

# RAIN AND THE RIVER

JACKLYN ST. AUBYN

JULY 1, 2020 - JANUARY 16, 2021

COMMUNITY GALLERY



# JACKLYN ST. AUBYN

## BIOGRAPHY

Jacklyn St. Aubyn taught painting and drawing at New Mexico State University for 25 years. During this time she wrote and published a book, *Drawing Basics*, which is now in its second edition. This book came directly out of Jacklyn's experience teaching beginning drawing to college students who, for the most part, had no drawing experience. It is a clear, straightforward approach to learning how to draw, based on looking closely. St. Aubyn's underlying belief is that anyone who can see, can learn to draw and that personal expression has its source in visual perception.

The inspiration for Jacklyn's teaching methods is also that for her studio work. At the heart of both lies a desire to illuminate life through the process of seeing. Her commitment to drawing began when she was eight years old. She taught herself to draw by looking closely and copying images from comic books and magazines. Jacklyn had a difficult childhood and drawing was her refuge in an otherwise chaotic world. Later, when she found herself a single mother of two infant sons, at the age of 25, she once again turned to drawing. She enrolled in a night class at the Kansas City Art Institute. It was thrilling to think of the possibility of studying art. Not only that, but the promise of teaching provided a way to support her children and continue to pursue painting. She earned her BFA degree at the University of Missouri at Kansas City and her MA at University of New Mexico in Albuquerque.

Studying art in a formal institution was as satisfying and productive as she hoped it would be. This was true despite the fact that there were many obstacles along the way. Her desire to make representational images at a time when this was considered *passé* was one such obstacle. Fortunately, feminism was also a current force in the art world.

Jacklyn studied with two visiting feminist artists, Joyce Kozloff and Harmony Hammond who encouraged her to pursue a personal and woman's vision. The possibility of asserting herself and telling her own story inspired Jacklyn. She was determined to use representational images and close observation as the means and symbolic story-telling goal of her painting process.

To Jacklyn, still life was the obvious subject matter as she could tell her personal story through the use of objects which can serve as carriers of meaning by means of memory, association, and their connection to life experiences. From this point on, Jacklyn collected and arranged objects in still life format which set the stage for her story to be revealed in the painted image -- the objects as catalyst and the image as carrier.

Aubyn has been confronted with another life crisis, the death of her beloved son Keith, which threw her life into a chaotic state. Once again, she turned to painting for solace and seeing to illuminate her path.

This series of paintings *Rain and the River*, is dedicated to Keith.

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## ARTIST STATEMENT

Memories and experience as embodied in objects are the subject matter of my still lifes. Objects play an important part in my creative process. They serve as receptacles for meaning. Objects I collect also make reference to cultural myths and universal symbols.

Through repeated use over many years, the objects make up a personal vocabulary consisting of symbols.

The first step in my creative process is setting up a still life. I spend a great deal of time choosing objects from my collection and arranging them in an evocative way. I look for visual relationships as well as symbolic references, hoping for a narrative to emerge. I rely on intuition and emotion to guide me. This is the most difficult and unpredictable part of my painting process.

Once I am satisfied with the still life, I begin painting. Now I have a very different relationship with the objects I've chosen. The moment I put brush to panel, a transformation takes place. The colors and shapes create a tactile song filled with rhythms and melodies. Objects and images express poetic thoughts. Unspoken revelations appear. The process is meditative and calming. I am drawing from a consciousness that is hidden somewhere within me. The veil of my familiar thinking gives way to freedom of mind. This is the psychic space of painting.

I create a magical place in the paintings where things may be represented accurately, but still they aren't what they appear to be. First perceptions are misleading. I have landscapes and interiors in mind as I paint, but not in a realistic sense. I conjure imaginary settings that often defy logic. It is in this narrow region between what I know and the unexpected that I find meaning.



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GALLERY WALK THROUGH VIDEO

INSTALLATION IMAGES - TCVA FLICKR



JACKLYN ST. AUBYN  
*AS THE CROW FLIES*, 2019  
OIL ON PANEL



JACKLYN ST. AUBYN  
*BOWL OF GRAPES*, 2013  
OIL ON PANEL



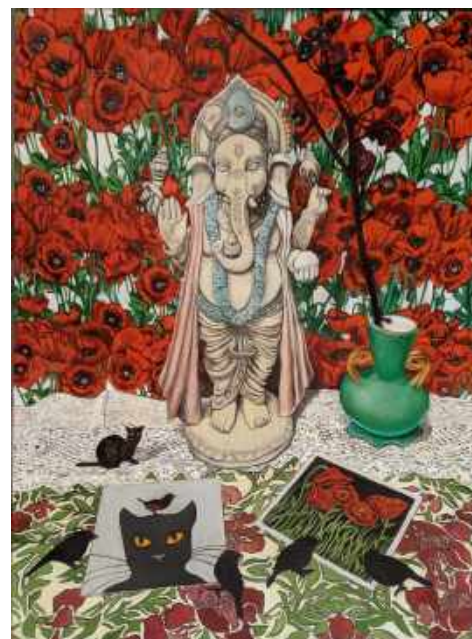
JACKLYN ST. AUBYN  
*BACKYARD*, 2019  
OIL ON PANEL



