

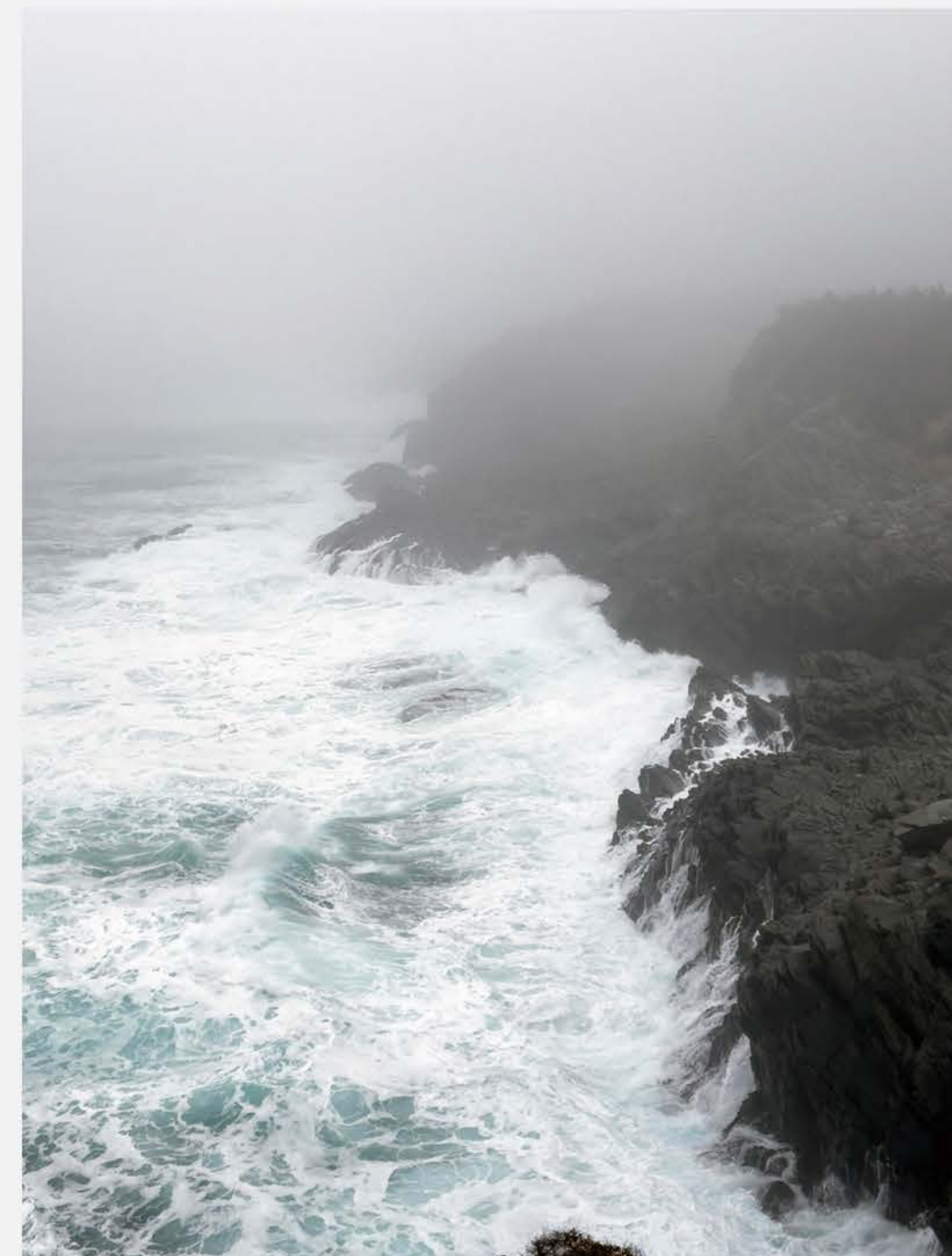


THE SHIFTING PLACE PLACE

the shifting place

In a wild and suspended place, I arrived to my artist residency in Newfoundland—held between the life I had known and the loss rushing toward me.

Each day I stood on the black cliffs, I let their steadiness climb into me. This primal connection shaped the work.



This body of work was created during my artist residency in Newfoundland. I arrived in a stark, wild landscape already suspended. Just days before, my mom had been diagnosed with a second fast-moving terminal illness. I was caught between the life we had shared and the loss rushing toward us—still distant, but certain.

