

## KATHERINE GLOVER

### STATEMENT

I work principally with two materials -- paper, and encaustic medium. Both are of ancient provenance: paper in its various forms has been in use for 4000 to 5000 years in many regions of the world; and encaustic, an now-unfamiliar amalgam of beeswax and natural damar resin, was in use 3000 years ago as a suspension for pigments in painting. Both have little-explored characteristics that make them immediately applicable to contemporary art.

Part of my impulse in using encaustic – a very process-intense material -- is to contribute to the revival of interest in its lost technique. Encaustic's luminosity, dimensionality and plasticity make it wonderfully adaptable to painting – and also to casting, carving, pouring and shaping. It has the translucence of glass and also invites embellishment such as collage, beading, sewing, photo-transfer, layering and embedding.

Paper, even more ancient, is wonderfully receptive to contemporary treatments like dyeing, painting and printing, giclée, collage, and all drawing media. But the same time, its strength, lightness and flexibility cry out for structural experimentation – folding, molding, sewing, cutting, tearing, and pulping.

For me, the attractive challenge is to move beyond the known applications of these media to create sculptural forms and other expressions that can't be realized through any other materials. This means pushing to see just how far one can go. Working with encaustic takes heat -- you arrive at the edge between enough and too much very suddenly. Similarly, paper's strength and pliability have limits. Yet those very qualities invite fooling around and experimentation, close to the edge.

And I find that the process and risk are at work on me, as experimentation moves beyond inquiry into physical possibility, into re-imagination of natural forms, reinvention of iconic, familiar ideas and images, and into incorporation of edgy fantasies that exist in a half-remembered and partly realized worlds – truly into the realm of play.

### COLLECTIONS

Museum of Women in the Arts, Washington, DC

Museum of Arts and Design, New York, NY

Sara and David Lieberman Collection of Contemporary Baskets

Gloria and Sonny Kamm Foundation

## CAREER

2000 to  
present

MIXED-MEDIA ARTIST, Cambridge, MA

2000 to  
present

GAYNORGLOVER CREATIVE, Cambridge, MA

- Marketing strategy
- Branding, advertising and promotion
- Graphic design for print and on-line communications, promotions, and market research
- Web design
- Product design – textiles, lighting, furniture

2000 to  
2006

BOSTON DISTRICT COURTS

- Mediator, Boston-area Small-Claims Courts

1996 - 2001

PUBLIC CONVERSATIONS PROJECT Watertown, MA

- Project consultant - - dialogue design and facilitation
- Consultant - - education design
- Project director of Ford Foundation grant to study occupational equity for women in relation to the collapse of the family care system.

1973 to  
2000

CORPORATE CONSULTANT -- PRACTICE AREAS:

- Strategic marketing management: service sector, including food service, hospitality, overnight delivery and professional services management
- Executive education, auto and computer industries
- Management best practices in Japanese retail companies
- Management practice in non-profit organizations

## EDUCATION

- MASSACHUSETTS COLLEGE OF ART, 2006 - 2008
- HAYSTACK MOUNTAIN SCHOOL OF CRAFT, 1998 – 2003, 2008
- SCHOOL AT THE MUSEUM OF FINE ARTS, 1998 - 2001
- MEDIATION WORKS, INC. (MWI)
  - Mass. Certification in Mediation, 2000
  - Mass. Certification in Summary Process, 2001
- HARVARD BUSINESS SCHOOL, MBA, 1973.  
Strategic Marketing Management
- BROWN UNIVERSITY, AB, 1969, Sociology /Anthropology