

# THE FEMININE DIVINE



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THE FEMININE DIVINE

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## ABSTRACT

Growing up in the Mormon religion, I had the unusual experience of being taught about a female deity. While many Mormon women find the idea of a female deity empowering, some are disturbed that she is nearly invisible within Mormon religious discourse and imagery. I see the suppression of this female deity as a parallel to the suppression of women in general in patriarchal societies.

Done in a representational style, my paintings reflect women's loss of power as well as explore the effect that depicting female deities would have on the self-image of young girls and the perception of women in society. I seek to explore these questions in my work, drawing upon my own Mormon background and the religious traditions of multiple cultures.

## ACKNOWLEDGEMENTS

Thank you to my family for always supporting me, and thank you to my teachers who have helped me along my way.

## DEDICATION

To Wes Christensen (1949-2015): thank you for making a difference in my life.

EPIGRAPH

*Insisting on silence about Heavenly Mother is iconoclastic—the smashing of a sacred image.*

Margaret Toscano

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## DESCRIPTION

I grew up as a member of the Church of Jesus Christ of Latter-day Saints (also known as "LDS" or "Mormon"). Mormonism is unique among Abrahamic religions in that the doctrine includes a female deity. Mormons believe in a corporeal God who is the father of all humankind. His official name is Elohim, but he is usually referred to as "Heavenly Father." According to Mormon teachings, Elohim has a wife, also a corporeal being who is the mother of all humankind. Called "Heavenly Mother," she is rarely spoken of and is not worshipped. Many Mormon women find this concept empowering, but this female deity has no name, there are almost no images of her, and it is considered taboo to talk about her. Images can be very important in how we think of ourselves and the world around us, so the lack of images of this female deity is concerning to me. Within Mormonism, it is common for men to learn about and see images of a divine being who is male. The female divine is never depicted within Mormon church buildings or official publications. Margaret Toscano, a Mormon feminist who was excommunicated for writing and speaking about Heavenly Mother, writes, "Women who need a model for connecting themselves to the divine and celestial glory are forbidden to create a picture of God that includes their femaleness. Men are not under this same prohibition and are in fact encouraged to see themselves in the image of God" (18).

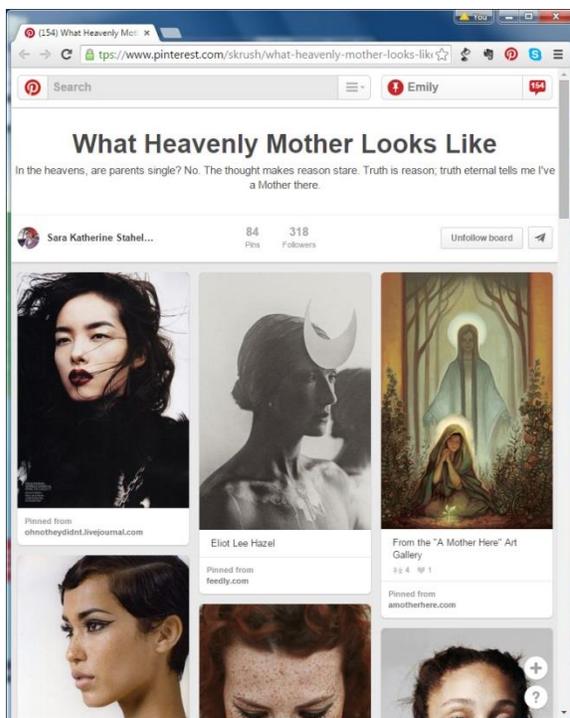


Fig. 1. Sara Katherine Staheli Hanks, "What Heavenly Mother Looks Like," 2015, Digital screenshot, Pinterest.



Fig. 2. Emily Gordon, *Goddess*, 2013, Oil on panel, 12 in. x 9 in.

Based on my experience reading Mormon feminist blogs and forums, I knew this lack of divine feminine images bothered other Mormon women as well. Many wrote of their desire and longing to have a connection with the female deity. One woman even created a Pinterest board to collect images of Heavenly Mother, with the purpose of fostering that connection to the female divine for herself and other women (Fig. 1). Gathered from the internet, these images are

photographs and artwork depicting some Mormon women's ideas of Heavenly Mother. Looking through the board, I was impressed by the broad variety in age and ethnicity of the women depicted. This board inspired one of the first paintings I produced in the MFA program, *Goddess*, which is my vision of what Heavenly Mother could look like (Fig. 2).

I decided to follow a few Mormon artistic conventions of how male deity is portrayed in order to convey her divinity. For

example, a white background is typically used to represent Heaven and white hair is often used to represent an immortal being. As God's wife, I believe that many Mormons imagine her to be an older, grandmotherly figure. However, inspired by the wide variety of ages depicted on the Pinterest board, I chose to paint a younger woman. Her hands are clasped to her heart, as if her heart is full of compassion for the viewer. I see this painting as one possible representation of her physical appearance and can see myself painting many varying interpretations.