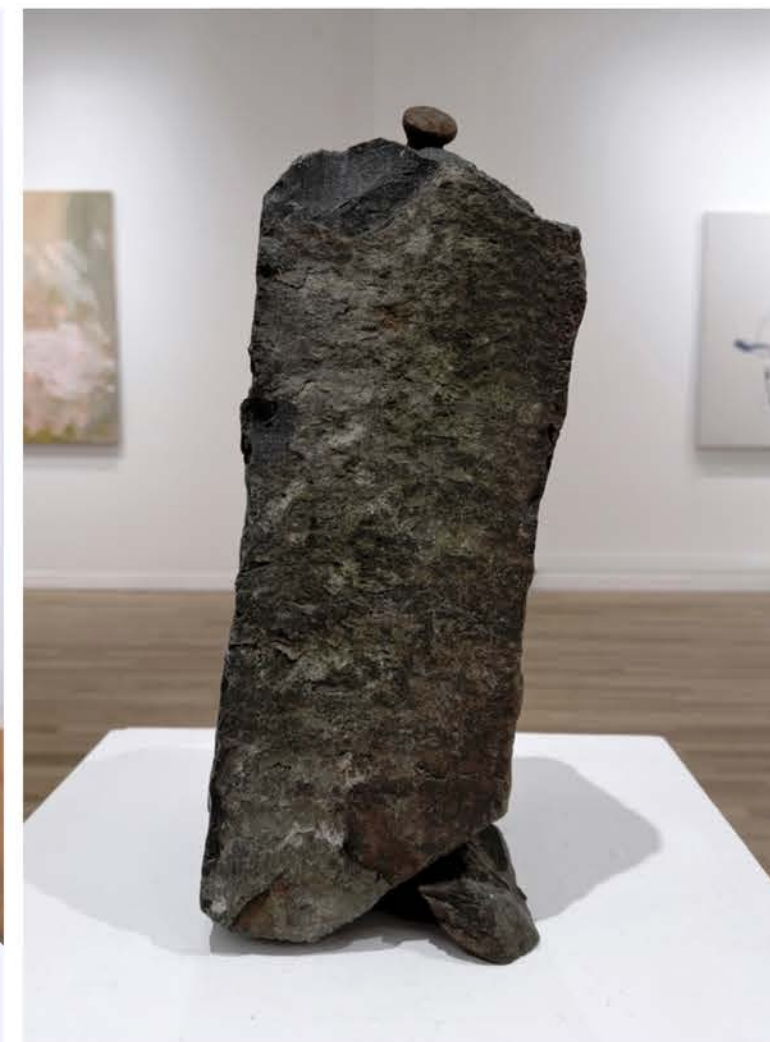
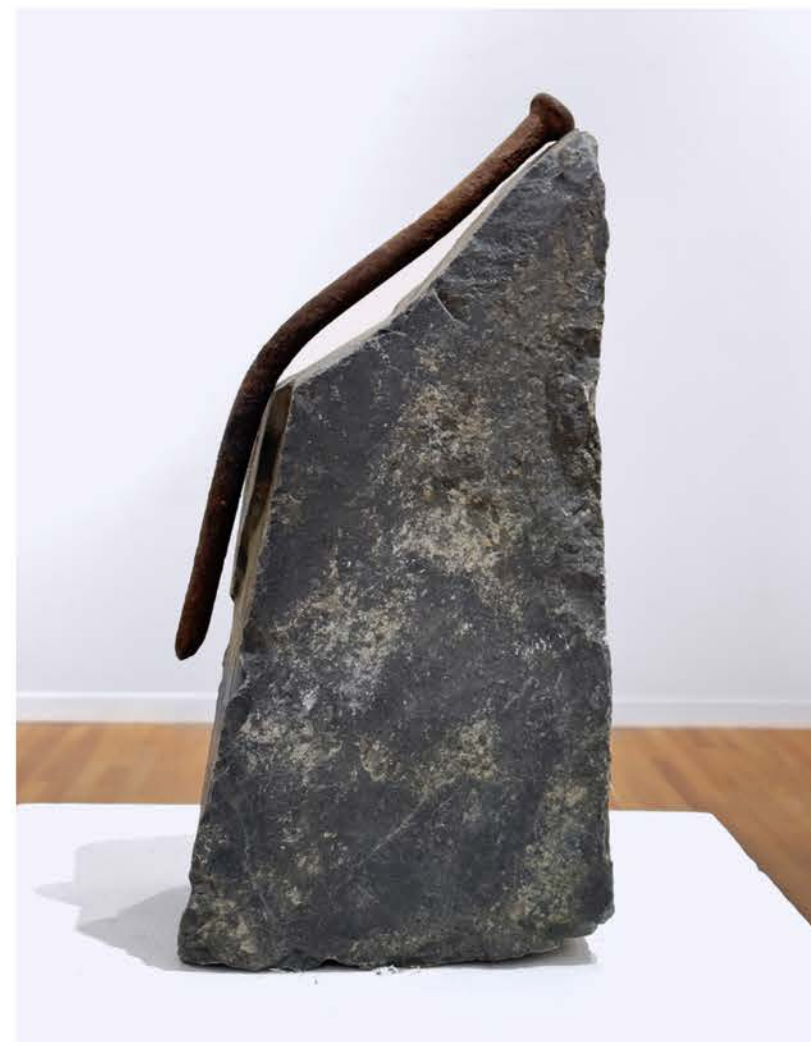
In those early days, I was drawn to surface things: jagged slate underfoot, salt-thick air, the weight of the ocean. But every attempt to land in the present came with an edge. Each video call with her felt like a goodbye I couldn't grasp. Raw with the truth of impermanence, disbelief settled in me. In that stillness, I felt a quiet urgency to move. I carried, poured, soaked. That's how the work began.

There was no escape from this sharp new reality—but I found something else. The black slate cliffs along the coast were vast, unshrinking. As the ocean hurled itself at them with a fury you could feel in your bones, they held. In their unyielding presence, I found a way to stay upright while everything inside me tilted. That primal connection began to shape the work. Each day I stood with the cliffs, I let their strength climb into me. The act of standing, watching, waiting became its own kind of preparation.

I gathered black slate, hauled ocean water by the bucket. What emerged wasn't technique, but ritual—a meditative way of being with what I couldn't control. I mixed the saltwater with pigments, tilted canvases, and watched shapes drift, settle, split. Veins spread like memory through the soaked canvas, echoing the cliffs—enduring. I gave shape to what steadied me.

"The shifting place" became where I lived—between past connection and present, between what would be torn from me and what I could carry. Some pieces are defined and still. Others unravel with longing too wild to contain. The ones made near the end, when I let feeling come through unfiltered, were the hardest to face. They revealed something unguarded. I could barely look at them without breaking.

But this is what the work asked of me: to stay with what was most fragile. And in that act, I was changed.



