



**IVANA DAMIEN GEORGE**  
**INTERDISCIPLINARY ARTIST**

[www.ivanadamiengeorge.com](http://www.ivanadamiengeorge.com)



“Great art not only is visually compelling but it should also have a subject matter, a meaning, and an inspirational purpose in addition to the aesthetic value.”  
- Ivana Damien George

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- Subscriber only discounts
- Invitations to exhibitions
- Tips on collecting and caring for art
- Insight into Ivana’s creative process
- Exclusive first look at new artworks
- Live online portfolio share events

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# IVANA

## DAMIEN GEORGE

## INTERDISCIPLINARY ARTIST

**Ivana D. George** is an interdisciplinary artist working with photography and mixed media. Her artwork originates from a conviction that great art not only is visually compelling but that it should also have a subject matter, a meaning, and an inspirational purpose in addition to the aesthetic value. She is passionate about exploring the relationship between humanity and the natural world, informed by her ethics of environmental stewardship. Her artwork is the manifestation of George's love of exploration and learning. She takes on various roles such as gardener, mountain climber, investigator, and environmental activist in order to explore and learn. In her art she shares her discoveries, insights and observations.

Her early life experiences influence the artworks she creates today. Throughout her childhood she was exposed to rural and urban agriculture in her father's backyard. This upbringing connected her to the seasons and an awareness of growing and eating seasonal healthy food. She developed a sense of enjoyment in nurturing life from small seeds to plants or baby chicks to adult chickens. This connect-edness to the cycles of life contributed to her developing environmental ethics. George's parents en-couraged her involvement in civic life and she was active in several environmental issues. George raised money to create the Children's Forest preserve in Costa Rica, planted trees in a massive tree planting campaign on Mount Mitchell in western North Carolina, and she led a youth weekly letter writing cam-paign to state senators on environmental issues. She continues her civic involvement by volunteering for the BSU community garden which provides food free through the campus food bank.

George's creative influences are varied. She holds a M.F.A. degree from the joint program of The School of the Museum of Fine Arts, Boston/Tufts University and a B.F.A. degree in Art with minor in Theater from Guil-ford College. Her educational background in visual art, technical theater, acting, video and performance art influences her approach to conceiving her artworks. As an artist who uses lens-based imaging, her aesthetic is one of carefully constructing an image rather than taking a picture. She manipulates lens-based media to construct a metaphor, idea or expression in her work. Visual influences from art styles as diverse as ancient Greek, Italian Baroque, Dutch still life, Surrealism, Pictorialism, and Dada can be seen in her work.

She has exhibited her work in over 50 national juried and invitational exhibitions including Museum of Fine Arts Boston, Lens Culture Online, Flash Forward Photography Festival, The Griffin Museum, Newspace Center for Photography, Soho Photo Gallery, Dallas Video Festival, Junction Arts Festival and the Danforth Museum. Her work has been featured in solo and two person exhibitions at Panopticon Gallery, CAC in Las Vegas, Fort Point Gallery in Boston, Tower Hill Botanic Garden and Bridgewater State University. She has completed a fellowship residency at the Vermont Studio Residency Center. Her work has been written about in Orion Magazine, the Bos-ton Globe, New England's Bay Windows, the Las Vegas Sun, Atlanta's Creative Loafing as well as several blogs. She is an Associate Professor of Art at Bridgewater State University (Massachusetts, USA), where she teaches analog photography, historical photo processes, digital photography, audio, video, and environmental sustainability.

# Sustain

## ARTIST STATEMENT

“ I am passionate about eating delicious food and living an environmentally sustainable lifestyle. I share my passions through my photography and mixed media series titled *Sustain*. My husband and I grow fruits and vegetables in containers and in raised beds at our small urban lot around our home in Boston, MA. We reduce our carbon footprint by eating a predominately plant based diet and growing our produce. We grow much more food than we can consume at the time of harvest, so we preserve it with canning, freezing and drying and eat it through the fall and winter. The vegetables we grow are much more delicious than what can be purchased at the local grocer because we can allow the fruits and vegetables to ripen on the plants. We use non-toxic and organic growing methods. This form of agriculture is beneficial for the pollinator insects and soil enhancing organisms. Also because there are no pesticides or waxes on the food, there is no need to peel vegetables. This increases the nutritional value of the food we eat. We experience spiritual and social benefits from our garden too. We find the experience of connecting with the earth through gardening to be deeply meditative. Sharing our produce promotes community by enabling us to provide sustenance for family and friends through shared meals from the garden.