In addition to imagining what Heavenly Mother might look like, I also considered what impact the lack of images of a divine female has on society, especially for women. In his book *Alpha God*, Hector Garcia postulates that male gods are modeled after the alpha males of ancestral societies. While these gods function well as protectors, they also have other typically alpha-male characteristics such as jealousy, violence, and a preference for virgins. In an interview he states,

We find examples of the protector god across cultures, across languages, across religions, but we have those commonalities in that description which speaks to our shared heritage. . . . A big challenge of writing this book was not *finding* enough evidence of this, it was *limiting* the amount of evidence that I brought forth. . . . Even the most pacifist religions are not immune to this dominant male psychology barreling in and causing havoc and suffering. [emphasis in original]

How does it impact women to only have images of a male deity like this available to them? As Sue Monk Kidd, a Christian feminist writer, says, "[A]s long as God 'himself' is exclusively male, [a woman] will experience the otherness, the lessness, of herself; all the pious talk in the world about females being equal to males will fail to compute in the deeper

places inside her" (30). And how does this lack of divine female images impact how society views women? Writes Mormon feminist Nadine Hansen, "In a circular pattern of thinking, our concept of the heavens could continue to prevent us from allowing women to be leaders on earth, while the lack of women leaders on earth continues to cause us to project our earth-view into the heavens" (52). Whether or not individual members of Western society subscribe to a belief in male gods (or any gods at all) most of us currently live within the patriarchal structure that has formed alongside of, and intertwined with, these traditional beliefs. Writes Margaret Toscano, "Power structures set up frameworks for how we think about things and whether or not we can even conceptualize, let alone promulgate, certain possibilities" (14). I imagined an alternate reality, one in which women in Western society

were raised with strong male and female deity figures. My painting *Andrea* represents what a woman raised in this society might be like (Fig. 3).

Andrea sits looking out a window with her head held high. Her hair could either appear very modern or very ancient. Her clothing as well could be read as modern or classical. She exists outside of a particular time, but she is strong and sure of herself because she has grown up with images of strong female deities around her.



Fig. 3. Emily Gordon, *Andrea*, 2015, Oil on panel, 12 in. x 9 in.

My imagined society with depictions of both male and female deities caused me to be curious about the depictions of deities in other societies and religions. I researched Greek, Roman, Celtic, African, and Norse mythology, searching for stories of strong female goddesses. It was when I was researching Norse mythology that I came across the story of Loki and Sif. According to this mythology, Sif was Thor's wife, and as she was sleeping one night, Loki snuck up behind her and cut off her hair. Hair is recognized in several cultures as a source of power, and Arthur Cotterell, co-author of *The Ultimate Encyclopedia of Mythology*, speculates that Sif's hair represented her power over the harvest (224). This story struck me because I had found several similar stories in my research where male gods stole power objects from female goddesses. To me, this paralleled the general religious history I was learning, in which the power and importance of female goddesses diminished over time.

I decided to do a painting based on the Loki and Sif myth as a representation of this loss of female power (Fig. 4). I staged my characters in modern but non-descript clothing. I noticed and enjoyed the parallels with the Biblical story of Samson and Delilah in that



Fig. 4. Emily Gordon, *Loki and Sif*, 2014, Oil on panel, 24 in. x 30 in.

Samson loses power after he loses his hair, and I hope the viewer will make the connection as well. I hope the gender reversal will cause the viewer to stop and question what has happened to women over time in both religion and society.

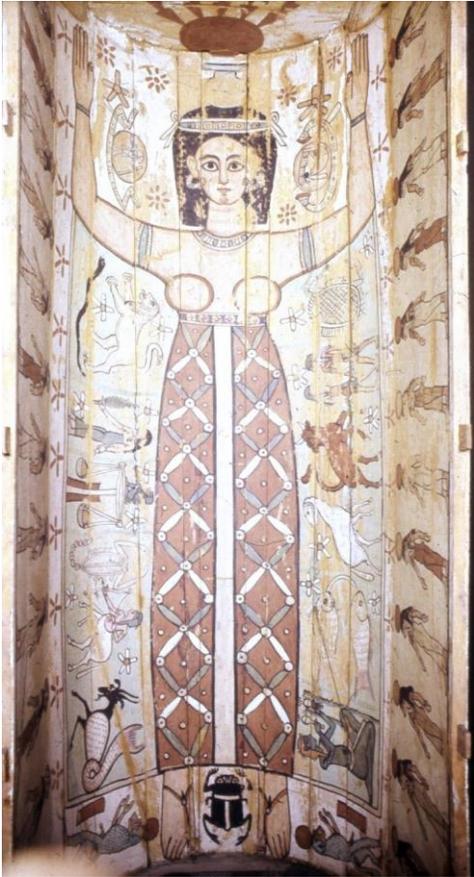


Fig. 5. Unknown Artist, *Lid of the coffin of Soter*, early 2<sup>nd</sup> century, Painted wood, 83.9 in., The British Museum, London.



Fig. 6. Unknown Artist, *Funerary stele of Lady Taperet*, c. 850-690 BCE, Painted wood, 12.2 in. x 11.4 in. x 1 in., Musée du Louvre, Paris.

The idea for my next painting was sparked by an image on the interior of an Egyptian coffin lid that I came across in Hallie Iglehart Austen's *Heart of the Goddess* (Fig. 5). It is a painting of Nut, the Egyptian sky goddess, who represents death and rebirth. She is typically depicted from the side, arching her body over the landscape with her feet and fingertips touching the ground at either end (Fig. 6). Sometimes her body is painted blue and filled with stars. According to legend, she swallows the sun at the end of the day and gives birth to it in the morning (Austen 80).

