It is improbable that one belongs to a singular system. And within the larger category of Art, there are clearly multiple subdivisions. Where an artist fits is questionable and variable, whether it is her stated concern or not. Like many others, I have not intended to actively or consciously define an agenda or negotiate a position. Those classifications are often constructed externally by others from perceptions about artists and perceptions of trends and issues, for example: language in art, women in art, women who use language in art, women who claim authorship of language, women who teach, women who paint, gender as an issue in painting, small painting as a gender issue, medium as message, hidden messages, word as image, word as concept and image, the sign as page, the page as sign, the canvas as sign and page, unauthorized voices, art on the edge, art on the fringe, outsider art, alternative messages, humor in art, humor by women, humor in work by American women. All of these constructs can be used to define a (1) woman who (2) paints (usually) (3) small (usually) (4) images of language (mostly English), which because of their authorship, content, size, and process lie neither within historically validated categories of painting nor within historically validated categories of linguistics.

Lesson 7: If one reads this page diagonally from upper left to lower right (C-E-N) and upper right to lower left (TE-R), she reads CENTER; and there appears to be one big E in the middle. But the movement of the eye makes an X. No, it suggests. There is not one center, but two. There is an E in the middle of each syllable. CENTER is plural.