I use framing and gesture to express the beauty, unique variety and deliciousness of the fruits and vegetables that can be grown in a small urban space. My Baroque inspired lighting glistens off the dewdrops on the freshly harvested produce. The styling and media I use in the work references the historical victory garden movement and expresses a sense of nostalgia for a time 60% of produce Americans were eating was grown in small plots in the back yard and community gardens. I use an analog 8” x 10” camera to record in exquisite detail the gorgeous textures of the fruits and vegetables, from which I create cyanotypes on 100% cotton paper. The serene blue color palette conjures the inner peace I experienced through connecting with the life giving capacities of the earth. I create image transfers on aluminum that recall the look of the tintype, another 19th century process, in warm earth tones. I also use a digital camera to create archival pigment color prints on paper made from 100% reclaimed cotton fibers. My color photographs emphasize the sensual colors and appeal of the produce I grow. I hope that my images will connect you to the beauty, pleasures and benefits of eating home-grown and locally grown food. ”



“Harvesting Heirloom Tomatoes in August”  
• Archival pigment ink print on reclaimed cotton paper •

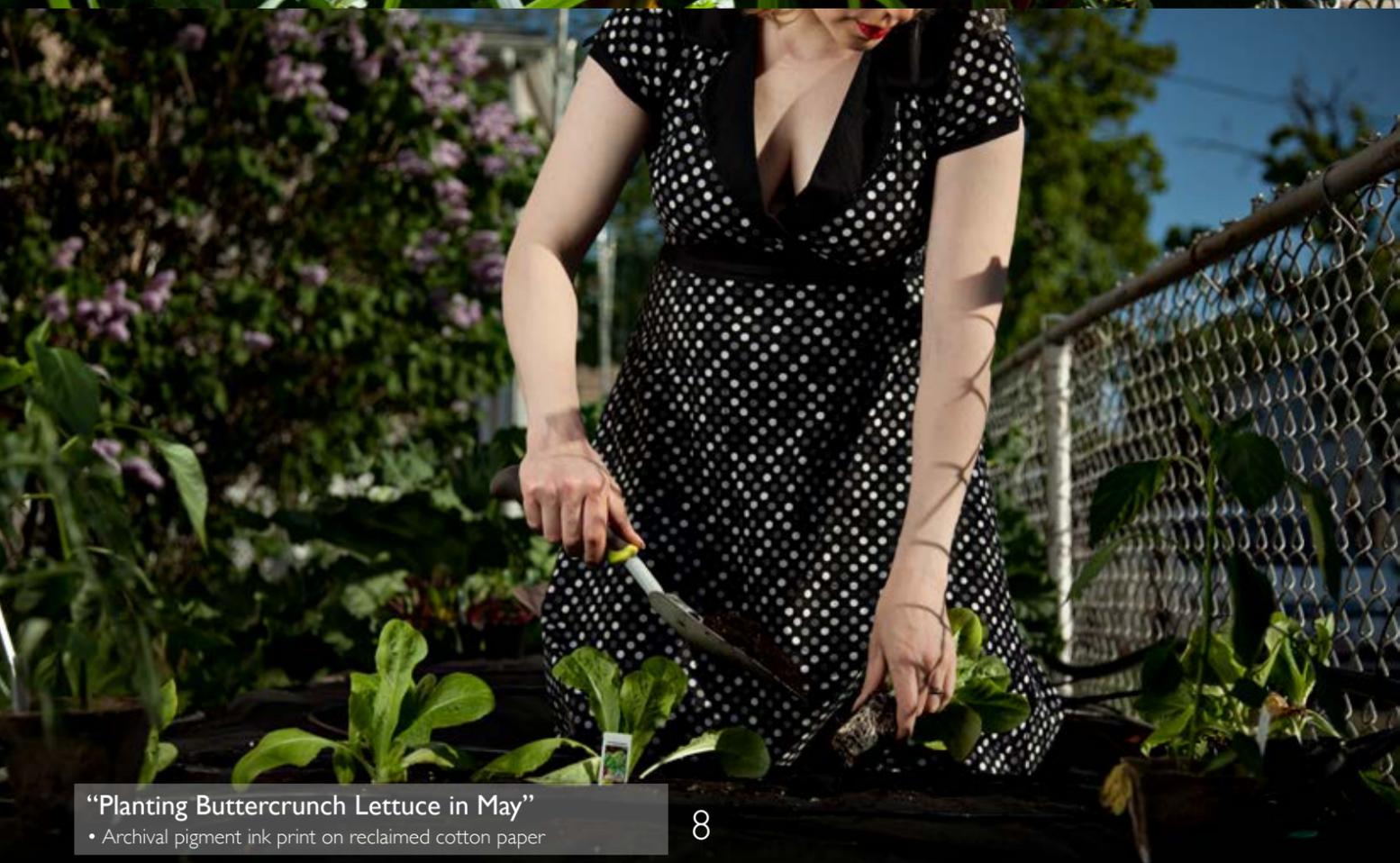


“The Succulent Taste of Summer”  
• Archival pigment ink print on reclaimed cotton paper •



“Gathering Swiss Chard in August”

• Archival pigment ink print on reclaimed cotton paper



“Planting Buttercrunch Lettuce in May”

• Archival pigment ink print on reclaimed cotton paper

8



“Sugar Baby Melons in August”

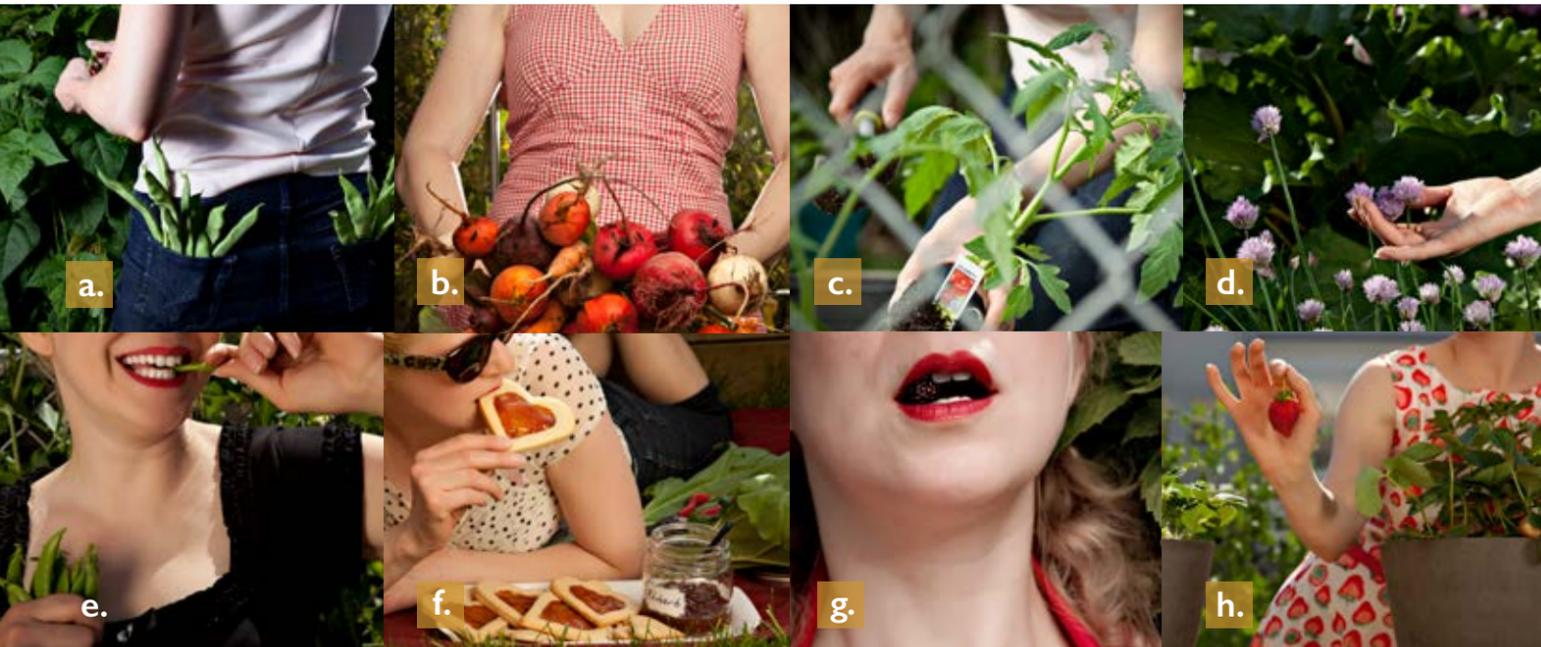
• Archival pigment ink print on reclaimed cotton paper

