Bonnie Saland

Image, Object, Installation

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2008	San Miguel; Rat Mama
2007	Lifting From the Primatives; Buddhist Musings
2005	Still Life ABC Book

Bonnie Saland

VITA

2013 - PRESENT Founder Philomela, a CA based design studio specializing in original, hand-drawn, painted and printed expertly formatted textiles for interiors.

TEXTILE SHOWROOMS/REPS: A compilation of independent reps and showrooms throughout the United States and Australia.

2005-11 Supervising & Training Analyst Institute of Contemporary Psychoanalysis, LA, CA

1995-PRESENT Private Psychotherapy Practice

1997-2005 Instructor, Therapist, East Los Angeles College

1983-93 Partner and Owner, Tender Treasures Shop specializing in handmade clothing and gifts for children

1977-82 Head, Blue/ White Collar Divisions SEIU Local 660, LA County Employees

1976-77 Instructor/Administrator Labor Studies Program SF, CA Community College District

1975-76 Legal Worker, Coordinator, Upstate New York Boycott, United Farm Workers Union, AFL-CIO

1974 Research Assistant, John Dean III

EDUCATION

2012 MFA, Massachusetts College of Art & Design/ Provincetown Work Center

2003 PhD Institute of Contemporary Psychoanalysis

1991-92 MA, MFCC, CA Family Studies Center

1971-75 BS, Industrial and Labor Relations, Cornell University

ARTIST STATEMENT

I recall enjoying Katherine Bateman's notion of how one "composes a life." I like to think that mine has been pieced together. There are common threads—a pre-disposition to organize myself visually, an attraction to the juxtaposition of color and pattern, and a preference for the less advantaged/outsider position. These predilections have emerged in a variety of formats—labor organizing and home remodels, a retail shop offering hand dyed children's clothing, the practice of psychoanalysis with an expertise in Jungian Sandplay, and my current reincarnation as mixed media artist, textile designer/entrepreneur.

Interior investigation, geographic curiosity and spiritual stirrings are central to my process and imagery. Layering, repetitive patterning, filing and the archiving of archeological impulses all contribute to a peeling back to know, recognize, understand and find meaning. There is constancy in my fascination with 20th century Modernism, the feminine, the natural world, the decorative, the primitive and the poetic use of color. I prefer the introspective and particular to the public and grand in format and subject. Conceptually, psychoanalytic thought and Buddhism are my deepest influences. Travel is a constant inspiration of all sorts.

There is interest and pleasure in crossing boundaries of method and paradigm, mixing antagonistic styles and conventions, combining both art + craft, word + image, hand construction + digital manipulation. Attending to both form and function, and a desire to pepper joy and beauty throughout the everyday, the work is equally at home in a wide mix of installation space.

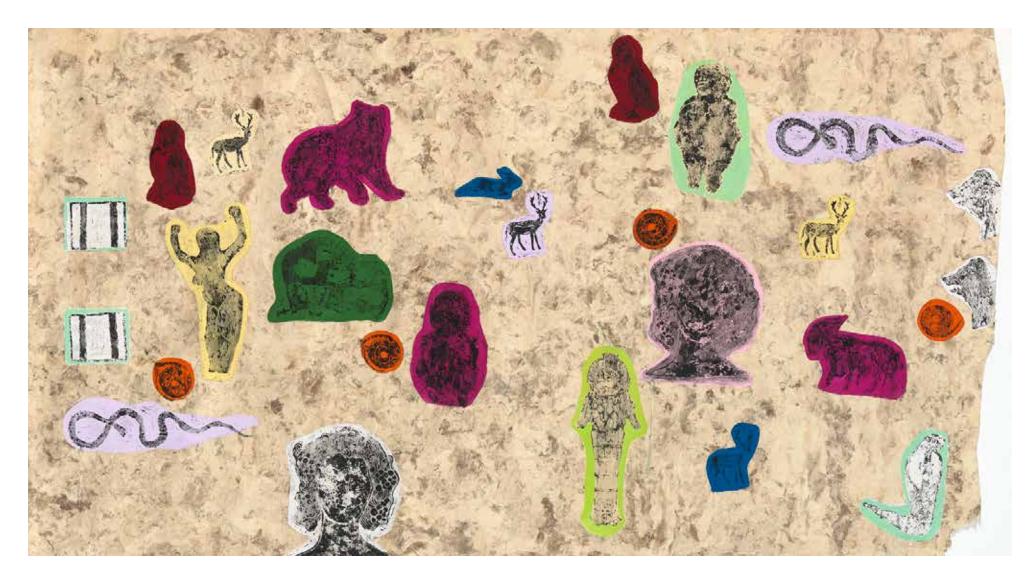
The Pagan In Me



Temple Template Linocut with gouache 36" x 28"



Linocut with gouache and ceramics from "Temple Tablet"

