

# 2019 CATALOG



2019  
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THE 2019 FL3TCH3R EXHIBIT IN PARTNERSHIP WITH  
THE ETSU MARY B. MARTIN SCHOOL *of* THE ARTS & THE  
REECE MUSEUM ARE PROUD TO PRESENT: 2019 FL3TCH3R EXHIBIT





# Fletcher's wish was a "Dream of making a difference"

## THE 2019 FL3TCH3R EXHIBIT

is our seventh annual international juried exhibit focused on social and politically engaged art. Social and politically engaged art has been integral in creative expression since the beginning of visual arts. This exhibition's goal is that these collective creative works will



Fletcher Dyer, **Bitch**. Steel, wood & found parts

hopefully serve as an avenue or agent for societal transformation and exposure of social and political points of view. The purpose is to recognize and advance this endeavor by providing a venue for the exhibition of social and politically engaged art. Furthermore,

the exhibit's proceeds after expenses will fund the Fletcher H. Dyer Memorial Scholarship for art and design students.

**About Fletcher:** Fletcher Hancock Dyer, age 22, was lost too soon in a motorcycle accident in Johnson City, TN on November 5, 2009. Fletcher was a senior in the Department of Art and Design at East TN State University pursuing a concentration in Graphic Design under a Bachelor of Fine Arts program. Fletcher used as a preface for an essay he



wrote as a high school senior a quote by Gerald W. Johnson,

*"Every great work of art is offensive to someone, for a work of art is a protest against things as they are and proclamation of things as they ought to be."* - **Gerald W. Johnson**

As an artist and graphic designer, Fletcher's passion for art was a vehicle that allowed him to mirror his passion and marry it to his concern for social and political issues through visual means. Fletcher was always curious and aware of current events; he experimented in innovative ways to create works that investigate contemporary social issues. New, unexpected ideas and perspectives had unique ways of coming to the surface.



Fletcher Dyer, **Genocide of Darfur**. Turned steel, wood & paper w/ articles about war & suffering in Darfur

Fletcher wrote,

*"I dream of making a difference in some way with my art, I might attempt to right political, social, and religious wrongs by showing the rest of society a glimpse of how I feel about serious issues in the world... Hopefully the awareness that I can help create will spark an interest in a movement that others will follow."*



Fletcher Dyer, **Martin Luther King Live Limitless**, Grenade, mixed media, metal and construction

Fletcher's work embodies a purposeful, deliberate perspective of his personal endeavor to employ art as social and political commentary. THE FL3TCH3R EXHIBIT aspires to honor Fletcher's legacy by providing a venue for artists to exhibit artworks that continue the dialogue.



Sue Coe: **Strike**  
Copyright © 1980 Sue Coe  
Courtesy Galerie St. Etienne, New York



Sue Coe: **Selection for Slaughter**  
Copyright © 1991 Sue Coe  
Courtesy Galerie St. Etienne, New York

## 2019 FL3TCH3R EXHIBIT Sue Coe's Juror Statement

We are bombarded with social political art, it comes in the form of propaganda from



Sue Coe: **War**  
Copyright © 1991 Sue Coe  
Courtesy Galerie St. Etienne, New York

the hard right, who don't need to enter art shows like these, to be seen; they own the big show. The fog of capitalism, the endless lies, puts people to sleep. Fascism is capitalism plus murder, easier to accomplish if people are asleep. It's strange then, that when 'political art' is ever discussed, the assumption is - it originates from the Left. The Right has done such a thorough job of removing any cultural resistance or memory of those who resisted.

To analyze why there is so little culture defined as Peoples' Art, as opposed to Corporate Mass Art, requires that we see the amount of force used, to crush any depiction of reality, any struggle against oppression. Hundreds of thousands of people can demonstrate against injustice, over and over again, the wheels turn, but the cogs never engage to create change...yet.

The primary weapon in the removal of Peoples' Art, is economic censorship. The global struggle against the thugs of corporate global domination, is unpaid grass roots activism, which cannot be bought, as is not for sale. Young cultural workers cannot afford food, let alone have art supplies or a little place to live, yet they continue to paint and write and dance. In this arena of moral equivalency, where those who whisper about the truth are equal to those who have the bullhorn to insist the earth is flat because we don't fall off, there is an even bigger force, inertia and indifference.

The cat flap was left open, the autocrats, dictators, and worse, have moved into the house. It's going to take an almighty struggle, a united front, to get them out of our home, which is being destroyed faster than we can comprehend. The crime is economics, and the time is soon for the collapse of all



# and to “help create a movement that others will follow.”

we knew. It's impossible for the political art of resistance to exist, without being aligned and useful to a greater political class struggle for human economic justice, justice for all life, streams and trees and mountains, birds and



animals and aquatic creatures. Life before profit.

Sue Coe: *NY Soup Kitchen a Week Before Christmas*  
Copyright © 1992 Sue Coe  
Courtesy Galerie St. Etienne, New York

There are hints of an emergence of a larger struggle in these works, outrage at gun violence, structural racism and misogyny, criminalization of refugees and immigrants, the trauma of survivors of wars. Culture moves across borders and nations, it can travel across time, it is starved, beaten down, censored, ignored, yet artists learn from each other, are inspired by each other to continue against the odds. Artists are rarely indifferent, these works are not indifferent, nor are they entertainment to send people back to sleep, they see the world from a different lens, truth is beautiful, made by the economic rejects, the witnesses without power, making art that wants to save not destroy.

## THE FL3TCH3R EXHIBIT PROUDLY ANNOUNCES THE ROBERT J. ALFONSO AWARD

Dr. Robert J. Alfonso's (1928-2018) appreciation



of art perhaps began when his Garden City, New York elementary class was taken to The Metropolitan Museum on a field trip. From then on, at every opportunity he found a way to find where the art was and made an effort to see it.

In every professional position he had in education and in administration, he encouraged the arts, especially enjoying the visual arts, visiting the many shows on campus and in the towns where he lived.

He liked artists and supported them with enthusiasm, collecting and displaying their work in his home to the delight of his family and his many friends and visitors. Dr. Alfonso, former Vice President of Academic Affairs at East Tennessee State University, passed away on Christmas Day, 2018. In celebration of his life, we want to honor his memory by awarding the ROBERT J. ALFONSO AWARD.

## FL3TCH3R EXHIBIT SPECIAL AWARDS

### THE SAMMIE L. NICELY APPALACHIAN ARTIST AWARD



The Sammie L. Nicely award is given to an Appalachian artist in honor of Nicely's life and contribution as artist, educator, and long time supporter of the visual arts in the Appalachian region. In 2015, Mr. Nicely passed, or using the term he preferred, "transitioned," on Saturday, May 23, 2015. He leaves behind a legacy of love for life and art.

### THE JACK SCHRADER AWARD



This award was created in honor of John E. "Jack," Schrader who joined the faculty at East Tennessee

State University (ETSU) in 1962 and served as professor and chair of the art department. The artist, Jack Schrader, was best known for his Filmmaking, Photography, and Sculpture. He was a major force in moving the ETSU Department of Art and Design forward during his tenure as department chair. Jack Schrader died on November 7, 1993 while serving as Chair of the Department of Art and Design in Johnson City, Tennessee. He has been sorely missed.

### THE DOROTHY CARSON AWARD

The Dorothy Carson Award is awarded to a FL3TCH3R artist in honor of Graphic Designer, David Carson's beloved mom, Dorothy's son, David, said she was selfless, "could be strong minded and feisty but she stood up for her family and all she believed in....Everyone. Hopefully, from time to time you'll think of Dorothy, and smile. she would like that. and she would smile right back."



### AVERY HEALTHCARE AND THE ARTS AWARD

Health professional students, faculty, and Practitioners from worldwide venues, who declare eligibility upon entry and are selected by the juror to participate in the exhibit are considered for the annual *Avery Healthcare and the Arts Award*. The award is made possible through the passion and monetary

support of Dr. Eric Avery, psychiatrist, international artist/printmaker, and former 2016 FL3TCH3R

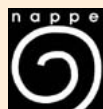
Exhibit juror. He lives his belief that "art can be medicine and save lives," We are honored to support Avery's values by encouraging health professionals to continue their discipline in tandem with their expression of social and political concerns through the visual arts.



### VISITORS' CHOICE AWARD

The Reece Museum and the FL3TCH3R Exhibit offers folks visiting the exhibit the opportunity to vote for their favorite work of art in the exhibition. For the first time this year, votes are tallied in time to be announced at the awards reception .

### NETWORK OF ADVOCATES FOR PROMISING PRACTICES IN EDUCATION (NAPPE)



AWARD for excellence in best educational practice and awareness.

### REECE MUSEUM AWARD

The Reece Museum Award honors an Appalachian-based artist juried into the FL3TCH3R EXHIBIT. Representatives from the Reece Museum and Center for Appalachian Studies and Services select an Appalachian



artist who has not received another award. The Reece Museum hosts the FL3TCH3R EXHIBIT and proudly helps raise awareness of

artists working in the region.

The 2019 FL3TCH3R Exhibit is made possible through the support and collaboration of the Mary B. Martin School of the Arts and the Reece Museum - East Tennessee State University.



**Forrest Aderholt / Dallas, TX**

I created *Freedoms Taken* July 4th, 2019 days after images of overcrowded detention centers along the southern border were released. *Freedoms Taken* is painted on an aluminum emergency blanket similar to the blankets given to those imprisoned on the southern border. On a day to celebrate freedom, the United States government was actively imprisoning thousands of innocent families along the southern border with no due process and nothing more than an emergency blanket for comfort.



Forrest Aderholt, *Freedoms Taken*, Acrylic on aluminum blanket, 34.25" x 61.5", 2019

**Kamal Al Mansour / San Jose, CA**

I incorporate digital art in my compositions. I seek to evolve traditional and contemporary art forms with a digital collaboration by creating compositions that visually change perceptions and inspire dialogue within and beyond the diaspora. I focus on aesthetic quality of technique in my use of traditional and digital media.