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“July 12th Harvest : Nasturtium, Dill Flower and Hakurei Turnips”  
 • Archival pigment ink print on reclaimed cotton paper

ADDITIONAL IMAGES AVAILABLE AT [WWW.IVANADAMIENGEORGE.COM](http://WWW.IVANADAMIENGEORGE.COM)



a. “Gathering Northeast Polebeans in June”  
 b. “Root Vegetable Harvest in August”  
 c. “Planting a Celebrity in May”  
 d. “Gathering Chive Blossoms in May”  
 e. “Love that Homegrown Rhubarb Jam”  
 f. “Enjoying Sugar Snap Peas in June”  
 g. “Heckled by Three Bluejays”  
 h. “The First Strawberry in June”

**MEDIA INFORMATION:**

- Archival pigment ink with no volatile organic compounds (VOC)
- The paper used is produced from 100% reclaimed cotton waste from the textile and cottonseed oil industries in the United States.
- Matte Prints are sprayed with an archival ultraviolet light protective spray

**EDITION INFORMATION:**

Images in the series are available in limited editions of 10 at 14" x 21" + 1 AP, 6 at 28" x 42" + 1 AP, and 4 at 40" x 60" + 1 AP

10 Edition values rise as the prints become more scarce. See the website for the most up to date edition availability and valuation.



“The 5 Pound Heirloom Tomato of August”  
 Image Transfer on Aluminum •



“White, Red and Golden Beet Harvest, July”

• Image Transfer on Aluminum

“Planting Lavender in May”

Image Transfer on Aluminum •



“She Was Heckled by Bluejays”