TREMULOUS

2024

9 x 7 x 17"

\$1000

Shale and rusted rail spike



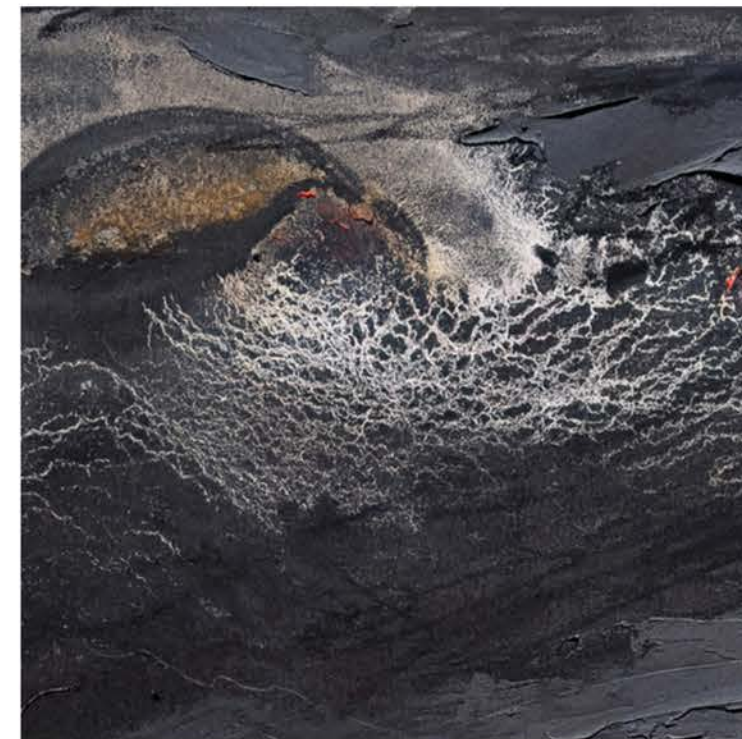
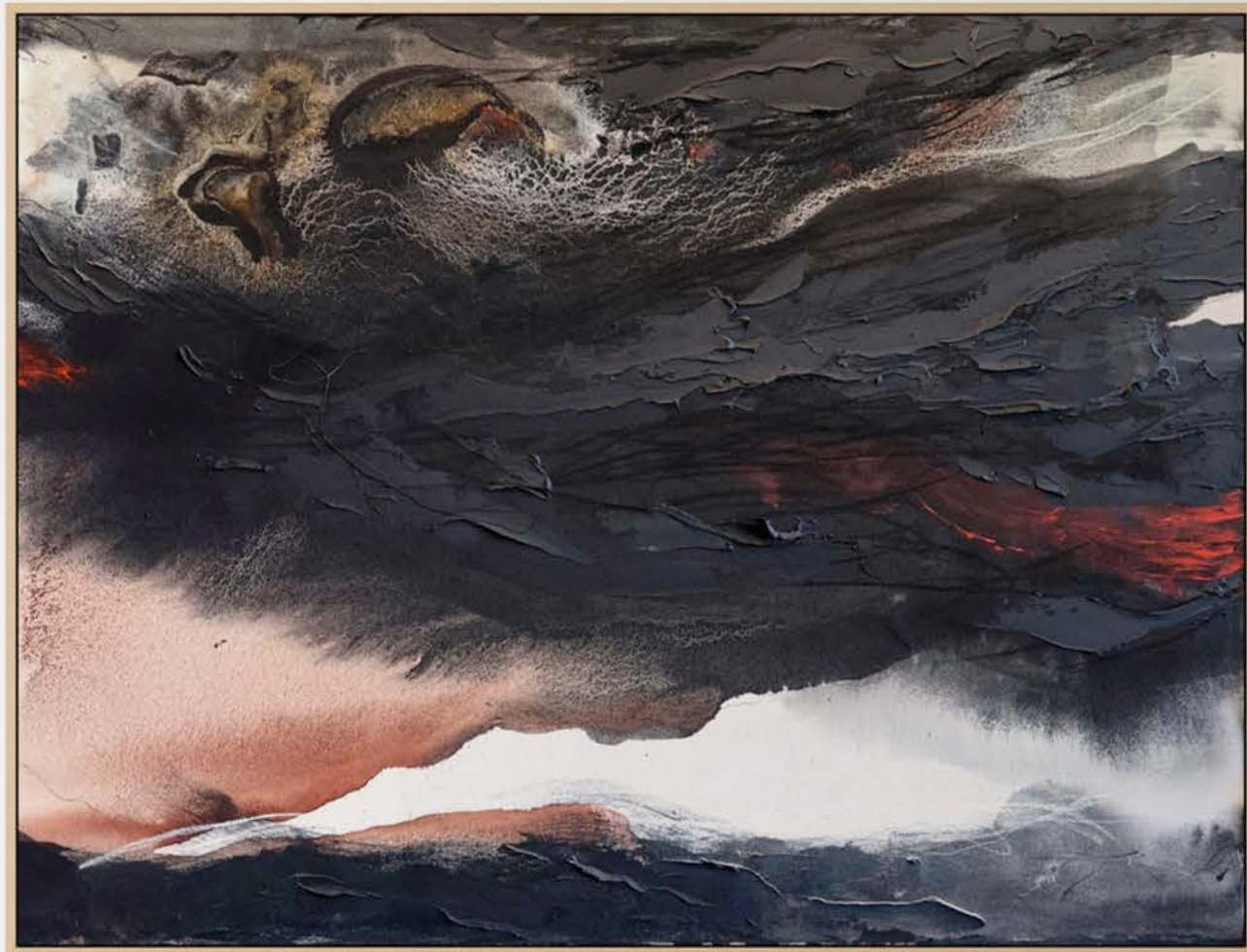
TOTEMIC I

2024

60 x 48"