When painted inside coffin lids, she is depicted facing forward. When the coffin lid is closed, her body hovers over the deceased in an imitation of the sky. This particular coffin painting is unusual in that Nut does not stretch her arms fully above her head (Fig. 5). Austen interprets this gesture as Nut preparing to embrace the deceased: “In this Theban sarcophagus Nut, the Egyptian Goddess of Death and Rebirth, welcomes a dead noblewoman into her arms” (80).



Fig. 7. John Hafen, *I've a Mother There*, 1908, Watercolor on paper, 13 in. x 10 in., BYU Museum of Art, Provo.

I was intrigued by this interpretation because it reminded me of the first known image of Heavenly Mother, created in 1908 by the Mormon artist John Hafen. In his painting, he shows Heavenly Mother embracing a younger woman, perhaps at the young woman's death (Fig. 7). One of the only times Heavenly Mother is spoken of in Mormon discourse is as a figure that will facilitate our transition from life to death. Of our reunion with God after this life, Mormon apostle Neal A. Maxwell writes, “Could such a regal homecoming be possible without the anticipatory arrangements of a Heavenly

Mother?” (11). Mormons do not pray to Heavenly

Mother or speak much of her in this life, but she will be there to greet us after we die.

I loved the idea of a Goddess welcoming us with open arms after death and decided to create an Egyptian-inspired painting of Heavenly Mother (Fig. 8). Her feet hang in a position similar to those of Nut, but her arms come directly forward to embrace the viewer. Her hair floats and swirls above her, referencing the way Nut's hair hangs above her head. Her spiral necklace and the gold circles on her dress represent the sun. The gradation behind her represents the sky, starting from night at her feet and moving all the way to dawn at her head. Her face is strong, but her slight smile and open arms offer comfort.



Fig. 8. Emily Gordon, *Sky Goddess*, 2015, Oil on panel, 48 in. x 24 in.

While some Mormons view Heavenly Mother as having a role after death, unlike Heavenly Father she is often viewed as having no role during our lives. This difference between Heavenly Father and Heavenly Mother is reflected in the fact that there is little opportunity for Mormon women to participate in visible religious rituals. Only men are ordained to the priesthood, which is "the power and authority of God delegated to man on earth to act in all things for the salvation of men" (McConkie 534), and allows men to perform such actions as baptism and healing of the sick.

In the early history of the Mormon church, women were allowed to give healing blessings to other women and children. Sometimes they joined their husbands in giving healing blessings, and women performed a special ritual called washing and anointing for other women just before childbirth. Starting in the early 20th century, as the Mormon church gave up the practice of polygamy in an effort to become more mainstream, all of these activities were restricted. About this transition, Mormon historian Linda King Newell writes, "[A]n emerging

definition of priesthood authority, and an increased emphasis on its importance, would remove more and more spiritual responsibilities from women and cluster them to the priesthood" (20). Women had to get permission from male leaders to perform blessings and rituals and eventually all rituals performed by Mormon women were forbidden except for washings and anointings performed inside Mormon temples. Because Mormons consider what happens in the temple to be sacred, these rituals are not talked about and are not portrayed anywhere visually. Many Mormons do not even know that women are allowed to officiate in these types of rituals until they go to Mormon temples as adults.

Mormon men are allowed to officiate in rituals both inside and outside of the temples and there are many images of men performing baptisms and laying on of hands for healing purposes within official church publications and in church chapels and temples. Just as in the lack of images of a female deity, I believe the lack of images of women performing religious rituals affects how Mormon women feel about themselves and how they are viewed within Mormon culture. Furthermore, I believe that a lack of images of women performing religious rituals within Judeo-Christian cultures affects how those societies view women in general. In an interview with *Harvard Business Review*, Sally Ride said, "Young girls need to see role models in whatever careers they may choose, just so they can picture themselves doing those jobs someday. You can't be what you can't see." As the first American woman in space, she is keenly aware of what it is like to pursue a profession lacking in female role models. It was especially important for me to portray women officiating in religious rituals because of my own powerful experience of going to the Mormon temple and for the first time receiving a religious ritual performed by a woman. Having received religious rituals from men many times in my past, I was struck by the beauty and tenderness I felt when receiving a ritual

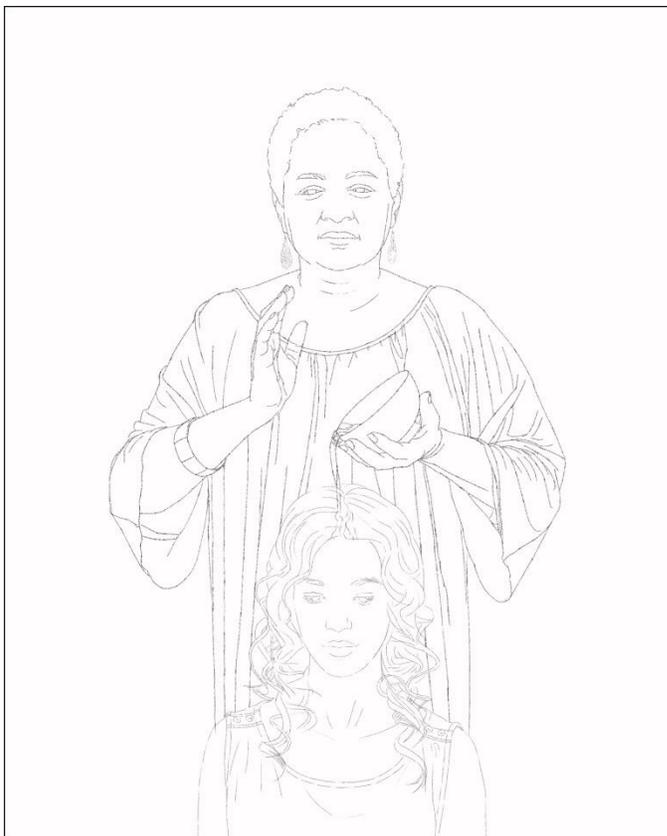


Fig. 9. Emily Gordon, *Ritual I*, 2015, Oil on panel, 30 in. x 24 in.