Kamal Al Mansour, *New World Order No. 2: Classes and Masses*, Mixed media collage on paper, 26" x 38," 2018



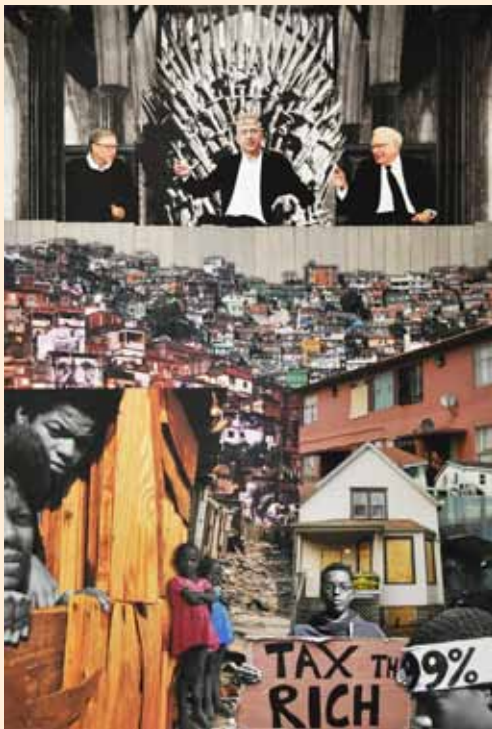
Award of Merit

My art is the expression of my freedom through a diasporic and universal lens. This lens allows me to project images, and is the process I use to integrate information and create immersive artwork

**Nelson W Armour / Chicago, IL**

My art is personal and humanistic, encompassing social, political and spiritual frameworks as prisms of life. My mixed media directly confronts viewers, engaging them in a visual discourse. My draftsmanship is influenced by Charles White and John Biggers. My use of assemblage and collage is influenced by German photomontage artist John Heartfield, Benny Andrews and the L. A. assemblage movement of the 1960s & 70s.

I also incorporate digital media in my work. In combining these mediums, I have created a singular style that is both cutting-edge and traditional. I seek to evolve traditional art forms with a digital collaboration by creating compositions that visually change perceptions and inspire dialogue in and beyond the diaspora. I focus on aesthetic quality of



Kamal Al Mansour, *Just-us In America*, Mixed media (digital/ found objects) assemblage on paper, 41" x 24," 2018



Jenny E. Balisle, *DANGER OWNER-OPERATOR CONTROLLED VAGINAS*, Acrylic, 8" x 8" x 3", 2019

**Jenny E. Balisle / Richmond, CA**

My art practice investigates symbols of influence and power that impact perception. A standard projecting sign is repurposed by altering its function. Since taking office, President Donald J. Trump and Vice President Mike Pence have systemically hindered women's rights and choice. *The Handmaid's Tale* is a real possibility if religious doctrine becomes law-limiting options. Women, not politicians, should control their bodies.

Lady Justice is a symbol of impartiality in our judicial system. Standing stoically with a scale in one hand and a sword in the other, she is blindfolded representing that power, status, or money has no influence. A standard braille sign becomes repurposed by altering its function. The art highlights First Lady Melania Trump's



Nelson W Armour, *Shut Down the Dan Ryan 1*, Archival pigment print, 17" x 22," 2018

technique in my use of mixed media. My art is the result of a creative continuum—eternal expressions in artistic terms; human interactions in realistic terms—of our life experiences, through a diasporic and universal lens.





Jenny E. Balisle, *BE BEST*, Clear braille on polymer, 6" x 6", 2019

Jenny E. Balisle continued

*BE BEST* campaign of "well-being, online safety, and opioid abuse." This striking juxtaposition reflects a shockingly denial of reality mimicking *The Emperor's New Clothes* narrative.

**Justin Barfield / Niles, Michigan**



Justin Barfield, *The Dirge*, Relief print, 17" x 21", 2018

I am interested in our relationship with place and address this relationship by highlighting physical changes brought about by both humans and nature. When the old is removed, renovated, or neglected an instance is created when progress and decay become intertwined leaving layers of memory.



Justin Barfield, *Sacrifice for Progress*, Relief print, 13" x 14", 2017

These physical changes become the narrative to how I view my surroundings, everything suspended in a complicated growth somewhere between being rebuilt and demolished. I articulate this narrative in my art by representing moments of tension embedded in somewhat insignificant decaying material and



Susan J. Barron, *Depicting the Invisible - Derek & Phoenix*, Mixed media on canvas, 72" x 72", 2018

**< Susan J. Barron / Long Island City, NY**

*Depicting the Invisible - Derek & Phoenix*, a portrait series of veterans suffering from PTSD, was inspired when I learned that twenty - two veterans commit suicide every day in this country.

It is heartbreaking that our veterans survive the hell of war only to come home and take their own lives on the streets of their home towns. They leave behind children and the families that love them.



As an artist I wanted to shine a light on the epidemic of PTSD and suicide, and provide a platform for veterans to share their stories.

Ultimately these portraits are about making a human connection, and I hope they can inspire us all to step up and make a difference for our veterans, whom we owe a huge debt of gratitude.

**< Brooklyn Elise Brown / Oswego, OR**

Brooklyn's artwork takes deep intuitive look at the lives of African American women, within the dichotomy of fighting against injustice, while simultaneously holding love and hope within one's soul. In the midst of difficult images, such as protests and police riot lines, there is the knowledge that within the confines of that image there are the intentions of the masses who are fighting for embetterment. Her hope is to draw attention to the hardships and pains of social injustice yet create an intentionality of light and hope. For it is only with these as our focus that we can be the embodiment of social change.



Brooklyn Elyse Brown, *So Be It*, Mixed media on Yupo paper, 16" x 12", 2019

Justin Barfield, continued scenes addressing large environmental impacts.

I have a deep personal connection with these types of moments. As a native to Louisiana, Hurricane Katrina and the B.P oil spill in the Gulf of Mexico were major influences on how I evolved as an artist. My home

became a widely different place with memories connected to unrecognizable surroundings. Also, I was greatly impacted by visits to Louisiana's Barrier Islands, a landscape aggressively changing and disappearing.



Brooklyn Elyse Brown, *Revolution*, Mixed media on Yupo paper, 12" x 9", 2018



**Julie Carcione Cavaz /  
Sonoma, CA**

Ladies Choice is a series of my gun Lace Paintings. Guns are part of the fabric of America. I am distraught by the gun violence in American culture. I first lived through gun violence while living in New Orleans twenty - five years ago. New Orleans was the murder capital of the US then, and my safety was compromised. A couple of my friends carried handguns in their purses, and tried to persuade me to do the same. I believe owning a handgun increases a person's risk of being killed by a gun. I am interested in the marketing of guns to women, like my friends with pearl handle guns that fit in handbags. Gun manufacturers pander to women with guns in array of pink colors, but they are still little killing machines.



Julie Carcione Cavaz, *Ladies Choice: Glock*, Acrylic on canvas, 12' x 12', 2018

**Sean Clark / New Orleans, LA >**

Sean focuses on his surrounding environment and the issues people face in that environment. The subject matter of his art ranges from the external natural environment to one's own internal environment, which includes topics such as African-American history, health, and the idea of home. His art is further aimed at creating questions and narratives in the minds of the viewer.

Unresolved Grief tackles mental health instability that continues to plague New Orleans and the rest of the country. *Unresolved Grief* is a glimpse at the impact of mental health from a system that continues to fail individuals. Government resources are utilized to incarcerate and condition the mind of citizens instead of addressing the variety of mental issues that contribute to high incarceration rates. With no direction, and resources continually being poured into jails, the inequity will remain and only escalate, leaving our issues unresolved.



Elle Cee Projects *THEY WALK AMONG US -- Brett Kavanaugh*, Graphic design / poster, 36" x 24", 2019

**Elle Cee Projects /  
Washington, D.C.**



**BRETT KAVANAUGH...**  
We felt outrage watching him deny (and make light of) his assault on Christine Blasey Ford. And we felt outrage as he subsequently won a place on our Supreme Court. Needing to express our feelings, we made this poster. Brett Kavanaugh stands as a representative of the dangers all women face. Let this piece raise and sustain awareness of this and similar injustices. *THEY WALK AMONG US*

**Antuco Chicaiza /  
Sweetwater, TN >**

Most of my work is created on canvas, but I felt that this work was better suited for the digital format. It was inspired by the social and political climate in America and also by my children, to teaching that this country is about change not ignorance.

Antuco Chicaiza, *national treasure*, Mixed media, 36" x 24", 2019







Sean Clark, *Unresolved Grief*, Mixed media in resin, 30" x 24", 2017

Amber Crabbe / San Francisco, CA



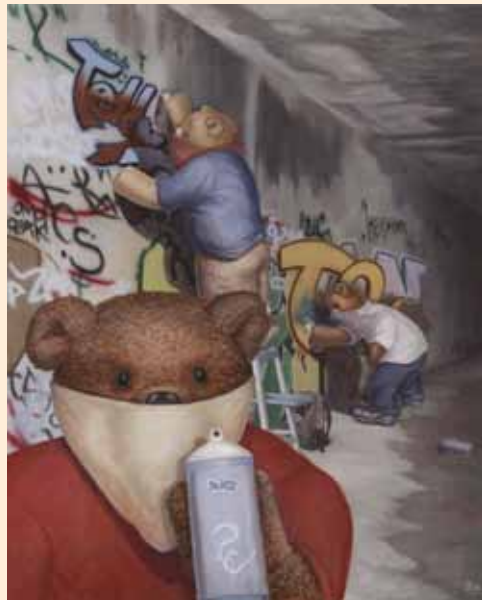
Amber Crabbe, *(Un)civil Discourse - Chapters One and Two*, HD video animation, 2019

What's the alternative to trolls, taunts, tirades, tribes, and tweets? Toxic language broadens social and political divides, blocking access to the hard conversations we desperately need. Reimagining our collective vocabulary is the first

step toward an open and honest dialogue about our differences. *Chapter One* of *(Un)civil Discourse* invites you to observe the cacophony of today's social media, pulling from both sides of the political spectrum. *Chapter Two* teaches new words to communicate shared values and experiences as a tool to build empathy and bridge that divide.