Image Transfer on Aluminum •

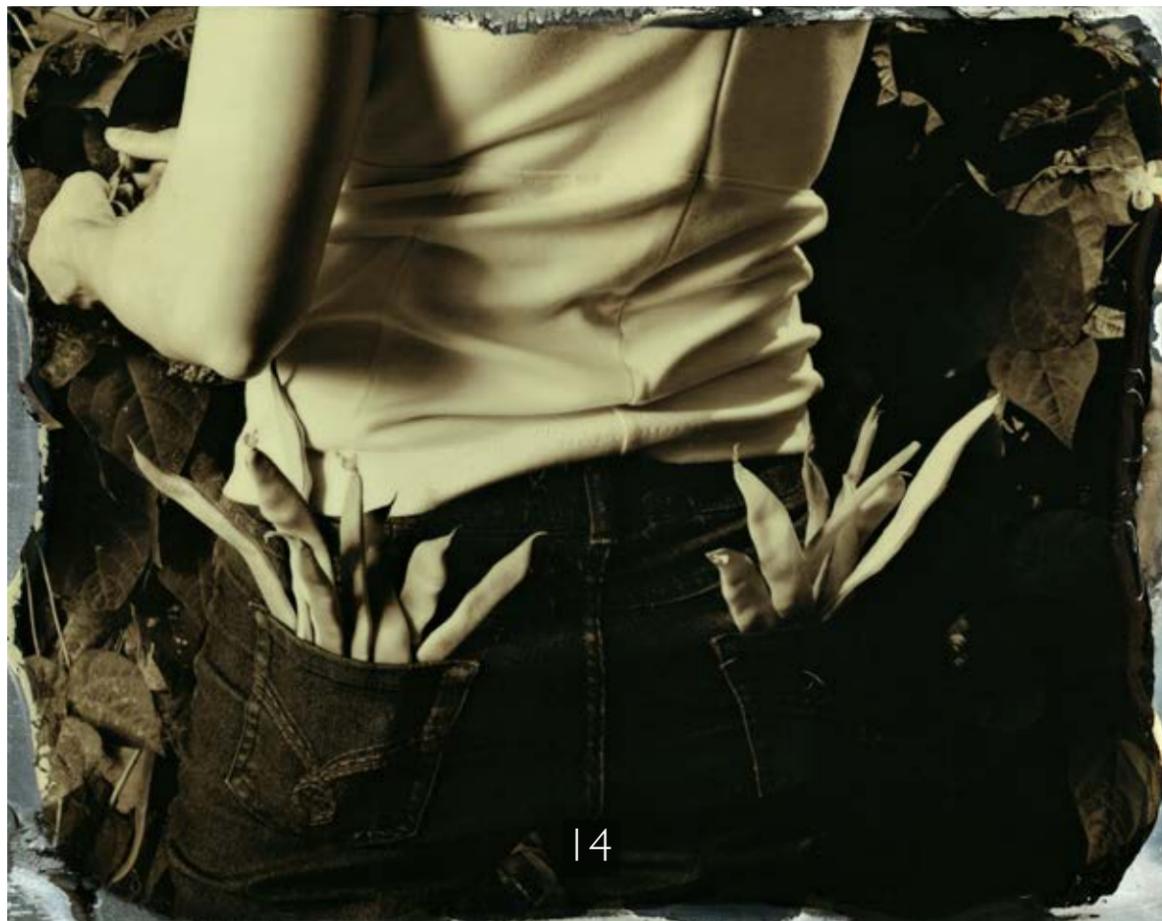


“Planting Celebrities in May”

• Image Transfer on Aluminum

“Harvesting Northeast Polebeans in June”

Image Transfer on Aluminum •



# THE PROCESS



**ADDITIONAL IMAGES**  
 available at  
[www.ivanadamiengeorge.com](http://www.ivanadamiengeorge.com)

i. "Planting Aji Amarillo Pepper in May"  
 j. "Chive Blossom in May"  
 k. "Worms Are Our Little Helpers"

l. "Bee Hive in October"  
 m. "Planting Purple Majesty in May"  
 n. "Globe Basil in April"

o. "Planting Lettuce in May"  
 p. "Leeks in in Late September"

