in Art, and the sense of balance my boys give to my life. Over the past five years in our new home, the three of us have found healing, peace, and balance. On our own. Together.

- d) **SYMBOLISM**:

SCALE: To my surprise, many people asked why I painted these pieces so large. (Only one person stated they loved that I worked large, and that person was a fellow artist.) The large scale is significant. The reason I painted so large was to ensure the smallest voice in the room could not be overlooked, whether a fragile, endangered butterfly, or a diminutive artist. (Random side note: Monarch caterpillars can only eat Milkweed, or they perish. As a Celiac, I cannot eat a single crumb of gluten. Our specialized diets are biological imperatives.)

GOLD: I incorporated Gold Leaf because of the gold markings present in Monarch chrysalides, and because my children are more precious than gold. My Opus. The Gold Leaf also alludes to my belief in The Golden Rule, which is a value system I strove to impart to my children. (My only regrets in life are those times when I failed to adhere to The Golden Rule.)

SUMMARY:

Like Monarchs, my boys and I all carry within us unique DNA from our ancestors that is innately expressed and repeating. Biological weaknesses and strengths. And generational traumas.

Like a Monarch, with its internal GPS, I have always felt an internal pull to find my way back “home.” (Home being a childhood farm and family that no longer exists, back in Indiana.) *These works are a testament to my ancestors--witness to our existence, our strengths and weaknesses, and our generational traumas. This is a mother’s prayer that her children will be able to overcome and fly strong on their own. Yet, to never forget their origins, and always, always find their way back home.*





SEPTEMBER 2023

Lindenwood Presidents Ambassador (September 2023).

	<p>LINDENWOOD UNIVERSITY PRESIDENT'S AMBASSADORS</p> <p>What is a President's Ambassador?</p> <p>President's Ambassadors are exceptional Lindenwood University students who represent the Office of the President in a positive and professional manner on our campus and in our community.</p> <p>Why should I apply?</p> <p>President's Ambassadors have the opportunity to:</p> <ul style="list-style-type: none">• Connect with University Leaders• Experience unique learning opportunities• Develop project management and leadership skills• Attend events at the President's House• Gain volunteer experience
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OCTOBER/ NOVEMBER/ DECEMBER 2023:



Photo of artist, Elizabeth Pursell, in her recently established home studio.

The works offered here were wrenched from my bones. I fought for focus amidst the overwhelming cacophony of modern, “middle” life, straining to hear my own inner voice. To date, I have completed two, large scale paintings entitled Ancestors 1 & Ancestors 2, a TRIO of 11x17’ paintings (Tenderness, Homage & Broken), (2) mini still lifes (from life), and several small, watercolor paintings. Going forward, I hope to create several more works, including works of altered photos from my photographic body of work entitled *MENOssance*TM.

For review, my thesis project will be comprised of establishing a home studio, completing 15-20 works, participating in artistic development, journaling and creating artists statements, and creating an art-based social media presence (perhaps also a website). In Fall 2022, when I began a Master’s of Studio Art at Lindenwood University online, I anticipated traditional, art courses focused on hand skills. I was excited to finally restart a long-dormant art practice: a long-held dream. I am a realism artist and enjoy portraits and nature studies. However, when I began a masters, I did not intend to make a “statement” with my work. I just wanted to paint beautiful things and learn how to paint them well. I also was not used to or prepared for intellectual

autonomy. Therefore, it has been a struggle to find a focus for my thesis project - especially amongst the frenetic din of my current, daily life.

While I am pursuing a master's, I also work a very demanding full-time job as an elementary art teacher. In addition, I am a single mother and homeowner. As a 53-year-old woman, I am struggling to keep up with all that I must manage while maintaining my own health. Add to all of this that I suddenly began raging menopause three months prior to starting my master's. Oh, joy! Last Thanksgiving, I had a sudden, life-threatening illness that took months to recover from. Additionally, at the outset of my masters, I had three parents in their 80s, all with fragile health. Heartbreakingly, two of my three parents--and an additional, dear confidant--have all abruptly passed away in the past four weeks. Three deep losses in four weeks are a lot of stress and pain to process. I feel like the mole in the game of "whack-a-mole." Frankly, I am in a state of shock, and my health is still struggling. I am choosing to grab grit, find hope, and seek wisdom, yet again. I must maintain perspective, reflect upon and accept the reality of mortality, and remind myself that I am blessed to live in a first world country, pursuing an advanced degree. I am hurting. But I must force myself to move forward, one onerous step at a time. I am hurting. But I am determined, grateful, and keenly aware of my own time running out. I am hurting. But that means I am still alive. Now, I find that it is time for me to employ the therapeutic balm of artmaking to help heal and console my own heart. Yet again. For the past six weeks, I have been too sick and too heartsick to paint. After some healing and three rounds of antibiotics, I finally feel ready to get back to my brushes. Even though Art is not as therapeutic when done under a deadline, any art making will help my mental health right now. (Reminding myself just now that being afforded such a luxury makes me one of the luckiest humans on Earth.)

TRIO – Lepidopterous Lipstick, Broken, and Resistance - Fall 2023

I strongly prefer the photos I created and used as reference for these paintings. I created these under the gun and was experimenting. I ended up with three, well crafted, graphic images I do not particularly like. But, the process of creating these helped me dissect what I need to do to create multi-media, abstract realistic pieces in the future. One baby step forward.