Rachel Dunn, *Try And Touch Me Now, Prick*, Polyester, resin, sewing needles, 26" x 18", 2019



Preston Craig, *Tagger Teddy*, Acrylic over giclee' on watercolor paper, 20" x 16", 2018

< Preston Craig / Topanga, CA

I created a series of paintings/illustrations utilizing an iconic image of childhood, the teddy bear, in order to address social issues, make commentary and be a force for helping to create positive social change. My "Twisted Teddys" are all about loss of innocence. I wanted to show how childhood innocence can be twisted and damaged as we grow up and how that affects the adult in each of us.

< Rachel Dunn / Lubbock, TX

Women are consumable and disposable, evidenced in our treatment by media, society, courts of law, politicians, and individuals. I investigate through my current body of work the ways that capitalist perspective intersects with the female body; consumerism and feminism are both by-products and direct results of capitalism using women, of which elevate the conversation to include the viewer in the questions of their role in these broader concepts.

A lacy white body suit that explores the similarities capitalism has equated to women's virginity and diamonds. Now weaponized, the female body is protected, taunting its viewers with its power. Women's bodies are exploited and controlled, and this suit provides a preventative nature for protection.



**Julia Dzikiewicz / Alexandria, VA**

*Suffragists and Zombies* depicts "The Night of Terror" in the Occoquan Prison on November 14, 1917. Suffragists, arrested for protesting in front of the White House, experienced violence and humiliation in an effort to break their resolve. Upon arrival at the prison, each woman was forced to strip, walk naked across a long hallway, and take an enforced shower. The one piece of soap offered for this shower was unclean, used by the entire female prison population, including an inmate with open syphilis sores on her legs.

In the painting, a Suffragist takes her enforced shower. She holds a bucket of feet, representing the disease ridden conditions of this prison. A zombie Matron observes the shower and another prisoner holds the stripped off clothes. In the background of the painting, Zombies attack a woman. This painting is a tribute to the thirty - three women who started their imprisonment with such a shower, endured beatings and courageously rejoined the picket line afterwards.



Robert J. Alfonso Award



Julia Dzikiewicz, *Suffragist and Zombies*, Encaustic mixed media, 60" x 60", 2012

**Karen Fiorito / Escondido, CA**

*UNITY* represents five hands with different skin tones spelling the word "UNITY" in American Sign Language. A starburst similar to the Arizona Flag can be seen in the background. The original concept for the design was done for a billboard in Phoenix, Arizona and was also used in the Phoenix Pride Parade in 2017. The billboard has been up for two years and was recently updated with a rainbow sunburst background after the midterm elections. The billboard and its accompanying print are a call for people of every race, creed, gender, ability or disability to come together. As Maya Angelou said, "In diversity there is beauty and there is strength."

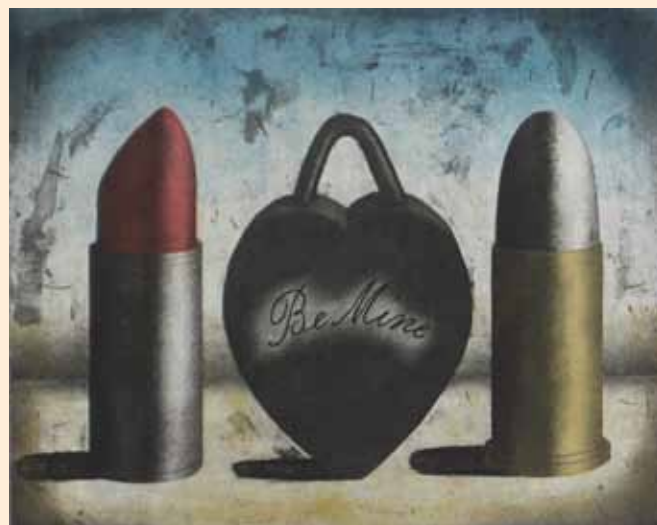


Award of Merit

Karen Fiorito *UNITY*, Arches 88 silkscreen paper, eco-friendly inks, 11" x 22", 2017

**Ron Fundingsland / Bayfield, CO**

Inspired by our daughter's abusive teen-dating-relationship years ago when she was in high school. I always wanted to visually document the horror of her experience and for our family. The focus centered on the incredible power of control and manipulation that young males possess.



Ron Fundingsland, *If He Can't Have You*, Aquatint, etching, 8" X 10", 2012



**Valerie Ghossaini / Naples, FL**

My first foray into political art is this painting called *Spotlighted 6%*. It is an interpretation of the movie *Spotlight*. After seeing the film I was inspired to paint my own version of protest, in this case it features the Cardinals who have in so many ways turned their backs on the church and the congregation who look to them for guidance, and support. These Cardinals advocated secrecy and protection of at least 6 percent of priests in any diocese who were guilty of pedophilia, according to the statistics stated in the movie. Those six percent in my painting have been marked with an X, which to me



Valerie Ghossaini, *Spotlighted 6%*, Oil on canvas, 36" x 58", 2016

represents a wayward cross. Jesus (symbolic of the cross), has been betrayed by these Cardinals who seemed to have tried only to protect the church's name not the innocent. Their silence was their consent. Political art that reflects the times.

**AWG / Summerville, SC**

Guns have become a defining aspect of our modern society. Especially those labeled as assault rifles. This work examines the many connections between being American, ourselves, and guns.

The social and political climate in 2019 has made politics impossible to separate from the fundamental question of how people should be treated.



AWG, *Contiguous States (Black Version)*, Collagraph and monotype, 17" x 26", 2016

**Gigi Gillen / Greeneville, TN**

1. Steam Roller- foam, paint, legos, chalk
2. Oh what a tangled web we weave... - wood, paper, string, spiders
3. Mass Shootings- vintage suitcase, wood, paper, fabric, misc.
4. Private Property- wood chest, vintage and other dolls, ceramic figurines

This piece expresses one of many areas of my extensive concern and distress with the politics of the current administration.

Gigi Gillen, *Mass Shootings*, Vintage suitcase, wood, paper, foam, fabric, wire, & miscellaneous thrifted/ found items, 6" x 24" x 39", 2019



**Richard Graves / Abingdon, VA**



Richard Graves, *Send Her Back*, Digital painting 14" x 11", 2019



Richard Graves, *Dr. Ford*, Digital painting, 14" x 11", 2019

Richard Graves continued

The subjects presented here – Dr. Ford, and Congresswoman Omar – are all presented in a reflection of the toxic environment in which we find our country. I don't ask questions of policy or partisanship, but depict as I see them: through a lens of humanity which gives an honest portrayal of both where we are and how much further we have to go.





Lailani Guzman / Los Angeles, CA

With our current government, detaining immigrant children in facilities has become acceptable. It is flabbergasting to see what are modern-day concentration camps for the young and innocent. Not only separating them from their families but keeping them crammed in cells, with no adequate access to everyday necessities. This is not something to take lightly. This is not something to forget. No one, especially children, should be stripped of their human rights.

For this piece, I took inspiration from the pictorial modernism movement, specifically Plakastil. This poster art was used by artists and designers as a way to visually enhance and communicate more persuasively their views during the first World War. I knew I wanted to create something just as powerful – straight to the point. CHILDREN DON'T BELONG IN CAGES.



Lailani Guzman, *Where Are The Children?*, Digital print on paper, 11" x 17", 2019



< Michael Holt / Washington, DC.

I made this work after participating in the Women's March on D.C. after Trump was elected. The magazine seemed to focus on celebrities appearing at the march, and somehow validating the movement by their presence. It also felt that by creating this published "keepsake", they were pushing the moment into nostalgia instead of furthering the cause. I cut away these elements and returned it back to the people and the movement. I removed the profit motive intentions, and re-imagined it as a protest in itself.

Michael Holt, *Rise Up!*, Cut Conde Nast special edition magazine and x-Acto, 11" x 8.5", 2017

Robert Hunter / Colonial Beach, VA

My print *Very Fine People* highlights the role Donald Trump has played in the rise of White Nationalists in the United States during his presidency. The hate of the Far Right has touched our country in ways large and small. Legal immigrants fear for their safety and the safety of their families. Non-White Americans are targets of hate speech and violence, and the President of the United States calls the purveyors of these attacks "Very Fine People". He routinely inflames racial animus and disrespects people of color. His rhetoric encourages this dark shadow of twisted evil and if he is not defeated in the election of 2020 our country will feel an even greater influence from this ultra-right collection of hate.

Marcus Howell / Springfield, MO

At the urging of unsavory forces and unchecked gluttonous desires, He shambles across the land depleting and corrupting. Any question of the wisdom of his motive is met with the petulant whine, *I Just Want My Fair Share... and That's All Of It!*

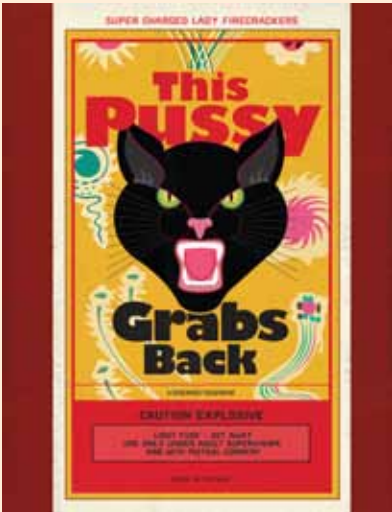


9 Marcus Howell, *I Just want My Fair Share... And That is All of It!*, Intaglio, 16.5" x 20", 2017



Robert Hunter, *Very Fine People*, Cotton rag paper and archival pigment inks, 14" x 20", 2019





Pauline Hudel Smith, *Grab This*, Digital graphic poster print, 22" x 17", 2018

**Pauline Hudel Smith / Dallas, TX**

My current works are referred to as Dissent in graphic design, defined as political and socially driven graphics. This poster is a direct reaction to the current national discourse and is made in support of the 1st Amendment - Freedom of Speech.

