

# Artist Statement & Bio

I have a BFA in painting from Tyler School of Art. It was there that I found that I was an image maker and interested in the interplay between painting and the illusion of the real world. As an undergraduate, I studied for a year in Rome, Italy and discovered the important emotional and symbolic role of color. For five years between undergraduate and graduate school, I was an Army wife. In addition to becoming hyper-aware of the discrepancies of power between men and women in a patriarchal structure, I also discovered how women create a sub-structure in relation to patriarchy. Women tended to bond together in their aloneness and their supposed triviality. They also tended to usurp their husband's rank and repeat the patriarchal power structure. Before graduate school, I spent a year in South Korea with my husband during his last military assignment. I found myself alone often and began to consider through my art how women formally present themselves in respect to each other and in relation to men. I also considered how women have found ways to create in seemingly menial ways, such as table-top centerpieces, baking, and personal and interior fashion. Often many of these creative endeavors went hand-in-hand with the historical feminine qualities of nurturing, pleasing, and supporting others. In my work I embrace and question these qualities. As I find myself pulled toward others in different directions, I often struggle to carve out a space for myself. I find this space in the artwork that I create.

Once in graduate school at Massachusetts School of Art for painting, I formally studied feminist theory, artist interpretations and contemporary reflections. One particular resource was a book written by Caroline Knapp, *Appetites, Why Women Want*. This

book describes how women have un-realized desires that become displaced in eating or not eating, shopping, and low self-esteem. I found that there could be a connection between desire and objects of desire. I found that objects could be symbols of desire and the futility of desire's displacement; while also realizing the inherent beauty in these objects and arrangements.

Once I began to understand my relation to desire and its displacement, I allowed images to unconsciously organize themselves. Most pieces are water-based paints on paper and gouache/acrylic on found doilies/fabric. I often use my own image and pile objects on top of my head. I reference outrageous 18th century wigs that not only contained hair but possibly boats, portraits, and jewelry. I think of indigenous women who carry their family's daily sustenance on their heads. As a literal thinker, I visually imagine my thoughts floating above my head and how I can balance different aspects of my life. Often images may continue a verbal/visual pun.

Furniture is frequently evident as an object of desire and becomes symbolic of a human personality or aspects of a personality. Recently, I have removed my image and have focused on furniture piled and balanced upon itself in front of bold graphic images such as colored stripes, silhouetted toile, and floral wallpaper patterns. Large mural installations have evolved from these small detailed drawings. I paint the objects and furniture on unstretched canvas, cut them out, and apply them to a painted wall surface. This scale shift to life-size and the use of flat and illusionistic painting blurs the relation between the viewer's physical space and imaginary space.

born: June 20, 1972

represented by Miller Block Gallery, [millerblockgallery.com](http://millerblockgallery.com)

## EDUCATION

- 2001 MFA in painting, Massachusetts College of Art, Boston, MA
- 1998 Chautauqua School of Art, Chautauqua, NY, July- August
- 1992-1993 Tyler School of Art- Rome Campus/ Temple University, Rome, Italy
- 1991-1995 BFA in painting, Tyler School of Art/ Temple University, Philadelphia, PA

## EXHIBITIONS AND AWARDS

- 2012 • Self/Fabricated, The Art Complex Museum, Duxbury, MA
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- 2010 • Self/Fabricated, The Maynard Art Center, Maynard, MA
- Contemporary Painting, Grimshaw- Gudewicz Art Gallery, Bristol Community College, Fall River, MA
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- 2009 • Estate of Things, The Essex Art Center, Essex, MA
- Economies of Scale, Miller Block Gallery, Boston, MA
- Women's Work...?, Grimshaw-Gudewicz Art Gallery, Bristol Community College, Fall River, MA
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- 2008 • Massachusetts Cultural Council Fellow in Painting
- "Women of the Cloth," The Art Gallery at Bunker Hill Community College, Boston, MA
- "Dress/Redress," The Women's Studies Research Center, Brandeis University, Waltham, MA
- "Solo Show," Anderson Gallery, Bridgewater State College, Bridgewater, MA, September
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- 2007 • "Domestic Departures," Cal State University Fullerton, Fullerton, CA,  
curated by Jackie Bunge & Joanna Grasso
- "It's All Relative," Babson College, Wellesley, MA, site-specific installation in Horn Library
- "Solo Show," Sarah Doyle Gallery, Brown University, Providence, RI, March
- "Works on Paper," Providence Art Club, Curator's Choice/ Fidelity Purchase Award  
Providence, RI, March 18- April 6
- "Victory for Tyler Alumni Exhibition Series: Painting 2007," Ice Box Project Space, juried  
by Jenelle Porter, Associate Curator at the ICA, Philadelphia, PA, April 13-29
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- 2006 • "Recent Work," Miller Block Gallery, Boston, MA, September 9- October 17
- "Sweetness," Sherman Gallery, Boston University, Boston, MA
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- 2005 • "ES PRESENTS!," Chelsea, MA
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- 2004 • "New England Currents," Danforth Museum of Art, Framingham, MA
- "Me & Mine," HallSpace Gallery, Boston, MA
- "The 18th Drawing Show," Boston Center for the Arts (BCA), Boston, MA
- "Boston High Tea," ARamonaStudio Gallery, New York, NY
- "American Artists in Hungary," Visavaros Gallery, Budapest, Hungary
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- 2003 • "Wanting," Miller Block Gallery
- "Volatile Bodies," University of the Arts, Philadelphia, PA
- "Not All Privates Salute," HallSpace Gallery