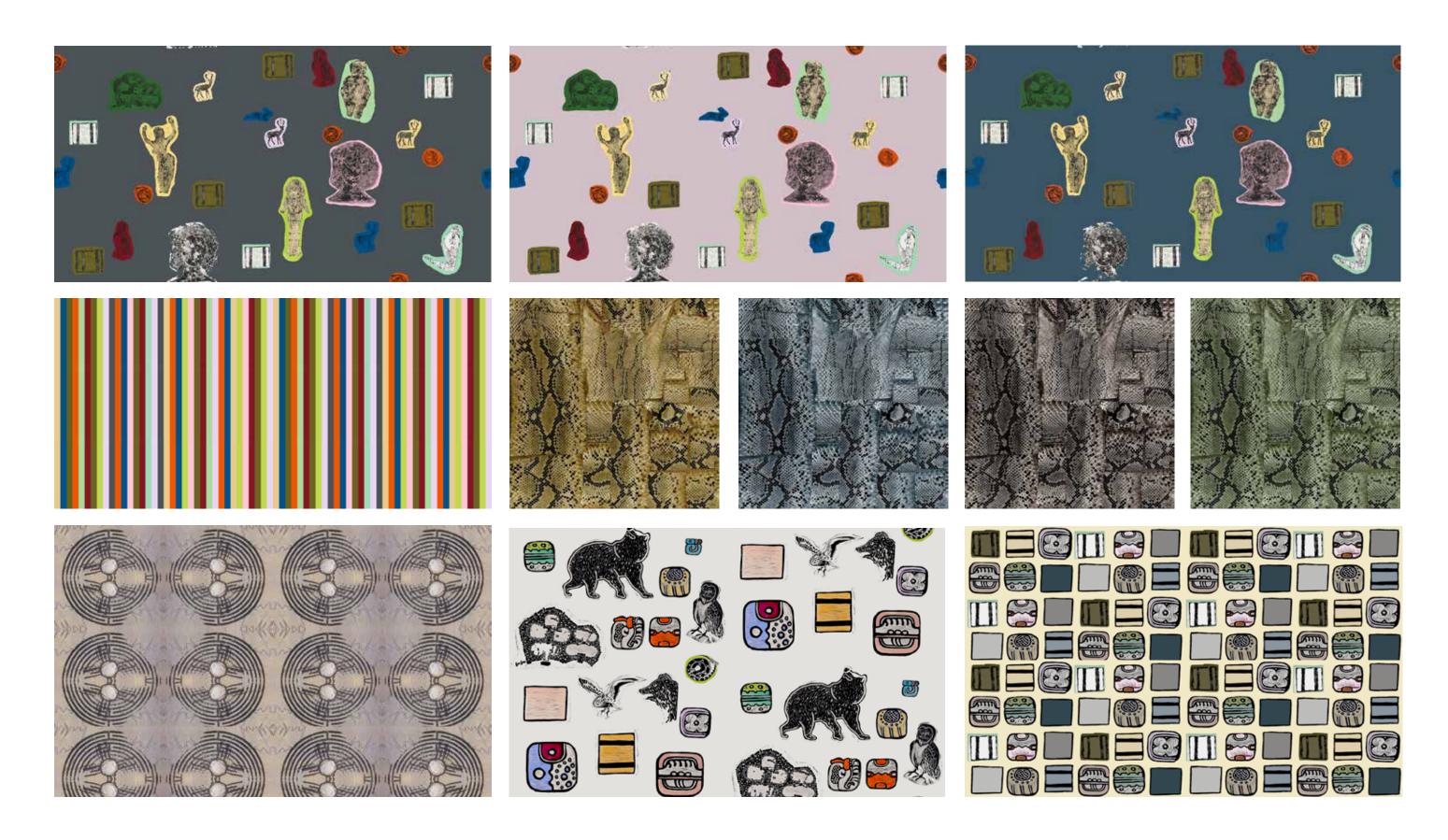


The Great Mother Mixed Media on Parchment 46"x 85"

BONNIE SALAND | the pagan in me

2020-22

The Pagan In Me



BONNIE SALAND | the pagan in me

Asherah





Aherah Series III: No. 1-4 Monoprint with mixed media and gouache, 22.5" x 29.75"

"Whoever has learned how to listen to trees no longer wants to be a tree. He wants to be nothing except what he is. That is home. That is happiness."

— Herman Hesse

5 BONNIE SALAND | asherah

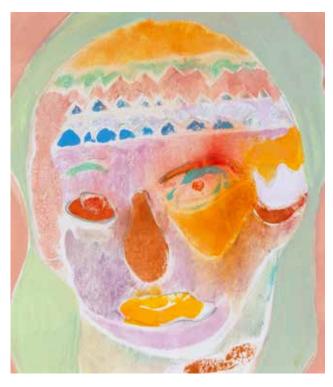
2020-22

Asherah









Asherah Series I: No. 1-8. Monoprints, 18 "x 17" matted size

The strictures of the Old and New Testaments, Judaism and Christianity, have served as template for western morality and valuation. Long before the all powerful, monolithic deity "Yahweh" became sacrosanct as ruler of the universe, a dyad integrating both the masculine and feminine was worshipped in early Israelite religious culture. Recent archeological and historical excavations, unearthing our pagan roots, have offered artifacts and references to this tree goddess: "Asherah".

Symbolizing the natural world and its powers of regeneration, agricultural abundance and fertility, and healing and protection in childbirth, clay heads and figurines in her image were considered talisman of good luck, honoring the connection between the sacred and the earth. Wooden poles, stylized in tree trunk fashion, were also worshipped as "Asherah poles" and found both singularly and in groves at sacred sites.