HOMAGE: Lepidopterous Lipstick



BROKEN WING

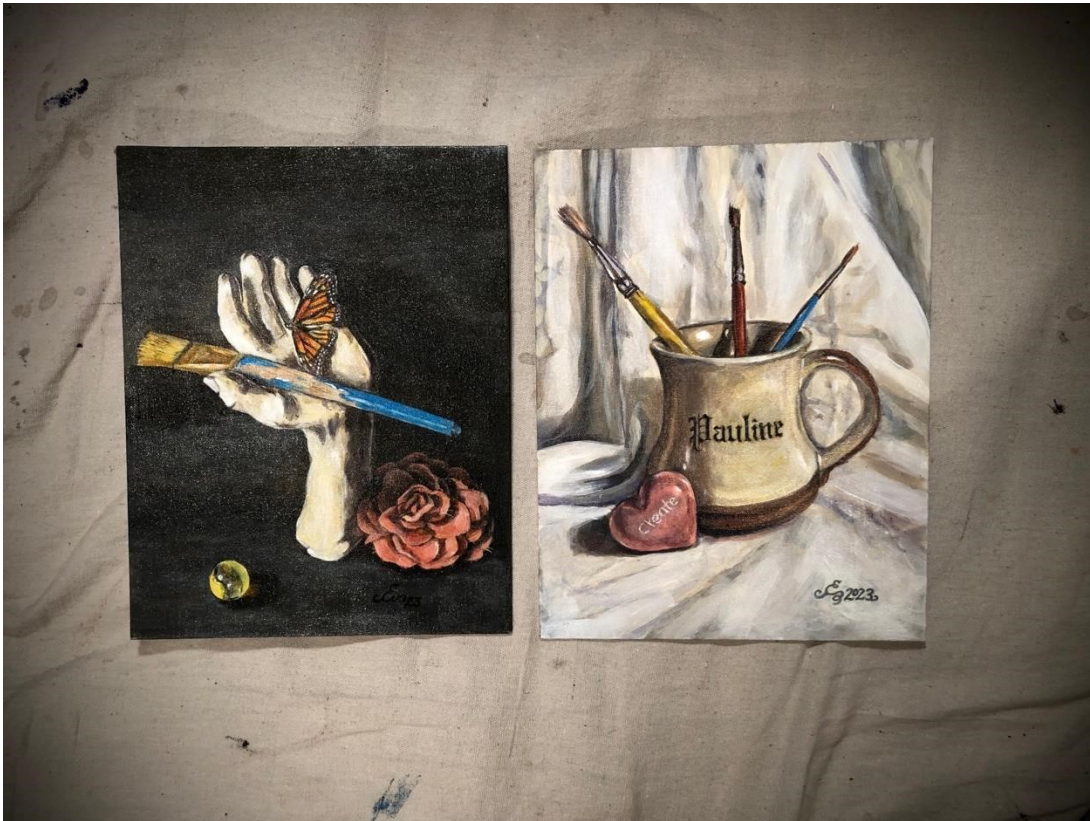


RESISTANCE



OCTOBER/ NOVEMBER/ DECEMBER 2023:
STILL LIVES

Two, solid still-lives painted from life. Good skill work. Both create an ode to the primary colors (representing my two sons and I), the essence of all other color. One dark and flat background, one light and textured. The cup represents holding the family together. The ceramic hand is my own hand modeled from clay in undergrad. My hand is elevating my interests in preservation and Art. The juxtaposition of soft and hard elements. I would need to paint from life a lot more to reach mastery but not bad after a 20-year hiatus.





The STORY OF PAULINE: My aunt Pauline was a beloved aunt. Later in life, after her death, I learned she was a deeply flawed person in her youth. This mug was her coffee mug. It was bequeathed to me after her death. She died hard. I selected her small mug for a small still life study because I liked the shape and the familial reference. In my mind, the mug represents a mother figure holding the family together. The brushes representing my sons and I, the primaries, against the soft, homey bedsheet. Although the heart is made of hard, cold stone, it is still pink and urges me onward.



My Loves: The hard, white (symbol of purity), ceramic sculpture of my hand raises up the cause of preservation, transformation, and Art. In defiance against the darkness all around. The flower is a nod to my love of nature and gardening; the marble represents my children. These are my primary colors.

PERENNIAL LOVE:
JAPANESE PEONY (Water Color)





OCTOBER 2023/ NOVEMBER 2023-
DEATH



Funeral Cards of my beloveds.

provided by Divine Mercy Funeral Home

Harold Merkler

March 14, 1939 - October 16, 2023 (age 84)



Harold G. Merkler, 84, of Fort Wayne, died Monday October 16, 2023. He was born in Fort Wayne on March 14, 1939, the son of the late Frank T. and Gazel (Wabel) Merkler. Harold, or "Howie" as he was known by family and friends, graduated from Northside High School with the Class of '58, went on to earn his degree from Purdue University and served his country proudly in the US Navy. Harold was an engineer and operated Merkler Machine Works until his retirement in 1998. Harold enjoyed woodworking, travelling, sailing their boat in Florida, and tending to his Hobby Farm.

He is survived by Claudia Merkler, his wife of 34 years; children, Laura Merkler Sherwood of Daytona Beach Shores FL, Elizabeth Pursell in Kansas, Renee Klink of Angola, Rhonda Cox of Altamonte Springs FL, Raelynn Cox of Angola, Robert Cox of Fremont, Richard (Megan) Cox of Melbourne FL and Scott (Debbie Clark-Cox) Cox of Fort Wayne; sisters-in-law, Janice Lamott of Crooked Lake and Padre Island TX, Sharon Alter of North Ft. Myers FL; 18 grandchildren (and one on the way) and 7 great-grandchildren (an one on the way). Harold was preceded in death by his parents; his sister, Charlotte Warda and his brothers, Jim Merkler and Jack Merkler.

