



At Peace  
with  
Myself

The Art of  
Jane  
Strasma





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Jane's Studio

"If there is any secret to this life I live, this is it: The sound of what cannot be seen sings within everything that can & there is nothing more to it than that. Brian Andreas, "*Nothing More*"

My third grade teacher wrote on my report card, "Oh to see the world through Janie's eyes." I was drawing pages and pages of fantastic creatures even then.

And now, I can name what it is that drives my vision: mystery. There is no more potent antidote for the dailyness of life than mystery.

I ask questions in my art and expect no answers. I challenge the limited aesthetics of a gorgeous landscape or a symmetrical face. I have banned the whole concept of boredom from my being.

If I could be granted one wish, it would be to see an oak savannah looking up at the root system.

My art is about giving vision to what cannot be seen to others. My hope is that they will choose to see it.

Jane Strasma  
November 2009



Early Drawing of a Geisha - Signed Janie Lowther 1958



Painting - 1968

Stoneware Bowl  
About 1965





Woodcut -  
College era





Sleeping Reid, 1971, above; Christmas tree ornaments, circa 1970, below





While teaching at St. Anne High School, Jane taught an evening art class for adults in 1971. This led to a series of paintings set in the school's boiler room





Jane's students often sat for sketches or paintings -- clockwise from upper left: Evelyn Sutton, Onteal Hodges, Cindy Williams, Madelyn Jones, and Zoe Murphy





Debra Johnson





Three illustrations for Jane's novel, *The Midwives*, late 1980s, Mundelein College



Once we moved to the prairie, the surroundings became subject of Jane's art, from the overpass on Route 38 to the corn storage facility just to the west, dubbed the "corn cathedral"

