



Carol-Anne McFarlane

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**REJECTED
AND
HOARDIED**

Carol-Anne McFarlane

March 7-April 2, 2014

www.cmcfarlaneart.com



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Artist Statement

These targets investigate the Male Gaze. Female sexuality is subjugated to the Male Gaze of sexual desire.

The unseen player is the phallus-weapon. The desire for interaction is distilled down to target identification and goal-setting. The phallus-weapon selects and renders the multi-dimensional female body to a two-dimensional target, serving one purpose- the expenditure of male sexual desire from fantasy into reality- the true goal.

The fantasy is of no dimension and has many origins. There are many of them. They reside in the collective culture and is shaped by the people in society. The fantasies are based in the primal desire for procreation and pleasure seeking, but have moved far from the purity of these ideas. They have been injected with history, subjugation from religious ideas, laws, gender roles, and cultures, to name a few. There is a high dose of misogyny here. It accounts for the strongest perversion primal desires.

Misogyny enables the phallus-weapon. It whispers in the ears of the population through song lyrics and beats. It is present in the minds of an army as they descend on a defenseless village, as they always know that *they have one weapon left*. Misogyny is present in all media, and is used to generate shock value, garner attention, and money.

Carol-Anne McFarlane

My purpose is breaking boundaries.

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December 28, 2013 1:20 PM

[REDACTED]
To: Princess Leia
2013 [REDACTED] Prize

Dear Carol-Anne,

On behalf of the Board of Directors of the [REDACTED] Foundation for the Arts, I would like to thank you for submitting an application for the 2013 [REDACTED] Prize. While you were not selected as one of this year's honorees, I hope that you will take heart in the fact that your work was seen by an outstanding jury of art world professionals who reported that the pool of applicants was very strong.

In addition to wishing you a healthy and happy new year, I also wish to encourage you to continue making work, both for your own satisfaction and for the community at large. While there may be only one [REDACTED] Prize Winner each year, there is an ever wider audience for work by talented artists, and I hope that you will continue to strive for excellence with this in mind.

Yours sincerely,

[REDACTED]

President
[REDACTED] Foundation for the Arts
[REDACTED]
Los Angeles, CA 90036

[REDACTED]



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Target #2

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Target #11

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Large Target #1

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Large Target #5

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Artist Biography

Carol-Anne McFarlane creates work that focuses on power, gender roles, identity, and the myths that reinforce the status quo. These subjects have been explored in drawings and prints. She focuses on the how men and women relate to each other and they misconceptions that one has about the other. The impetus of these pieces stem primarily from personal experiences. McFarlane has exhibited in Atlanta, Baltimore, New Orleans, New York, Des Plaines, Kansas City, and in various cities in South Florida. McFarlane was born in Fort Lauderdale. She attended the Atlanta College of Art and graduated with a BFA in Illustration. She lives and works in Lauderhill, Florida.

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Time Spent in the Waiting Room

So we stand here, you, me and the catalog essay. An art critic usually writes the essay that accompanies the catalog of an exhibition. The typical contents include: a brief bio of the artist, a history of the artist's work, and the context in which the work fits into art history.

Well this show is about dismissal. No artwork on the walls or in the catalog, but there is a catalog essay! An essay about rejection and how it plays into the ever-winding road of the artist's career path.

Opportunity sought. Material submitted. Anticipation built.

Result: DENIED.

Ugh.

Truth be told, it stings. Yeah. The denial comes in different forms, as you can see in the exhibition.

There is the email that is addressed to you, personally. The one that you feel was written specifically to you. The poor writing and lack of attention to detail interrupt the attempt at a personal connection. That is as close as you will get to personal direct connection. As with all other rejection and acceptance letters, there are no specifics as to why you were chosen or dismissed.

There is another version of this, the form letter. Yes it is addressed to you personally, but somehow, you sense that these words in the message are recycled.

The space between the dejected and messenger widens. There is email that sends you on the hunt to response to this particular opportunity. The results are in...visit the site to confirm where you stand... So you go to the site, sign in with your username and password. Look and find the results as stark and direct in front of you. Ouch. What makes it worse? The fact that you looked for it. You looked for the result because you want to know that what you are going to do next.