\$2500

*Ocean water, rock salt, ink,
acrylic and graphite on canvas*



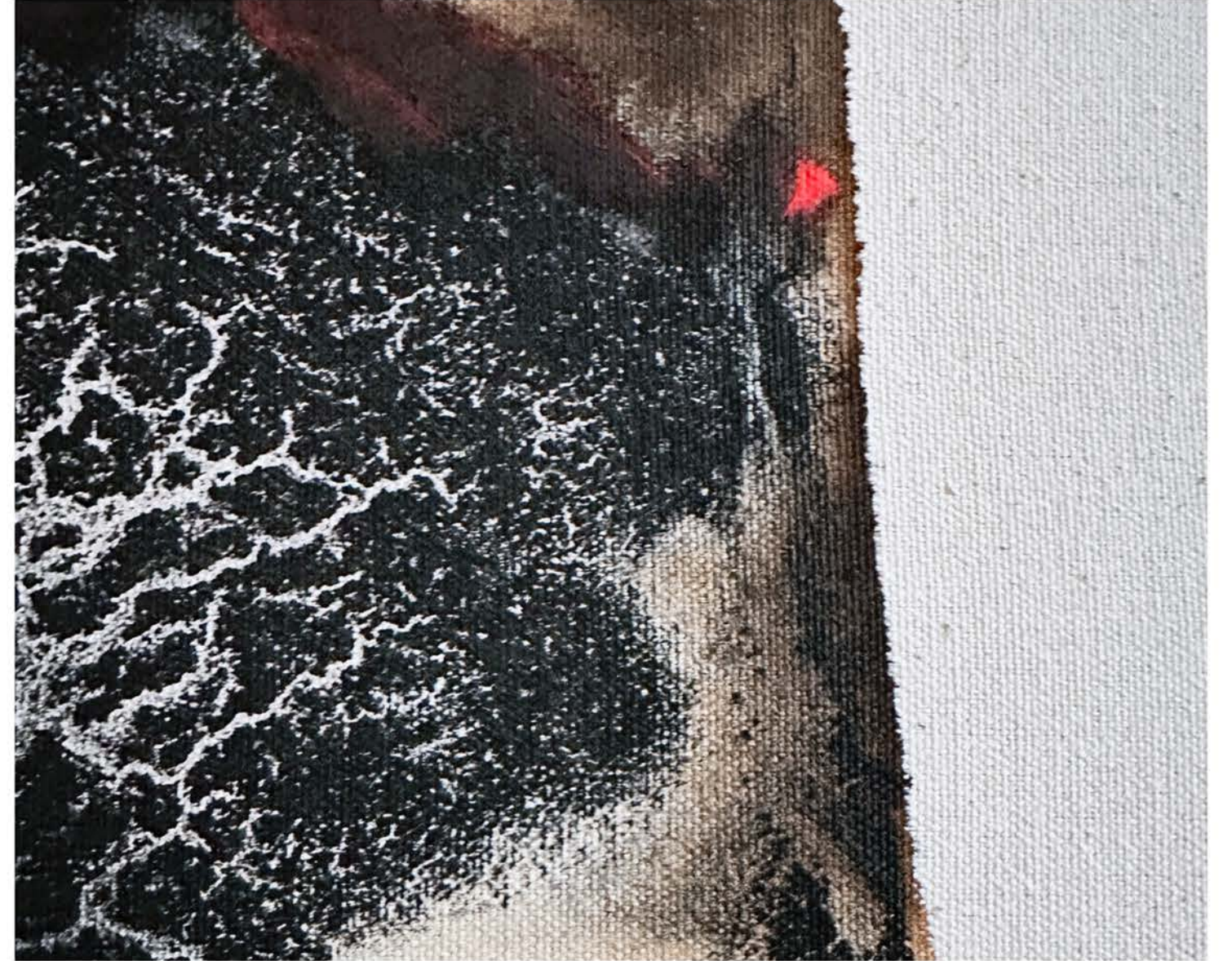
TOTEMIC II

2024

36 x 48"

\$2100

*Ocean water, rust, rock salt,
ink, acrylic and graphite on
canvas*



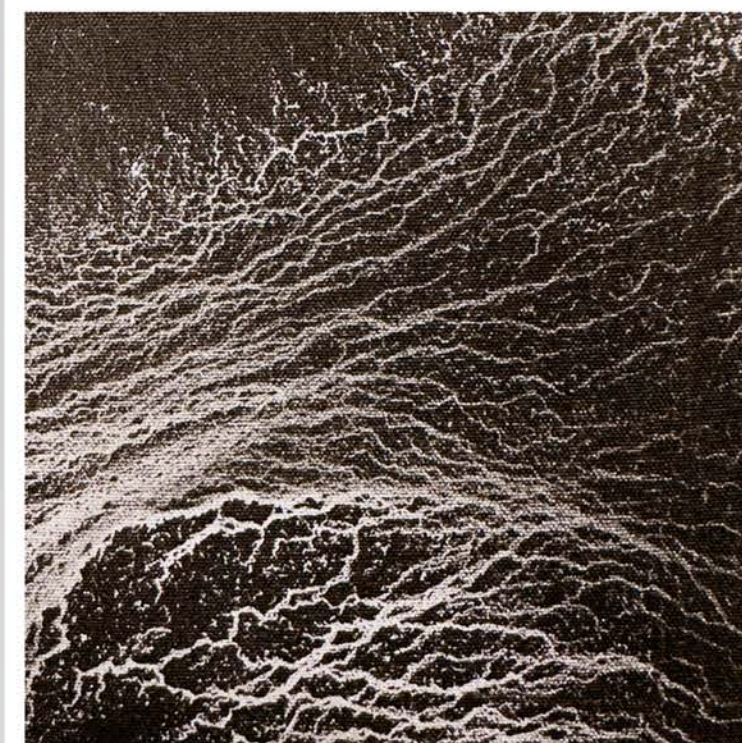
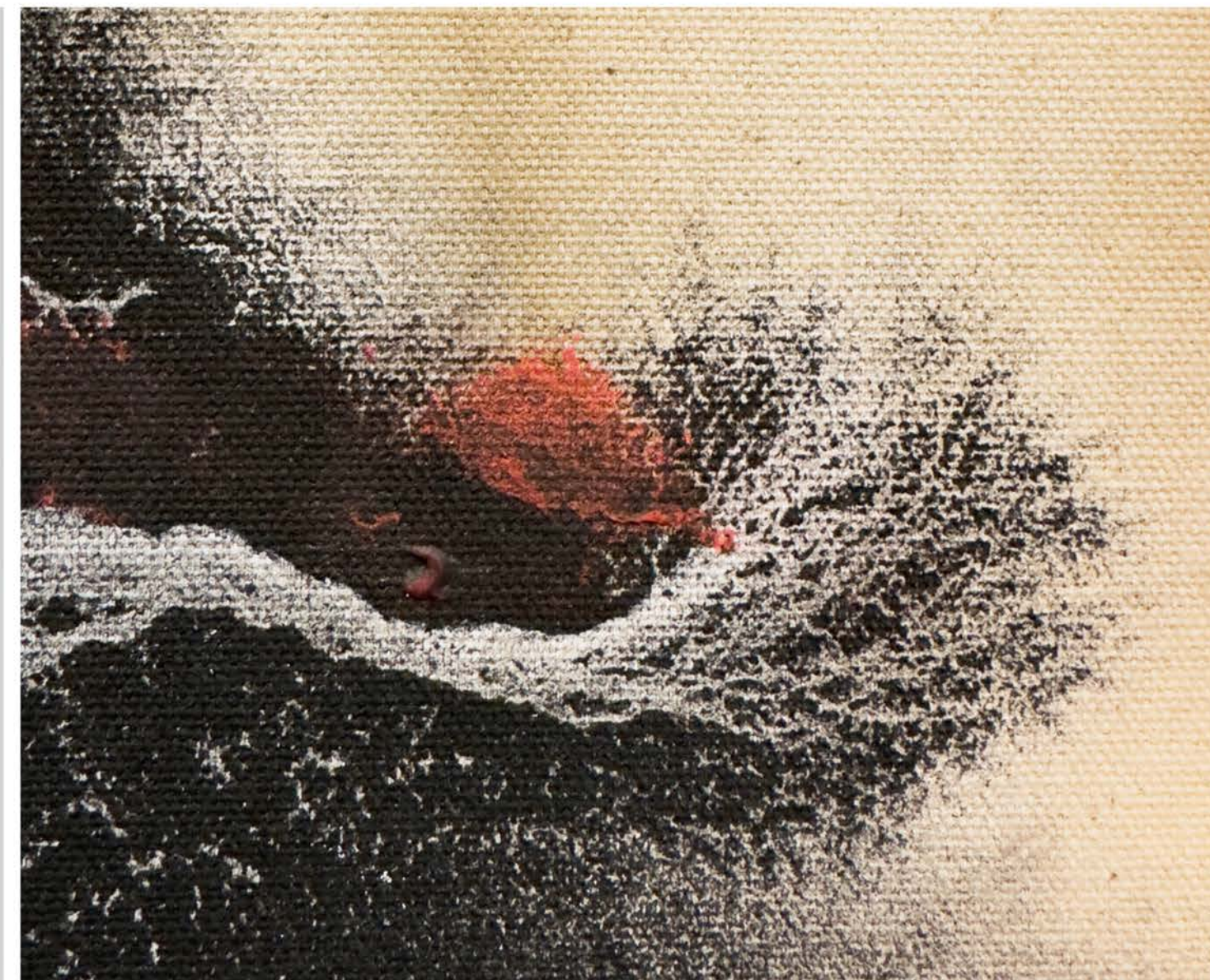
TOTEMIC III

