

Lynda Andrus

ARTIST'S STATEMENT

Artifacts of everyday life that people collect, possess, and use on a regular basis can take on a sacred meaning and represent cultural harmony. The sacred meaning attached to these objects and perceptions of what is beautiful become diminished because people fail to interact intimately to create a sense of appreciation for what is valuable. My art is developed from common objects that are embellished with Asian paper and calligraphy, as well as found objects from the Kansas prairie which displays similarities in the human experience across cultures.

In the work of Lynda Erwin Andrus artifacts of everyday life from different cultural contexts are given extraordinary meaning. The pieces consist mainly of paper and fabric. The materials express subtle tactile qualities of human history and make profane objects take on a sense of the sacred. Nostalgic sentiments emanate from the textures of worn cloth, Japanese papers, book covers, and Asian calligraphy as the materials become precious links with those who have handled them.

Her selected solo exhibitions include: Collages and Works in Clay, Strecker Gallery, Manhattan, Kansas, 1986; The Imaginative World of Clay Toys, Eve Drewlow Gallery, The University of Iowa, Iowa City, Iowa, 1981; and Works in Clay by Lynda Andrus, Stone House Gallery, Fredonia, Kansas, 1981.

Her selected group exhibitions include: 2 X 2 X 2, Gallery Ten, Rockford, Illinois, 1994; Queens College, Cambridge, England, 1994; 15th Annual Juried Fine Arts Exhibition, Goldsboro Art Center, Goldsboro, North Carolina, 1994; Many Colors, Many Cultures, Arts Experiment Station, Tifton, Georgia, 1994; Issues of Violence, Orange County Center for Contemporary Art, Santa Ana,