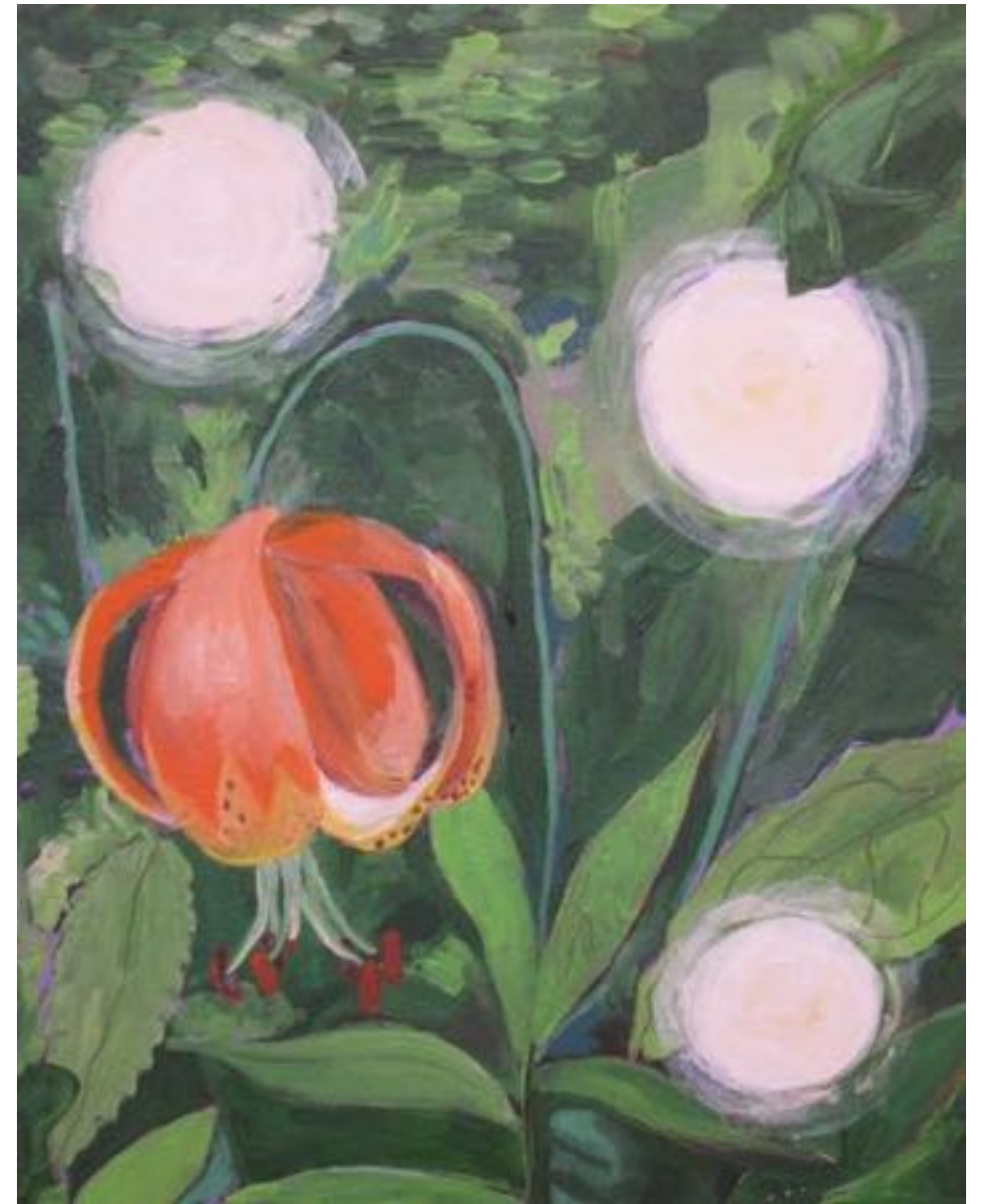








The woods outside the bedroom windows



Above: 'Milkweed Pod;' Right  
"Turk's Cap Lily & Prairie  
Orbs" Below, "Bloodroot"





Fireflies on the Prairie





Jane's Oak II - Seen from the Bedroom



Fog brings mystery to the woods and the prairie





Snow at the woodland edge



Hebridean Assemblage - Fragile rusted metal standing  
stone with orbs and moonlight





After Hours Collage  
and Acrylic. left,  
and assemblage ,  
below





Old Souls, a Tribute to Eula,  
paper collage, left; Davis'  
Dummy, acrylic on canvas,  
below; Growth, acrylic on  
canvas, right







Before Bone, left, Jane's  
Oak I, above, and Val's  
Gift, opposite





Pangaea, above  
Wagon wheel, right





Chloe Angel Dog, left

Maggie, Dog of My  
Caramel Arm Dream,  
below





Greek Shawl, above

Remnants, right







Spirit rooms  
Paper collage





Ian performs as  
helicopter pilot in  
Christmas cantata

Pink Pony Tail Holders  
-Madelyn shares a  
pony tail moment with  
Popi



Three still lifes  
with Greek lace  
shawl



Ocho Rios, Jamaica  
Rake and broom, Hibiscus  
Lodge steps, and Harmony  
Hall arch (opposite)