Funeral Services 1:00pm Wednesday, November 1, 2023, at Divine Mercy Funeral Home, 3500 Lake Ave. where the family will receive friends from 12:00-1:00pm. Interment in Catholic Cemetery with military honors. The family's preferred memorial is the American Cancer Society, online at donate.cancer.org or by mail to 111 E Ludwig Rd Suite 105, Fort Wayne, IN 46825. To share a remembrance of Harold or to offer condolences to his family, please visit DivineMercyFuneralHome.org.

Passantino Bros. Funeral Home

Carla Marie Vause

(September 7, 1953 - November 2, 2023)

Carla Marie (Lasker) Vause passed away November 2, 2023, at home surrounded by her family.

Carla was preceded in death by her father and mother Carl and Marie Lasker. She leaves behind Joseph Raymond Lasker (brother), Anthony Vause (son), Jenny (daughter-in-law), Olive (granddaughter), Alicia Kuehl (daughter), PD Kuehl (son-in-law), Patrick Kuehl (grandson), and Claire Kuehl (granddaughter).



Carla spent her early years in northeast Kansas City, living four doors down from her grandmother Maggie Spalitto Lasker. She later lived in Prairie Village and graduated high school from Bishop Miege. She raised her kids in Lenexa and was a member of Holy Trinity Parish. She most recently lived in Overland Park.

DECEMER 2023

COVID Artist Grant Recipient– JOCO Arts Council (\$7500 applied to tuition. December 2023).

PLAYFULPALETTEKC
Posts



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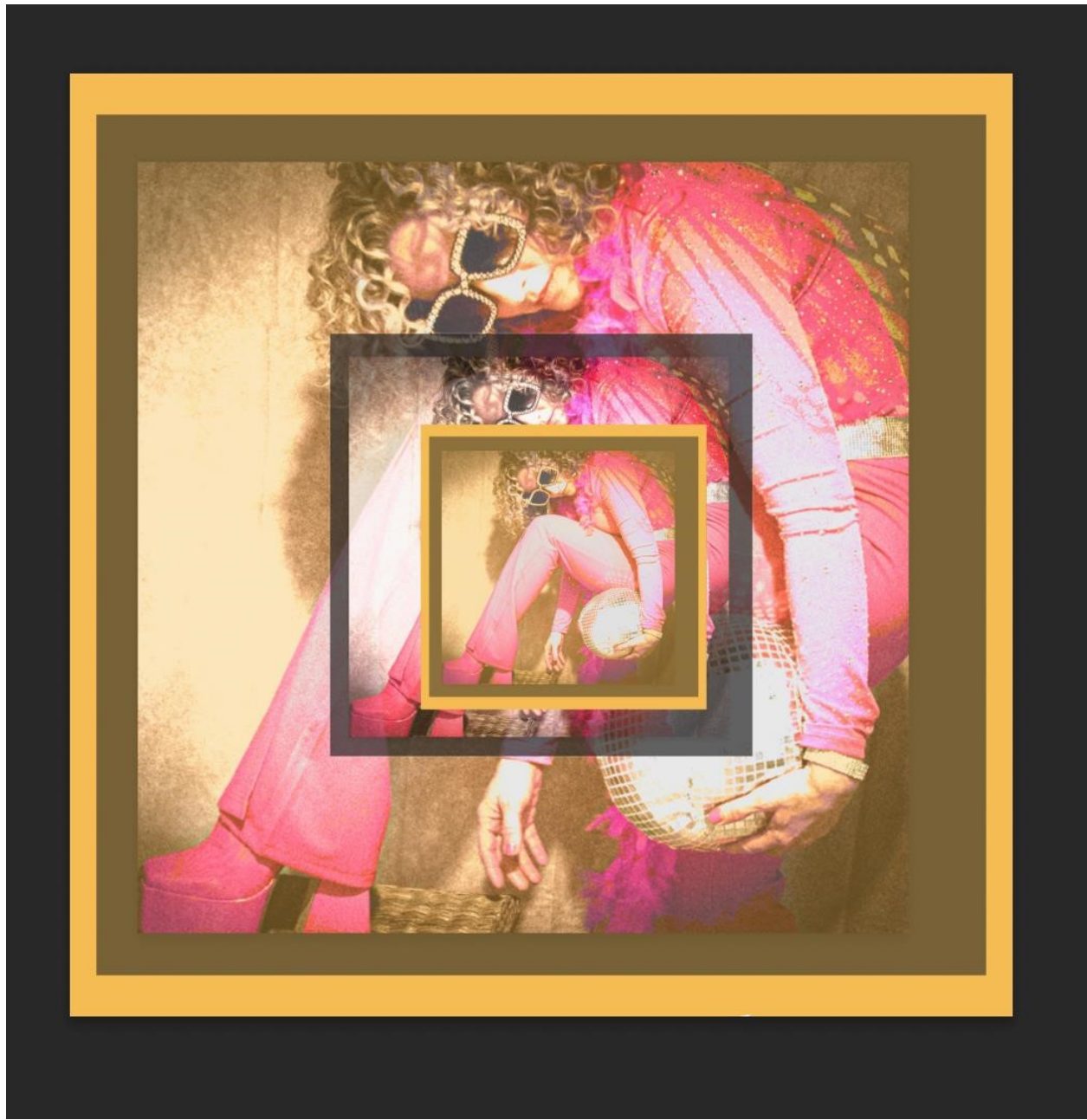
♡ 🔍 🗑️ ⋮ 📌