As the religious power structure formalized and centralized within Judaism, Asherah worship became increasingly forbidden. There are forty references in Deuteronomy alone banishing her likeness from any places of worship. With the exception of a broad incarnation within the "Shekhinah" in the Kabbalistic tradition, she is rarely mentioned within contemporary Jewish texts and practice. Consequently for generations of Jews, the eradication of the feminine and earlier pantheon of multiple gods/goddesses has rendered us separated from the protective and unconditionally loving Mother, from our bodies and the earth.

In this moment of healing and repair, as we recognize the deeper need to connect with forces that favor the earth, replenishment and healing, might we once again turn to our earliest guides. In this spirit of renewal we offer... Asherah.... and all she represents...

BONNIE SALAND | asherah

Asherah



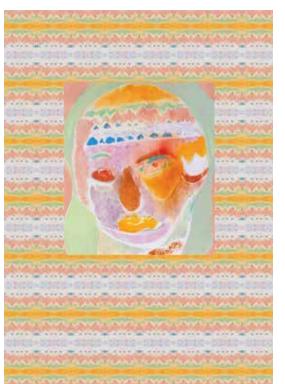
Asherah Figurines from Clay Xerox and gouache from journal page













Asherah portfolio on patterning

BONNIE SALAND | asherah

The Still Life

From both an art historical and Buddhist perspective, the genre of "still life" requires stillness, an attention to detail, and an immersion in the moment. This is the humbler aspect of painting and spirituality; considered less grandiose than the more monumental representations of either history or religion. Celebrating the inner realms of domesticity and contemplation, one finds in the simplicity of every day format an homage to being present and fully aware.











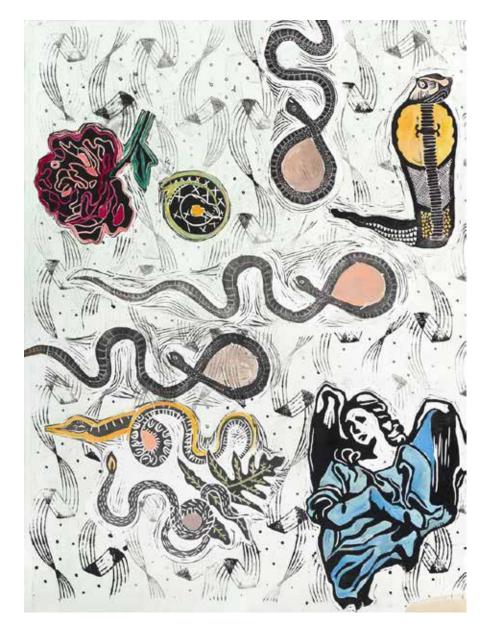


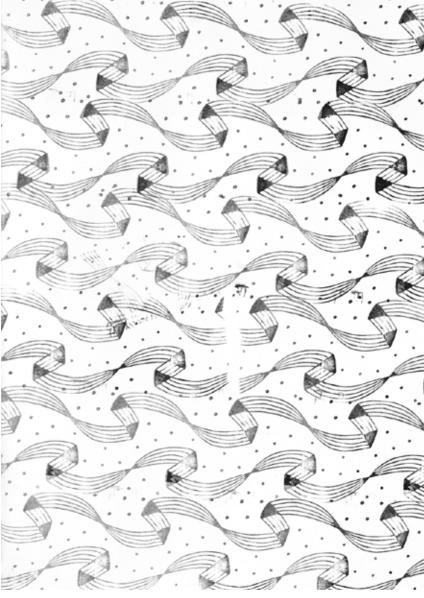


From "The Still Life" journal 6" x 4.75" x 1.75", 174 pages

BONNIE SALAND | the still life

Seraphs and Serpents









Serpents & Seraphs Print. 30" x 22"

