

CLAUDIA LYNCH

ARTIST

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BIOGRAPHY

Claudia Lynch has enjoyed a multifaceted career as Theatrical Costume Designer, Bridal Milliner, Author, Publisher, Graphic Artist, Illustrator and Fine Artist.

As a nationally known designer and construction artist of costumes for dance, Claudia's works can be seen in the repertoires of the Cincinnati Ballet, Tulsa Ballet Theatre, Atlanta Ballet, and the San Jose Ballet, as well as Les Grandes Ballets Canadiens and Ballet British Columbia of Canada. Approaching each costume as a piece of sculpture, Claudia's designs have been variously acclaimed as "amazingly inventive", "delightfully whacky", and "luscious as a valentine" by critics from Cleveland, Ohio to Cairo, Egypt.

With the decline of public and private arts funding in the late 1980's, Claudia began looking for a way to increase the scope of her costume business. She created a line of bridal headpieces and veils, marketing them to bridal salons throughout the United States. The designs reflected her costuming background, borrowing elements from various historical periods and translating them into headpieces with an uncommon theatricality.

In 1996, Claudia founded a publishing company, Harpagon, and published her first book, *"I Do" Veils—So Can You!* It is now in its seventh printing and has sold over 20,000 copies. The most challenging part of that process was learning to communicate with the Graphic Artists and Illustrators involved, so she began taking commercial art classes “just to learn the lingo”.

Instead, she found a new calling, and reinvented herself yet again as a freelance Creative Director, Graphic Artist and Illustrator. Thanks to the internet and FedEx, she has clients she has never even met face to face. Her national clients include Morgan Stanley, Original Sewing & Quilt Expo, American Sewing Guild, The Lace Merchant, Vases Loaded, Sideline Design, LJ Designs and Innovations in Embroidery. Most recently, she has begun doing Graphic Design and Illustration for films, including *The Year That Trembled*, *Dream Boy*, *Factory Girl*, and a television pilot for FX, *LowLife (now known as The Riches)*. She relishes the variety of each new day, as she completes projects as varied as corporate brochures, fashion illustrations for a sewing magazine, and creating faux Andy Warhol prints for a film.

ShoeStories™ began quite by accident, with a looming due date for a group exhibition in 2001 by the *Northern Ohio Illustrators Society* and a desire to create something unique. Unsure of what the response might be, “I was quite relieved that people loved them so irrationally,” she says.

Claudia's husband, James A. Gelarden, is a Production Designer and Art Director for films. They make their home in New Orleans, Louisiana.

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EXHIBITIONS:

Nov.-December 2010	SOLO EXHIBITION	Ariodante Gallery, New Orleans, LA
November 2010	My New Orleans	Rhino Gallery, New Orleans, LA
August 2010	Tomato Art Festival	Art & Invention Gallery, Nashville, TN
April 2010	Fairy Tales	Garden District Gallery, New Orleans, LA
May 2009	Kicking Off Our Shoes	Ontario Arts Council Gallery, Canandaigua, NY
March 2009	Fashionistas	Orange County Center Contemporary Art, Santa Ana, CA
October 2008	SOLO EXHIBITION	Feet First, New Orleans, LA
September 2008	No Dead Artists	Jonathan Ferrara Gallery, New Orleans, LA
September 2008	Nature's Bounty / NOIS	CCC East Gallery, Cleveland, OH
June 2008	Zodiac: Heavens Above	Big Top Gallery, New Orleans, LA
November 2007	Body, Mind & Sole	Local Girl Gallery, Lakewood, OH
September 2007	True Colors / NOIS	CCC East Gallery, Cleveland, OH
April 2007	Transitions / Art House SEAN	Arts Collinwood, Cleveland, OH
	<i>Award: Best in Show</i>	
March 2007	SOLO EXHIBITION	George Long Gallery, New Orleans, LA
January 2007	52 Weeks 52 Works	Academy Graphic Communication Calendar
January 2007	Best of NOIS	Gallery 324, Cleveland, OH
September 2006	Now We're Cookin' / NOIS	The Edge Gallery, Cleveland, OH
August 2006	A Face in the Crowd / Art House SEAN	Beck Center, Lakewood, OH
February 2006	Bag & Shoe Show / Art For Art's Sake	Thomas Mann Gallery, New Orleans, LA
September 2005	Dog + Pony Show / NOIS	The Edge Gallery, Cleveland, OH
	<i>Award: Third Place</i>	
August 2005	Salon des NEO Refusés	Digital Museum of Modern Art
September 2004	Heaven & Hell / NOIS	The Edge Gallery, Cleveland, OH
March 2004	In-tox-i-ca-tion / Art House SEAN	Fine Arts Association of Willoughby, OH
September 2003	Side Show / NOIS	Dead Horse Gallery, Lakewood, OH
February 2003	X, Y & Sometimes V	ArtMetro, Cleveland, OH
September 2002	Fables Retold / NOIS	Valley Arts Center, Chagrin Falls, OH
August 2001	Games People Play / NOIS	ArtMetro, Cleveland, OH