**MEDIA INFORMATION:**

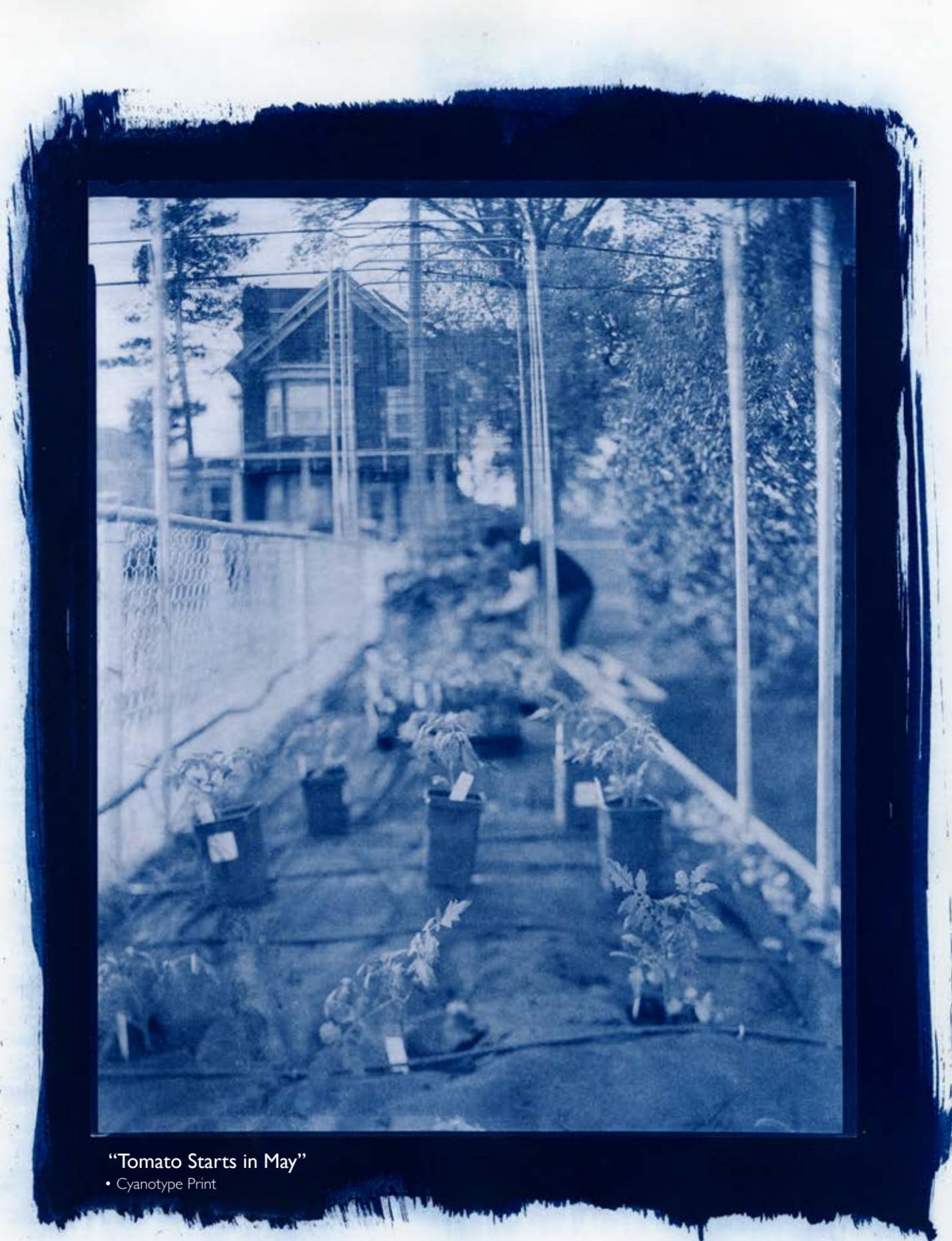
• Handmade artworks on an aluminum substrate with mixed media and digital image transfer using archival pigment inks. The image transfers are coated with an archival ultraviolet light protective coating so that they may be enjoyed without glass.

**EDITION INFORMATION:**

Images in the series are available in shared limited edition of 20, in multiple sizes. Edition values rise as the edition become more scarce. See the website for current edition availability, sizes and valuation.

**MORE IMAGES:**

More images from this ongoing series can be found at <http://www.ivanadamiengeorge.com/sustain/>



"Tomato Starts in May"  
 • Cyanotype Print



“Planting Parcel in April”  
• Cyanotype Print



“Picking Northeast Polebeans in June”  
• Cyanotype Print



“Beach Plum in August”  
• Cyanotype Print



“Root Vegetable Harvest in August”

• Cyanotype Print



“Planting Tomatoes in May”

• Cyanotype Print



“Rhubarb Harvest in June”

• Cyanotype Print



“Picking Chive Blossoms in May”

• Cyanotype Print

**ADDITIONAL IMAGES**  
available at  
[www.ivanadamiengeorge.com](http://www.ivanadamiengeorge.com)

**MEDIA INFORMATION:**

• Handcoated and handmade prints on 100% cotton or linen fiber papers, all acid free. Images are contact printed from 8x10 analog film negatives.

**EDITION INFORMATION:**

Edition of 15 in 8" x 10" on 11" x 14" paper. Edition values rise as the prints become more scarce. See the website for the most current edition availability and valuation.