BONNIE SALAND | seraphs and serpents

To The Promised Land







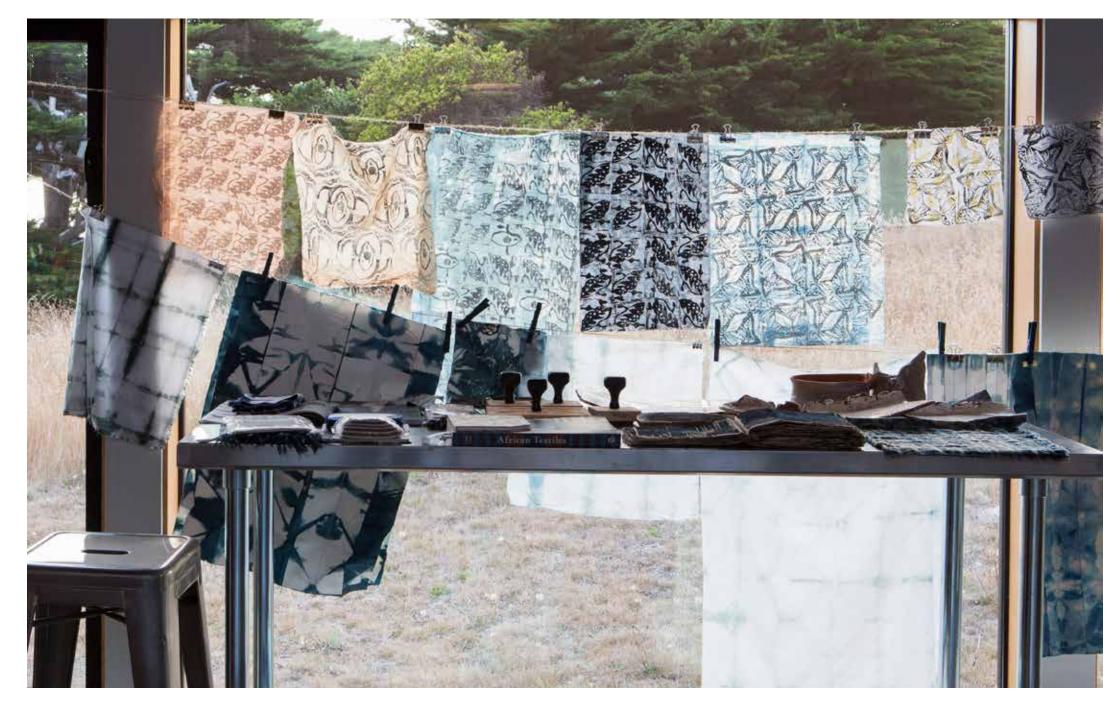
To The Promised Land journal 12" x 12", 186 pp.

BONNIE SALAND | to the promised land



Out of Egypt 5.5"x 6.75", 160 pp.

BONNIE SALAND | out of egypt





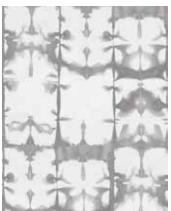


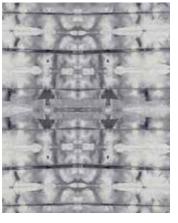


BONNIE SALAND | indigo calico















Patterns from the Indigo Calico collection

Twelve Bar Blues 40 x 75

BONNIE SALAND | indigo calico

2019

Indigo Calico Sunbrella Collaboration



BONNIE SALAND | sunbrella collaboration

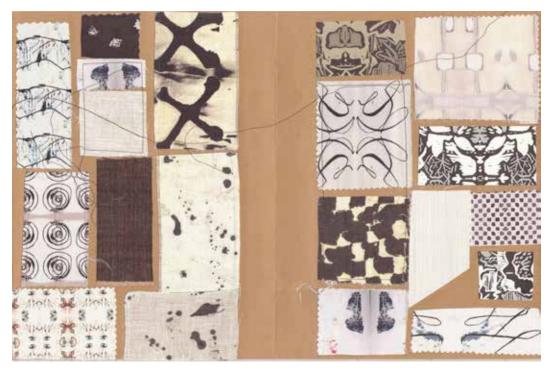
2018

Swatch

For me, a favorite visual read and most treasured find has always been the fabric swatch book.

Roughly pieced but tightly organized, patterned and linear these beauties of preservation are a rare treat whether found in flea market or museum space. Not much exists in research texts, about the genre of "swatch book". Vehicles of utility, their beauty is quiet and unheralded. They are simple objects in their own right, with no "metta" marvel or market. Here we add to the cannon

Philomela style!









Pages from hand stitched "Swatch" book 13.25" x 10", 58 pages

BONNIE SALAND | swatch



Mixed media on paper, 29" x 60"

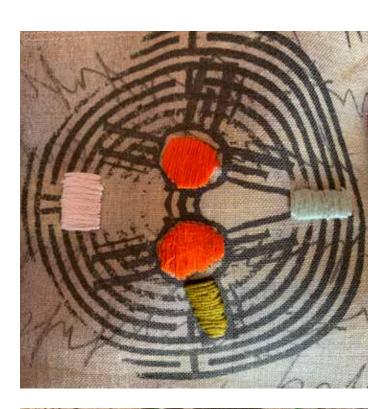
BONNIE SALAND | labyrinth

Labyrinth





Pages from Labyrinth journal





Embroidered fabric

BONNIE SALAND | labyrinth

Bojagi Bodacious



Mixed media with hand printed and stitched textile 24" x 62"

BONNIE SALAND | bojagi bodacious





Hand-batik fragments and their digital reproduction.

2016

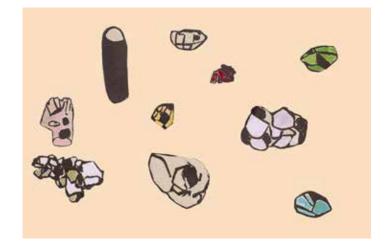
Rock Hard

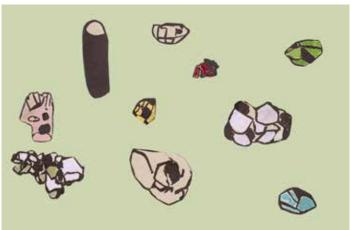


Mixed media on paper Three parts, each 39" x 23"