2024

48 x 36"

\$2100

*Ocean water, rock salt, ink,
acrylic and graphite on canvas*



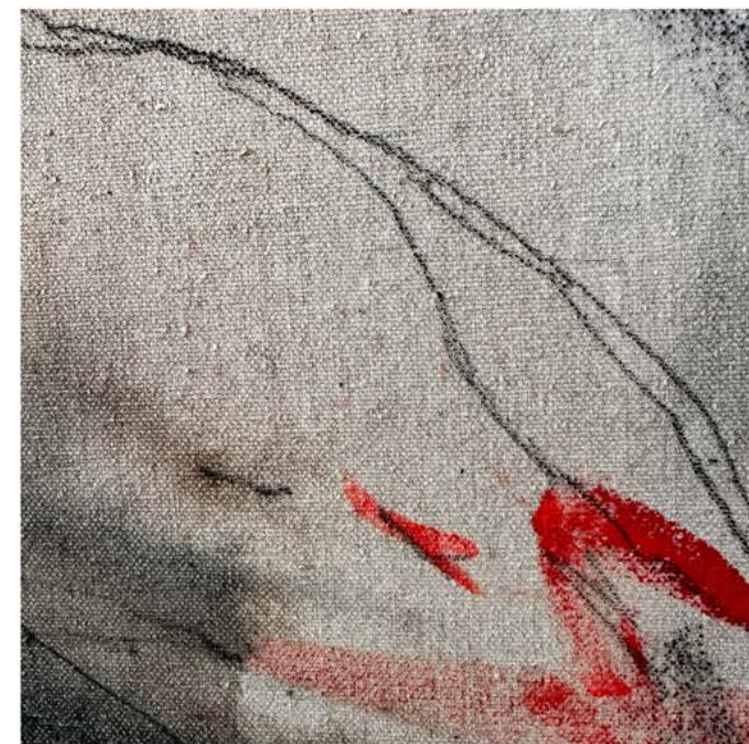
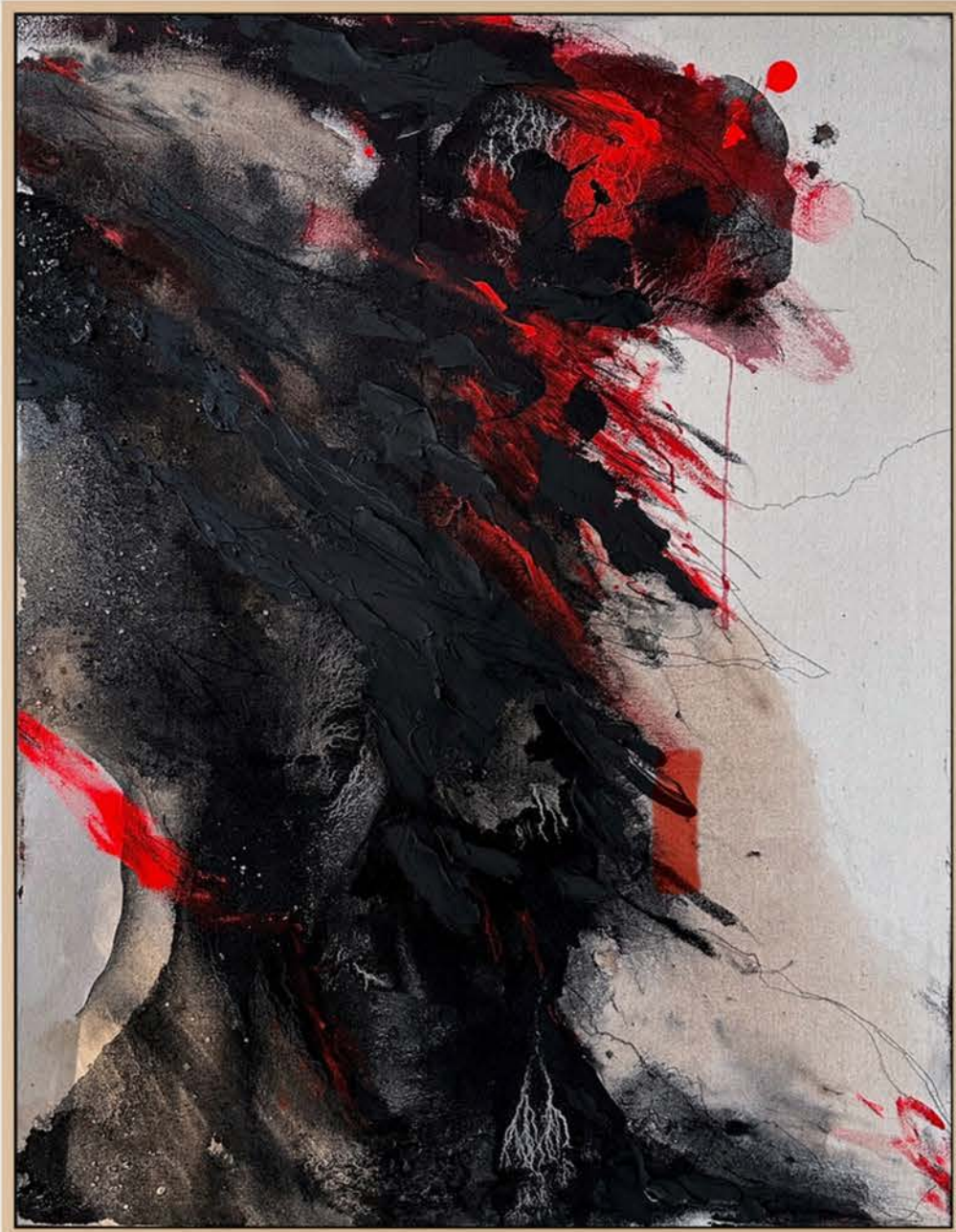
TOTEMIC IV

