

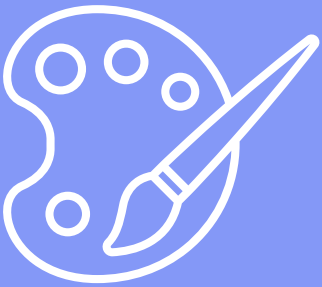


Women Artists
at



GLENCAIRN
MUSEUM

**LEARN ABOUT ARTISTS
THAT HAVE WORKED
WITH GLENCAIRN
MUSEUM!**



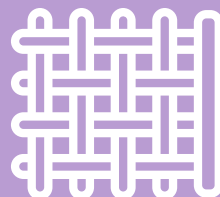
**LEARN
THEIR
STORIES**

We've asked these artists some questions
to understand their craft, their
background, and their influences



**THEIR
CRAFT AT
GLENCAIRN**

See how the work of these artists is
reflected in Glencairn Museum's collection





Liz Jackson

Liz Jackson is a metalworker. She has been working in the field for the past 4 years. Liz is part of the craft's creative tradition and evolution as she uses both old and new knowledge and techniques to create unique handcrafted pieces.

Learn about Liz and Metalworking

Background

Liz took her first blacksmithing/metalworking class in college and soon after learned that Bryn Athyn College offered a degree in the craft. She found blacksmithing to be interesting and fun, so she pursued the degree. After graduating, Liz started working professionally in the field.

Influences

Liz says she has been inspired by countless historic and living artists, craftsmen, and architects. Some of these figures include [Claudio Bottero](#), [Richard Morris Hunt](#), Horace Trumbauer, and her professor turned boss, [Warren Holzman](#).

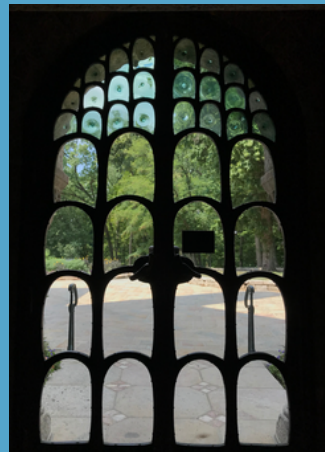
What's Important?

Blacksmithing/metalworking is a craft that requires hard work, creative thinking, and detailed preparation. Liz spoke of the importance of working with others; "[It] means you need to constantly think of them as well as yourself to avoid any harmful accidents." She believes that being a good and kind person is one of the most important things in life. She says that the mental skills used and nurtured in blacksmithing are the same that can help you in becoming a good person; "You learn that there is more than one way to solve a problem and to work with others and pay attention to them. You also learn that without working and thinking hard you can't achieve great results."



Metalworking at Glencairn

Glencairn was built by skilled craftspeople like Liz. When it came to metalwork, Raymond Pitcairn had a preference for Monel metal, an alloy (combination of two or more elements in which one is metal) of nickel and copper. Monel is known for its strength. At Glencairn, the chief metalworker was a man named Parke Emerson Edwards. Check out his intricate designs!





Gillian Bedford

Gillian is a painter. Her art is influenced by the natural world and landscapes. Gillian has been painting since she was 19. Many of her landscape paintings are of the North Woods in Ontario, Canada.

Learn about Gillian and Landscape Painting

Background

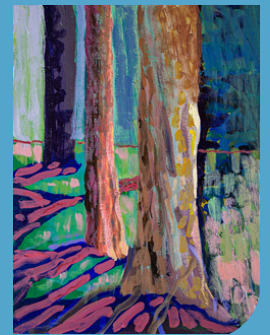
Although Gillian drew a lot as a kid, she didn't begin painting with oils and acrylics until college. She began painting after taking a Painting 101 introductory class at Temple University's Tyler School of Art. Her professor encouraged her to change her major to painting because he saw she had talent. Her art is full of color harmony and rhythm and at times takes on abstract forms.

Influences

Gillian cites her mother, who passed away when Gillian was 17, as an influence. She was also a talented artist. Artists like Vincent van Gogh inspire her. "He is a master of color, composition and rhythm in landscape", she says. She is also influenced by the work of Tom Thomson who also painted the North Woods of Ontario about one hundred years ago. She appreciates Thomson's sophisticated sense of color, composition, and expressive way of capturing the landscape.

What's Important?

Gillian's belief in God is something she feels she expresses when painting North Woods. Her paintings show a wild range of emotions and feelings that convey her reaching for God's presence.



Landscape Painting at Glencairn

There are a few landscape paintings at Glencairn. John Pike's painting (left) of Mildred and Raymond Pitcairn visiting the Catskill Mountains in Upstate New York hangs in the Upper Hall. These two C.F. Brown landscape paintings (right) hang in staff members' offices!





Karen Loccisano

Karen is a Nativity artist. Karen creates the sculptures and sets used in Christmas Nativities to tell the story of the birth of Jesus. She and her husband have been making Nativities for over 10 years now.

Learn about Karen and Nativity Art

Background

Karen grew up with a Nativity in her home that was displayed in a stable that her father made. One of her favorite childhood memories is watching the animated feature "The Little Drummer Boy" on television. Later in life, Karen was inspired by the [Angel Tree at the Metropolitan Museum of Art](#) in New York City. Karen worked as a children's book illustrator, infant plush toy designer, and designed and sculpted Christmas ornaments. She dreamed about one day making her own Nativity, but could not find the time. In 2011, she and her husband, Michael, decided to collaborate on a Nativity of their own. Two years later they displayed their first Nativity at Glencairn.