JACKLYN ST. AUBYN  
*CHERRIES AND BIRDS*, 2015  
OIL ON PANEL



JACKLYN ST. AUBYN  
*CHERRY UNIVERSE*, 2018  
OIL ON PANEL



JACKLYN ST. AUBYN  
*FIELD OF POPPIES*, 2019  
OIL ON PANEL

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JACKLYN ST. AUBYN  
*FIG DREAM*, 2019  
OIL ON PANEL



JACKLYN ST. AUBYN  
*FRUITS OF LABOR*, 2020  
OIL ON PANEL



JACKLYN ST. AUBYN  
*HEART OF MY HEART*,  
2019  
OIL ON PANEL



JACKLYN ST. AUBYN  
*LILIES OF THE FIELD*,  
2020  
OIL ON PANEL



JACKLYN ST. AUBYN  
*LOVEBIRDS*, 2010  
OIL ON PANEL



JACKLYN ST. AUBYN  
*MEMORY LANDSCAPE*, 2019  
OIL ON PANEL

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JACKLYN ST. AUBYN  
*PINK AND YELLOW*, 2017  
OIL ON PANEL



JACKLYN ST. AUBYN  
*PINK FLOWERS*, 2017  
OIL ON PANEL



JACKLYN ST. AUBYN  
*RAPTURE*, 2015  
OIL ON PANEL



JACKLYN ST. AUBYN  
*RED AND BLUE*, 2017  
OIL ON PANEL



JACKLYN ST. AUBYN  
*ROSES ARE RED*, 2020  
OIL ON PANEL



JACKLYN ST. AUBYN  
*TERRA INCOGNITA*, 2019  
OIL ON PANEL



JACKLYN ST. AUBYN  
*THE LONGING*, 2020  
OIL ON PANEL

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## ACTIVITY

Jacklyn St. Aubyn teaches that anyone who can see can draw. To practice sketching, drawing and painting, start by setting up a still life.

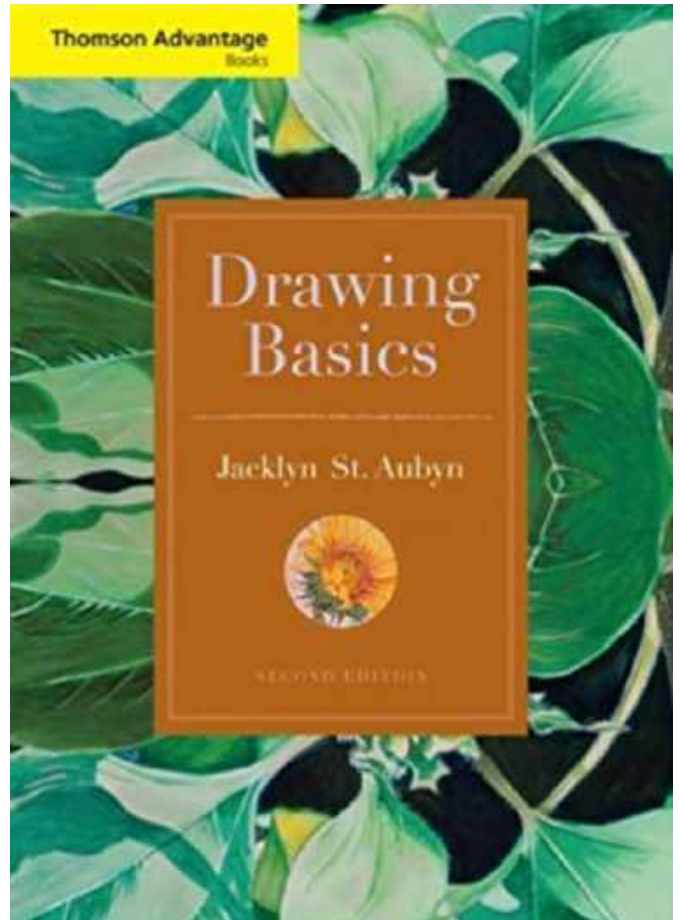
Contemplate the art making process shared by Jacklyn St. Aubyn. She spends a great deal of time and energy selecting and positioning objects in a still life in preparation for beginning to draw or paint. She feels this is the foundation of her work.

Consider objects that have a particular meaning to you. Collect and arrange those objects in an interesting composition. Think about the background, textures, colors and shapes.

For more on how to set up your own still life, see [these tips and hints](#) or watch [this video](#) for inspiration.

Create multiple still lifes with the same objects or change things up and make a series of different compositions with a variety of items and objects.

Take a photo, draw a sketch, or make a painting of your creations.



[Click here to learn more about Jacklyn St. Aubyn's book.](#)

# RAIN AND THE RIVER

## JACKLYN ST. AUBYN INSTALLATION IMAGES

TO VIEW MORE PLEASE VISIT OUR [FLICKR PAGE HERE](#)







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