Hand built ceramic with silkscreen

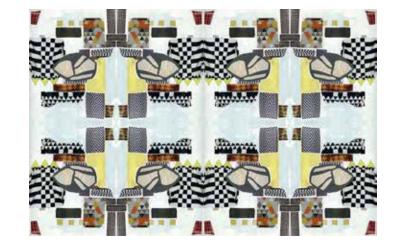






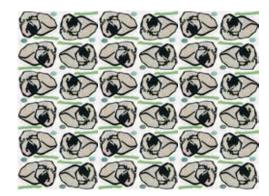


Gemstone patterning

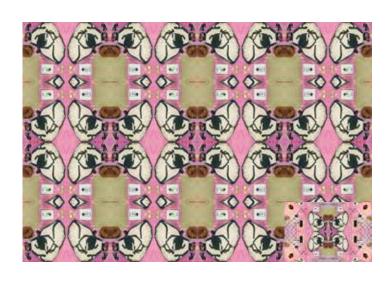




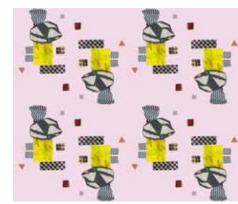






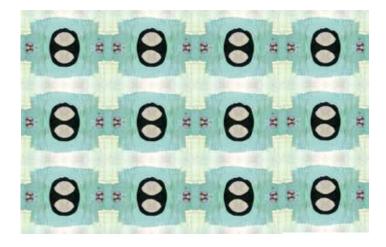








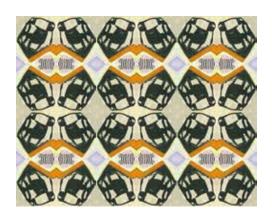














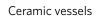
Collage Mixed media on paper 5.5" x 5"

2015

Potted: Soil of R. Herman



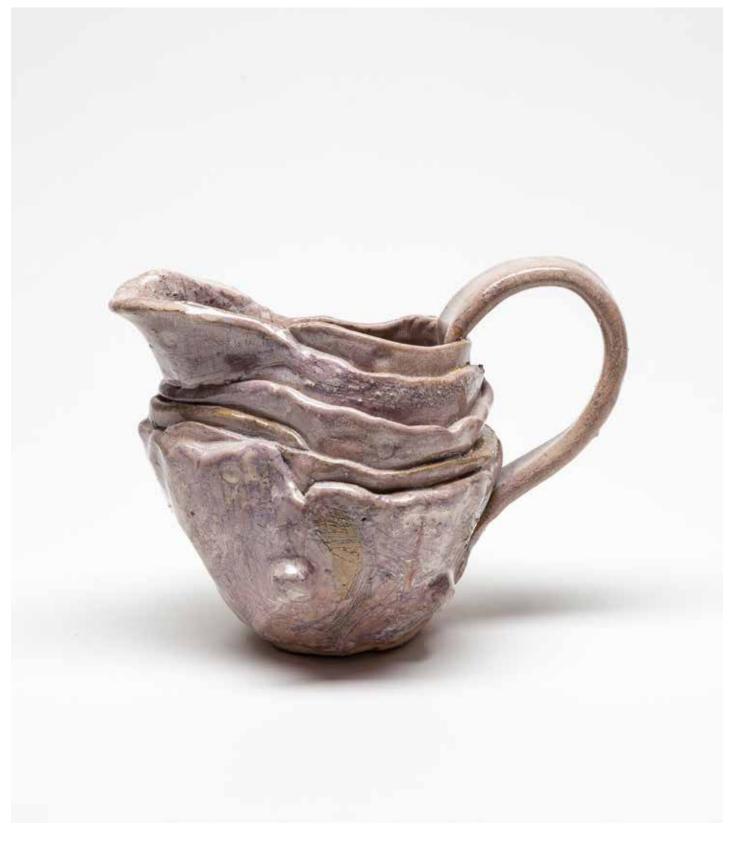














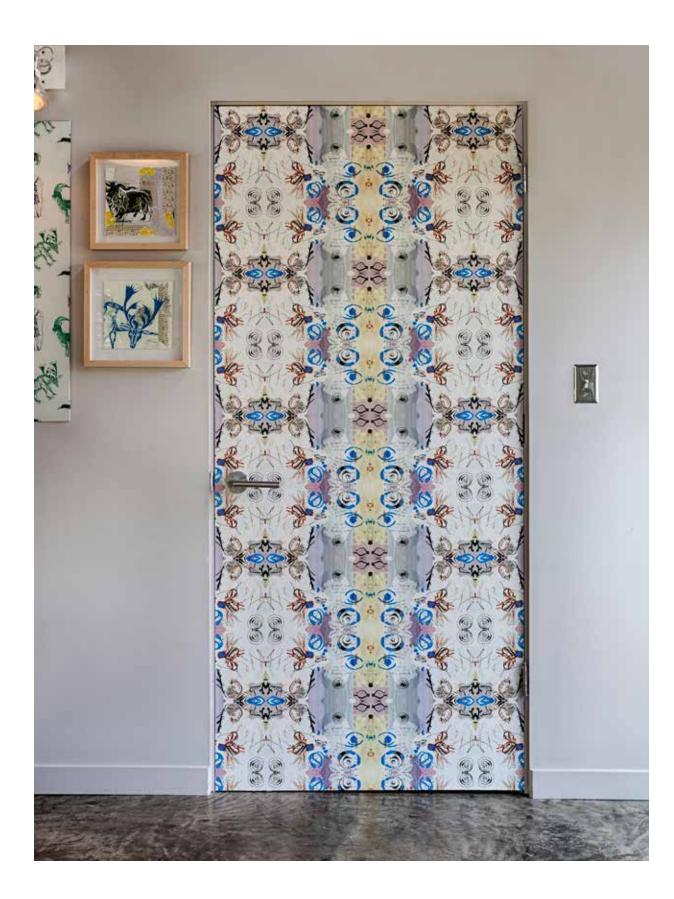
15 Collages Fabric and thread 10.5" x 8"