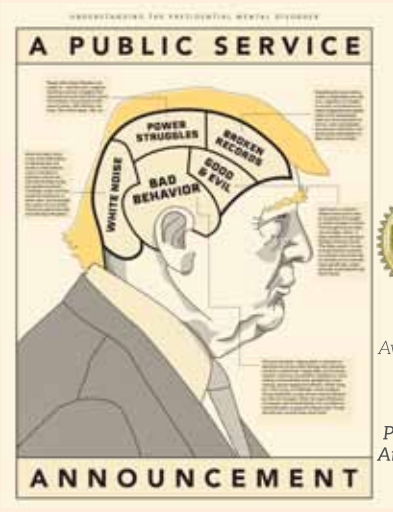
*Grab This* is a protest poster created for the women's marches and designed to amplify the visual voices of women asking for equity.



Pauline Hudel Smith, *Two Dics*, Digital graphic poster print, 22" x 17", 2018

The design is based on fireworks packaging, reminding men that women are beautiful and exciting but if handled inappropriately can be dangerous.

*Two Dics* is a poster created to describe the childish games Kim Jong-un and Trump (Dictators) are playing and the consequences of their actions. The design is based on toys, pictographs made for children, gaming imagery and 60's fantasy illustrator Peter Max.



Pauline Hudel Smith, *A Public Service Announcement*, Digital graphic poster print, 22" x 17", 2019

**Award of Merit**  
for series:  
*Grab This*  
*Two Dics*  
*Public Service Announcement*

My entire adult life, I have lived and worked with people with mental disorders. In order to survive, I've had to develop a layman's understanding of the cause and effect of mental disorder behavior. *A Public Service Announcement* was designed to educate the public about the president's strange choices and decision making in a way that I have not heard addressed in any other media outlet.



Brooke Jana, *Pussy Hat*, Giclee print of original digital art on archival matte paper, 16" x 16", 2017

**Brooke Jana / Waverly, PA**

*Pussy Hat* memorializes the 2017 Women's March. It is composed of 320 different protest signs, songs, and chants from the march, highlighting the true meaning of democracy - the right to free speech and peaceful assembly and the duty to be an active participant in our government, by speaking up, voting, or even holding office. I marched with my daughter and friends. It was truly a once-in-a-lifetime experience.

*Crude-Feather Friends of the Deepwater Horizon* reflects the enormous environmental impact of the 2010 Deepwater Horizon



Brooke Jana, *Crude-Feather Friends of the Deepwater Horizon*, Giclee print of original digital art on archival matte paper, 24" x 24", 2018

offshore oil spill in the Gulf of Mexico, the largest in US history. The image of the cormorant is composed of the seventy - seven different bird species found covered with oil, according to the US Fish and Wildlife Service. The oil slick highlights the other species affected, as well as additional spill data. Offshore drilling safety upgrades were required after the Deepwater Horizon disaster, but these new standards were loosened by the Trump administration, which also granted 1,700 safety rule waivers to offshore oil and gas companies earlier this year.



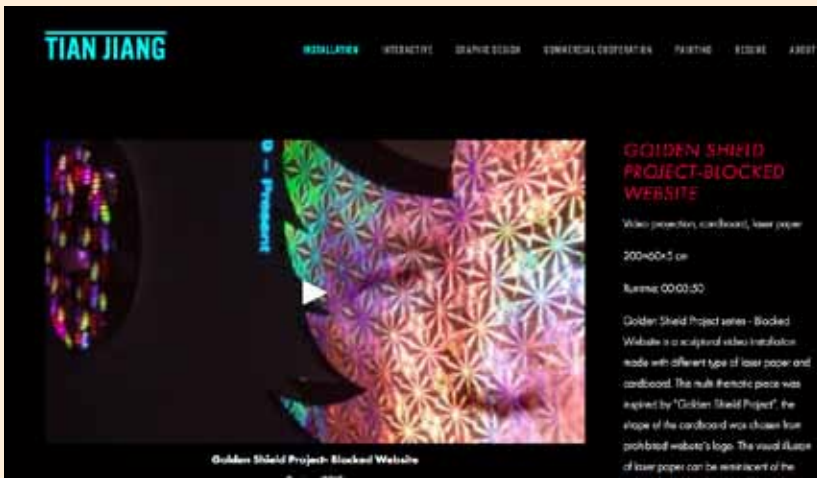
Sammie L. Nicely  
Appalachian  
Artist Award



Brooke Jana, *Broken Peace Pipeline*- Limited Edition, Giclee print of original digital art on archival matte paper, 30" x 24", 2018

*Broken Peace Pipeline* calls attention to the environmental hazards of the Dakota pipeline and the protests at Standing Rock. The black snake of 'oil', mirroring the related section of Missouri River, includes the toxins contained in the oil and the species which would be affected by a pipeline break according to an environmental study commissioned by the Standing Rock Sioux Tribe. The peace pipe highlights the importance of water and verbatim text from the Fort Laramie treaties reminds us of the violated agreements between the United States government and Native American tribes.





**Tian Jiang / Beijing, China**

*Golden Shield Project series - Blocked Website* is a sculptural video installation made with different type of laser paper and cardboard. This multi-thematic piece was also inspired by *Golden Shield Project*. This work deals with the issues that network security, information control and desires from three perspectives. They describe different intuitive feelings

based on the role of people in different internet environments: insider, outsider and time. The visual illusion of laser paper can be reminiscent of the texture of the shiny sequins of a disc or the mosaic in the network, which creates a curious and mysterious visual effect. The "mystery" image from the banned website is flashed back to us on the surface of the paper shell, which is transformed into a form of distortion and illusion. By projecting

the contents of the banned website content video clips back onto their surfaces, this project invites viewers to think about the nature of the information marked as supposed to be discarded information from an outside of the "wall" perspective.

Tian Jiang, *GOLDEN SHIELD PROJECT-BLOCKED WEBSITE*, Video projection, cardboard, laser paper, Runtime: 00:03:50, 2019

The projection also combines the fluidity and illusion properties of the network with its symbolized logo and presents the process of *Golden Shield Project* through date. Under these circumstances, each representative symbol represents a different forbidden network, from which the color, shape and information data of the video clips are selected to form a digital information palette to construct the final projection ring. Date in this project is not only emphasize the specific blocked signs commemoration, but the current time difference from the time node that is a process accumulation of things happening for a long time period. It explores an audio-visual mosaic of our culture, information technology and their survival in today's world.



**Deborah Kennedy / San Jose, CA**

Traditionally, nature guides introduce readers to the complexity of healthy ecosystems. Kennedy's altered books, though inspired by these nature guides, instead invite reflection on today's environmental challenges.

Deborah Kennedy, *Memorial Field Guides for the 21st Century*, 2016, Recycled books, grass, feathers, an anatomically correct model of a threatened Yellow-Legged Frog created by the Field Museum, recycled metal, air-dry clay, medium and pigments, Variable dimensions installed, approximately 5' x 6' x 5', Each book's dimensions, approximately 12" x 18" x 3"

**1. Memorial Field Guide for the Birds**

The quietude Rachel Carson foresaw in her seminal book, *Silent Spring*, is spreading through our world as birds disappear. Today, bird populations are declining around the planet and one avian species is going extinct each year. Who still feels the loss of their songs?

**2. Memorial Field Guide to the Human Heart**

Today we are living in a collapsing world, yet many seem to largely ignore or even deny this heart-breaking situation. We march on despite the obvious threats around us. If not now, when will we make reviving our natural world a serious priority? Will we wait until disaster is at each of our doors?

**3. Memorial Field Guide for the Amphibians**

Amphibians including frogs, toads, newts, and salamanders were the first class of animals to experience a global population collapse. Today, the situation is even more dire—more than a third of amphibians are threatened globally by habitat destruction, toxins, pesticides, and global warming among other problems. Is a world where frogs cannot survive, a world where our children can thrive?





< Keith Kitz / Boston, MA

Internment Days was produced on July 4, 2019 in response to the on-going internment of asylum seekers at the U.S. southern border. The detainment and separation of families at the U.S. southern border is a human rights tragedy beginning to be played out daily on American soil. This piece used the seven red stripes of the American flag, reporting on the conditions the detainees face while in the internment camps, as well as commentary from the current administration to visually document these events.

Keith Kitz, *Internment Days*, Mixed media/digital print, 39.4" x 27.6" 2019

Annie Lee-Zimerle / Dayton, OH

As a child of an immigrant family, I am



Annie Lee-Zimerle, *Tourist*, Serigraphy on paper, 14" x 10", 2016

constantly wondering where I fit, never able to descent fully into one culture for fear of losing the other. I feel the constant urge to ask who I am, as a mother and artist.

My work explores transferring thoughts into tangible forms. These thoughts are often inspired by my personal experience, reflections on domesticity and the mundaneness of culture. They are brought to bear in a delicate narrative to provoke a dialogue between viewers and the art.

Back in 2002, Rose Marie Bravo, then a chief

Annie Lee-Zimerle continued executive of Burberry, made a comment in the *New York Daily News* about restructuring the company. She made it clear that the new image of Burberry didn't include Asian tourists. Ms. Bravo remarked on finding a true brand from an image which she thought was favored by vacationing Asian tourists in need of a raincoat in London. The company then pulled Burberry from tourist shops, particularly in Asia. At the time, many Asians were furious and showed signs of boycotting the store. Some argued that it was not all true but as the rumor persisted I was still intrigued by that conversation. Over a decade later, the company still has its name and we still see Asian tourists in Burberry everywhere.

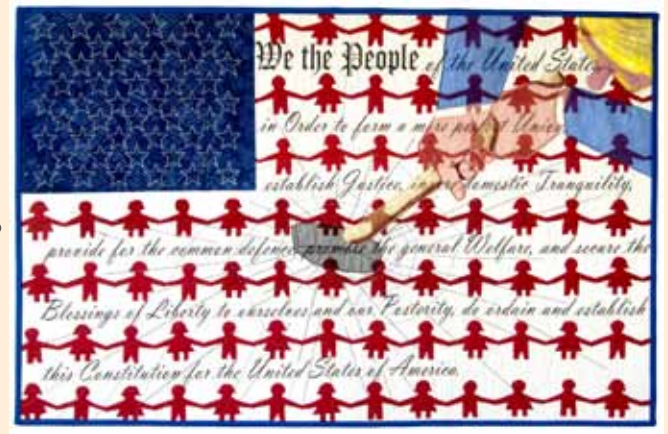
Chantal Lesley / Austin, TX >

As a half German, half Peruvian woman who grew up in a Mexican American border town, feeling stretched between four cultures has led a strong interest in issues of identity in my work. I especially feel compelled to tell the story of what it means to be a modern millennial woman. My work always stems from my own personal experiences, and have become a true source of therapy for me.

