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A New Generation for Art and Science

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A New Generation for Art and Science

Abstract

My interest in this cross-over between art and science, specifically, the body and supportive technologies, has lead me to mixed media and installations where I can examine degeneration and a “new” generation using a combination of conventional and unconventional materials. Unlike re-generation, which is a return to an original state, “new” generation gives way to new arrangements.

Author/Artist Bio

Alice Marie Perreault was born, the middle of five children, in Rochester, New York. After high school, she took classes at Rochester Institute of Technology. From the recommendation of one of her professors, she transferred credits and relocated to Northern California where she studied at California College of Arts and was greatly influenced by Bay Area Figurative Painting. In her final semester, she was teaching art classes and working as an illustrator and graphic designer. She graduated with distinction and the equivalent of a triple major. After graduation, Perreault married and relocated to Chicago where she lived in Lincoln Park for a year before moving to Oceanside, California. There, she taught studio arts for Mira Costa and Palomar Colleges. When her husband accepted a job- relocation to Salt Lake City, Perreault followed. Soon after, her older sister who lived with Down Syndrome, came under her permanent care. Perreault returned to school and earned an MFA from the University of Utah where she was granted the Gittins Fellowship award, the highest award the School of Arts gifts to one graduating student each year. Overlapping with this, Perreault worked as Curator of Education at the Utah Museum of Contemporary Art, known then as the Salt Lake Art Center and then was hired with the Utah Arts Council to work in the visual arts program. Following graduation, Perreault taught art at Weber State University, Westminster College, and the University of Utah. During the birth of her first child, the infant suffered a debilitating brain injury. The experience impacted Perreault’s studio work as she became intensely interested in neurology, stem cells and the mechanisms behind neuronal injury and plasticity. Her close-knit relationships with her son and her sister, who were both living with disabilities, gave rise to a non-profit art studio Perreault founded where she paired children living with disabilities with children living without disabilities. Through the studio, Perreault subcontracted artists working in various genres to work with participants and installed shows and presentations throughout the community. For this work, she was granted a Governor’s Award in the Arts. When her marriage ended, Perreault returned to California and entered Claremont Graduate University’s MFA program where her work expanded to include mixed media, sculpture and installation. She attributes CGU with providing necessary conversations that honed her artistic investigations. Perreault’s artwork has primarily been exhibited in the non-profit sector where, she feels it is best fitted. She is currently living in Los Angeles County with her son and daughter. View Perreault’s artwork on Instagram at [Aligator_purrrs](#) and on her website at [alicemarieperreault.com](#) where she maintains a professional blog.