2024

24 x 24"

SOLD

*Ocean water, rock salt, ink,
acrylic and graphite on canvas*



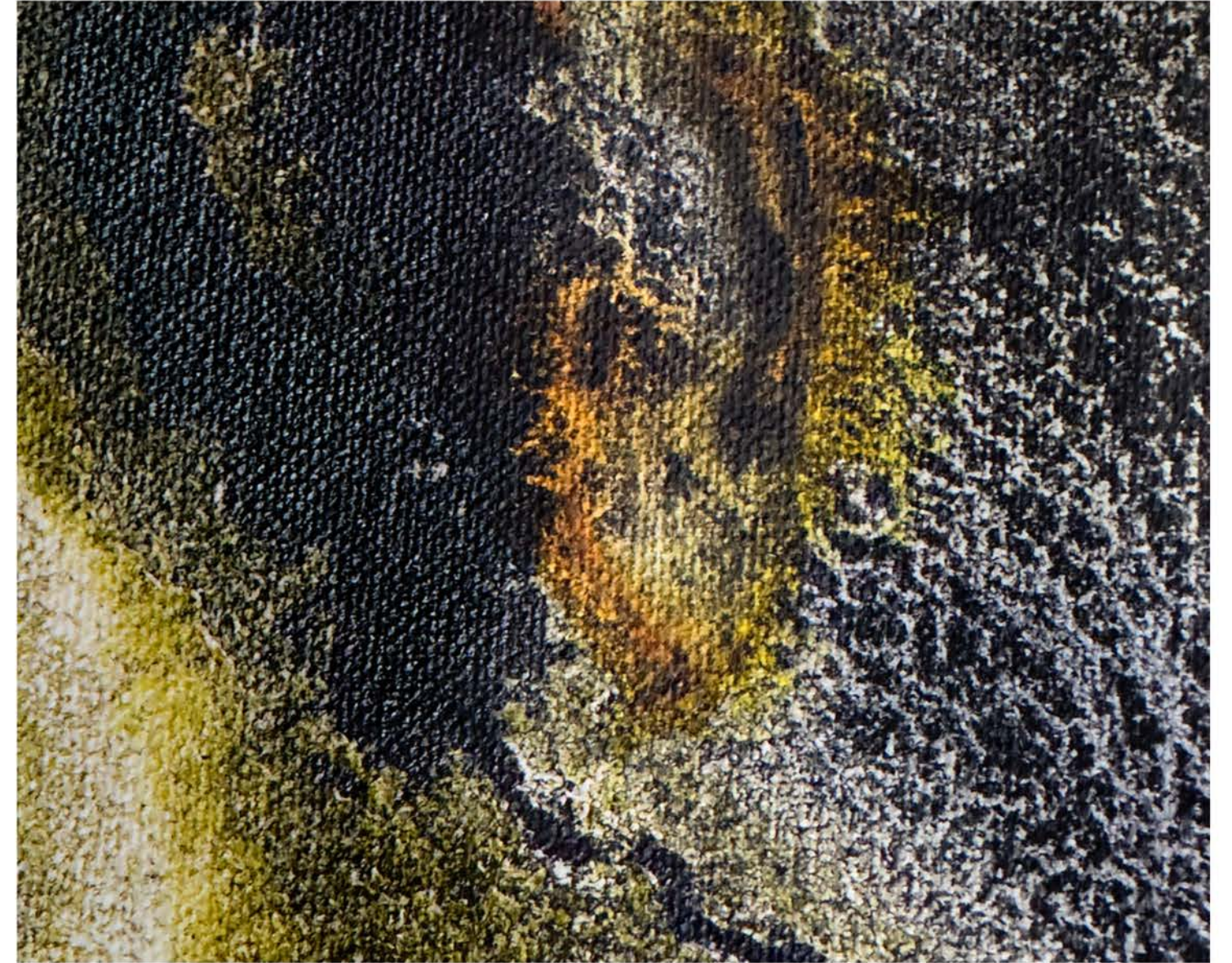
TOTEMIC V

2024

48 x 36"