My latest series of self portraits: Pin The Fantasy on the Female deal with my frustration of fitting into ideal images of beauty forced onto me and every woman. I portray issues of weight, body hair and plastic surgery using the classic pin up image that I felt has dictated the ideal woman for decades,

Susan Lane / Vallejo CA

This President seems to be trying to destroy all the best values the United States of America has ever stood for in the world community. He denies the value of science. He is against immigration and has no compassion for people from other cultures. He hasn't a clue how the US government works. He lies and contradicts himself at every turn of events. He supports extreme violence and Nazis. Our country is fractured daily by his insanity.



Susan Lane, *Broken - State of the Union*, Fiber art - cotton, organza and tulle fabrics; Angelina fibers, thread, 22.5" x 35", 2017



Chantal Lesley, *Pin The Fantasy on the Female - Can't Seem To Measure Up*, Archival inkjet print, 17" x 11", 2019

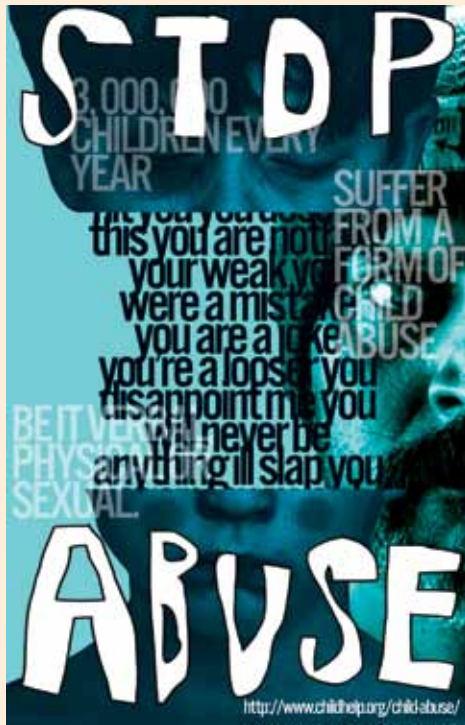
but how ironically even the original pin up women such as Marilyn Monroe and Betty Page couldn't live up to their own images and either ended up in an untimely demise or forgotten.



**Nathan Little-Warner /  
Johnson City, TN**

A conversation I had with a friend some time ago inspired me to create this piece. My friend and their sibling were abused by their parents as children. They later told me that at one point in the conversation that the color blue represented child abuse awareness. I was not even aware of the fact that blue was for the awareness of child abuse, I asked other people and they were as surprised as I was. My friend's story got me thinking and I decided to create this piece to communicate the overall awareness of child abuse and for people to take action.

The overall composition is meant to communicate the aspects of child abuse. As discussed before, blue is for the awareness of the issue. The use of typography is to communicate three specific things. The black type in the center of the piece is one of the many words an abused child may hear and how it affects their minds. The text in white in the background are facts about abuse in the United States alone. The hand lettering in the foreground is meant to simulate the stereotypical writing of a child and to create a contrast giving it most of the visual hierarchy.



Nathan Little-Warner, *STOP ABUSE*, Digital collage, typography, handlettering, photo manipulation, digital print, 17" x 11", 2019

**Srdjan Marjanovic / Monroe, LA**

According to the CBS News, one-third of the GoFundMe site's donations are used to cover medical costs. This is a sad reality for a powerful country, such as the United States of America. The U.S. is still the only country among developed nations without a universal healthcare system. Americans are left on their own to figure out one of basic human rights. It is upsetting to see so many American families using popular fundraising platform, GoFundMe, to cover their health care costs by begging for money to save the lives of their loved ones.



Srdjan Marjanovic, *GoFundMe*, Digital print, 19" x 13", 2018

**< Emily Marbach /  
London, England / U.K.**

I'm an American who is currently living outside of the US. I came of age a decade after Roe v Wade was in full swing. When I went to college and became politically conscious, the Pro-Choice movement was close to my heart. Any woman could make her own decision about having a baby or having an abortion. With the closures of so many abortion clinics and many states finding no provisions at all, the issue has been in my artist's mind. Because no matter what people say, abortion will always be legal for rich people in America, the ones who can afford to travel or take time off from their daily lives to seek out a clinic.

It enrages me that the fetus is glorified by religious advocates who wish to deny unready mothers the right to choose, but often these same people are vilifying poor, disadvantaged or migrant children (and have little interest in the welfare of their mothers, as well). My collage is very simply highlighting this irony. How can an unborn child have more people caring about them than a living breathing child? "Every child a wanted child," was my twenty year old March on Washington chant. This is something I truly still believe.



Emily Marbach, *Saint Fetus/Devil Child*, Mixed media on Fabriano paper, 19" x 15", 2019

**John McNamara / Novato, CA >**

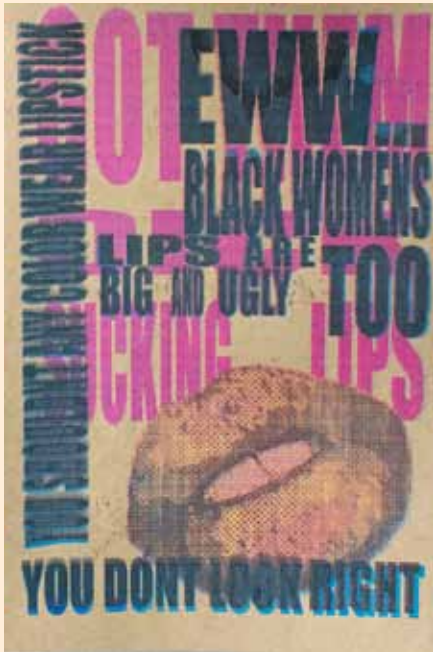
I've investigated the relationship between painting and photography for the past thirty-one years, making paintings that engage photography as an often hidden, sometimes overt painted element. Since the photography exists literally beneath the painted surface, there is for me a strange conceptual ambiguity relational to the frozen moment of a person, place, or thing that lie underneath the interpretive nature of the painting process. I am intrigued by the "time machine" aspect of collage, and the way paint interacts with it. The content of my work focuses on conceptions of transcendence, moments in popular culture, and sharable life realities. Although titles may seem to indicate a specific meaning, I consider my paintings to be open investigative narratives. My hope is to provoke a sense of curiosity within the viewer, similar to the curiosity and surprise I feel when making a painting. I strive to make a painting that has visual and conceptual engagement. The painting, *Surveillance*, is an investigation of a digital technology that monitors human behavior, activity and information. The



**Symphony Medley /  
Clarksville, TN**

Black women are walking targets due to the negative stereotypes and perceptions that the world has of them. Once, a black woman expresses her woes in regards to racism, sexism, beauty standards, colorism, and feminism, black women are often ignored, deflected, ridiculed, and unheard. My work creates a metaphorical breakage between the harsh black and white stereotypes versus reality. To promote discussion on the social injustices affecting cultural perceptions of black women.

Symphony Medley, *They Hate It On Me But Paid For The Plastic Version*, 17" x 11", Printmaking, 2018



Symphony Medley, *Derrika*, Printmaking and painting, 24" x 20", 2018

**Melanie Mills / Savannah, GA**

*Heartbeat Bill* explores the creeping restriction of constitutional rights under the guise of religious beliefs. This particularly impacts women and erosion of their choice to physically and medically determine their own life decisions. In 2019, several states passed Heartbeat Legislations, outlawing pregnancy termination after a detectable embryonic heartbeat, or about six weeks. This denies a woman body autonomy, at times, before she is even aware she is pregnant. It 'infantilizes' and criminalizes women's right to self-determination as a person, relegating her to 'vessel' status. Conversely, it elevates an embryo to citizenship status by recognizing

it as a 'dependent minor' by revising the Internal Revenue Tax Code of 1986.

Materials employed include a copy of Section 12 of GA HB 481. Antique photos are assembled to create a portrait of a woman with images of children below her waist. The background is a page from a hymnal found in a burnt church in central Georgia, representing how the imposition of one's religious beliefs can compromise separation of church and state.

Melanie Mills, *Heartbeat Bill*, Mixed media collage with antique photos and burnt church hymnal, 10" x 8", 2019



*John McNamara continued*  
organic use of "paint" describes a system, which both aligns to technology, as well as being a metaphor for our organic selves.

John McNamara, *Surveillance*, Oil/paper on panel, 40" x 30", 2017



**Colleen Quinn / Philadelphia, PA**

My paintings are an attempt to respond to the times I live in. Like many artists, I make art as a way of processing the world around me and the time in which I live. With so much media content flying by so quickly, painting offers me a way of slowing things down to take a longer, closer look at what fascinates or disturbs me. I find that attempting to capture beauty in unlikely places, for example a war-torn landscape, a shot up classroom, or even the face of a sexual predator, offers me insight into my own struggles and fears. Painting a portrait gives me a chance to actually stare into someone's eyes and to search for understanding. I am deeply curious about other people and want to understand their inner world, their feelings and their experience of the world. I hope to inspire and to reward that same curiosity in those who see my work.



Colleen Quinn *Moved on Her like a Bitch*, Acrylic on canvas, 20" x 20", 2019



Avery Healthcare and the Arts Award

Brock Robinson, *Behind the Wall*, Basswood, acrylic paint, cotton gauze, 23" x 12.5", 2018

**Rachel Reitan / McKinney, TX**

These paintings explore the risk of being a very young child in the United States today. Ever vulnerable young children are now the literal targets for treatment that we would normally associate with war in their everyday lives. The first day of the "new normal" for children attending school in the USA includes the truth that they are now targets for gun violence.