2014

Penmanship



"Lunar Loop 1–4" 2015 Mixed media and linocut on digital paper 52.5" x 37.5", 37.5" x 54.5"

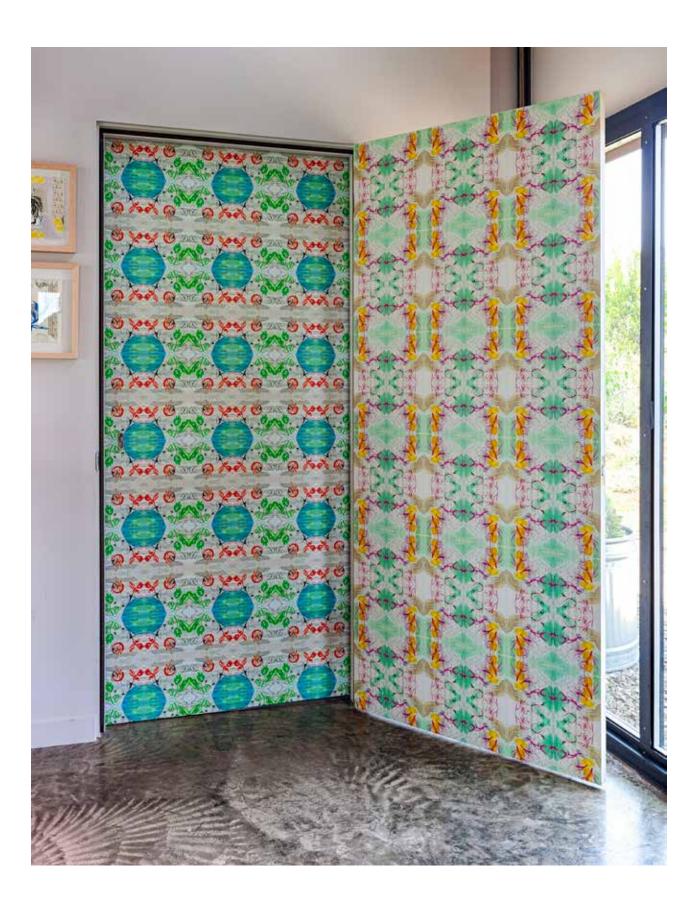


2014

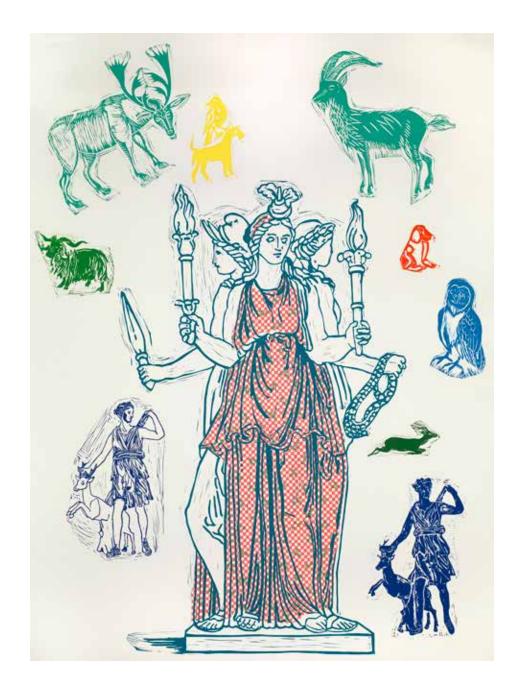
Penmanship



Penmanship Tiles by Philomela 4" x 4"



Virgin Forest



"The Virgin Forest" Mixed media 48" x 36"







Patterns from "Virgin Forest"









Pillow collection









Ceramic vessels





2014

Happiest Place In The World









From the "Happiest Place In The World" mixed media journal

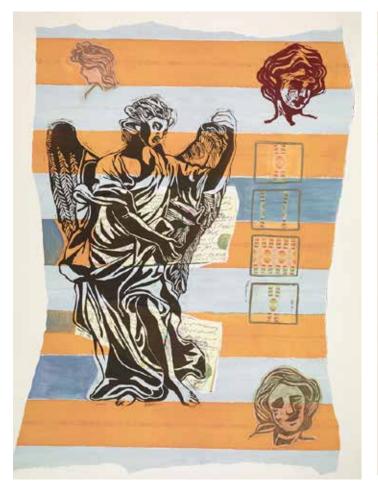
BONNIE SALAND | happiest place in the world

