



women united

ART MAGAZINE

ISSUE II
WINTER 2023

HIGHLIGHTING EXTRAORDINARY WOMEN CREATIVES, INSPIRING INDUSTRY LEADERS
& REMARKABLE ART ORGANISATIONS

T In The Spotlight

INTERVIEWING CONTEMPORARY VISUAL ARTISTS

Cover image
KATHLEEN BEAUSOLEIL
3 Signs





KATHLEEN BEAUSOLEIL

Kathleen Beausoleil lives and works in Fair Haven, NJ. Primarily working in oil paint, her works focus on what it means to be a social being. Kathleen Beausoleil received a 2022 Fellowship from the NJ Council of the Arts, was a member of The Drawing Center's Viewing Program and has been an Artist in Residence at programs including the Cuttyhunk Artist Residency, Chalk Hill Artist Residency, Da Vinci Art Alliance and the Artist *Forests* Community Program sponsored by the Holter Museum of Art and Helena National Forest. She recently had her first solo show at the Monmouth Museum. Her work is in the permanent collection of The Art Museum of Missoula and numerous private collections. She

"The artist's role can be to question the status quo and to give a thoughtful critique of our political, economic and social norms."

has also taught at SUNY Empire State's Studio Semester program. She received her BFA Cum Laude at Syracuse University.

"My work, primary oil on canvas or panel, explores human social interaction and the territorial behaviors that operate in crowds. What fascinates me is how people organize, and often the spaces between

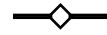
people define their relationships. One observation my work shows is that social distancing in pods existed before the pandemic. This provides me comfort as I move forward and try to make sense of the pandemic. We like to think of ourselves as having conspicuously unique personalities. Yet, it's pretty clear we are deeply social pack animals, biologically programmed for social interaction and territorial behavior. There is a sense of liberty in anonymity, a safety in getting lost in the crowd. How people behave in public is very telling about their culture."

KATHLEEN BEAUSOLEIL
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LEFT
Inspired Hope
Oil on canvas, 38 x 50 in

TOP
Rally
Oil on panel, 10 x 8 in



1 | WHAT DO YOU WANT YOUR AUDIENCE TO EXPERIENCE WHEN VIEWING YOUR ART?

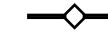
I want people to know they are not alone and are part of a larger social network. We like to think of ourselves as having conspicuously unique personalities. Yet, if we take a closer look, it's pretty clear that we are profoundly social pack animals, biologically programmed for social interaction and territorial behavior. There is a sense of liberty in anonymity, a safety in getting lost in the crowd.

How people behave in public is very telling about our culture. Observing these groups can help us better understand our place in our culture. Even our individual expressions only appear acceptable or distasteful within the context of a larger community of organized and accepted social norms. I find it important to observe how and with whom people interact. My observation is that people need other people, their people, to be happy, accepted, and fulfilled. We also need other people to project our grievances and, at times, rally around a common enemy. People seek a sense of belonging both in their microcosmic home and macrocosmic social lives.



TOP
Friends
Oil on panel, 10 x 8 in

BOTTOM
Pathos
Oil on canvas, 10 x 8 in



3 | WHY DO YOU THINK ART AND ARTISTS ARE IMPORTANT TO SOCIETY?

Art can convey emotions and often can help others make sense of complicated and conflicting emotions. Art often provides a new perspective that can enhance, deepen and challenge our understanding. The artist's role can be to question the status quo and to give a thoughtful critique of our political, economic and social norms.

All of these are examples of awe. Art has the power to make someone lose sense of themselves and realize they are part of a bigger world.

Art also brings people together. People join together to discuss books and attend plays, concerts, dances, and museums. Art is culture.

4 | AS A FEMALE ARTIST, WHAT DO YOU FEEL IS LACKING IN THE ART WORLD?

There is a cultural and institutional bias towards men. Look at how many men are in museums and historic books compared to women. This is why groups and publications like this are so important. They make it easier for curators to find women and get them into galleries which will equalize the market.

The art world is becoming more understanding that many women are also mothers and have created more opportunities for artists who are parents but more needs to be done here.



TOP
Time To Heal
Oil on canvas, 30 x 36 in