So what do you do when you see the bright red X's net to your pieces? Nothing! That's what you do. There is nothing to pack. No dates to mark on your calendar for artwork delivery or the date the show opens. You forget about the show, maybe. You move on. Not because it is what the books say, but you have to. Because you know your value and the value behind your artwork, this opportunity was never an end anyway. It has merit. Deep down, you remember what David Bayles and Ted Orland said in the book *Art & Fear*, "Some art, by its very nature, is subversive. By leading the viewer to experience the world through the very different sensibilities of the artist, a good work of art inevitably calls the viewer's own belief system into question." (p66-67)¹

There are those emails that inform you of the results indirectly. You are a part of the mass email to all those that submitted to this opportunity ad as you read you realize that the list of artists in the

email is of those that were accepted. All of a sudden your experience is reminiscent of the school days where you checked the roster to see if you were picked for the team.

Last and definitely least, are those organizations that don't respond. You are still waiting on a response as to where you stand with them. One such opportunity has already posted a Call for Artist for the next season.

Wow. Yeah, it is like that sometimes or at least a few venues.

Ok fine. Onto the next opportunity, that's what the books say, anyway. Right?

Not this one either? Sigh. Wallow in the negative feelings a bit. Yes, a certain amount of wallowing is due. You put the time in produce the materials in the format that they require. You waited for weeks or months.

Now there are more parties involved that just the organization and the artist. They are the artists that you discussed the fellowship/grant/residency with, the dealer who was ready to promote the success, and the supporters that wrote letters recommending you for the fellowship/grant/residency.

So there is that awkward moment where you have to decide what to say to these people when they ask, "What ever happened with that thing you applied for?"

Uhh. Um, yeah, about that...

Sometimes you hope they forgot about it so you don't have to relive the disappointment, but these are your fans they deserve up to date information. How do you tell someone that believes in you that the decision makers said "No Thanks?" You have to find the words. They have to be words that let them know that you are keeping on in spite of this set back.

The positive responses from your fans are uplifting. The disappointment is less great. "You win some, you lose some," they say. Keep making work. The fans, the supporters want to see you create they want to see the work.

In the meantime, keep creating work. That's the advice in the books. The books don't tell you how to deal with the hoard. The work that piles up and threatens to consume the space you worked hard to acquire. Daring you to keep creating and push yourself forward and backward at the same time. Forward in progress for progress' sake. Backward in assessing the value of older pieces and whether they deserve the space they occupy.

Time passes and you wonder, "was this piece as great as I thought it was? Did the authorities have it right when they said 'No.'"

In any regard you look forward to what acceptance feels like.

--- Carol-Anne McFarlane, March - April 2014

¹Bayles, David. Orland, Ted. Art & Fear. Consortium Book Sales & Distribution, Inc. 1993.



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Press Sample

Art Fallout 2010

Posted on October 14, 2010

If you haven't checked out Fat Village Arts District in Fort Lauderdale yet, Saturday night could be the time to get a taste of it.

It's the night that the people who run [Girls' Club](#), [18 Rabbit Gallery](#) and [1310 Gallery](#) have

Art Fallout 2010 « ArtMurmur

<http://artmurmur.citylinkmix.com/uncategorized/art-fallout...>



GIRLS' CLUB

[Girls' Club](#) invited all South Florida artist to participate in a show that will be informally judged by a panel of South Florida arts professionals. It's a great opportunity for artists, some of whom may have never shown their work, to have it seen and commented on. The public is also be invited to provide their personal feedback on the works via a system of handwritten messages. I think this is a fabulous idea for so many reasons. The comments, I'm sure, will be as interesting as the art.

Carole-Anne MacFarlane will exhibit "Large Target #5" (at right), her digital print from a series that she says addresses "the Male Gaze as women experience it today."

Tt
Tt

"The Male Gaze that I am talking about is experienced by a woman when she is sized up or evaluated based on what that particular man feels is attractive to him," she explains. "As women, we have felt the eyes on our bodies, the gazes to our chest and behind that make a man want to ogle or approach us. We can tell when a man is talking to us solely because of the shape of our bodies. He stares at the chest or butt, cares nothing about what you are saying or thinking or who you are as a person. He has the sole goal of fulfilling his own sexual desires. As a woman, you are stripped from the multi-dimensional, multi-faceted woman that you are and are rendered to a two dimensional target, serving one purpose – the expenditure of male sexual desire from fantasy into reality."