Jack Schrader Award

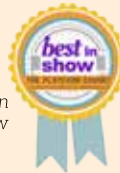
Rachel Reitan, *1st Day*, Mixed media on panel, 48" x 24", 2019

**Denise Shaw / New York, NY >**

The abuse of families at the US/Mexican border has created *Tiny Dancer*, illustrating a huarache, a Mexican dancing sandal, Pre-Columbian in origin, symbolizing free movement, celebration and life. Here it is painted in many colors, fluid in light with the use of watercolor, suggesting vibrant life force only to be shackled in cuffs, painted in dense steel acrylic.



Denise Shaw, *Tiny Dancer*, Watercolor and acrylic on paper, 22" x 30", 2019.



Best in Show

**Brock Robinson / Duluth, MN**

The facial shapes of shock, fear, and disgust, are recognized the world over. Emotions, human face, and walls, are fused together in the builders of walls, opponents of walls, people walled out, and people hiding behind walls.

Carving the face is a fascinating challenge. Whenever I have a mask on the workbench, I find myself intrigued by all the folds and creases in the faces that I see in my life. Likewise, I celebrate the ability of the face to convey thought and emotion. From the inspiration of other mask carvers, I learned the use of the mask as a canvas and an alternate identity. I am a sixty - eight year old retired physician. I carve masks & bowls, play Irish drum, and dance with my partner of forty - three years.



**Amy Sargeant / Orange, CA**

The text fragments depicted in Pins for the Patriarchy, 2019 are direct quotes attributed to President Trump. The mix of feminine florals as well as vintage pinup girl motifs lead the viewer to assume this is an antiquated quote, relegated to our misogynistic history, instead of our modern day president in presidential capacity upon meeting another world leader. *Pins for the Patriarchy, 2019* is a reflection of the nuanced tension depicted in the many roles women represent in society. The work combines judgment and query behind the veneer of beauty. As these brooches are handmade wearable art, the viewer must also question what it means to wear one, which role is being condoned? As a mother, the artist hopes to raise two socially and politically aware children that embody the quote, "You're either a part of the problem, or you're a part of the solution."



Amy Sargeant, *Pins for the Patriarchy, 2019*, Ceramic brooches, hand designed and vintage decals on printed cards, birch cradle board mounted, 18" x 24", 2019



Denise Shaw, *Surveillance*, Acrylic & sand on burlap hanging without a structure,

Denise Shaw continued

await them. *Surveillance* is an aerial view of a young woman looking up at the sky, surrendering, in a 360 degree surveillance. The helicopter is drawn in sand to suggest its shadow on the road. The fragments of words in a crude military font are from a poem by Pablo Neruda. This art piece uses burlap as a painting surface to suggest military surplus supplies, hanging without a structure.

Denise Shaw, *Ghosts At The Border*, Acrylic & sand on canvas, 40" x 50", 2019



Denise Shaw continued

In *Ghosts At The Border* my human figures are deliberately white to suggest ghosts—people unseen, invisible, undervalued. I have addressed military surveillance, border control and capture by simulating infrared photography. This image depicts a ghostly family of four reduced to desperate, nocturnal figures, running in fear to seek asylum that doesn't seem to



**Robert Sherer / Marietta, GA**

I create art using HIV- and HIV+ human blood. The blood is hermetically sealed in layers of polymers and is also framed under glass. The blood is donated to me by people from the community who agree with the political content and intent of my work. My work addresses issues of race, gender, sexuality and HIV status. I was born and raised in the Deep South, where Christianity has been crammed down my throat my entire life. As an exercise in personal liberation and sympathetic magic, I crafted an actual life-size crown of thorns from a robust vine of the Sawbriar Plant (*Smilax Glauca*). During the process I was very careful not to get pricked. My intention was to craft a visual prop to represent martyrdom, humiliation and suffering. Upon completion, I literally experienced all three when it slipped from my fingers and severely lacerated me. In an act of vengeance I removed all of the thorns with a pocketknife, as if to say, "Christianity, I will not let you hurt me ever again". The resulting work of art is, therefore, painted in my own blood.



Robert Sherer, *Disarmament*, Blood of a Former Christian, 30" x 22", 2019

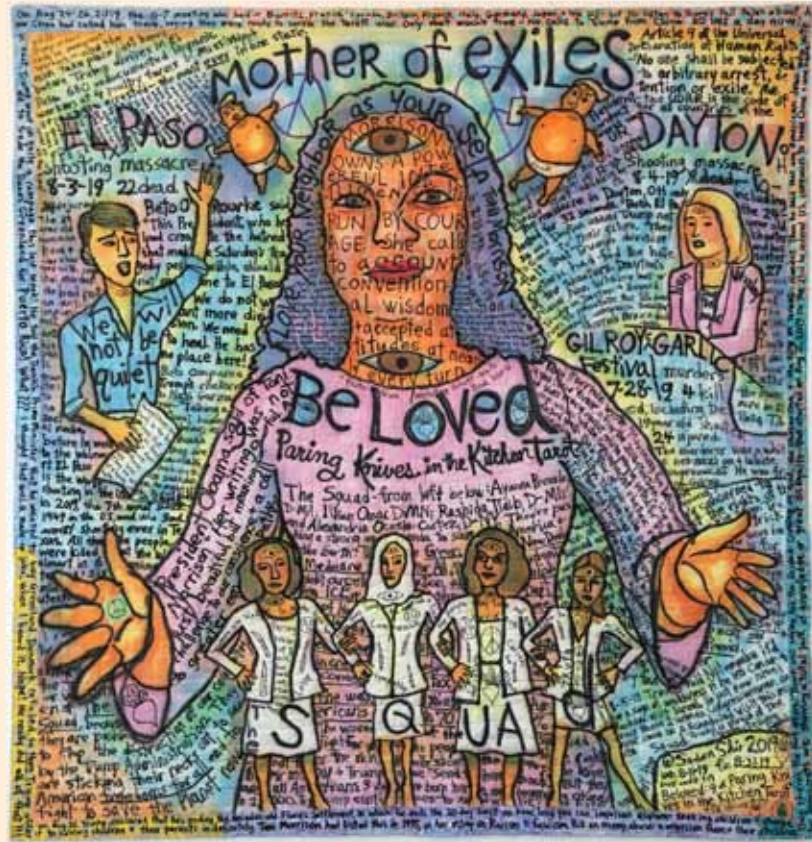




**Susan Shie / Wooster, OH**

My art embraces feminism and passive resistance to cruelty in our world. This piece is just finished, about Toni Morrison; the massacres in El Paso, Dayton, and Gilroy; the Squad; and Trump's recent behavior and statements. My work witnesses and records the events we face as a family, a nation, and the world. Morrison, who died on Aug 5, 2019, was a true force for social justice. Her speech about Racism and Fascism, given in 1995 at Howard University, could have been a description of Trump's current strategies, but she was referring to Adolf Hitler's plans for Germany and the world.

This art quilt is in my seventy - eight "card" series, the Kitchen Tarot, begun in 1998. The title is a reference to Morrison's novel *Beloved*, in which a mother who escaped slavery with her children, actually killed her daughter, rather than have their captors take her back into slavery, thus avoiding the inhuman and horrific conditions the daughter would have faced. My subtitle refers to a tarot card I selected for this artwork. My deck includes suits referencing kitchen objects: Wooden spoons for tarot's traditional Wands; Potholders for Coins; Pyrex Cups for Cups; and Paring Knives for Swords. The 9 of Paring Knives is a card about mature thinking and finding solutions through communication. Swords represent the intellect, and Paring Knives are peaceful kitchen tools, which help us prepare food, and so, nourish our souls and our thinking.



Susan Shie, *Beloved: 9 of Paring Knives (swords) in the Kitchen Tarot*. Cotton fabrics, airbrush fabric paint, fabric markers, bamboo and organic cotton batting, cotton threads, one Green Temple Buddha bead. (freehand drawing, painting, and most of the writing is done with airbrush.), 61" x 59", 2019



Dorothy Carson Award

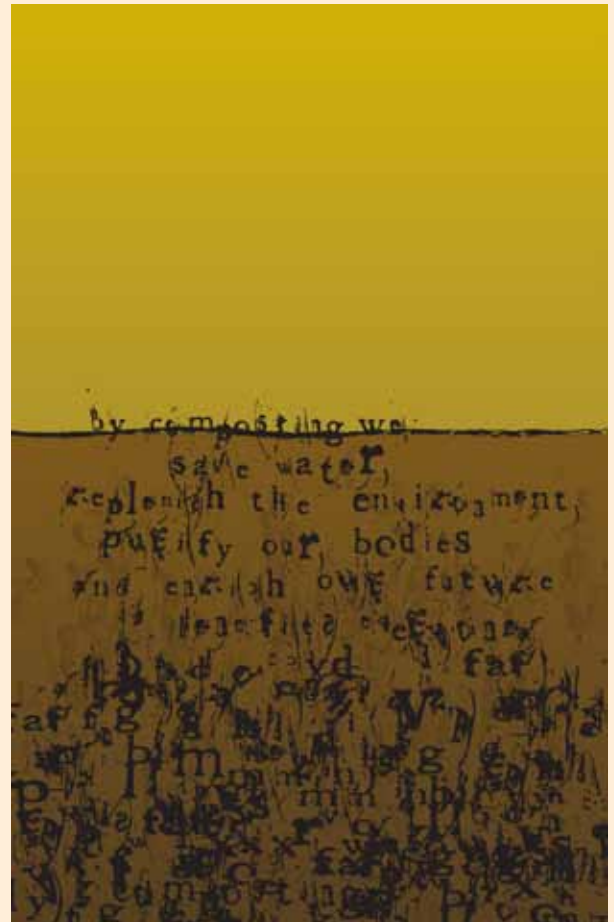
**Joan Myerson Shrager / Elkins Park, PA**



*Anguish* tells the story of one of my students who, while in class, received a call from his mother informing him that his friend had been shot across the street from his home. I stood helpless as he sunk to the ground in despair. This digital painting incorporates an original photo and hand drawing, printed on canvas. In all the years of this program too many of our students have experienced such violence.

I am Co-Founder, Co-Director with Paula Mandel of The Stained Glass Project: Windows That Open Doors now in its 15th year. It is a non-profit after school art program for Philadelphia Public School students.