Influences

Karen is inspired by the artistry of 18th century Neapolitan and Spanish Nativities as well as contemporary Nativity and doll artists around the world. She has traveled to places in the US and Europe just to see Nativities.

What's Important?

The goal of Karen's work is to engage the viewer and to share her passion for the rich stories and legends that surround the retelling of the Nativity story. One of the first questions people ask her is, "How long did that take to make?" The answer is "years." Karen's says her "main concern is to do [her] very best work"



[Watch this video of Karen!](#)

Nativities at Glencairn



Every year at Christmastime, Glencairn is decorated for the holiday and Nativities from all over the world are displayed throughout the museum. This Nativity (top left) is from Spain. It is based off of 18th century Nativities created by Francisco Salzillo between 1776 and 1783 for a nobleman. This Nativity (right) is from Italy. Both share similarities with Karen Loccisano's in their style and various figural elements.





Kirsten Gyllenhaal

Kirsten is a researcher at Glencairn Museum that has a passion for wheat weaving. Since the 1990s, learning the tradition of wheat weaving has helped Kirsten connect with history and nature.

Learn about Kirsten and Wheat Weaving

Background

Kirsten initially discovered the tradition of wheat weaving in the late 1990's through an event at the Swedish Historical Museum in South Philadelphia. After that, she honed in her skills at a workshop. On her own, she continued to learn through books and practice. She has since practiced wheat weaving for the past 25 years and has demonstrated at events at Glencairn or other local sites.

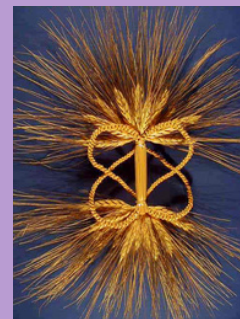
Influences

Kirsten grew up on a farm in Ontario where her family grew wheat as a crop. Wheat weaving helps Kirsten connect to memories of her youth and the relationship she has formed with nature throughout her life. She said her biggest inspiration has been Morgyn Geoffrey Owens-Celli, the author of a book on wheat weaving that helped Kirsten master the craft.

What's Important?

Wheat weaving has a long history, especially in northern Europe, where it is associated with the harvest. Traditionally, the last bit of wheat standing in the field would often be woven into a design and kept for good luck. The harvesting of crops was once an important social time for rural communities. Neighbors would help one another. Young people would often meet and perhaps develop a crush on each other, and so wheat weavings became a sort of dating gift. They were also used to decorate churches for harvest festivals and as house blessings. There are many different wheat weaving designs, each with its own meaning and country of origin.

Wheat only becomes soft if you soak it for several hours in hot water. For a short period of time after, it is completely bendable and can be woven into different shapes. Once it dries the shape is set.



Harvest Traditions at Glencairn

In ancient Greece, it was common to gift the first fruits of the harvest to the gods. They would be brought to the temple to ask the gods for something in return. Like wheat weavings, this connected the harvest to other aspects of life. This amphora shows a woman placing an offering at an altar.



[Click to learn more about the symbolism of different wheat weaving patterns!](#)



Wendy Hallstrom

Wendy works in the folk tradition of pysanky eggs. Pysanky eggs are decorated eggs that symbolize new life and Spring in Slavic cultures. The decorative process is called "writing" eggs, and Wendy has been writing eggs for the past 30 years!

Learn about Wendy and Psyanky Eggs

Background

Wendy began writing pysanky eggs when she attended a young adult group at her church. A group member taught everyone how to decorate eggs in the pysanky style. Wendy connected to the religious, historical, and meditative aspects of the folk craft

Influences

Wendy is influenced by all of the women, and more recently the men, who have practiced this art before her. The Ukrainian people who fled during the Soviet rule of their country that kept the tradition alive are especially inspiring to her. This artform helps Wendy connect to her Christian faith each year during Lent and Easter.

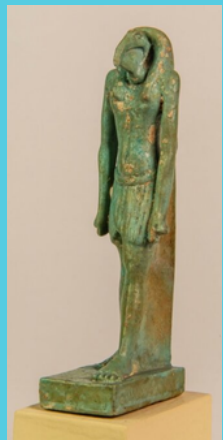
What's Important?

Pysanky is a folk tradition that goes back a couple thousand years. In Slavic cultures like Ukraine, Poland, Czechia, and Hungary, the folk art was a religious practice to honor the pagan household gods during the Spring. When Christianity came to the region around 980 CE, the practice and symbols were adapted to honor Jesus and Easter. The eggs are created each Lent and then taken to church to be blessed. The patterns and dye recipes were passed from mother to daughter over the centuries. Some patterns are regional and others seem to be universal. Both the colors and patterns have meanings to the artists.



Eggs at Glencairn

In ancient Egypt, the creation of the world was said to have been from a Cosmic Egg from which the sun god, Ra, was born. This amulet shows the god Thoth, who is often depicted as an ibis (a type of bird). In some versions of this myth, an ibis is the bird from which the Cosmic Egg comes.



Wendy has instructed workshops on the practice of writing pysanky eggs at Glencairn Museum. Her workshops teach visitors how to write with melted beeswax onto the shell of a raw egg and then dip it into vibrant dyes.

