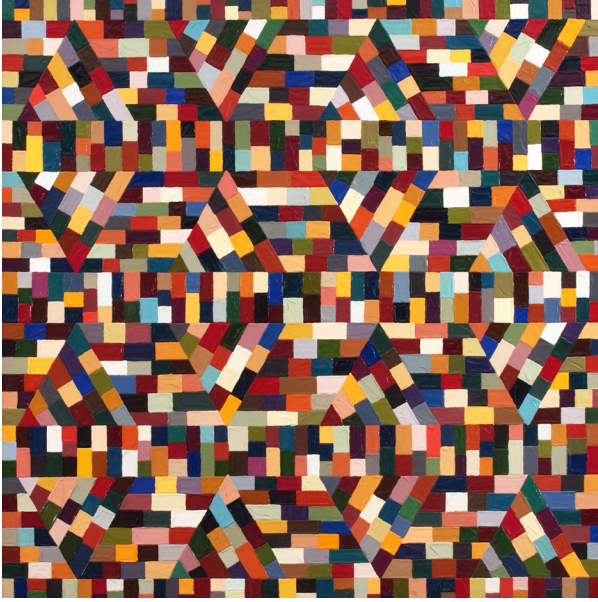
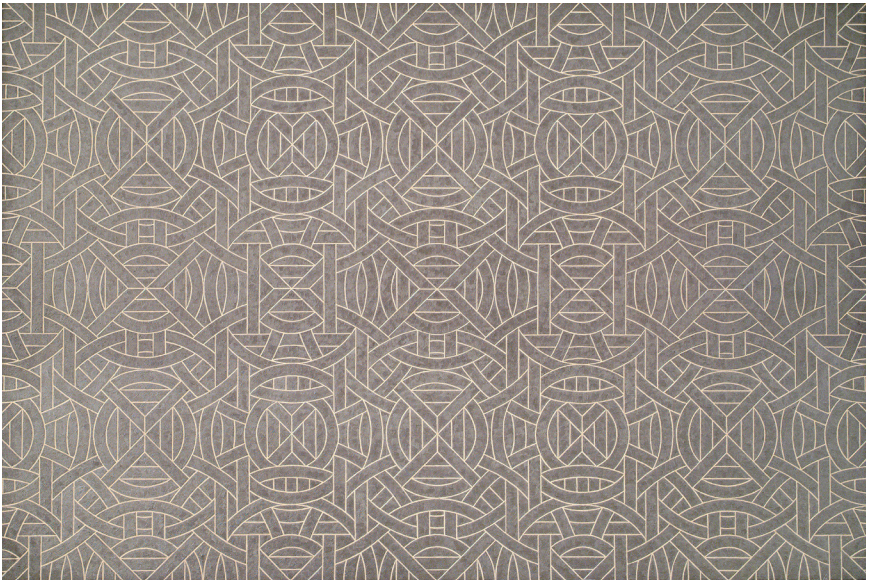


Valerie Jaudon

Bay St. Louis



Avalon



Bay St. Louis, 1973

Avalon, 1976

Inferior Decorating?

The 1970s art world deemed “decorative” works—associated with the feminine in Western cultures—superficial. Defying that notion, **Valerie Jaudon (b. 1945)** reinterpreted designs from undervalued handcrafts such as Islamic tile, Byzantine mosaics, and Turkish embroidery.

Take a closer look

Jaudon favors organized compositions and gestural brushstrokes. In *Bay St. Louis*, blocks of vibrant color hint at an underlying order. *Avalon*'s monochromatic palette and areas of bare canvas emphasize silver shapes. Her impasto, or thick application of paint, activates each work's surface.

Something to talk about

One art historian called Jaudon's art both uninhibited and disciplined. In what ways do you think her paintings address this duality? Do you think one quality dominates? Why or why not?

Who knew?

The artist's titles often reference towns in her home state of Mississippi.

Valerie Jaudon, *Bay St. Louis*, 1973; Acrylic on canvas; 72 x 72 inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay; © Valerie Jaudon

Valerie Jaudon, *Avalon*, 1976; Oil and metallic paint on canvas; 72 x 108 inches; National Museum of Women in the Arts, Gift of Wallace and Wilhelmina Holladay; © Valerie Jaudon/Licensed by VAGA, New York, NY