2013

Jacob's Ladder

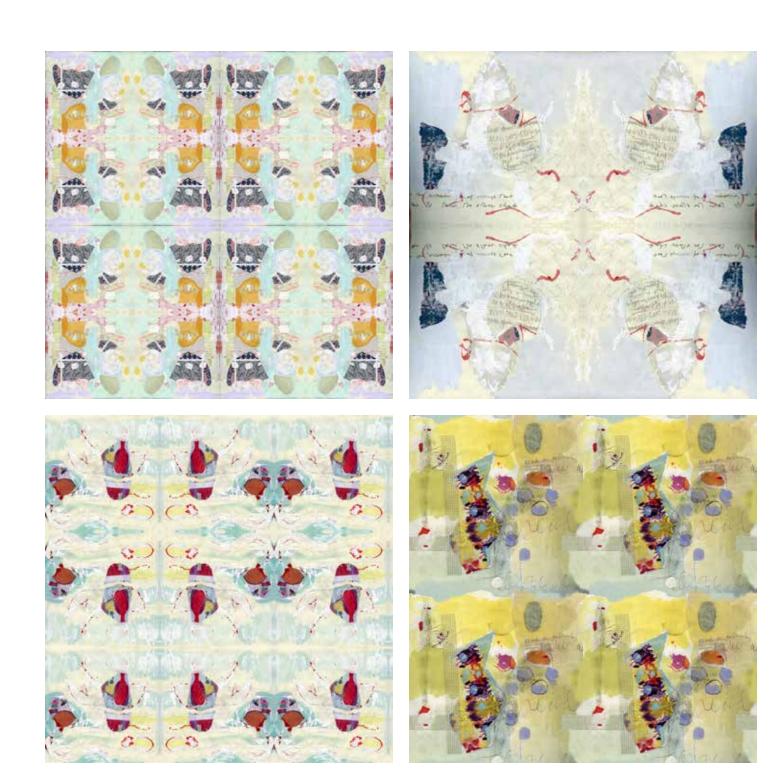








"Jacob's Ladder I-4" 2013 Mixed media on paper 48" x 36"



Patterns from "Jacob's Ladder" journal Mixed media



Jacob's Ladder Tiles by Philomela 4" x 4"

No Trace Left



Cabana Stripes Gouache on paper



"No Trace Left" Textiles, thread, pencil and ink on paper 57" x 134"



Essentials Tiles by Philomela 4" x 4"

2012

No Trace Left



2012

Cobra



Pages from "Cobra" journal Mixed media 6.5" x 7.75", 113 pp.

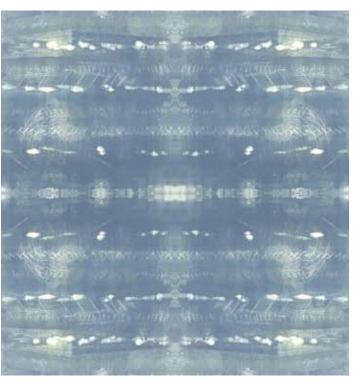


Patterns from "Cobra" journal







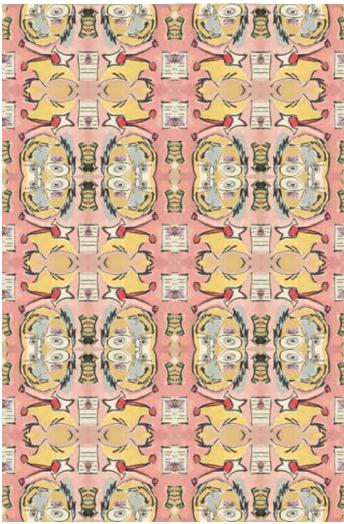




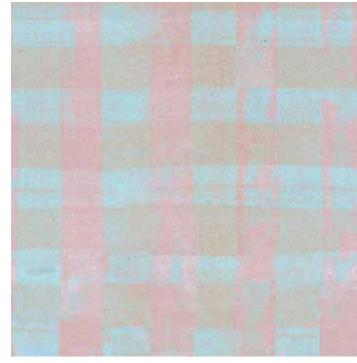
Patterns from "Cobra" woodblocks



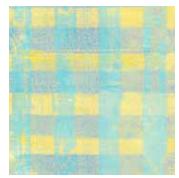
"Cobra" journal page with pattern Mixed media

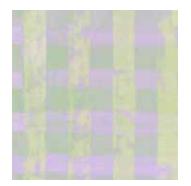














Patterns from "Cobra" woodblocks

Cherry Picked



Cherry Picked Monotypes, 10.5" x 16"