Joan Myerson Shrager, *Anguish*, Digital painting on canvas, 30" x 20", 2017



Tore Terrasi, *Compost*, Digital print / poster, 17" x 11", 2018



**José Andrés Sotela Truque /  
Costa Rica**

This painting criticizes how governments and leaders are playing with the world.



José Andrés Sotela Truque, *EL Capitolio* (in English The Capitol), Canvas, wood and acrylic, 30" x 40", 2018

**Stephen Spiller /  
Long Island City, NY >**

My work is based on social, cultural and political themes. The images I make focusing on rape typically criticize legal defenses excusing that crime by suggesting the assault was invited, predictable, or consensual sex. In *Shattering Azalea* I found myself outraged when a judge expressed primary concern for the career prospects of a college-aged, male, defendant should there be a guilty verdict, giving no recognition to the shattered rape victim.

My work is based on social, cultural and political themes. The images I make focusing on rape typically criticize legal defenses excusing that crime by suggesting the assault was invited, predictable, or consensual sex. *The Blue Skirt* is my response to the frequently argued, utterly outrageous defense that the victim provoked the assault because of her clothing.



Stephen Spiller, *Shattering Azalea*, Archival pigment print, 16.5" x 25", 2019



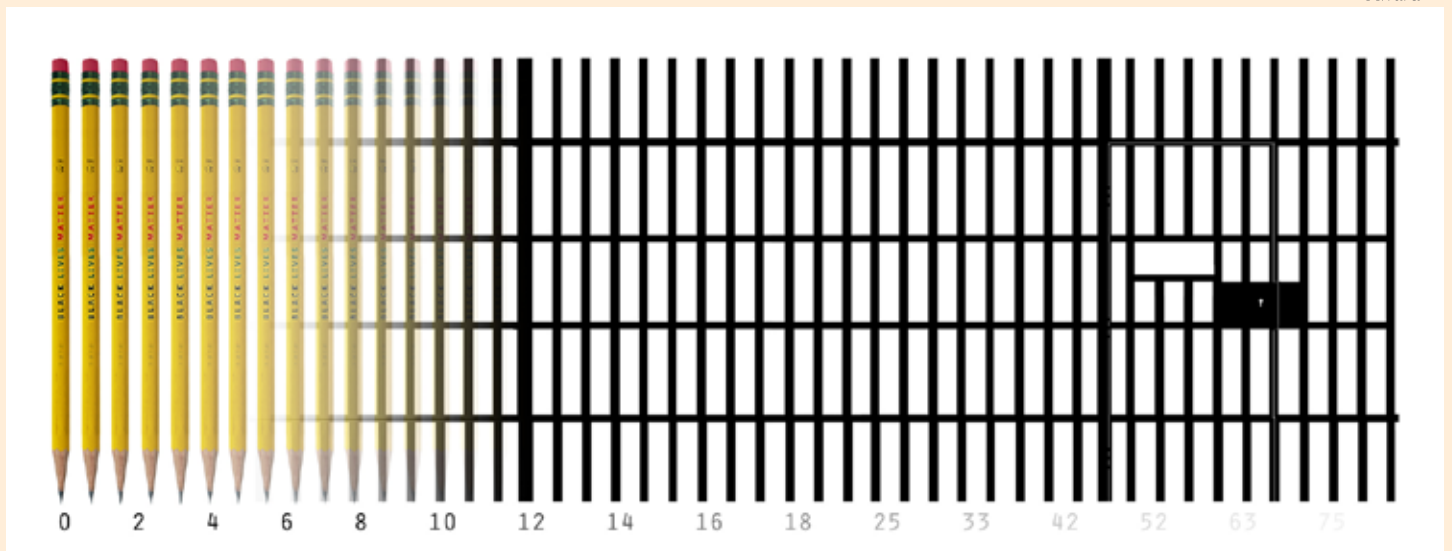
Stephen Spiller, *The Blue Skirt*, Archival pigment print, 20.75" x 25", 2019

**Elka Stevens / Randallstown, MD**

*Pipeline* reminds us that young African American males are being criminalized from a very young age as students, are incarcerated as young men, remain institutionalized throughout adulthood, and often spend their

twilight years still behind bars. This strategic transition of black males from educational to penal systems is thought to maintain, increase, and falsely idolize an undereducated, under-socialized, and inaccessible populous. This criminalization of young black males

also demonstrates a calculated divestment in black human capital, in black male agency, and in black communities – a divestment that minimally promotes silence, invisibility, division, and subjugation.



Elka Stevens, *Pipeline*, Graphic image printed on paper, 7.25" x 18", 2015

**< Tore Terrasi / Arlington, Texas**

I want to make a difference in some way - even small ways. Recently I was required to stop composting because my Home Owners Association received complaints that my compost pile was attracting animals and to be fair, it was. But while I was able to compost I noticed I was generating considerably less

trash, using less water, and the plants in my backyard and garden were growing like crazy. I could see it was a closed and clean system, especially with my garden. It made me feel so good to see the impact, humble as it was, that I was making. While creating this poster I decided to research other ways I could compost without attracting animals

and I'm glad to report I have a bin, with a lid, in my garage. I think the process of organic breakdown will probably go slower than my outdoor pile did but I'm glad I was able to find a way to compost again.



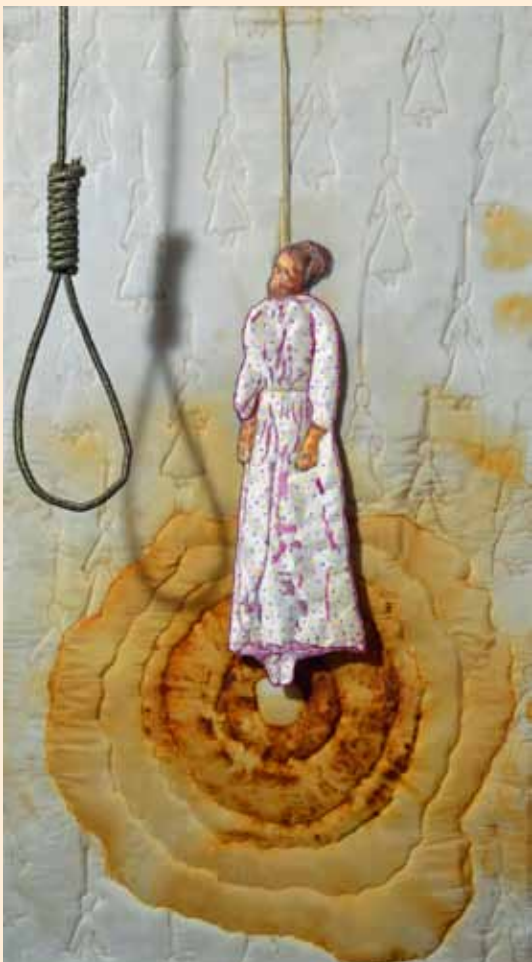
**Patricia Anderson Turner / Punta Gorda, Florida**

An amazing three billion people worldwide are active monthly users of Facebook; they spend an average of eighteen minutes per use. I have tried to wrap my head around just how that translates into real time. It amounts to 393 million hours per month, Or, enough time to Assemble, start to finish, thirty - four million Cadillacs...per month! Or, fly around the earth on a commercial plane nearly twenty -two million times... per month! Or, enough credit hours spent in the college classroom to obtain a Bachelor's degree for six million students....per month!

Laura Nelson, along with her son, L.D., were arrested after an incident involving a stolen cow, an incident that escalated. After their arrest, an enraged mob of over forty white men broke them out of jail and lynched them from a bridge over the North Carolina River near Okemah, Oklahoma, on May 25, 1911. Both were repeatedly raped prior to the lynching. The son was photographed lynched from the bridge with his pants hanging around his feet. Laura's and her son's photographs are the only ones we have today of a lynched woman and child although nearly all lynchings of the estimated 4,000 black men and over 200 women and children were photographed and printed as postcards. These postcards were sent around our fair country...to friends and relatives of the rapists and murderers and from the townspeople / lynchers and rapists ...as was customary after a lynching. One of the mob members and Klansman was named Charley Guthrie. Charley is the father of Woody Guthrie and the grandfather of Arlo Guthrie. (Ironically, Woody's "This Land is your Land" and Arlo's "City of New Orleans" are two of my all time favorite patriotic folk songs.) In the one remaining black and white photo of this travesty of a woman and her child being lynched I could make out the difference in hues of the polka dots on the fabric she used to make her dress. As I am a textile artist, I recreated them individually in her honor. She also, as I could discern from the photo, made slippers or shoe tops to match her dress. I think that was the final spear piercing my already broken heart.



Patricia Anderson Turner, *Social Media Suction*. Artist dye painted paper over dyed silk, stitched; 3 dimensional fabric and paper vacuum and figures; varnished, 40" X 30", 2015



Patricia Anderson Turner, *Laura Got Lynched From the Bridge*, Silk rusted with brake discs, stitched with anonymous lynched females. Laura figure: embroidered, embellished, Inktense pens. Rope noose hangs independently from ceiling 12" away from piece, 58" x 22" x 12", 2019

**Patrick Vincent / Nashville, TN >**

Remains of Debate is a reaction to the on-going national polemic that is gun violence and gun control. The print/paper sculptures are meant as ephemera resembling shotgun shells. They were originally designed to be placed at the March for Our Lives Protest in Nashville, TN. Regardless of one's position on what is the best way to curb gun violence in the USA, it is clear the lack of significant action in this debate continues to leave dead and wounded people—symbolized here by empty shells/ bullet casings.

**Tina Ybarra / South Gate, CA**

I think art should change the world. With each new canvas or page, I endeavor to change my small part of the world for the better. With each new idea or concept, I hope to send an ever-increasing ripple effect that could someday wash away the recurring atrocities and injustice that tend to plague humankind. These pieces are part of a series entitled Whitewashed HERstory which endeavors to shine a light on women's issues that are overlooked, misunderstood, or intentionally ignored.



