
Encounters in Theory and History of Education Rencontres en Théorie et Histoire de l'Éducation Encuentros en Teoría e Historia de la Educación



Artwork and Contributing Artists

Volume 22, 2021

URI: <https://id.erudit.org/iderudit/1085297ar>

[See table of contents](#)

Publisher(s)

Faculty of Education, Queen's University

ISSN

2560-8371 (digital)

[Explore this journal](#)

Cite this document

(2021). Artwork and Contributing Artists. *Encounters in Theory and History of Education / Rencontres en Théorie et Histoire de l'Éducation / Encuentros en Teoría e Historia de la Educación*, 22, 300–301.

©, 2021



This document is protected by copyright law. Use of the services of Érudit (including reproduction) is subject to its terms and conditions, which can be viewed online.

<https://apropos.erudit.org/en/users/policy-on-use/>

This article is disseminated and preserved by Érudit.

Érudit is a non-profit inter-university consortium of the Université de Montréal, Université Laval, and the Université du Québec à Montréal. Its mission is to promote and disseminate research.

<https://www.erudit.org/en/>

Artwork and Contributing Artists

ANGELA COSTELLO

Title: “Fern Dance”

Media: Silkscreen on paper

Size: 14” x 24”

This image is inspired by the textures and colours of woodland flora and fauna. Abstract vignettes throughout the piece draw upon the expression of joy that is possible through movement and dance.

Title: “There’s less shade now”

Media: Silkscreen on paper

Size: 22” x 16”

This image celebrates the powerful and expressive silhouettes of trees in dormancy, but also invites reflection upon what is lost when the leaves don’t return.

Angela Costello is a practicing artist and arts educator who has been working in the arts and education fields for over thirty years. A graduate of the Queen’s University Bachelor of Fine Arts Program, Angela studied printmaking and continues to work in this medium, specializing in water based, UV-cured silkscreen printmaking. Angela’s silkscreen prints incorporate images inspired by nature, domestic felines, human forms and objects. The multiple layers of the printing process allow rich colours and textures to emerge, which invite the viewer in. Angela also has a Bachelor of Education from Queen’s Faculty of Education in the Artist in the Community Education (ACE) program. She began her career teaching Visual Art and English at the Secondary School level. Currently, she teaches Visual Art Curriculum for the Primary-Junior division, Arts in Education K-12 and Museum Education in the Bachelor of Education program at Queen’s. As a member of The Studio, the multi-disciplinary arts space in McArthur Hall, Angela coordinates multiple exhibitions each year and oversees juring, installation, publicity and artists’ receptions. She plays host to visual artists-in-residence who enrich and expand the teaching and learning experience of teacher candidates through the arts. Angela can be reached at www.costello-prints.ca and angela@costello-prints.ca.

WALLACE EDWARDS

Cover image title: "Reflection"

Image title: "Owl"

Wallace Edwards was born in Ottawa, Ontario, and is a graduate of the Ontario College of Art (1980). His paintings and illustrations are found in public and private collections, books, magazines, and on public display in Canada and the United States.

In 2002 Edwards' first children's book, *Alphabeasts*, won the Governor General's Literary Award for children's book illustration, as well as numerous other awards in Canada and U.S. Since then, Edwards has completed 14 other books and is presently working on a research project involving drawing in Virtual and Augmented Reality in partnership with York and Queen's Universities.

ANA JOFRÉ

Title: "1920 (Step 1)"

Media: Papier Mache, Air-dry clay, Acrylic paints

This work was created for the occasion of the 100th anniversary of women's suffrage in the United States. It was inspired by the struggle of women to break out of the private sphere into the public sphere. The woman depicted is breaking out of a sphere with a clenched fist, with only her head and hand visible. The woman in this work is not a fair maiden with delicate features, but a time-worn person engaged in struggle. I don't use typical feminine signifiers such as breasts and hips to denote her gender because I want to avoid objectification. By showing only her head and hand, I hope to remind the viewer that women think and do. Another reason for concealing most of her body is to remind the viewer that, as the title suggests, winning the vote was only the first step to full participation in public life (and in many respects, the struggle is ongoing).

Ana Jofre obtained her PhD in Physics from the University of Toronto, did Post-doctoral work at NIST (National Institute of Standards and Technology) in Gaithersburg Maryland, and taught—and did research—at the University of North Carolina in Charlotte for six years before transitioning her career towards the arts. She then completed her MFA at OCAD University in Toronto, then worked as a research fellow in the Visual Analytics Lab at OCAD University, and at the Institute for Pure and Applied Mathematics Culture Analytics program at UCLA in Los Angeles, California. Her publications and conference presentations cover a wide range of intellectual interests, from physics to critical theory, and she has exhibited her artwork internationally. Her creative and research interests include figurative sculpture, interactive new media, internet art, human-computer interaction, and data visualization. She is currently an Assistant Professor in Creative Arts and Technology at SUNY Polytechnic, in Utica NY.