👤👤 Liked by **pyanc17** and **6 others**

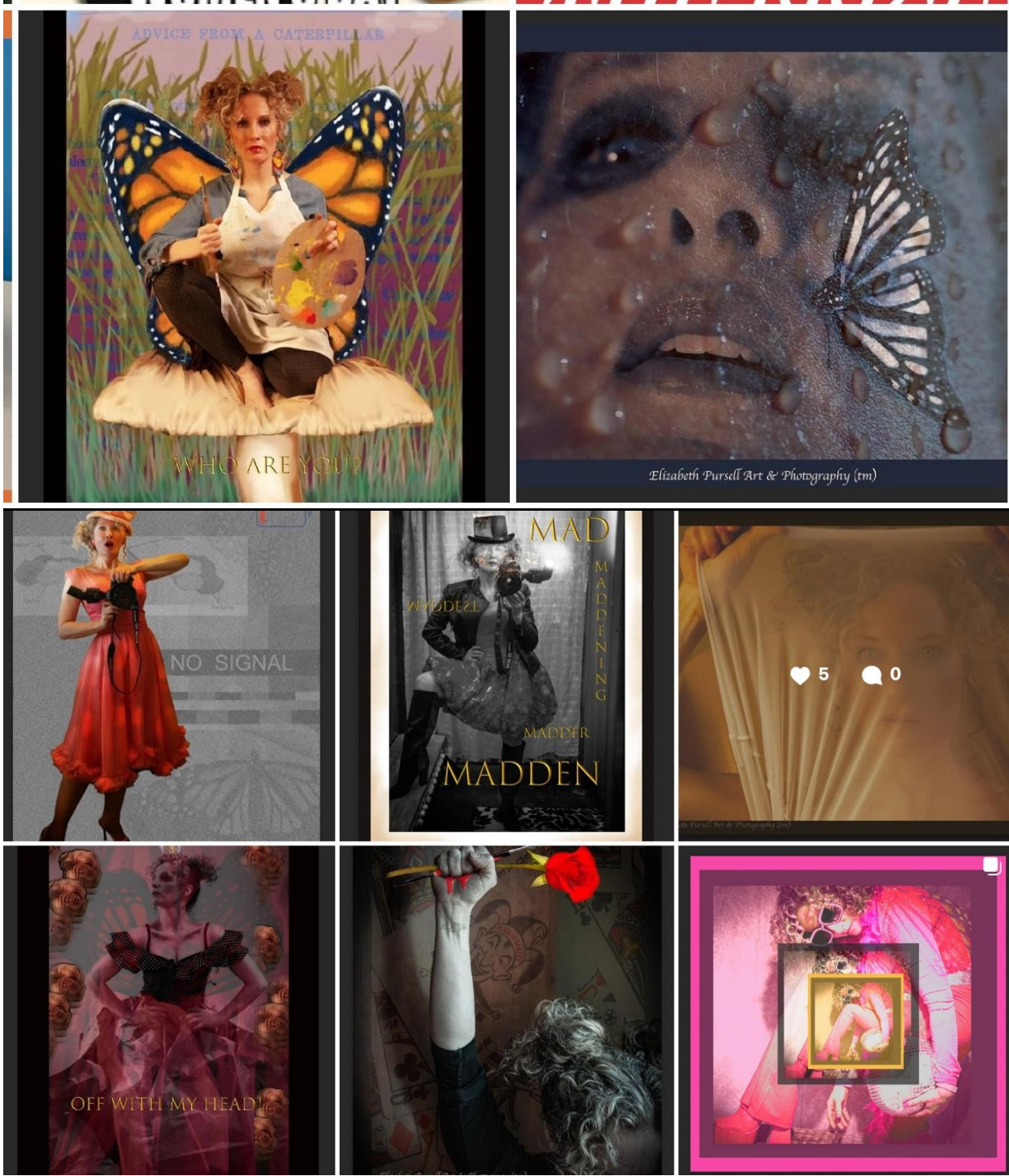
playfulpalettekc Gobsmacked. 😊
Thank you to The Arts Council of Johnson County for supporting JoCo artists through art grants. Endless gratitude. 🙏 I will pay it forward.
@jocoahc @artsjoco #kcartist
#KCArtists #WomanArtist
#womanownedbusiness
#smallbusiness #artgrants



JANUARY 2024 DIGITAL ART



Professor Cotroneo shared the idea of the box within box overlay concept to symbolize “growing Alice.” He is brilliant.



FEBRUARY 2024 :



INTERURBAN
ARTHOUSE

HER ART THEIR ART



INTERURBAN ARTHOUSE
UMKC WOMEN'S CENTER



ARTSKC

MARCH 29TH, 2024

FEBRUARY 16TH-

INTERURBANARTHOUSE.ORG

8001 NEWTON STREET
OVERLAND PARK, KS 66204

ELIZABETH PURSELL
 IG @PlayfulPaletteKC
 I create art that investigates survival while interrogating my own identity as a woman and an artist. The theme of my portraits and nature studies relate to naturalism, metamorphosis, and transformation. I explore the ephemeral nature of existence from the feminine perspective. My imagery and voice speak to the binding and blinding, broken and beautiful plight of life.