performed by a woman. I felt as if I had entered a sacred and private space, connecting me to Mormon women who had gone before me. I also saw the woman officiating as someone imbued with sacred power, which translated to my feelings about myself as someone who could also exercise that power.

Because of the sacredness of the ritual of washing and anointing to Mormons, I did not want to portray it directly. In the ritual, the officiator

uses a very small amount of water on her fingertips and touches the recipient on the head while proclaiming certain blessings. In my painting, the officiator uses a bowl to pour a small amount of water onto the head of the recipient (Fig. 9). I drew upon similar images of John baptizing Jesus in the New Testament and felt this would be more recognizable to the viewer. As in the Mormon ritual, both the officiant and recipient wear white to symbolize purity and the equality of all before God.

As I was developing this image, a curious phenomenon occurred in the world of Mormonism. In 2013, women (and some men) who desire for Mormon women to hold the priesthood and officiate in religious rituals created a group called Ordain Women. At the beginning of 2015, Ordain Women released photographs of women officiating in rituals such



Fig. 10. Unknown Artist, "Blessing Photo Illustration," 2015, Digital photograph, Ordain Women.

as baptism and healing by the laying on of hands (Fig. 10). I believe they released these images because they recognize images are powerful. One of the Executive Board Members of Ordain Women, Kristy Money, authored a blog post to accompany the release. She writes, "In this spirit of hope and reverence we are pleased to release the first set in new Photo Illustration Series: Visualize Our Potential." She explains that Ordain Women created these illustrations to accompany a document called "Conversation Five: Visualize Our

Potential." Part of a series of conversations intended to educate people about women's ordination, this document reads:

It can be hard for us to even imagine what it would be like for women to be ordained, let alone ask for it. The purpose of Conversation [Five] is to help supporters visualize the day if and when women are ordained, with hope that *one day* they can participate in the blessings that come from officiating in priesthood offices and duties currently available only to men. [emphasis in original]

What follows are directions for a group activity using the photo illustrations: "Group members can discuss each photo, pausing between photos to talk about their reactions." Also included are group discussion questions, such as:

What did it feel like to view this scene? What do you think made you feel that way?

How would the optics of the Church be different for you if women were ordained?

Has anyone ever wanted to participate in a scene like this before? Please tell us about it, if you feel comfortable.

Are there other scenes in which you can imagine women being involved? What would those look like?

When Mormon women can see images of women performing religious rituals, it gives them courage to believe it is something they can actually do. That is the purpose behind my series—to give women courage and power in envisioning what is possible.

## **RESEARCH**

I began my research for my thesis by exploring the history of religion and religious myths. I read several collections of myths, including *The Ultimate Encyclopedia of Mythology* by Arthur Cotterell and Rachel Storm, where I came across the myth about Loki and Sif (224). In addition to general myth collections, I also read several books that focused on goddesses in particular. Some of these books came out of the Goddess movement of the 1970's, which arose in tandem with Second Wave feminism. In Second Wave feminism, "feminists pushed beyond the early quest for political rights to fight for greater equality across the board, e.g., in education, the workplace, and at home" (Haslanger, Tuana, and O'Connor). The accompanying Goddess movement was a reaction to male-dominated,

organized religion as women attempted to practice their spirituality in new, female-centered ways. While the practices and beliefs of the members of the Goddess movement vary widely (and I certainly do not resonate with all of them), I found their material extremely helpful. Some writers merely attempted to unearth and draw attention to myths and stories that had previously been unknown or ignored, but many consciously rewrote and reinterpreted old myths in a female-positive light. One difficulty in researching this area is that the excitement of the Goddess movement led some researchers and writers to draw unsupported conclusions about the role of female deities in religious history. For example, archeologist Marija Gimbuta's hugely influential book, *The Gods and Goddesses of Old Europe* (1974), was later heavily criticized. Writes Lauren Talalay:

Although Gimbutas's beliefs in an early matrilineal/focal society throughout what she terms 'Old Europe' (Pre-Indo-European culture) have been embraced by many grassroots feminists as *the* authoritative scholarly voice on the topic, her reception among academic archaeologists has been less than favorable, running the gamut from apathy and annoyance to disdain and bitter controversy. [emphasis in original]

I quickly realized I could become mired in trying to sort out which information was accurate and which was disputed and instead decided to view the information from a sociological perspective. Based on the amount of research done and material published on the topic, women during Second Wave feminism were clearly searching for stories and images of female deities. Regarding periodic resurgences of interest in the divine feminine, Margaret Toscano writes, "I believe it reveals the hunger that develops when a psychologically important element of religion is suppressed" (17). As women in the 1970's became aware of the patriarchal system in which they lived and its effect on them, they yearned for strong

female models. I appreciate the creativity of these reinterpretations and admire these writers for transforming the stories in an attempt to benefit and enrich women today. My paintings *Loki and Sif* (Fig. 4) and *Sky Goddess* (Fig. 8) are my own attempts at recreating these ancient stories in the visual realm.

