

MOTHER/DAUGHTER DOLL CHALLENGE RESULTS!

ART DOLL *quarterly*

Doll
Artist Profile:
*Jacqueline
Hurlbert*
p.42

Tatjana
Raum's
Pixie Magic
p. 56

Using Pinterest
to Promote Your Dolls
by Adele Sciortino
p. 23

Doll Organizations!
NIADA Conference Recap
Behind the Scenes at ODACA
p. 62, p. 19

Stampington & Company

FEB/MAR/APR 2015 • DISPLAY UNTIL 4/30/15
\$9.99 US • \$10.99 CAN

51

0 74470 94607 6

artdollquarterly.com

ODACA:

Behind the Scenes PART 1

by Lillian Alberti

The Original Doll Artists Council of America, or ODACA, was established in 1976 by Bess Fantl and several other doll artists. The objective of the first meeting, held in her San Diego home, was to encourage original doll artists everywhere in their doll-making endeavors. This included not just helping them hone their skills, but also giving them a platform for sharing their knowledge and expertise in doll making and doll collecting, and giving them an opportunity to promote their one-of-a-kind creations. Unaware of it at the time, these ladies were making an important contribution to the doll making community.

Today, nearly 40 years later, ODACA's artists continue to create wonderful, one-of-a-kind art dolls. I am happy to say that I've been a juried member since 2012 and am thrilled to be among such an eclectic and diverse group of artists! Our members, spread out across the United States and Canada, enjoy sharing their knowledge in private workshops as well as at our yearly conference.



*Alice on Stage
by Theresa May*



Fish Bishop
by Theresa May

Art Doll Quarterly has allowed me to serve as your guide for a series of articles on ODACA that will offer a close-up look into our artists' inspiration, their artistic beliefs, and their unique work.

Theresa May

theresamayartdolls.blogspot.com

Theresa has been creating dolls for many years. Her work has been featured in many doll-related magazines and has graced many private collections. "My work," she explains, "is inspired by the people and animals I see around me, my association with the theater and costume design, as well as a lifetime of reading and writing. Whether ideas appear to me as fantasy, history, or drama, I look for the connections between all living things and the stories inherent in those connections."

Though now retired after nearly 40 years as a book publisher, Theresa continues to create in her signature style: layered and embellished costuming that involves piecing, applique, embroidery, beading, and, quite often, unexpected materials and objects. She may invest 100 hours or more in a single garment, if need be, to add complexity to her needlework. The result? An elaborate piece that draws the viewer in and delights them. "Whether I am working realistically or abstractly," she says, "I always look for the dramatic, the emotional, and the holistic. I see my work very simply as a way to explore the human condition and to communicate with others." →



Willie (back)
by Ute Vasina



*Willie
by Ute Vasina*



*Clock
by Ute Vasina*





*Forever Altered
by Christine Snively-Benjamin*

Ute Vasina

utes-trolls.com

Ute Vasina's unique trolls have been enchanting collectors for years. Ute hails from Germany and though she doesn't remember any particular childhood memory that may have sparked her interest in trolls, there might have been something in the air from the land where fairy tales were born. Ute's trolls are crafted entirely of cloth, a medium she relishes.

"I make trolls because they allow me to express myself using fiber and recycled clothes," she says. "There is no definition as to what a troll must look like, so it leaves the doors wide open for interpretation. They can be as elaborate or as simplistic as I want them to be, as each is a learning process and allows me to grow. I have learned that you never know when inspiration will strike, so you just have to go with it. People often ask me where I get my ideas. My inspiration comes from many places; sometimes it's as simple as an antique pair of children's shoes ... it's not one certain thing, but all the things around me!"

Christine Shively-Benjamin

fancifulclothimages.com

I have long been a fan of Christine Shively-Benjamin's work. Her knack for combining various fabrics and trims is enviable. Using the two together, she's able to costume her cloth dolls with historical fashion accuracy while adding a dash of whimsy — right down to the fabulous shoes! It's no surprise that Christine believes the history of fashion is a documentation of women's wardrobes and can be seen in the art of the Ancients, the Renaissance, the Impressionists, and the present day. It is a woman's long-held desire to look beautiful in the current styles of clothing. In a nod to modern fashion dolls, I have continued this tradition in my work." Over her long career, Christine has floated easily through the many fashion periods, much to the joy of her many fans.

"My dolls," she explains, "live in a world in between classic, period, and ethnic clothing styles and contemporary fashion. The creative motivation is to blend referential inspiration with a reverence for the past, and a passion for the present that concludes with something fresh and new. The quest to create my fabric figures has been a long journey since 1983 after leaving the field of art education. Making a living with my imagination has been my dream life. It has been the stable and consistent element of my life that has sustained me through the heartbreaking loss of two remarkable husbands." ➔



Stephen Allen Rausch

mannequins-figurativefiberart.blogspot.com

For nearly 30 years, Stephen Allen Rausch worked behind the scenes in theater, designing stage and character costumes for opera and ballet. But as a one-of-a-kind art doll artist, Stephen's work takes center stage.

Creating art dolls seemed to be the logical progression of artistic expression for this self-taught artist. "Each figure I create is unique in both style and costume and, hopefully, will give the viewer as much enjoyment as I have had in the creation," he says. "I bring my experience in costume design, knowledge of pattern drafting, and love of historical clothing to the discipline of the art doll. For me, it is all about the pose and the costume, the former complementing the latter and combining to tell a story, capture a snapshot in time, or create an attitude."

Stephen's medium of choice is cloth, as he finds it to be less intimidating than polymer clay or porcelain. He suggests, "It was simply the fact that I am more familiar with the inherent properties of cloth. In short, I view my work as fiber sculpture. My discovery of the 'Theatre de la Mode' exhibit and an interest in the fashion dolls of the late 18th and early 19th centuries combined with my admiration for the work of several preeminent contemporary doll artists, prompted me to try my hand at creating art dolls. I have been pursuing my muse since 2006."

Join me in the next issue of *Art Doll Quarterly* as I continue to share more about Original Doll Artists Council of America and our wonderful artists. ♦

Lillian Alberti is a doll artist and proud member of ODACA who lives in Warwick, New York. To see more of her work, visit a-lil-whimsy.com.



by Stephen Rausch