"I am eager to get tangible feedback from my work," she adds. "I believe my work will turn some on and others off. I believe it will get them questioning and that's my goal at this point, to have them ask questions about social issues. I think my work is thought-provoking and I want to hear from every perspective."

[Girls' Club](#), which will be selling limited edition 2010 Art Fallout T-shirts designed by **Kevin Arrow**, will be open from 5-8 p.m. at 117 N.E. Second St., Fort Lauderdale.



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- About ArtMurmur



ArtMurmur is all about South Florida art. Posts here will include mini-interviews with artists, details on recent and upcoming shows, tips on places to explore art, quotes heard while eavesdropping at art shows and, of course, plenty of photos ... everything we can squeeze in here about South Florida art and the people who create and support it. My e-mail: colleen.dougher@gmail.com.

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Posted on Wed, Nov. 28, 2012

UMKC group exhibit 'Look Attractive' takes aim at misogyny

Show is a compelling reminder of the societal forces that still objectify women's bodies.

By NEIL THRUN
Special to the Star

Seven artists explore body image and feminism in "Look Attractive," an exhibit of photographs, paintings, drawings, prints and video at the UMKC Gallery.

Carol-Anne McFarlane's "Female Target Series" depicts female silhouettes in poses suggestive of advertising and pornography. The solid black silhouettes each have a target — just like the targeting pattern used at gun ranges — over the genital area.

By turning the sexy female silhouettes into gun targets, McFarlane is comparing the media's objectification of the female body to the objectification of an animal when it is "de-subjectivized." Her metaphorical gun is either a penis aimed toward a woman's vagina, or the gaze of the viewer, morbidly focused on a woman's body. Still, these metaphors are not present to incriminate male viewers, but to instead incriminate our cynical culture for its marketing of female bodies.

Erin Zerbe's "Control" is a video of an overweight woman putting on underwear. The woman starts with simple panties, a bra and some tights. She continues, putting on more tights, girdles, and form-fitting tank tops. By the end of the film, the woman is breathing heavily and getting sweaty. Each item of clothing gets tighter and tighter, until the woman is letting out small grunts of pain. With the final bodice tied, the woman's form is squeezed into an hourglass shape. She then quickly undresses.

The three-minute labor of putting on more than a dozen undergarments is an effective metaphor for the work and potential injury many women face when trying to reach an "ideal body." The bodice is the perfect symbol for the kind of "augmentation" many women have historically faced, while the use of nylon girdles makes clear that the 21st century has continued inventing means for subjugating a woman's body. These ideas are nothing new, but Zerbe's video is a good reminder that these problems have not disappeared.

Dawn Woolley's "Substitute Series" are large printed photos of what appears to be men and women making out, but on a closer look something else is revealed. While the man in each photograph is real flesh and blood, each of the women is merely a photograph. Each woman's paper cutout is carefully cradled and embraced to give an illusion of sexual activity.

The metaphor is obvious; what we are seeing is no different from pornography. All of Woolley's photographs take place in environments such as parks and fire escapes, not unlike pornography, where the fantasy of sexual passion overrides any taboo of public decency.

While there is something silly about these men kissing paper photographs, the implications are realistic: As digital media become more advanced, sexual activity no longer requires two people. Instead, we have "sexual interactivity" between a person and an illusion.

Curator Davin Watne's "Look Attractive" is full of strong selections, including Kate O'Donovan Cook's androgynous "Waldorf" photographs and Max Key's "Wad," a still-life painting of abstract candy blobs.

In today's world, feminism is no longer a fringe ideology, but its acceptance into mainstream culture is incomplete unless it fully displaces misogyny, especially in marketing. All it takes is a television to realize that sexism persists and that women are still largely marketed as sex objects. Because feminism and misogyny are "equal" ideologies in today's culture wars, this current of feminist artwork is important.