In addition to researching these mythological sources, I looked to the work of Donato Giancola as a visual source of inspiration. As an illustrator who paints science fiction and fantasy themes, he is most known for his book cover work. I first became acquainted with his paintings as an undergraduate in illustration and have followed his work over the years. I have also had the opportunity to listen to him speak several times and to view his work in person. I admire him because he has explicitly made it his goal to paint like the old masters.



Fig. 11. Donato Giancola, clockwise from top left:  
*Venus Awakening*, 2008, Oil on panel, 30 in. x 24 in., Collection of Nicos Nicolaou.  
*The Golden Rose*, 2007, Oil on panel, 48 in. x 36 in., Collection of Marco Gisantelli.  
*Orphaned*, 2010, Oil on panel, 48 in. x 36 in., Collection of the artist.  
*Shaman's Loss*, 2009, Oil on panel, 36 in. x 48 in., Collection of Richard J. Demato.  
*Waiting*, 2010, Oil on panel, 36 in. x 48 in., Collection of Cat Conrad and Rachel Caine.

He has traveled all over the world to study the paintings of the old masters in person, and I feel that the result is visible in his paintings. His compositions are often complex, involving multiple figures, and his flesh tones are incredibly rich and life-like.

When I started doing research for my painting *Loki and Sif* (Fig. 4), I knew I wanted a beach setting.

Because I moved from Utah to California in order to attend graduate school, living near the beach was a new experience for me. I spent many weekends walking along the water and was excited for the opportunity to paint it. I turned to Giancola for my inspiration, searching out examples of paintings where he used the ocean as his environment. I wanted to see how he painted sand and water and to also study his compositional designs. I compiled my favorite examples and printed them out to reference as I came up with my own composition (Fig. 11).

The ocean is a subject Giancola has turned to often, in both his illustration and his personal artwork. He sees the ocean as full of symbolic content and incorporates that into his paintings. On his website, he writes:

Recently I have been fascinated with the meeting place of earth and sea. The shoreline is a place where voyages begin and end and may also present a place of extreme danger, as the tsunami in Japan has all too tragically brought into focus. . . . Yet with all its fury, we are drawn to the shore, a deep inner yearning calling us to return to the primal birthplace of us all.

I admire the way he uses the ocean to portray this tension between safety and danger in his paintings, and I wanted to do the same. In my painting, Sif sleeps peacefully, unaware that her hair is being cut. With the ocean surrounding and almost cradling her, she is in an idyllic setting, yet she is not safe. As Loki cuts her hair, the waves slam into the rocks behind her, throwing up an explosion of water. A violation is occurring here and the water crashing into the rocks represents the drama of the situation. Some people read a sexual message into the painting, with the female character as a virgin who is being violated by the male character. I find that interpretation intriguing and think it can be supported by multiple elements, including the way I chose to paint the force of the water. I believe women's loss of sexual

power can be read as an analogy to their loss of power in many areas, including religion. Just as I reinterpret the myth of Loki and Sif, each viewer has the opportunity to add his or her own meaning and reinterpret my paintings. As humans, we create stories that then serve to tell us who we are. Writes Sue Monk Kidd, “In a way humans are not made of skin and bone as much as we’re made of stories” (72). If we want to be a new people, we need to create new stories.

## METHODOLOGY

I started my image creation with research, and when I came across stories or pictures that intrigued me or in some way connected with my personal religious history, I would make a note in my sketchbook. For example, I immediately noted the Egyptian coffin painting that

I came across in Hallie Iglehart Austen's *Heart of the Goddess* (Fig. 5). At this point, I searched the internet to learn more about Egyptian coffin painting and collected several images, many from museum websites. I use the website Pinterest to organize images that inspire me and I created a location to save the coffin images (Fig. 12). To this, I added other paintings that inspired me, particularly ones that I felt had successfully captured the mood I had in

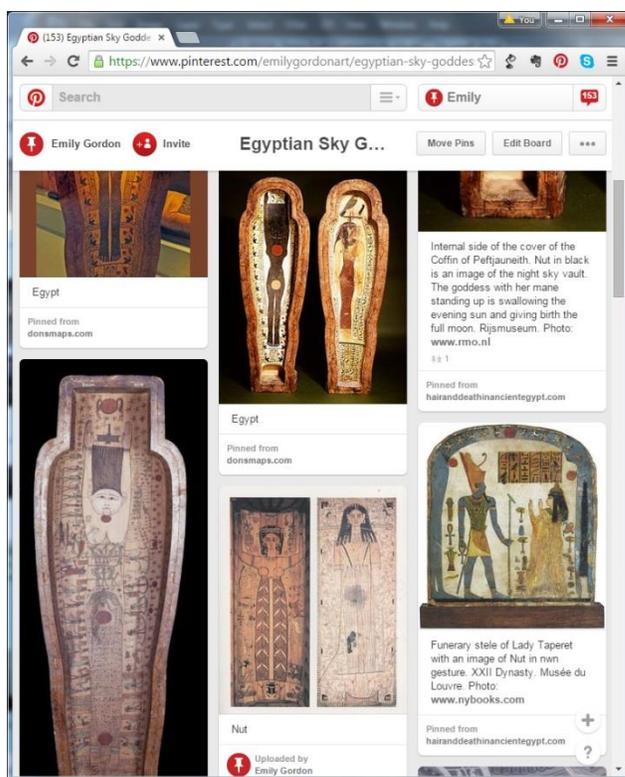


Fig. 12. Emily Gordon, “Egyptian Sky Goddess,” 2015, Digital screenshot, Pinterest.