LIPS (Lepidopterous Lipstick)
Acrylic & Spray Paint

RESISTANCE
Acrylic & Spray Paint

BROKEN WING
Acrylic & Spray Paint

HER ART THEIR ART

playfulpalettekc
 ** ! SNEAK PEEK ! ** ↴ Link in bio to view ARTIST CATALOG showcasing works at exhibit THIS Friday 2/16 ↴
https://issuu.com/interurbanarthouse/docs/square_of_her_art_catalog
 Please join me in OP for the opening of HER ART/THEIR ART InterUrban ArtHouse on Friday, Feb 16th from 5-8pm. Come enjoy the creative works of 60 local artists. 🦋🦋🦋 #kcartist #kcartists
 Edited · 6w

kdmcauliffe I'm so excited for you!
 6w 1 like Reply
 — View replies (1)

View insights Boost post

Liked by sugar.by.sheri and 2 others
 February 13

Add a comment... Post

playfulpalettekc
 InterUrban ArtHouse

playfulpalettekc Everyone's life is packed. And, it was freezing tonight. So, I am deeply grateful to the 20, kind souls who came out to support me at the opening of HER ART/THEIR ART- InterUrban ArtHouse's annual exhibit on the feminine experience. It was thrilling to witness attendees experience the transformative power of Art.
 @interurbanarthouse is a non-profit, community Arts organization that offers a VAST array of exhibits, residencies, events, classes, and community outreach. Learn more more at www.InterUrbanArtHouse.org #kcartist #mastersofstudioart #jocoartsandheritage #kcartcoalition #lindenwooduniversity #artteachersofinstagram
 Edited · 6w

phoebe.the.moon ahh that is so exciting!! ⚡⚡⚡
 6w 1 like Reply

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Liked by pyanc17 and 25 others
 February 17

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playfulpalettekc
Original audio

playfulpalettekc ** THIS FRIDAY (2/23) 5-8pm. ** Come view two of my master's works at the LOVE SHOW, hosted annually by Lawrence Percolator (a beloved, local art non-profit). 🎨 Featuring 100 LOCAL ARTIST! 📍 LOCATION: Art Love Collective, 646 Vermont St., Lawrence, KS. 🛍️ Also browse the gallery for unique, handmade gifts by local artists. 🙌👤 @artlovecollectivefk @lawrencepercolator #kcartist #artistsoninstagram #mastersinstudioart #jocoartsandheritage #lindenwooduniversity #lupresidentambassadors #jocoartscouncil

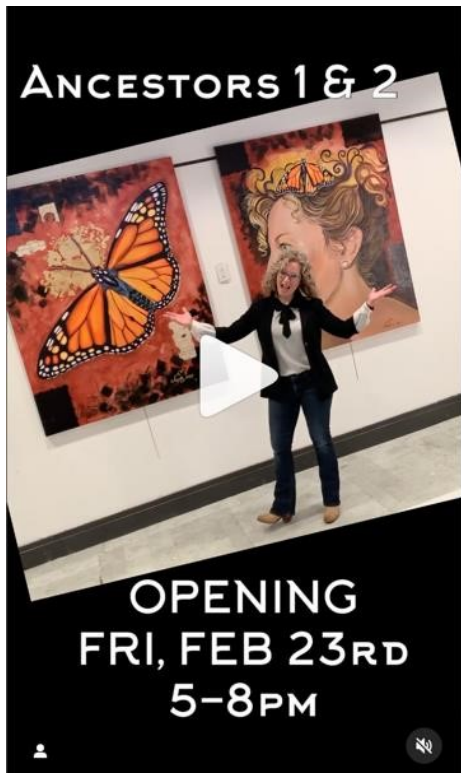
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[Boost reel](#)



Liked by artlovecollectivefk and 1 other
February 21

Add a comment



playfulpalettekc
Original audio

playfulpalettekc *** 🎉 SECOND SURPRISE! 🎉*** Beyond grateful to have Ancestors 1 & 2 accepted into the LOVE SHOW, opening on Fri, Feb 23rd from 5-8pm! 🙌 The LOVE SHOW is hosted annually by LAWRENCE PERCOLATOR. Gallery located at ART LOVE COLLECTIVE, 646 Vermont, Lawrence, KS. 🌈 LAWRENCE PERCOLATOR is a non-profit, community arts organization run by volunteers. ART LOVE COLLECTIVE is a women owned gallery space dedicated to #ARTforEveryone. 🌈 JOIN US in Lawrence & FOLLOW @lawrencepercolator @artlovecollectivefk #kcartist #kcartists #kcartistscoalition #jocoartscouncil #artteacher #artforeveryone #tylerschoolofart #mastersofstudioart #lindenwooduniversity

kdmcauliffe Congrats!!!
9w 1 like Reply

[View insights](#)

[Boost reel](#)



Liked by pyanc17 and 5 others
January 27

Add a comment...

Post

MARCH 2024- (MY oldest turns 21 years old).