Education:

Atlanta College of Art
BFA, Illustration

Exhibitions and Activities:

- 2014 Rejected and Hoarded, Lauderdale Arts Center, FL
- 2013 Art Fallout: Thinking on Paper, Girls Club, FL
- 2012 Look Attractive, University of Missouri Kansas City Gallery of Art, MO
Art Fallout: Drawn In, Girls Club, FL
The Personal is Political: The Transformative Power of Women's Art, Koehnline Museum, IL
Appropriated Gender, 1310 Gallery, FL
Photography I, Lauderdale Arts Center, FL
Trouble with Girls All Female Revue, IWAN ToBeTheBubble, FL
Inspired by Words, Lauderdale Arts Center, FL
Celebration of the Black Historical Journey through Art, Lauderdale Arts Center, FL
- 2011 Art Fallout: Unframed, Girls' Club, FL
Red Eye, J.M. Family Enterprises Gallery, ArtServe, FL
Small Works, Lauderdale Arts Center, FL
Legacy: What's Left Behind, 1310 Gallery, FL
Self-Lit, 18 Rabbit Gallery, FL
Be There Be Square, Bear and Bird Gallery, FL
- 2010 The Myth of Power, 1310 Gallery, FL
Art Fallout, Girls' Club, FL
The Sunshine Show, Bear and Bird Gallery, FL
- 2009 Me Me Me Me Me, Bear and Bird Gallery, FL
- 2008 ArtFlorida '08, J.M. Family Enterprises Gallery, ArtServe, FL
Viva La Propaganda, Bear and Bird Gallery, FL
- 2007 Skull Sessions, Bear and Bird Gallery, FL
- 2005 The Future Perfect, ACA Gallery, ACA
Participated in the Annual Student Art Sale, ACA
Design Works, Gallery 100, ACA
- 2004 Annual Student Art Sale, ACA
- 2002 Annual Student Art Sale, ACA
- 2001 11 of '01, Art and Culture Center of Hollywood, FL
ACT-SO NAACP Competition, New Orleans, LA
- 2000 ACT-SO NAACP Competition, Baltimore, MA
2000 Scholastic Art Awards, Art Institute of Fort Lauderdale, FL



Awards:

- 2013 You are Your Brand Presented by Creative Capital, Young at Art Museum, FL
- 2011 Internet Workshop for Artists Presented by Creative Capital, ArtServe, FL
- 2001 GoldCoast Watercolor Society Scholarship Recipient
- 2002-2005 Presidential Scholarship Recipient
- 2002 Allcott Scholarship Recipient. Trip to New York City

Residency:

2011- Present Resident Artist at the Lauderhill Arts Center, Lauderhill, FL

Galleries:

Gregg Shienbaum Fine Art, Miami, FL

Bibliography:

- Dougher, Colleen, "Art Fallout 2010" *ArtMurmur*, (October 14, 2010):
<http://artmurmur.citylinkmix.com/uncategorized/art-fallout-2010/>
- Dougher, Colleen, "May 13" *ArtMurmur Art Guide*, (May 2011):
<http://artmurmurartguide.wordpress.com/2011/05/13/4/>
- Dahlberg, Nancy, "South Florida program teaches artists how to become art-preneurs"
Miami Herald, (September 3, 2012):
<http://www.miamiherald.com/2012/09/02/2979508/south-florida-program-teaches.html>
- Thrun, Neil, "UMKC group exhibition 'Look Attractive' takes aim at misogyny" *The Kansas City Star*,
(November 28, 2012):
<http://www.kansascity.com/2012/11/28/3936723/look-attractive-show-takes-aim.html>
- Davis, Dawn, "Art Lives on the Other Side of the Track" *Caribbean Today*, (March 2013):
<http://www.caribbeantoday.com/index.php/feature/item/16279-art-lives-on-the-other-side-of-the-track>

Speaking Engagements:

- 2014 *Unheard Words*, Lauderhill Arts Center, FL
- 2012 *X Marks the Spot*, University of Missouri, Kansas City, MO
- 5 Minutes of Fame*, MOCA North Miami, FL
- Black Art History Presentation*, Lauderhill Arts Center, FL