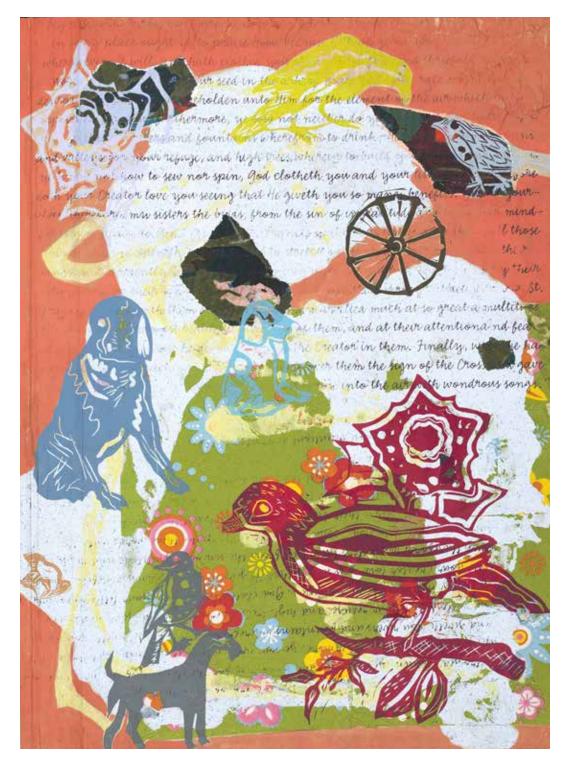
BONNIE SALAND | cherry picked

2011 Cherry Picked





Patterns from "Cherry Picked" journal



"St. Francis"

Portfolio cover for mixed media accordion construct
111" x 15"



"St. Francis"

Mixed media accordion construct
15" x 111"



"The Pagan In Me" Mixed media 18" x 23.5"







Ceramic plates



"Demter, Above & Below" 2010 Linocut with gouache 32.5" x 23"



"Hunting of the Snark" 2011 Mixed media 34 x 46"





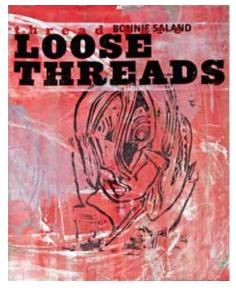
"She Who Must Be Obeyed" Mixed media 53" x 52"

Triple Goddess

"Triple Goddess" Mixed media 23" x 18"



Sea Fruit



"Loose Threads" Folio of 24 mixed medium pieces 19.75" x 16.5 x 2"





"Sea Fruit" 2012 Silkscreen and linocut with gouache 24" x 30"



Patterns from "Sea Fruit"

2010 Sea Fruit











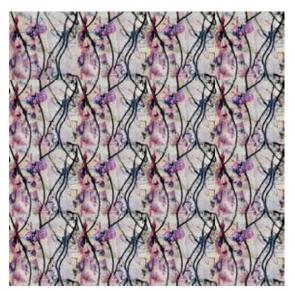
"The Sea Inside" 2012 Linocut on digital paper with gouache 42" x 42"

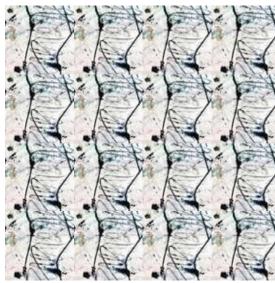


Ceramic vessels















Patterns from "The Prize"



"The Prize"
Monotypes, 18" x 24"



Body Parts



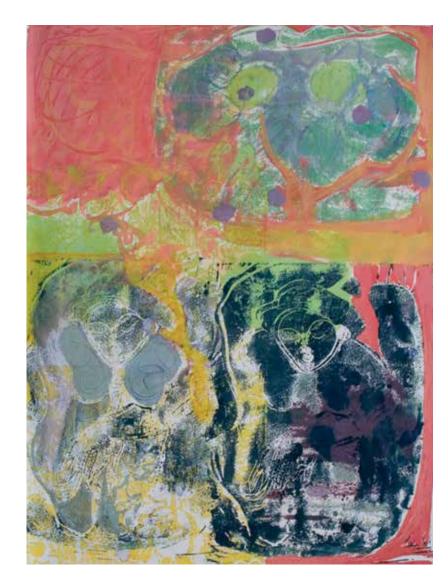








Original etchings with corresponding patterns "Body Parts"
Etching with spit bite and gouache
8.5" x 9.5"



"Choosing de Brücke, Finding Tahiti Series" Linocut with gouache assorted sizes













Patterns from "Finding Tahiti" 2010

Currency



"Currency" Lithograph with gouache and chine-collé 13.5" x 16.5"

2009

Saddest Thing I Ever Saw







"Saddest Thing I Ever Saw, Turned to Stone" Series 1 Mixed media with encaustic, etching with aquatint, spit bite and gouache 29" x 41"



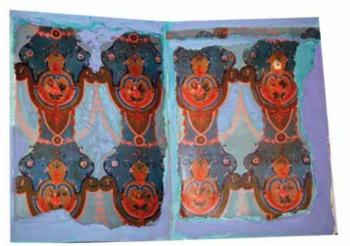
"Saddest Thing I Ever Saw Turned to Stone" Series 2 Silkscreen monograph 29" x 41"

San Miguel















"Hardscape San Miguel de Allende" (pages from a visual journal) Mixed media on paper $7" \times 9"$

Rat Mama

Lifting from the Primatives

2006

"Rat Mama" (Madonna and Child) Mixed media 41" x 29"





"Lifting from the Primatives' Mixed media on paper 49" x 78.5"

2006 Buddhist Musings













Pages from "Buddhist Musings" journal Mixed media on paper 4.25x 6, 258 pp.

2005 Still Life

"Still Life #1 and 2" Mixed media on canvas 12" x 15"





ABC Book







ABC published book (2020), 7" x 10" with original journal (2005) and sample pages

BONNIE SALAND | abc book