# Glacial Waters

## ARTIST STATEMENT

“ I began this body of work on a journey to the Peruvian Andes with a group of climate scientists from Ohio State University who are researching the local hydrology and water resource impacts of climate change. My intention on the trip was to create a photographic project that explores the water resource impacts of climate change. I used the globe form bowl of water as a visual metaphor for the round form of the earth and photographed through it. By using glass I conjure the notion of the fragility of the planetary ecosystem in which all living beings play a role. Using water within to encapsulate and reflect the scenes, I create a visual metaphor to express the water resource issues associated with a warming planet. There is no computer manipulation of the image. It is high quality glass, which encapsulates and reflects that which is behind it, with some distortions. I asked local people to hold the bowl of water. The images evoke themes of water rights, agriculture, the dependency of people upon the environment, and the search for understanding through scientific research. The mode of production references the mechanical aspects of photography and seeing; the bowl acts as a lens to reflect the image upside down. \_\_\_\_\_

\_\_\_\_\_ We visited four glaciers in various parts of the Peruvian White Mountain range to conduct research. My images show the glaciers at the research sites, the measurement and data gathering activities of the researchers, and the subsistence agriculture of the local people. The ultimate aim of the researchers project is to help Peru adapt to a world without glaciers. The researchers have been recording the rate of glacial melting, the amount and the type of precipitation over many research trips. During the dry season Peru has relied on glacial melt water to provide fresh water to the streams, rivers, and lakes. During the wet season it used to snow on the glaciers and replenish them. Now due to the warming climate, it rains more often than snows. Rain does not build up the glaciers; Rain runs off into the streams, lakes and rivers. The researchers are building accurate climate models for predicting the future climate. They gather data for these climate models by sampling the sediment on the bottom of glacier lakes and taking cores of ice from the glaciers. They seek to understand how much water the ecosystem and its inhabitants need. This information will be used to determine how much rainwater from the wet season needs to be stored to adapt to climate change. \_\_\_\_\_

\_\_\_\_\_ The water resource issues associated with the loss of glaciers are not unique to Peru. There are many places around the world where glaciers and permanent snow pack act as natural reservoirs. These reservoirs release water during the warm season and collect it during the cold season. However, these natural systems are in jeopardy due to climate change. I have continued The Glacial Waters series in the United States at Glacier National Park in collaboration with the lead researcher of the U.S. Geological Service at the park. I plan to continue this project in additional locations to raise awareness of the impacts of climate change upon fresh water resources. ”



Glacial Waters No. 1

The glacier covered White Mountain range in central Peru

Glacial Waters No. 2

A stream flows down from the glacier covered mountain above at about 14000 feet above sea level



Glacial Waters No. 3

Grass fills the valleys between the glacier capped mountains in Peru and the local people practice subsistence agriculture



Glacial Waters No. 5

A research glacier and the melt water lake at 14000+ feet in Peru



Glacial Waters No. 4

A view of a target research glacier from our encampment in Peru



Glacial Waters No. 7

On the mountain sides in Peru below the glaciers local people grow corn among other crops



Glacial Waters No. 9

On the mountain sides in Peru local people grow food crops including wheat



Glacial Waters No. 14

A geologist takes survey measurements in a valley below the glacier covered mountains in Peru