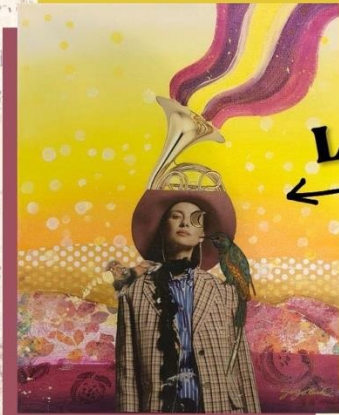


@artlovecollectivefk

WOMEN'S HISTORY MONTH

PAINT N' SIP

WITH JOJO BIRD



LAST CALL!
← TO PAINT THIS

SATURDAY 3.23
6:00PM-8:00PM
ART LOVE COLLECTIVE
646 VERMONT



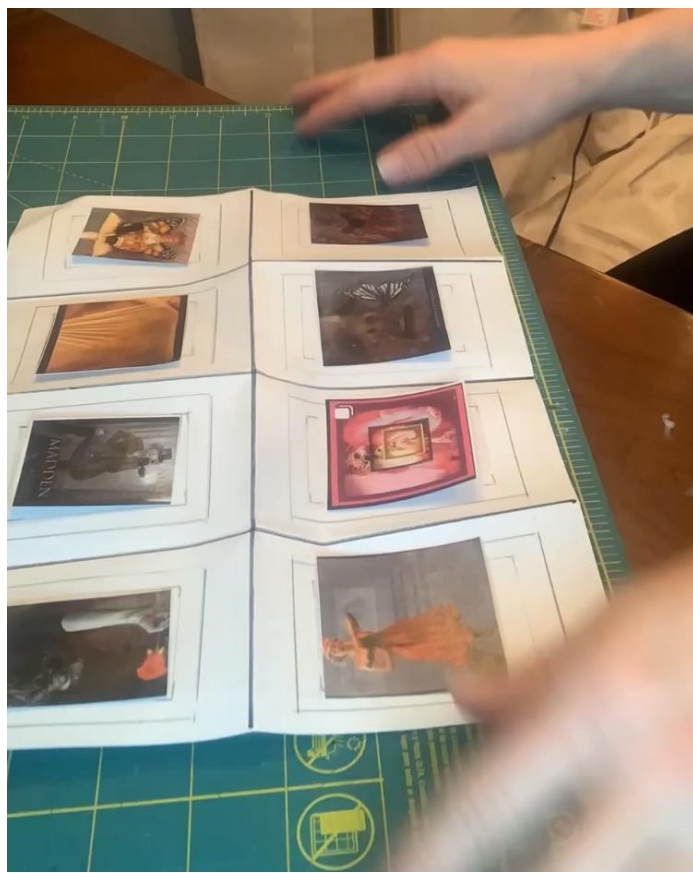


APRIL – (MY “baby” turns 17 years old. Next year a senior).
POP-UP BOOK MOCKUPS









2024
JURIED STUDENT

& EXHIBITION
ART MARKET

EXHIBITION:
MARCH 28 - APRIL 14, 2024

ART MARKET & CLOSING RECEPTION:
APRIL 4TH, 4PM - 6PM

AWARDS:
5:30PM

BOYLE FAMILY GALLERY
J. SCHEIDEGGER CENTER FOR THE ARTS

TO SUBMIT & LEARN MORE







GRIT

I asked my students what they thought my expression meant? They asked if I was feeling, “Determined?... Passionate? ...Depressed? ...Serious? ...Focused? ...Angry? ...Calm?”

To this I answered, “Yes.”