- 2002
- “150 x 150 Mad Dash,” The Gallery @ Greene Street, Jamaica Plain, MA
  - “New Work,” (solo show) The Mazmanian Gallery, Framingham State College, Framingham, MA
  - “Small Works 2002,” The Attleboro Museum, Attleboro, MA
  - “Making a Mark,” Curated by Helen Shlien, Danforth Museum of Art
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- 2001
- “The Drawing Show,” BCA
  - “The Drawing Show, Selected Works from the Boston Drawing Project,”  
The Bernard Toale Gallery, Boston, MA
  - “150 x 150 Mad Dash,” The Gallery @ Greene Street
  - “The Boston Drawing Project,” Curated by James Hull, The Bernard Toale Gallery
  - “MFA Thesis Show,” Bakalar Gallery, Massachusetts College of Art, Boston, MA
  - “His and Hers: New Drawings (with Steven Locke),” Patricia Doran Gallery,  
Massachusetts College of Art, Boston, MA
  - “The Me in Femininity,” Artana Gallery, Saxonville, MA
  - “Red,” Cambridge Art Association, Cambridge, MA
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- 2000
- “The Unknown Generation: X?,” Maine Artists Space, Portland, ME
  - “65th Regional Exhibition of Art and Craft,” Fitchburg Art Museum, Fitchburg, MA
  - “Martha Stewart Doesn’t Live Here: Martyrdom & Transgression in 2000,” Bakalar Gallery,  
Massachusetts College of Art
  - “Portraits of a Century,” Boston City Hall, Scollay Square Gallery, Boston, MA
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- 1998
- “There’s a Fine Line,” The Bridge Gallery, Colorado Springs, CO
  - “One + One,” The Bridge Gallery
  - “The Great Big Show,” The Bridge Gallery

## PROFESSIONAL EXPERIENCE

Current position since 2007: Cushing-Martin Gallery Director, Stonehill College

### Visiting Artist/ Printmaking project series

Bridgewater State College

### Visiting Lecturer

Emmanuel College

2D Design

### Visiting Lecturer

Massachusetts College of Art

Boston Sketchbook

### Exhibitions Committee Member

Co-curator with Barry Gaither for African Artist Show

South Shore Art Center, Cohasset, MA

2006- 2003 **Mazmanian Gallery Director**

Assistant Professor / Visiting Lecturer

Framingham State College

Image, Sound, and Structure, Painting I, Drawing I, 2-D Design, Narrative Painting, Watercolor

2008-2004     **Visiting Artist**  
College of the Holy Cross, Worcester, MA  
Massachusetts College of Art

#### **PUBLICATIONS**

- 2007     • Central Europe Through the Eye of International Artists, International Artists Residencies organized by the Hungarian Multicultural Center 10 year anniversary catalog  
• Providence Art Club mounts a hip ‘Works on Paper’ by B. Vansiel, *The Providence Journal*, March 22, 2007
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- 2006     • Identity Crisis by Cate McQuaid, *The Boston Globe*, October 5, 2006  
• Sweetness at the Sherman Gallery by Heidi Marston, *Big, Red, and Shiny*, July
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- 2005     • *Child Magazine*, October issue  
• At a Glance, *artsMEDIA*, January/February issue
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- 2004     • New American Painters, Northeast Edition 2005, *Open Studios Press*, Boston, MA

#### **PERMANENT COLLECTIONS**

- Cosmit, Milan, Italy
- Fidelity Investments, Boston, MA, and Providence, RI
- Joan Sonnebend, Boston, MA (Sonesta Hotels)
- Framingham State College, Framingham, MA
- Hungarian Multicultural Center, Balatonfured, Hungary

#### **RESIDENCIES/TRAVEL ABROAD**

- 2003     Hungarian Multicultural Center, Balatonfured, Hungary
- 1998     six months in South Korea
- 1992-1993     one year in Rome, Italy

CANDICE SMITH CORBY  
96R Billington St, Plymouth, MA 02360  
774-283-4502 smithcorby@hotmail.com