\$2100

*Ocean water, rock salt, ink,
acrylic and graphite on canvas*



TOTEMIC VI

2024

24 x 24"

\$1100

*Ocean water, rust, rock salt, ink,
acrylic and graphite on canvas*



SELF-PORTRAIT

2024

57 x 68 x 12"

\$1000

*Dried reeds and grasses,
wire, hemp twine, shale and
found objects*



ANTECEDENT I

2024

48 x 40"

\$2200

*Ocean water, rock salt, ink,
acrylic and graphite on canvas*



ANTECEDENT II

2024

48 x 40"

\$2200

Ocean water, rock salt, ink,
acrylic and graphite on canvas



ANTECEDENT III

2024

16 x 20"

\$900

*Ocean water, rock salt, ink,
acrylic and graphite on canvas*



GENERATIONAL

2024

5 x 7 x 5"

\$500

Shale, wood fragment

Jaclyn is a contemporary abstract artist. Living and working between Ann Arbor and the Upper Peninsula of Michigan. She's exhibited her work all over the United States. Gordyan has won international honors such as finalist in the 2023 *Emerging Female Artist* award and artist in residence at Pouch Cove.

She's heavily influenced by nature, light, shadow, sculpture, and textures. Her work is informed by Art Informel, Abstract Minimalist, and Neo-Expressionism.

She's been an artist for nearly 25 years. Worked in a variety of mediums including oils, acrylics, ceramics, raku, woven textures, gouache, graphite, and photography. Her work has evolved over the years, starting with realism and expanding to abstract, organic, and sculptural.



She's earned a BFA and studied art history, and design, and learned classic painting techniques. It wasn't until years later that she combined nature and abstract for the first time. It was electric and intuitive all at once for her. She knew she had found her voice and her medium for expression.

Recently Jaclyn was internationally recognized as Finalist for an "Emerging Female Artist" award. She has shown her work in New York, LA, Chicago, and the Midwest. She's studied under artist Ty Nathan Clark.

Her work is influenced by Leonardo Drew, Louise Bourgeois, Ursula Von Rydingsvard, El Antasui, Andy Goldsworthy, Ibrahim Mahama, and more.

As a nature artist, Jaclyn's work gives back to its source. Her work supports global reforestation through her partnership with the non-profit, OneTreePlanted. Their efforts and tree planting serve to keep our earth's natural diversity intact and support the ecosystems and wildlife within them for generations to come.

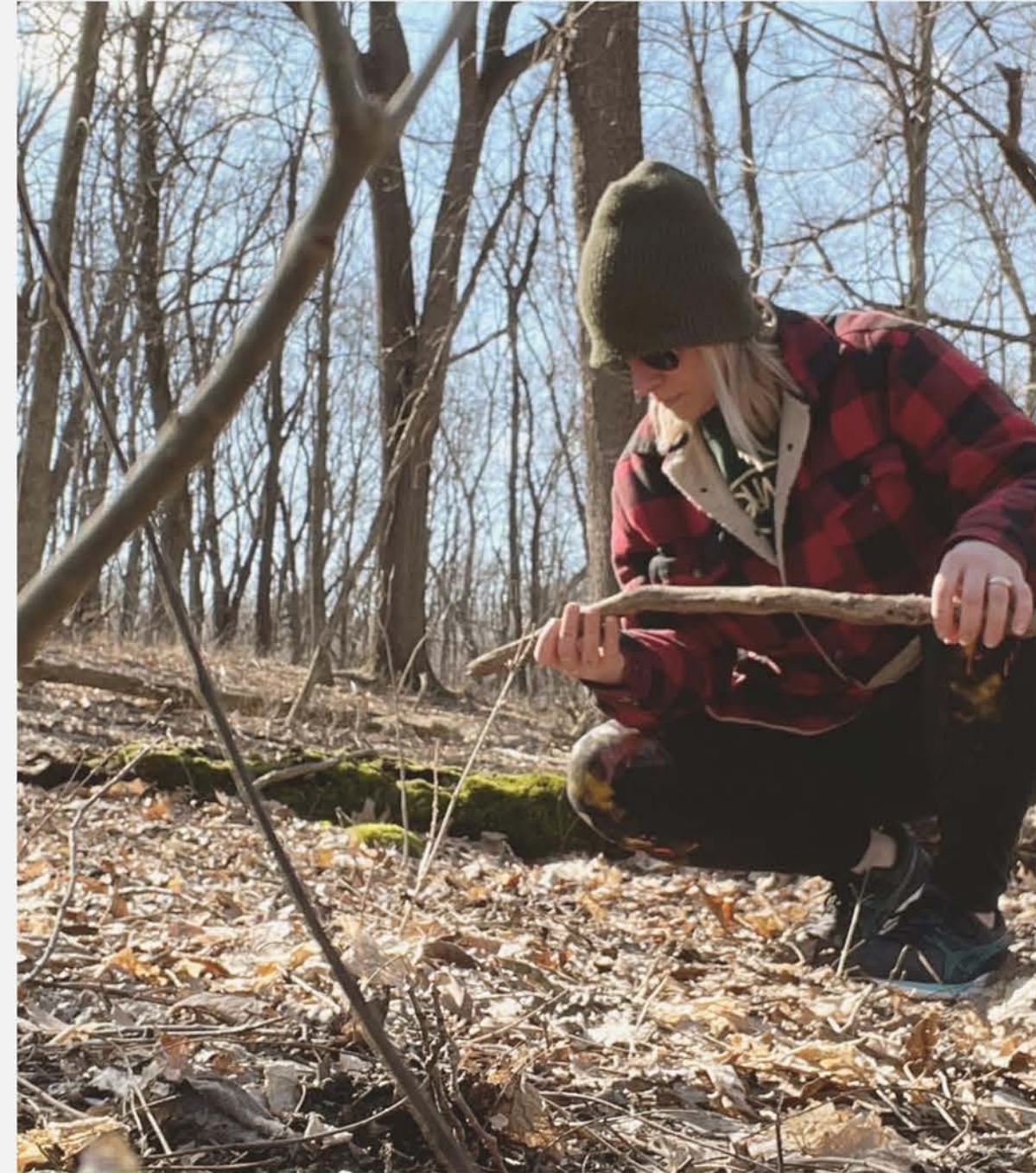
Jaclyn Gordyan

Our connection to nature is ancestral.