Fig. 13. Emily Gordon, "Clothing Test Shots," 2015, Digital photographs.



Fig. 14. Emily Gordon, "Bowl Test Shots," 2015, Digital photographs.



Fig. 15. Emily Gordon, *Bowl Test Shot with edits from John Nava*, 2015, Digital image.

mind. Pinterest makes it easy to see all the images in one location and I can start to see themes or trends by scrolling through the pictures.

The next stage in my process is collecting or creating the appropriate wardrobe and props. For my painting *Ritual I* (Fig. 9), I visited multiple thrift stores, coming home with five different white shirts and 3 different bowls. I then did several test photos of myself wearing the different shirts and holding the different bowls (Figs.13 & 14).

Getting an opinion from a second source is valuable to me and I sent these test shots to my mentor John Nava to get some feedback. He modified one of my images and sent me back an idea for the outfit worn by the standing figure (Fig. 15).

After I have the wardrobe and props, I set up a photoshoot with a model and then reference the photos to create my final drawing. I do the drawing digitally and print it out in black and white on a large format printer. I then transfer the drawing to the painting surface. The material I use for my painting surfaces is

called ABS plastic. If my painting is particularly large, I will mount the ABS on to a large piece of Gatorfoam. This keeps the ABS flat and keeps the finished panel very lightweight.

ABS has a glossy side and a rough side, and I sand off the glossy side with an electric sander. Afterward, I do a fine grain sanding by hand until the surface is very smooth. When I am done, the surface has the character of a fine clay board. The smoothness of the panel

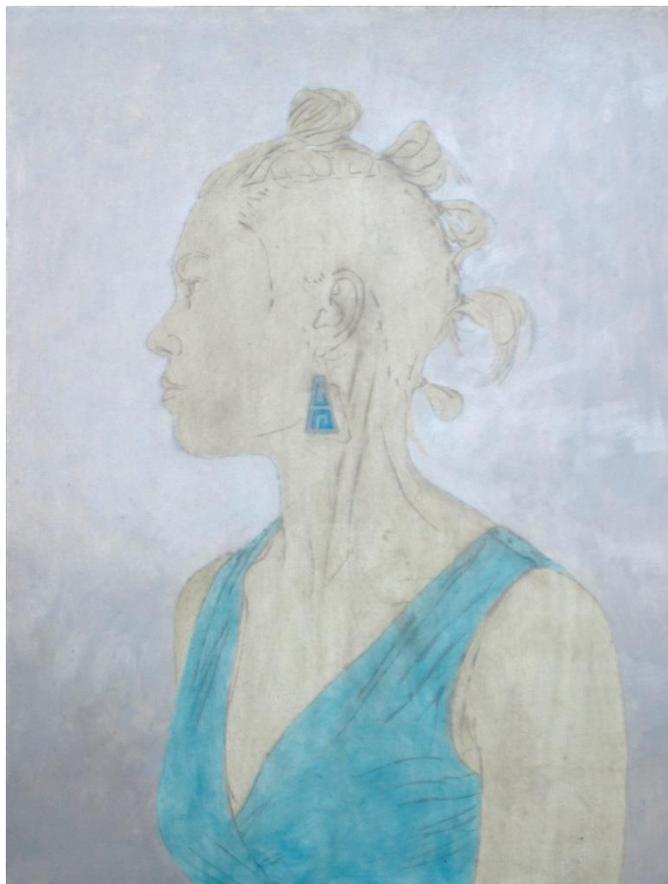


Fig. 16. Emily Gordon, *Andrea in Terre Verte*, 2014, Oil on panel, 12 in. x 9 in.

surface is very important to me because of the delicate blending I do during the painting process. I do not want to fight any grain or texture as I blend my brush strokes together. After the paint starts to build up on the surface, I will often lightly sand it down in order to make it smooth again.

I prefer to start with a “dead color” underpainting, meaning that I choose colors that are slightly grayed down from the final colors. As I build up the brighter colors later, they will stand out against the more neutral

underpainting. For flesh tones, I do the underpainting in terre verte (Fig. 16). This creates a greenish undertone to set off the pinks and blues I will use later when I paint the flesh.

After the underpainting dries, I move on to the final colors. For *Sky Goddess* (Fig. 8), I chose a high-key color palette because I wanted to give it a transcendent feeling. In certain

areas, such as at her fingertips and the edges of her hair, I shifted the color in order to reinforce the otherworldliness of the goddess. Behind her, I painted the sky as it transitions from night near her feet to dawn near her head.

