

QUESTIONS TO BE PREPARED TO ANSWER OR PROVIDE ANSWERS FOR IN PORTFOLIO INTERVIEWS:

1. Do you spend at least a couple of hours in the studio every day?
2. What is your goal for your art career (have your work shown in a museum, pay your bills, be happy, find yourself? These are all valid answers)?
3. What are you looking for when you go to look at art? Does your work fulfill that need?
4. Who is your favorite artist and what do you expect his/her art to do for you?
5. What subject do you want to investigate?
6. How do you conceptualize your work? How do you begin (through color, image, idea)?
7. How are your pieces related to one another, if at all?
8. What symbolism are you trying to convey?
9. Who is your audience? What do you want your audience to see?

Rebecca Stone-Danahy's artist statement reflects a little on these questions:

I was in kindergarten when I first proclaimed I would be an artist. I remember coloring and announcing to my neighbor that I could fill a large area in fast movements without leaving white spaces between the lines. Surely, I was destined to be great! Growing up in rural Ohio, I did not have many chances for visual arts in school. Fortunately, I participated in 4-H and gained plenty of experience sewing, restoring furniture, baking (bread making but I also may be the only person you meet that actually took the fine art of *microwaving*), and other activities that involved aesthetics. Little did I know that it was all part of the training that would provide a solid foundation for a career in the visual arts.

In high school I took a random assortment of art electives from drawing to enameling. I was fortunate to have a wonderful art instructor, Ron Hules, who has an MFA; which was miraculous considering the size of the town. I learned a little bit about a lot of things and began to understand that art was more than the random doodles or copied work that I had always busied myself with. I went to college as a fine art and creative writing dual major. I quickly dropped creative writing and realized that art was it for me. I received a Bachelor and Masters in Art Education from Miami University in Oxford, Ohio. Teaching is the best choice I could have made out of college. Through teaching, I continue to grow intellectually as well as in the physical production of art. I teach what I know and much of what I don't know or have never done before. I teach under the assumption that my students are creative, smart, and intuitive learners and together, we can solve any problem.

My art is therefore about learning.

I constantly try new ideas and new approaches to drawing, painting, and design. Recently, I have been dabbling in the dark room and developing black and white images that I have taken. While continuing with this, I have also been experimenting with scanning in color negatives from Kodachrome film and reproducing them digitally. There is so much to learn in the world of art. Teaching forces me to stay current, explore new paths, and grow.

A few years ago, I was teaching a segment on art history and was pontificating on the Expressionist and Abstract Expressionist movement. It struck me in the middle of class how bold and daring the artists were. These artists were involved in the complex process of expressive mark-making. I realized how glorious a line could be! I find that in my own drawing and painting the process of mark-making to define value, texture, shape, and form exciting. While the content and subjects I choose are not abstract, I love the process of producing marks and the freedom in letting the mark(s) speak to the viewer.

Someone once told me, "Those who can do and those who can't teach". I beg to differ. I'm a better artist because I teach. And, I'm a better teacher because I do art. It's taken me since kindergarten to proclaim it, but I now know that *I am an artist!* After all, I can color without leaving white spaces between the lines...perhaps I am destined to be great.