

## ABOUT ARTIST AND ART

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MFA Printmaking and Native American History of Art  
The University of Oklahoma, College of Fine Arts

## ARTIST STYLE and VISUAL LANGUAGE

- Codified Abstract Representational Style for Storyteller Images
- Simultaneous Views, Mixed Perspectives, Transfigured, and Pan/Transcultural
- Symbol/Element Design

## ARTIST WORK AREAS

- Artist-Innovated Water-based Printmaking / Serigraphy as Primary
- Drawing, Painting, and Digital Photography [Art and Documentary]
- First Peoples Pre-Contact Material Culture Research and Reference
- Research and Resources of Natural Environment and Ancient Cultures
- Explorative Ink and Paint as Material, Subject, Image
- Artist support consultancy for artisan records development
- Higher Education History of Art and Humanities Courses

## © ARTIST PORTFOLIO COLLECTIONS

- The Southeast Collection  
Serigraphy, Monotype, Collaborative Poetry
- State of Florida Bureau of Historic Preservation  
Graphite Plates / Apalachee Cultural Copper and Shell Icons
- The Ho'omeheu Collection  
Printmaking, Painting, Collaborative Writing
- ee wai Earth Water  
OnGlas  
Digital Photography
- Ohua Design Suites 1 and 2  
Applied Design, co-designed and co-owned
- Albania Artisan Projects  
Historic Cultural Art Research, Interpretive Art and Documents, Photo Documentation

## ARTIST STATEMENT 2024

Creative Artistry begins with the perception and creative visual thinking. I measure my art by if and how I create images as single works or within cohesive bodies of work with a personal visual language character. I also measure the art by the process and techniques I developed as my own and when working in the manner of established traditions and standards. Each artist wants to work in their Lines, their Colours, and visual elements as literal and implied with variations. Each artist wants their own artist signature in visual language. This I learned as a child artist and work with as my path.

For me, Time, Space, Shape, Colour and Line become primary. I thrive on self-set challenges especially Colour as language. My specific artist's signature forms itself in unrestricted colour mixing with gradual changes in levels and undertones for specific use as Time and Space. Colours begin in nature where we see them, in places such as water, air, geology, animals and forests. My work also bases itself on my lifelong ability to see high numbers of colours as distinct. Once upon a time, my 'seeing' tested and became understood as that of a tetrachromat. What had not been understood or believed by many when I was a child in art activities was natural, normal, and understood. Seeing high numbers of gradual and transitional chroma helped me understand and enjoy colour as my most favored element in visual language—dimension, time, measure, and values in spatial thinking and perceptions fostered drawing to mature for adaptation into two-dimensional printmaking. The testing information led to a greater understanding of how better to work with dyslexia and difficulty in visualizing numbers and writing characters. Nature shaped what and how I see and that led to designing for an artist's signature. Colour and Seamless transition of Colour is apparent as the foundation and cohesion of my Art, whether in Printmaking or OnGlas Painting. Into art I go for ideas, sketches, drawings, plans and spontaneity.

I enjoy thinking of how to create a body of work with individual hand-rendered designs and images. Stand alone or cohesive bodies of work become greatly different, and both have their place. I wander in and between realistic representational and abstract representational in print. I explore non-objective in the toolless painting on ceramic surfaces. In all, it is about experience and artist relationship with tools, materials and processes. Across them all, Colour as an expressive element remains the most meaningful in material and visual.

As we move forward with more and more digital technologies for work and expression, I choose freely not to allow any AI into my studio for design and process. Hand-rendered work makes for Creative Individual Art. I embrace and enjoy digital technologies for writing, documentation, presentations, and digital tool photography. Across a lifetime of art and studio experiences, 'Seeing' Colour as specific and primary remains constant.

## VITAE BRIEF

### EDUCATION

- 1999 The University of Oklahoma  
MFA, Printmaking Design, Non-toxic Printmaking Research, with Honors  
American First People Art History
- 1996 The University of Oklahoma  
BFA, Printmaking, 1-yr for current work in the major with emphasis in  
visual communications and non-toxic printmaking
- Before 1995 Higher Education in the Arts and Education [3.5 years]

### CHRONOLOGY:

#### PROFESSIONAL ARTIST

- 2001-PRESENT Private art studio for Printmaking, Research, Design  
Ohua, llc Florida / work in FL, NY, HI
- 2020-PRESENT Research, Design, Artist Consultancy  
Adjunct, Higher Education Art History Courses
- 2003-6 USSD Art in Embassies Program, Visiting Artist/Exhibits, Tirana
- 1997-2002 USSD Art in Embassies Artist, Ouagadougou and Kampala
- 2000-2001 Golden Artist Colours, Inc, New Berlin, NY / 1 yr contract,  
Marketing/Public Relations
- 1995 – 9 Studio MFA Research Program, The University of Oklahoma  
Adjunct Faculty, OU Printmaking Majors and Graduate Student  
Courses [1 year]  
Adjunct Faculty, Oklahoma Christian University, Art & Design  
Majors [3 years]
- Pre-1995 Technical and Illustrative Graphics: Science Research Lab Graphics and  
Forensic Art Age Progression Portraiture

#### PROFESSIONAL ARTS IN HIGHER EDUCATION

- Utica College of Syracuse University [Utica University in 2022]
- 2006 – 2017 Artist-in-Residence  
Offices of the President and Provost  
83 gallery exhibits design/production  
Developed Student Internships  
Art Collection Research / Art on Campus Development
- 2001 – 2006 Art Gallery Director and Academic Core Faculty  
Undergraduate Core and Graduate MSLS Program Courses  
Exhibits and Presentations  
Fine Arts Travel Course  
Art Collection Research