Midway through the painting process, I sometimes employ a technique I learned from John Nava. I sand down certain areas of the painting, even areas that appear complete. I then apply a thin scumble over the entire area. This makes the painting look as if you are seeing it through a gauzy fabric. Using a paper towel, I blot or lift out the scumble from certain areas in order to bring those areas back into focus. After this scumble dries, I go back and repaint select areas, while leaving others hazy. This technique keeps my paintings from becoming too slick and plastic-looking. The sanding and scumbling obliterates some areas, causing the viewer to have to work a little harder to reconstruct the image. The scumbled haze also helps me achieve a transcendent, otherworldly feeling.

As I complete a painting, the final image starts to coalesce. My research, models, props, symbols, and color choices become a unified whole, each part coming together to tell the story of my image.

## **CONCLUSION**

Completing this body of work has been an enriching experience for me. Each painting was a step forward in my artistic journey. I wanted to tackle such challenges as painting multi-figure works and figures set in an environment, and I achieved that with this series. Mentors provided valuable feedback and ideas and I greatly appreciate the contributions of each of them. Painting images of Heavenly Mother was breaking a religious taboo within Mormonism, but doing so gave me a feeling of power and ownership over my experiences

and beliefs. In addition to exploring my own religious history, I also learned more about other religious cultures. I was excited to learn about different female deities and think about the impact the presence of those deities had on the societies which venerated them. I believe the themes and symbols I learned about will continue to surface in my work going forward. Stories and images are important, influencing how we live and how we see the world. I hope my paintings can impart courage and power to the women who view them and inspire viewers to reconceptualize the place of women in society.

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## APPENDIX



Plate 1. Emily Gordon, *Goddess*, 2013, Oil on panel, 12 in. x 9 in.



Plate 2. Emily Gordon, *Andrea*, 2015, Oil on panel, 12 in. x 9 in.



Plate 3. Emily Gordon, *Loki and Sif*, 2014, Oil on panel, 24 in. x 30 in.

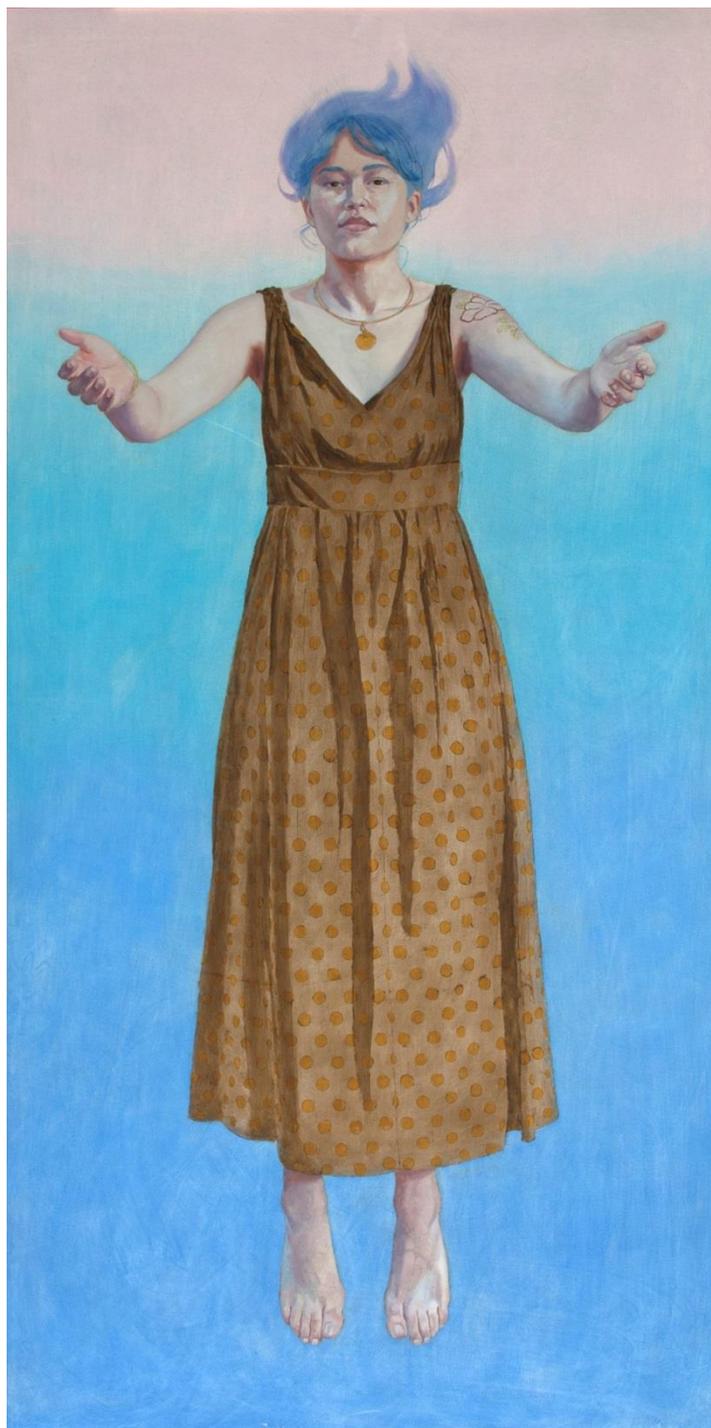


Plate 4. Emily Gordon, *Sky Goddess*, 2015, Oil on panel, 48 in. x 24 in.