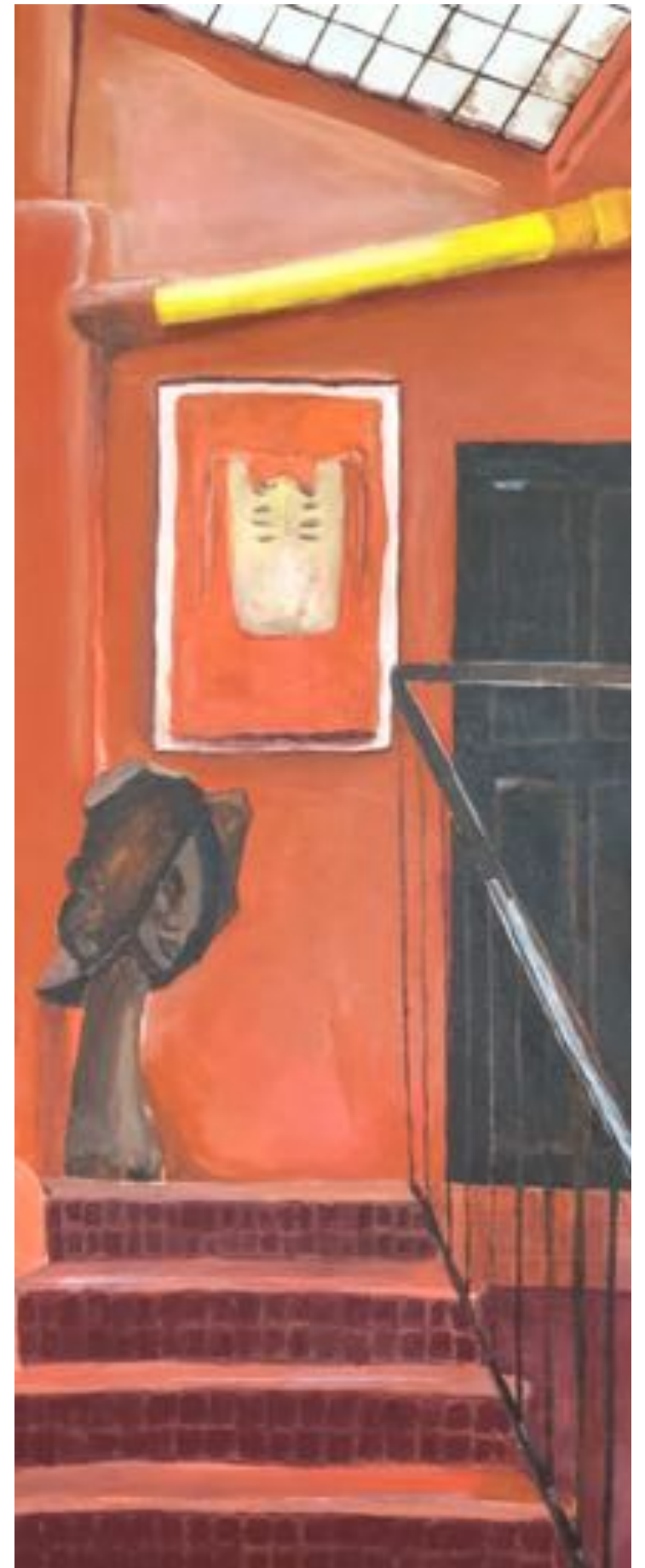




San Miguel de Allende,  
Mexico: Bathroom mirror  
image, top left; vegetable  
market still life, middle;  
roof top guardians, bottom;  
and courtyard guardian,  
above



Calla lily, above, and San Miguel stairway, right





Jane's  
childhood  
memory:  
'Daddy, won't  
you climb on  
my bench and  
get me the  
moon.'





Three Doves on a Wintry Day



Prairie Fire and Woods



Savanna, three views



Isle of Lewis, Outer Hebrides: Callanish stone circle, above; Stormy sky over Callanish stone circle, opposite top; sand castle at Dalbeg beach opposite bottom left; Peter's flower box, opposite bottom right





Pasture bathtub, Isle of Lewis



Lidded jar, 1976, above, and tall  
incised vase, right





Squashies were the staple of Jane's pottery works - thrown as a small vase and then dropped on its side to form a wall hanging piece 1979 squashie, left; later one, below left; a raku squashie, below

















Left, Crone  
assemblage with head  
sculpture; Below, nicho  
with tiny bottles,  
matchbox, and beads





Above left, sea glass and ceramic bits; below, vintage box with artist's hand; and, above, quiet woman, sculpture

Raku goddess with nautilus shell in vintage clock case, below, and Singer, sculpture assemblage right







Golem Eve, an assemblage with a 'doll blank' in a box of reclaimed shipping crate wood

Distilled pain  
From acid tears  
Becomes one gold drop  
Priceless  
Undeiled  
Shimmering & poised  
On finger tips  
Object of meditation  
And choices  
Cast  
Into the river  
Brought  
Dancing around  
The flow  
Racing around snags  
Down rapids  
Transported  
To a quite pool  
Sinking  
Where fish spawn  
and wet stones flash  
Surrendered  
Resting with  
life  
Moistened & sacred





Hebridean  
sea monster -  
rusted beach  
found  
cylinder with  
wrapped  
twine, beads,  
and shells



Jane holds a fascination for bones. The pelvic arch assemblage, opposite, combines sea glass, raku bits, and bound twine. The assemblage, above, has bones with encaustic wax, and the encaustic collage, left, has bones, a book page, and a bottle cap.





Cash drawer assemblage, above, and Cloud Maker assemblage with raku goddess, opposite





Assemblage box with  
mermaid sculpture

Mermaid:  
Not enough fish to eat and  
not enough woman to love





Standing Stones



After taking a class in encaustics, using wax as a medium, in San Miguel de Allende in 2012, Jane created a series of encaustic collages combining encaustic wax with paper





But we have this treasure in jars of clay to show that this all-surpassing power is from God and not from us

II Corinthians 4:7 NIV