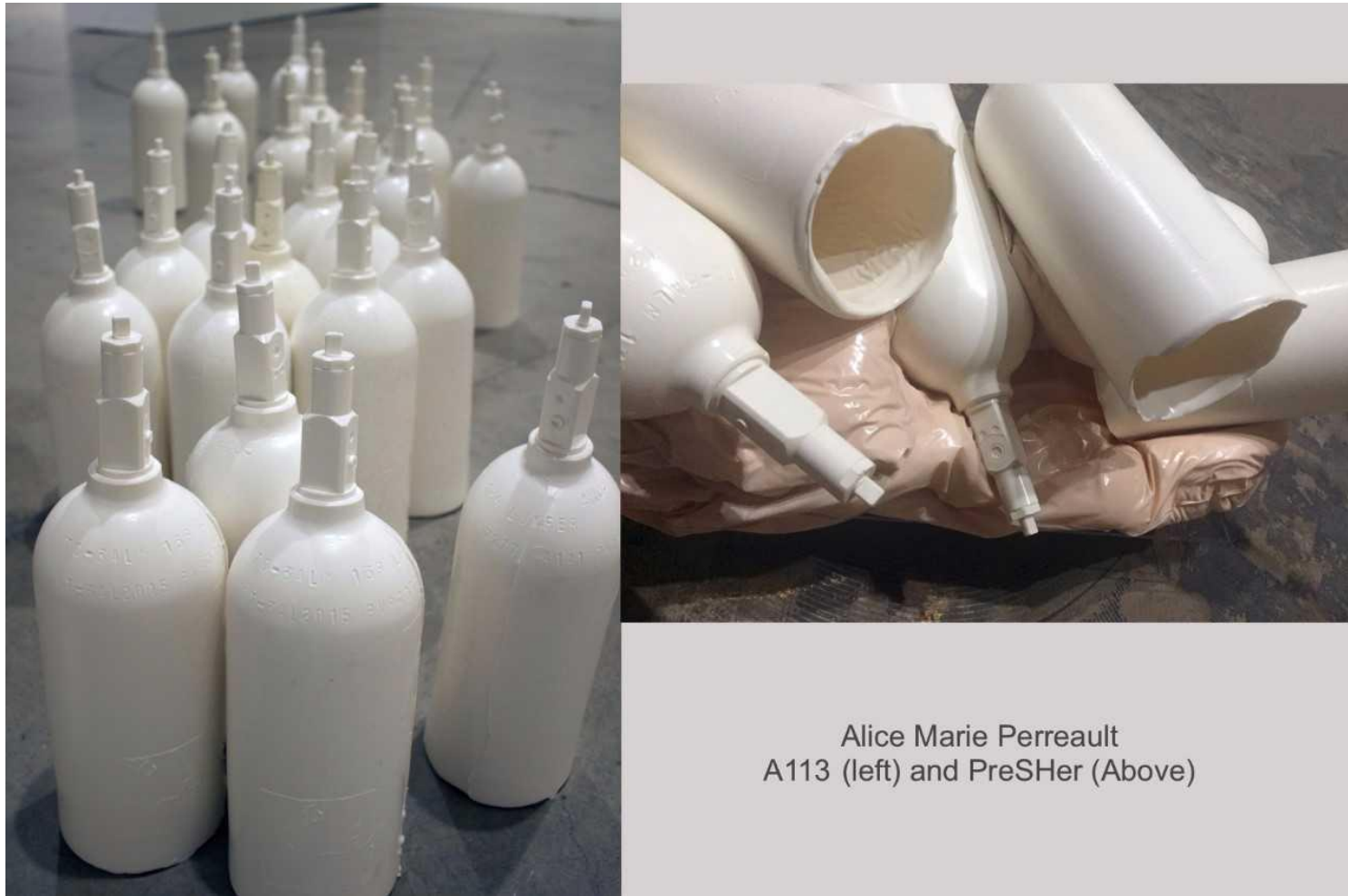
Keywords

Art, Science, human body, supportive technologies, mixed media, installations, degeneration, “new” generation, conventional materials, unconventional materials

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Alice Marie Perreault
A113 (left) and PreSHer (Above)

A-113 Shells and PreSHer

Alice Marie Perreault

(Photo Credit: A. Perreault)



Alice Marie Perreault
Pinched

Pinched

Alice Marie Perreault

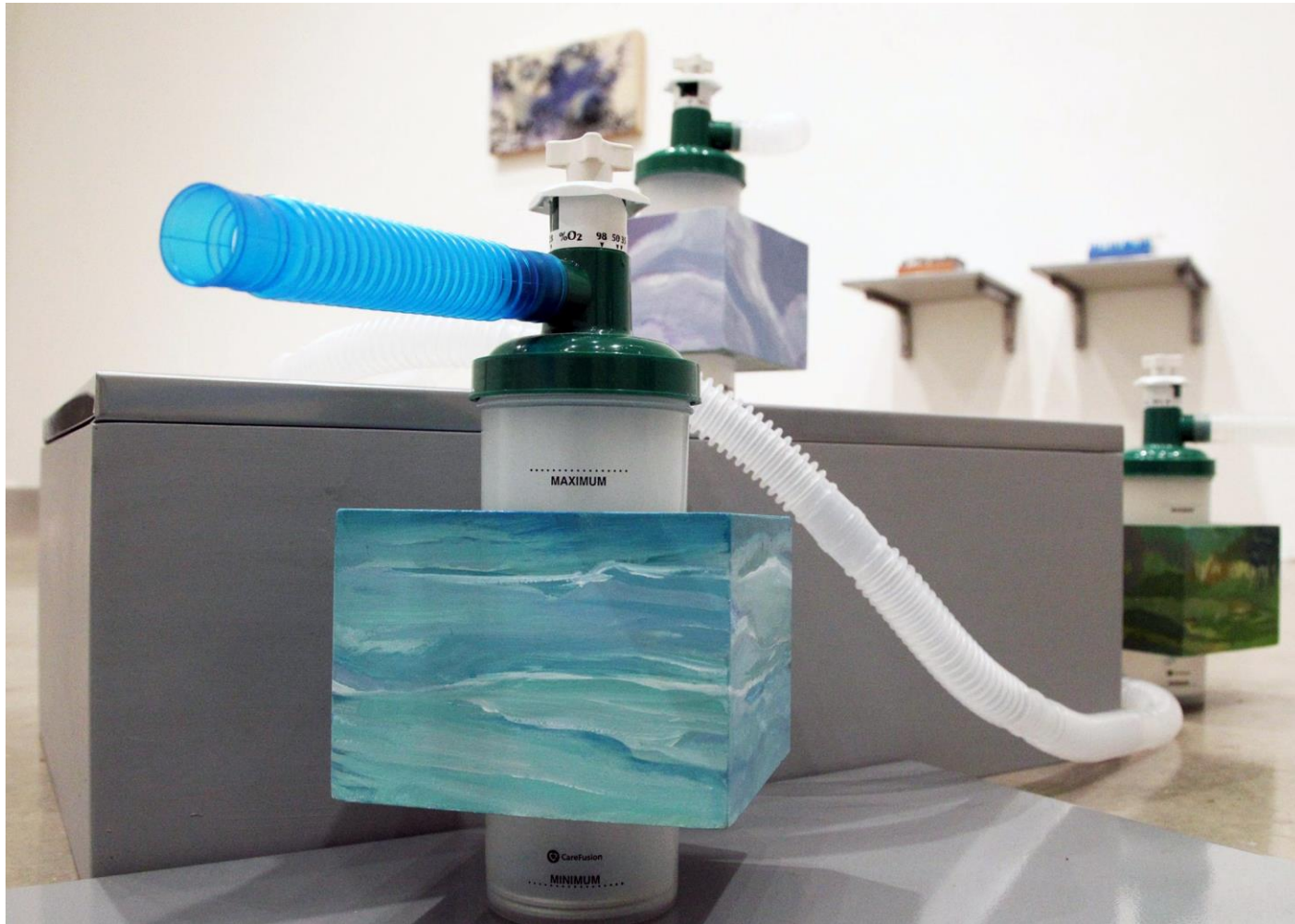
(Photo Credit: A. Perreault)