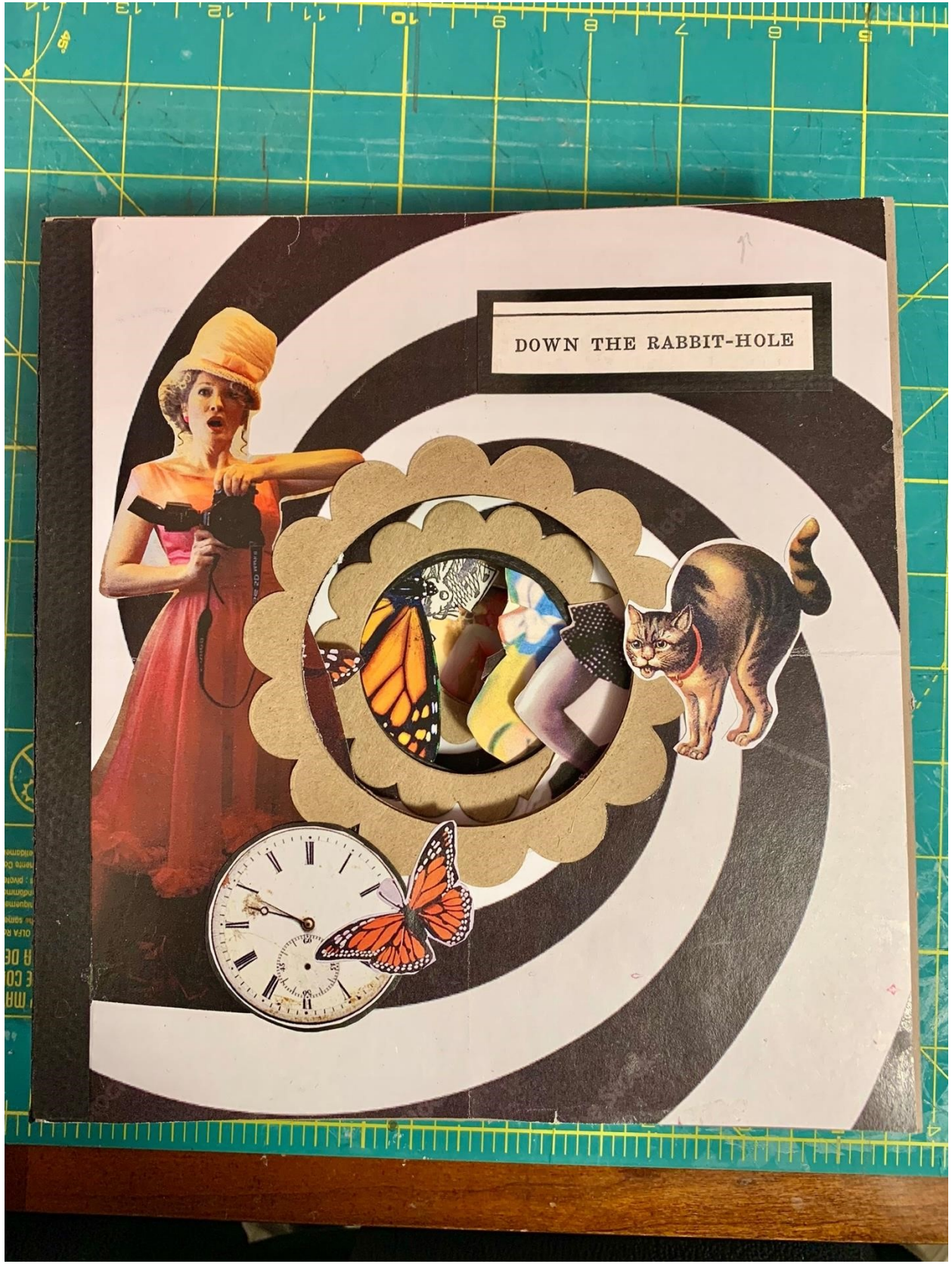


APRIL 2024 (My youngest turns 17 years old)

Furiously worked until 2am to complete my pop-up, tunnel book entitled MENOmemoir™: Down The Rabbit Hole before driving 10 hours--both ways--to Indiana for a college visit of youngest son, wedding of niece, and funeral of biological father in 24 hours. Of course, I was run down and got another sinus infection. Terrible timing. More antibiotics. Then, furiously worked until 230am to submit my thesis paper to editor. Submitted 4/26/24. Defense Tuesday 3/30/24. Graduation May 2, 2024. Hopefully.

FINAL PROJECT:**“MENOmemoir: Down The Rabbit Hole (tm)” (Pursell, 2024).**

From Instagram: Introducing *MENOmemoir*TM: *Down The Rabot Hole*, an Alice In Wonderland themed TUNNEL/POP-UP book! Designed for “women of a certain age.” (This visual memoir is part of my master thesis project entitled *MENOsance(tm):Post-Maternity Strategies.*) Many are thinking, “How dare she publicly speak of such a TABOO TOPIC?!”...I ask, “Why not? When the ‘second spring’ effects 100% of the population: Women over 40-45 years old, and all those who love and live with them.” I am here to bear witness and share hope for the silent, STIGMATIZED, and marginalized suffering of mid-life women. I vehemently encourage my sisters to seek solutions to needless suffering. Many thanks to Professor Peter Cotroneo @worry_gutzzzzz and to Jennifer Bricker-Pugh of @lulusboutiquekc for sharing a few, amazing vintage pieces. Thank you also to menopause experts, Amanda Wilson P.A. (@mirabilemd M.D.), Dr. Streicher @drstreich and Stephanie Fusnik @vitalityoet.stephanie for leading me out of darkness and suffering. #kcartist #masterthesis #artbook #tunnelbook #femaleartist #artteachersofinstagram #secondspring #menomemoir #menopause #mastersofstudioart #sandwichgeneration #decliningtodeclin#drlaurenstreicher #margaretmorganrothgullette #fiskars #elmers #cricut @mirabilemd @wilson_fnp



DOWN THE RABBIT-HOLE





I wonder if I've been changed in the night? Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is, who in the world am I? Ah *that's* the great puzzle!"

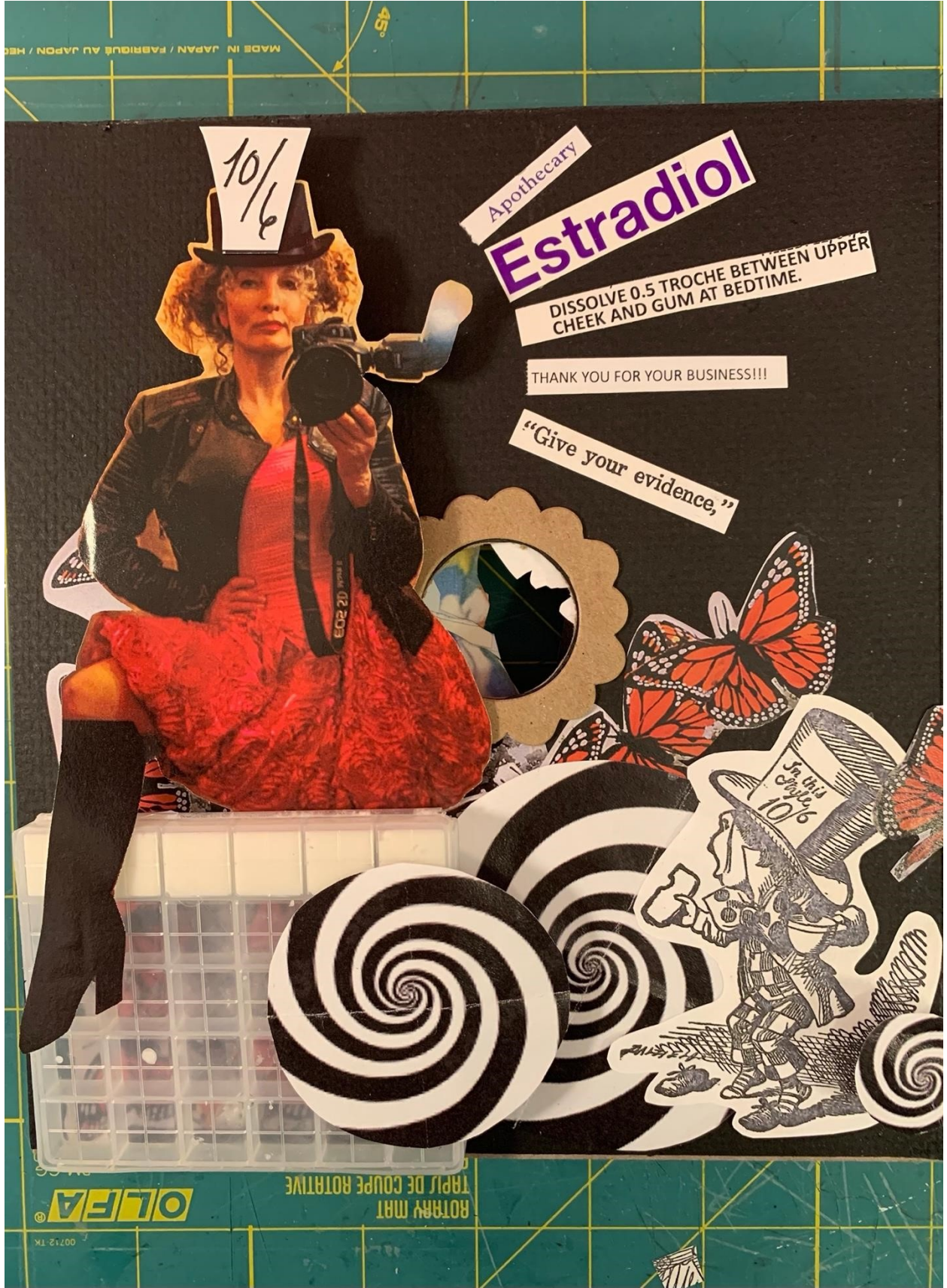
"Who are you?" said the Caterpillar.