Through my work, I recognize this, primal relation. I am stirred by humans as a species and the emotional experiences that drive our behavior. I bring them together with the silence of the natural world, from which we came, to evoke our connection.

As a result of these influences, I continually experiment with processes, mediums, and concepts as the nature of the work itself takes on a life of its own, not remaining static but ever-evolving.

My artist process is equal parts foraging, collection and preservation as it is creation. I often travel to new locations to discover and collect organic



material. Once I have it in the studio, I begin sculpting and preserving through drying, resins and hardeners where needed. It's a slow process that allows me to meditate on what parts of this piece drew me to it in order to highlight what has gone unnoticed with it.

That new lens is powerful in an ever-distracting and demanding world. It's hard to stand in nature feeling awe and be anxious about the next item on your to-do list. While nature isn't here to serve us, it can be a grounding force if we treat it with the reverence it deserves.



Jaclyn Gordyan | b. 1983, Cleveland, USA

hello@JaclynGordyan.com

EDUCATION + RESIDENCIES

2002-2003 – Miami University: Oxford, OH
2003-2006 – Columbus College of Art & Design: Columbus, OH
2006 – Artist Research: Beijing, China
2006 – Artist Research: Zurich, Switzerland: Munich, Germany; Paris, France; Venice, Italy; Rome, Italy
2013 – Artist Research: Paris, France
2014 – Artist Research Trip: Kirkjubæjarklaustur, Iceland
2016-2017 – Ceramic Art Independent Study: Ann Arbor Ceramic Art Center
2018 – Ceramic Art Independent Study: Village Potters Guild, Plymouth, MI
2021 – Artists Residency: Traverse City, MI
2022 – Artist Mentorship: Ty Nathan Clark
2022 – Artist Research Residency: Upper Peninsula, MI
2022 – Artist Residency: Shenandoah Valley, VA
2024 – Visionary Projects Tableau: Incubator, NYC, NY
2024 – Artist Residency: Pouch Cove Foundation, Newfoundland and Labrador, Canada

AWARDS + MEMBERSHIPS

2023-2024 – Visionary Projects - Tableau Member, New York, NY
2023 – Emerging Female Artist: Finalist, Arts to Hearts Project, Global
2022-2024 – Detroit Society of Women Painters & Sculptors, Detroit, MI

RECENT INTERVIEWS

2024 – Art Supply Posse: [Podcast Interview](#)
2024 – Just Make Art: [Podcast Interview](#)
2023 – Art Biz Talk: [Podcast Interview](#)
2023 – Arts to Hearts Project: [Interview](#)
2022 – Art Supply Posse: [Podcast Interview](#)

EXHIBITIONS + PUBLICATION

2025 – *MUSKEG*, Upstate Art Weekend, Group Exhibit, Field Project Gallery, NY
2025 – *Land and Longing*, Publication + Group Exhibit, Create! Magazine, Global
2024 – *Third Places*, Group Exhibit, Manifest Gallery, Cincinnati, OH
2024 – *Descendents*, Group Exhibit, Kaiser Gallery, Cleveland, OH
2024 – *It's Time to Slow Down*, Collective Exhibit, Anderson Contemporary, NYC, NY
2024 – *Lights*, Parc Art Gallery, Plymouth, MI
2024 – *Symphony in 8 Parts*, Collective Exhibit, James Baird Gallery, Newfoundland and Labrador,
2024 – *Incubator Showcase*, Collective Exhibit, Visionary Projects, NYC + Global
2024 – *Studio Visit Magazine*: Vol 53 & 54, Featured Artist, Global
2023 – *Studio Visit: Vol 2*, Arts to Hearts Project, Featured Artist, Global
2023 – Emerging Female Artists Finalists' Exhibition, Collective Exhibit, Arts to Hearts Project, Global
2023 – *150 Years of Arts in Detroit*, Collective Exhibit, Anton Art Center, Mount Clemens, MI
2022 – *Biosphere*, Collective Exhibit, Arts to Hearts Project, Global
2022 – *Opening Up*, Collective Exhibit, Northville Art House, Northville, MI
2022 – *Climate Connection*, Collective Exhibition, Chelsea NYC, NY
2022 – *TreeGlass Magazine*, Featured artist in launch edition, NYC, NY
2022 – *Creating Reality: Collective Exhibit*, Van DerPlas Gallery, Lower East Side NYC
2021 – *Solo Studio Exhibit*, Ann Arbor, MI
2016 – *Love By Design*, Collective Exhibit, Pulse Nightclub Fundraising, Orlando, FL
2013 – *Seasons*, Cork Artspace, Duo Exhibition, Chicago, IL
2013 – *A to Z Typographique*, Collective Exhibition, Chicago, IL
2011 – *The Bathroom Attendant*, Guest Editor at Tallboys Films: NYC, NY
2011 – *Legend of the Hidden Coats*, Guest Editor at Tallboys Films: NYC, NY
2008 – *Untitled*, Collective Exhibit, Upshot Gallery, Chicago, IL
2003 – *Untitled*, Collective Installation, Miami University Grounds, Oxford, OH
1998-2002 – Various collective exhibits featuring: realism, graphite, and photography