Tina Ybarra, *Red Dress Dismissing*, Mixed media, 20" x 16", 2019



Tina Ybarra, *Wire Hanger Decisions*, Mixed media, 20" x 16", 2019

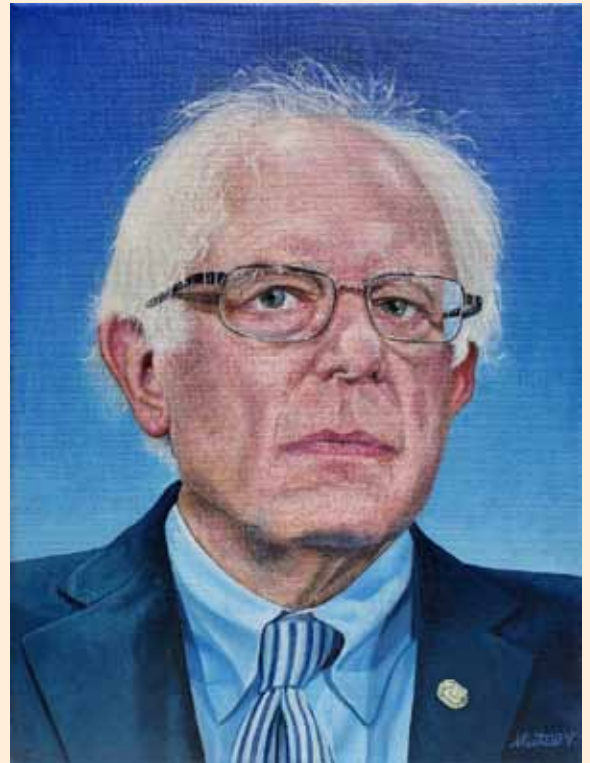




Patrick Vincent, *Remains of Debate*, Screen print, letterpress on paper form, 10" x 5" x 5" (each, 3 forms), 2018

## Allester Vinteers / Fort Worth, TX

My experience as a Millennial has equated to a life of difficulty, but also to a life of great purpose for the evolution of society. Bernie Sanders reflects that long overdue systemic and evolutionary shift we Millennials are bringing about. In my painting *Not me. Us.* I exaggerated the red of Bernie's typical flushed face, a staple of his unwavering passion and conviction. I chose to surround Bernie's face almost entirely by the color blue, because he has taken center stage in transforming the direction of the Democratic party.



Allester Vinteers, *No me. Us.*, Oil on canvas, 12" x 9", 2019

Bernie Sanders is the perfect contemporary icon for social political justice and I believe he will unify all people, in the USA and around the globe, against corruption and injustice, ushering in a new era. Bernie Sanders reflects the newer generations' heightened empathy and sense of idealism. Our time is now.

## Duat Vu / Springfield, MO

The Communists propagandized it as the liberation of South Vietnam. But liberation quickly turned into oppression. My father went to re-education camp for three years with hard labor. Our family was blacklisted. We did not have rights to many things, like going to university. With no future, we escaped. We became refugees- "boat people". Everything spiraled from the war and eventually led to our escape and migration to the west. The war horse is at the center of the picture. Look closely at the surrounding frame. They are house-boats linking to each other. These are the plights of Vietnamese boat-people. Sadly, this is now a reality for many others in the world.

I am a first generation Vietnamese refugee. My family was part of the wave of "boat people" that escaped Vietnam after the war. The trip was a near-death experience, during which I was only a child. This work expresses my emotions of these events. It is also my reflection on the war I did not understand. Though they happened many years ago, looking at the world conflicts and the flight of refugees today, I am saddened that there are people who are suffering the hardship I went through.

It was a debilitating feeling waiting months in a refugees camp, sometimes years, for one's future, one's residency status. Where would one live? How would one cope not speaking the language, not knowing the culture? How would one work with a different job? Life is put on hold for uncertainties. Behind, there was a between the war-torn past. In front was a hopeful future. My family was stuck between two worlds. In the refugee camp, we anxiously dream of the unknown to come, and yet there was also a lingering sadness for what we have lost.



Duat Vu, *Refugees: Limbo Land*, Ink on paper, 12x18, 2008



Duat Vu, *Refugees: A Chain of Circumstance*, Ink on paper, 11"x15", 2006



## Michelle Waters / Los Gatos

My paintings of polar bears and penguins monkey wrenching SUVs and nodding donkeys illustrate my fantasy of animals getting back at humans for our destruction of the planet. Influences include the nightmarish imagery of Hieronymus Bosch, Edward Abbey's writings, and my thirty - five years of wildlife activism. I reject the pervasive idea that humans are the most important species on Earth and thereby have an inherent right to plunder it. My art is cultural resistance to ecocide.



Michelle Waters, *Homeland Security II*, Acrylic on canvas, 11" x 14", 2005



Michelle Waters, *Raising the Fuel Economy Standards*, Acrylic on canvas, 11" x 14", 2005

## Beau Wild / Port Orange, FL

Indigenous women and girls, a group who are socially, economically and politically marginalized, are disproportionately targets for hatred and violence. 84% report domestic or sexual abuse at some point in their lives. And indigenous women are five to seven times more likely than other women in the US to die as the result of violence. Underlying factors are poverty, living near pipeline developments which house many "man camps", moving from the reservations into cities where they become "lost" in the general population. Until recently, there was no data base in the US for these women. In 2016, 5,712 cases of Murdered and Missing Indigenous Women and Girls (MMIWG) were reported on newly formed US data base. However, of these 5,712, only 116 cases were logged into the Department of Justice (DOJ). There is a significant need for a comprehensive response to discrimination and violence against these indigenous women and girls.



Avery Healthcare And The Arts Award



Beau Wild, *No More Stolen Sisters*, Mixed media: charcoal and acrylic, 20" x 30", 2019

## Aaron Wilder & Guta Galli/ San Francisco, CA

*Sugar & Snails* is a collaboration between Guta Galli and Aaron Wilder. Our collaboration started out as a photography project employing an analytical model to the daily performance of normative gender displays of appearance. The photographs depict the artists going through the motions of performing femininity and masculinity through sequential stillness. These figurative representations deconstruct gender norms and the way these norms relate to sex, race, identity, and the idea of otherness. The original photographs were done in two sequences (one exploring masculine stereotypes and one exploring feminine stereotypes) where both artists went through the same actions. The photographs are displayed always in pairs matching both artists in a particular action.



Aaron Wilder & Guta Galli, *Sugar and Snails*, Photography quadriptych, 8" x 8", 2016

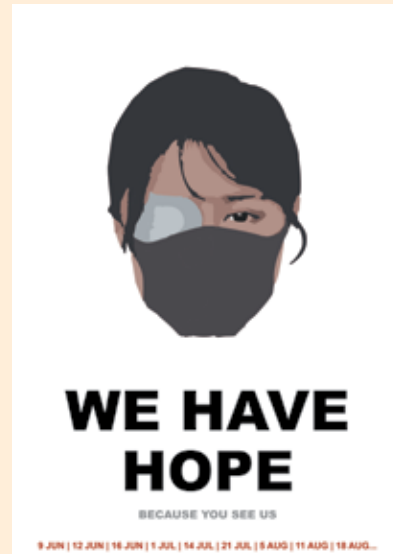




Chakming Wong *WITNESS US!*, Artpaper, 16.5" x 12", 2019



Chakming Wong *REMEMBER HONG KONG!*, Artpaper, 16.5" x 12", 2019



Chakming Wong *YOU ARE OUR HOPE!*, Artpaper, 16.5" x 12", 2019



Award of Excellence  
for series:  
*WITNESS US!*  
*REMEMBER HONG KONG!*  
*YOU ARE OUR HOPE!*

## Chakming Wong / Kowloon, Hong Kong

This is a very dangerous time for Hong Kong. It is happening humanitarian disaster when Hong Kong people fighting for human rights and freedom since June, the extradition law protest. Hong Kong and China government are using some unethical ways to response to Hongkongers' voice. They send police to shoot unarmed protesters, making terrorist attack at MTR train stations by gangs and even police, arresting innocent citizen and lynching them (even some citizen are suspected to

be killed when there are corpse found in different places)...In spite of facing different unreasonable challenges, Hongkongers' determination on freedom and justice would not be changed. We have created histories, 2 millions protesters come out on the street, crowdfunding 1 million US dollars in a half day several times for advertising on newspaper in different countries, demonstrations on every weekend continuously for more than three months...

Hongkongers are playing a losing game when safety hats, eye masks and masks from Hongkongers facing tear gas, rubber

bullet, bean bag round from Police. Many of protesters are injured or arrested and the number is still increasing. But we still have hope because we believe the whole world is watching us. Please, everyone see us, see this series poster, we plead you to tell your friends what you know about Hong Kong, do not forget how we fight for freedom and justice. Please use your ways to stand with Hong Kong, to save us. Fight for freedom, Stand with Hong Kong!

## Jenny Wu / Washington, D.C.



Jenny Wu, continued

This video *Great! Great! Great!!!* was finished in 2018, it consists Donald Trump saying "great" 289 times in 126 seconds. I use real footage of speeches, interviews, rallies, and alternative facts as raw materials for videos. I hope my work can humorously stab the truth by magnifying the seemingly innocent details they hide behind. *Great! Great! Great!!!* was made the most American way I could think of -- outsourcing to cheaper labor markets. I am an immigrant, but I am not here to "steal your job." I, too, outsource it.



Award of Merit

Jenny Wu, *Great! Great! Great!!!*, video, 2 minutes 12 seconds, partial production outsource to Bangladesh.

## Abby Zeciroski / Chicago, IL

I made this artwork after reading about unsafe abortions.

Every year, worldwide, about forty - two million women with unintended pregnancies choose abortion, and nearly half of these procedures, twenty million, are unsafe. Some 68,000 women die of unsafe abortions annually, and of the women who survive an unsafe abortion, five million will suffer long-term health complications.



Abby Zeciroski, *Pro Choice*, Digital art on high quality archival, acid free, vibrant paper, fade resistant, 7" x 10", 2019



THE FL3TCH3R EXHIBIT |  
SOCIALLY & POLITICALLY ENGAGED ART  
EXHIBIT & EVENTS



EXHIBITION: 9-30 to 12-13,  
2019. @REECE MUSEUM

SUE COE LECTURE: 11-7,  
5-6:00 pm. @REECE MUSEUM, ETSU

RECEPTION & AWARDS: 11-7,  
6-8:00 pm. @REECE MUSEUM