10/16

Apothecary

Estradiol

DISSOLVE 0.5 TROCHE BETWEEN UPPER CHEEK AND GUM AT BEDTIME.

THANK YOU FOR YOUR BUSINESS!!!

"Give your evidence,"

OLFA

ROTARY MAT TAPIS DE COUPE ROTATIVE

00712 TK









"Off with her head!"

And yesterday things went on just as usual.

THE POOL OF TEARS

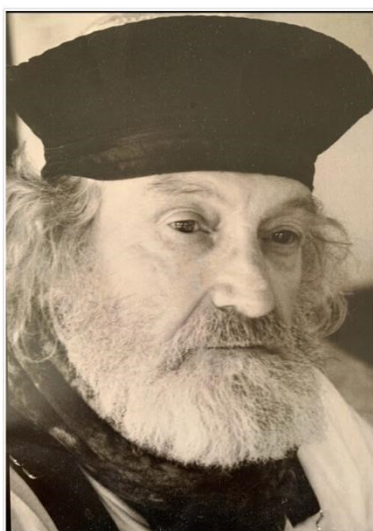




Provided by Feller & Clark Funeral Home

Howard R Hall

October 10, 1936 – November 18, 2023 (age 87)



Tucson, AZ - Howard R. Hall, 87, of Tucson, Arizona died November 18, 2023 in Tucson.

Howard was the son of Harris Dale Hall and Hilda Grace Westgate Hall and was born in Eaton Rapids, Michigan on October 10, 1936.

As an older big brother Howard always spoiled his younger brother and sister.

Howard graduated from Waterloo High School Class of 1955. He joined the Navy after high school and unfortunately suffered a recurring injury. After the Navy he returned to Indiana and worked in several factories and retired from Dana/Eaton. He also farmed near St. Joe, Indiana.

Howard was an unconventional thinker and was always trying to figure out better ways to consider and create things. He was a skilled craftsman. Witty and intelligent, he relished an audience. He enjoyed listening to and playing the banjo, German compah music and taught his daughter to yodel when she was a young girl. He relished fishing. He was soft-hearted and had a great love for animals, especially dogs. His dogs were his constant companions, happily "riding along" with their heads out his truck window. In the 1990s he was injured in a motorcycle accident and in time retired to Arizona for his health. In later years he lived a life of rugged independence. For three years before his peaceful passing, Howard lived in a comfortable, nurturing setting in Tucson, AZ.

Howard was preceded in death by his parents, and an infant sister, Mary Lee.

He is survived by his daughter Elizabeth Pursell and two grandsons, a brother, Rev. John Hall and a sister, Barbara Deakins.

A memorial service will be held for Howard at the Feller-Clark Funeral Home, 875 South Wayne Street, Waterloo, IN 46793, on April 20, 2024 at 11:00 am. To send condolences to the family visit www.fellerandclark.com.



Services



Business cards:**Art show- Kirkwood:****Artist Workshop: Financial Literacy (8 weeks – Inter Urban Art House)**

April 30th – Thesis Defense

May 2nd - Graduation

MAY 19th - Art Exhibit & Grad Celebration @Prayer Box Café





April 28, 2024

Horribly nervous about my defense meeting. Everyone keeps asking me what I will do with all of my free time when I graduate. I don't recall having free time before I started my master's, so I am looking forward to finding it. In the future, I do hope to create something of both intrinsic value and marketable. After all, one must pay the bills. However, I can't even think that far ahead right now. Survival mode until Tuesday's defense meeting. Speaking of my committee, I will miss my professors.

I know who I am now. Going forward, the goal is to maintain an art practice for the remainder. – E.

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