Ten Millimeters Painted in Red and Ten Millimeters Painted in Blue

Alice Marie Perreault

(Photo Credit: A. Perreault)



Three Weeks, Three Days, Three Minutes

Alice Marie Perreault

(Photo Credit: J. Carol)

A New Generation for Art and Science

Alice Marie Perreault

I have multiple artistic ambitions. Within each of them is an interest to sensitize people to physical frailties without perpetuating pity. I care about the nature of disabilities, aging, and the stigmas that surround these conditions. Such circumstances cross all ethnicities, cultures, religions, social statuses, and sexual orientations. Anyone who lives long enough will find themselves needing caretakers. Yet, little is done to validate individuals whose survival depends upon others.

Transforming frailty into the sublime can speak of dignity within debility. One way I do this is with medical supplies. I live in a medical home and re-purpose these materials in my art to render new associations. In 2007, the major primary care physician associations developed the Joint Principles of the Patient-Centered Medical Home. The definition has now evolved and the medical home is stated to be patient centered, comprehensive, team-based, coordinated, accessible, and focused on quality and safety. I am using the term “Medical Home” in this context to refer to a location, a practice and a philosophy.

My interest in this cross-over between art and science, specifically, the body and supportive technologies, has lead me to mixed media and installations where I can examine degeneration and a “new” generation using a combination of conventional and unconventional materials. Unlike re-generation, which is a return to an original state, “new” generation gives way to new arrangements.

Medical references can be tough to embrace due to their connection with weakening bodies and mortality. Toying with these items in aesthetic ways can circumvent this and a multi-faceted language forms to offer opportunity for consideration. This hybrid of light-hearted and heavily loaded- natural and technologic- best reflects my voice.

Living outside mainstream, where access, communication and understanding are obstructed, deepens my need to broaden societal norms, or at least throw a stone into the pond. While most under-represented groups have abilities to speak for themselves, this sphere of physically dependent individuals, who are either seen as anomalies or anonymous, have little or no control over their own dignity, a reality that most will experience.

Three Bodies is a three-person show I curated for Peggy Phelps Gallery of Claremont Graduate University. The collection references the signified human body through channels that point to its regeneration, frailty and precariousness. Jue interprets an organic, microscopic view of body; Jue flirt with augmentative, medical supports for survival and; Wong considers the precariousness of bodies to affirm other perspectives from which to do and see. The show reflected how art and science overlap when referring to the body and considered societal placements and restrictions.

In the upcoming year, I am participating in a collaborative installation at Pitzer College called *MANIFESTO: A Modest Proposal* that includes panel discussions and artists' lectures. The curator of the show, Ciara Ennis (2017), states that the goal is to "manifest ambitions on attainable solutions to the profusion of sociopolitical, cultural, economic, and environmental issues..." I have been invited to address the topic of Ableism, a wide-spread discrimination that deserves attention.

My vision is unique because it comes from an inside perspective. I have strong art-making skills, and a direct relationship with medical science and disabilities. Much art today that is interested in science spills into sci-fi, hyper-graphics and robotics as replacements to human nature. The interconnection between art and science that interests me is innovative in its simple complexities, like those where small collisions give birth to new forms of existence, steadily shifting the future.

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Ennis, C. (2017) MANIFESTO: A Modest Proposal. Pitzer College.