GALLERIES:

Ariodante Gallery, New Orleans, LA
Great Artists Collective, New Orleans, LA
Art + Invention, Nashville, TN
Local Girl Gallery, Lakewood, OH
Eye Candy Gallery, Cleveland, OH
Isabella Gallery, Metairie, LA
Two Plates Full, Scottsdale, AZ

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ARTIST'S STATEMENT — SHOESTORIES

WHY A SHOE?

In the second semester of my return to art school, a fellow student wondered whether I'd ever turned in a project that didn't have a shoe in it (turned out I had, but that one featured a hat). As a former costume designer, it seems I was unconsciously still thinking in terms of clothes. Ironically, due to time and budget constraints, a shoe is the one article of stage clothing that a designer rarely gets an opportunity to design from scratch, so I find great freedom in designing fanciful footwear that will only exist on paper. The graphic shape of a shoe, particularly one that does not have the constraint of functionality, lends itself perfectly to unusual architecture and applied embellishment—whatever is necessary to express a character, a situation, or even an entire story. The proportions are exaggerated, heightening the historical sexual connotation that has always surrounded women's shoes.

WHY A TYPEWRITER?

In traditional illustration, a picture is used to illuminate, explain or expand on something about the text. In these pieces, the situation is reversed: the text is actually the illustration for the pictures. Therefore, it was important to have it be an integral part of the work. The hard-boiled unseen character who "narrates" the Shoe Stories has a voice right out of the pulp fiction murder mysteries of the 1940's. Those novels featured quick, witty repartee with lots of "You-get-it-you-get-it-You-don't-you-don't" sexual innuendo. The pulp fiction I was borrowing from would have been written on a beat-up old typewriter. As luck would have it, I happened to have one of those in my basement.

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ARTIST'S STATEMENT — MARDIGRASBEADS PAINTINGS

It all started with a box of vintage paper dolls I picked up at an antique show, cheap enough and mismatched enough to feel fine about using them to make something. They got shuffled around the studio for a few months, until one day I happened to be shuffling that box and a pile of Mardi Gras beads at the same time. It was a "You got chocolate in my peanut butter" kind of moment.

As an illustrator, I've always worked in gouache, and quite frankly, have always been terrified of it. I did not want to be terrified of paper dolls and Mardi Gras beads, so I tried acrylics. Heaven! The paint is so deliciously creamy, and you can just paint over something if it goes wrong. I think that freedom translates to the canvas. The endless circles are tedious, but the rhythm and the paint-by-numbers aspect appeal to me, in an OCD kind of way.

I realize that in the world of "real art", the (mostly) joyful subject matter and the combo of paint, paper dolls, glitter and bits from real Mardi Gras beads may be considered just a little too "crapstastic". I don't care.

CLAUDIA LYNCH

GRAPHIC ARTIST / ILLUSTRATOR

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GRAPHIC DESIGN / ILLUSTRATION SKILLS

Clients appreciate my clever wit, artistic eye, capacity for listening to them, and propensity for doing more than is expected. With conceptual, design, illustration and writing skills, I frequently bring a client the benefit of several talents for the price of one. I find it fun — and, its own way, easy — to get every last detail just right.

I am proficient in Photoshop (including photo retouching), QuarkXpress, Illustrator and Dreamweaver, and have experience with InDesign and Microsoft Word.

As an Illustrator, I am treasured for my painstakingly realistic work.

LOCAL & NATIONAL CLIENTS

Morgan Stanley . R.W. Baird . Original Sewing & Quilt Expo . American Sewing Guild
Lafitte Guest House . The Lace Merchant . Harpagon: The Catalog for Creative Brides
LJ Designs . Innovations in Embroidery . Sideline Design . Amber Leilani . Vases Loaded
Artisan/Etalent . Winston Advertising

FEATURE FILMS

2008	Flypaper	Flypaper Productions
2008	Factory Girl	The Weinstein Co.
2008	Dream Boy	Dream Boy LLC
2008	Middle of Nowhere	Bold Films
2002	The Year That Trembled	Novel City Pictures

TELEVISION

2009	Beauty & the Briefcase	ABC Family
2008	Racing For Time	VZS / Lifetime
2007	Girl Positive	VZS / Lifetime
2007	The Riches (Pilot: Low Life)	FX

COMMERCIALS

2009	Winn Dixie	Blue Ridge Productions
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