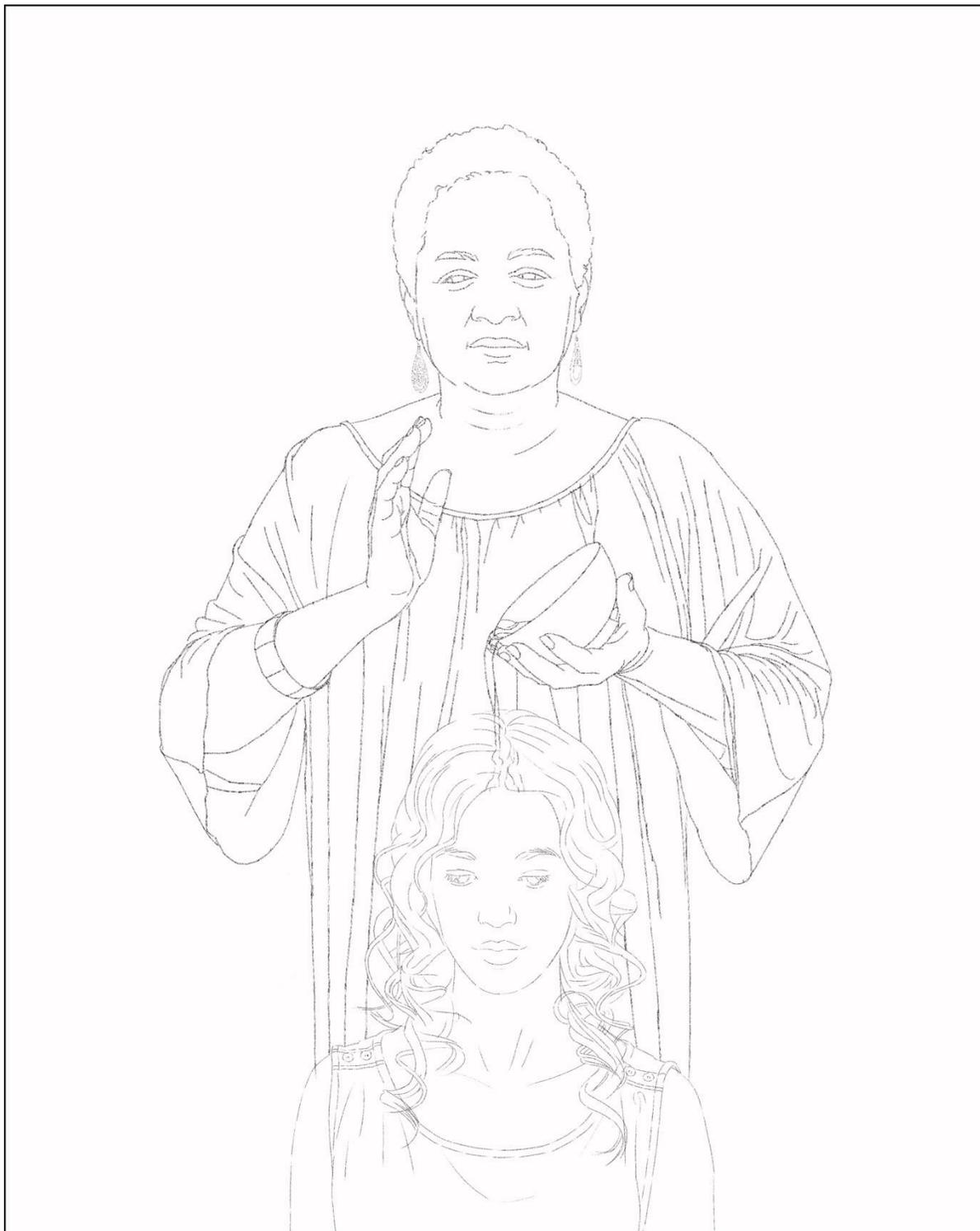


Plate 5. Emily Gordon, *Ritual I*, 2015, Oil on panel, 30 in. x 24 in.

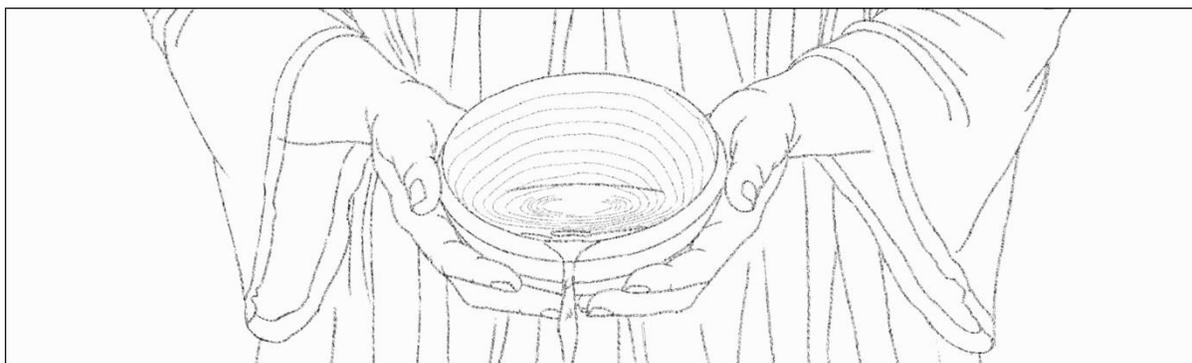


Plate 6. Emily Gordon, *Ritual II*, 2015, Oil on panel, 6 in. x 20 in.