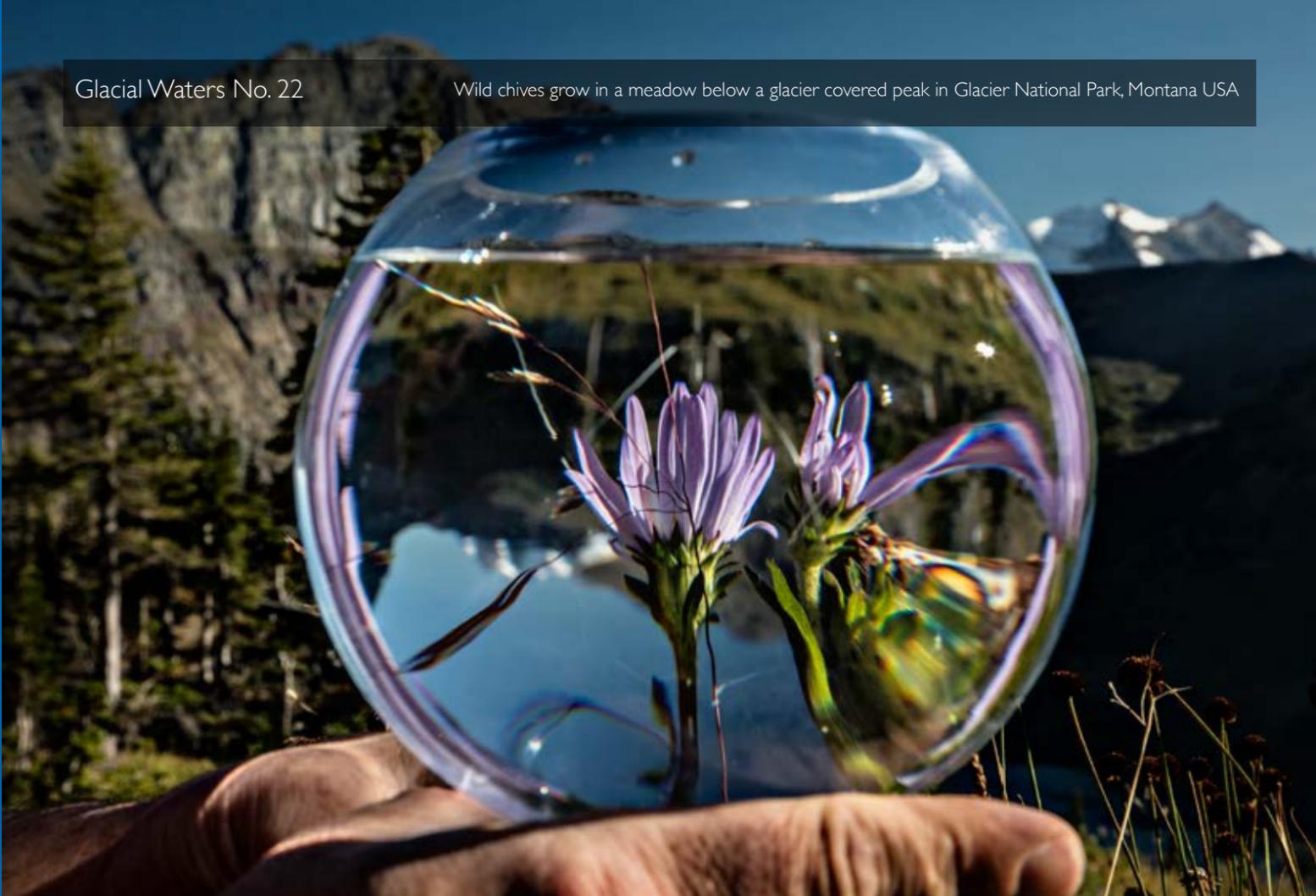
Glacial Waters No. 12

One of the research glaciers in Peru is reflected in the water bowl viewed from trail up the mountain to reach the glacier



Glacial Waters No. 16

Two graduate students take a water sample from a stream fed by glacier melt water in Peru



**ADDITIONAL IMAGES**  
available at  
[www.ivanadamiengeorge.com](http://www.ivanadamiengeorge.com)

- q. GlacialWaters no. 6
- r. Glacial Waters no. 8
- s. Glacial Waters no. 10
- t. Glacial Waters no. 11

- u. Glacial Waters no. 13
- v. Glacial Waters no. 15
- w. Glacial Waters no. 17
- x. Glacial Waters no. 18

- y. Glacial Waters no. 19
- z. Glacial Waters no. 20
- a2. Glacial Waters no. 21
- b2. Glacial Waters no. 23

**MEDIA INFORMATION:**

- The prints are archival pigment ink with no VOC (Volitile Organic Compounds) on paper that is 100% reclaimed cotton fiber byproduct of the cottonseed oil and textile industries in the United States.
- The prints are sprayed with an archival ultraviolet light protective matte spray.

**EDITION INFORMATION:**

Images in the series are available in limited edition of 10 at 14" x 21" + I AP, 6 at 28" x 42" + I AP, and the Glacier National Park images are also available in an edition 4 at 40" x 60".

Edition values rise as the prints become more scarce. See the website for current edition availability and valuation.

**MORE IMAGES:**

More images from this ongoing series can be found at <http://www.ivanadamiengeorge.com/glacial-waters/>



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