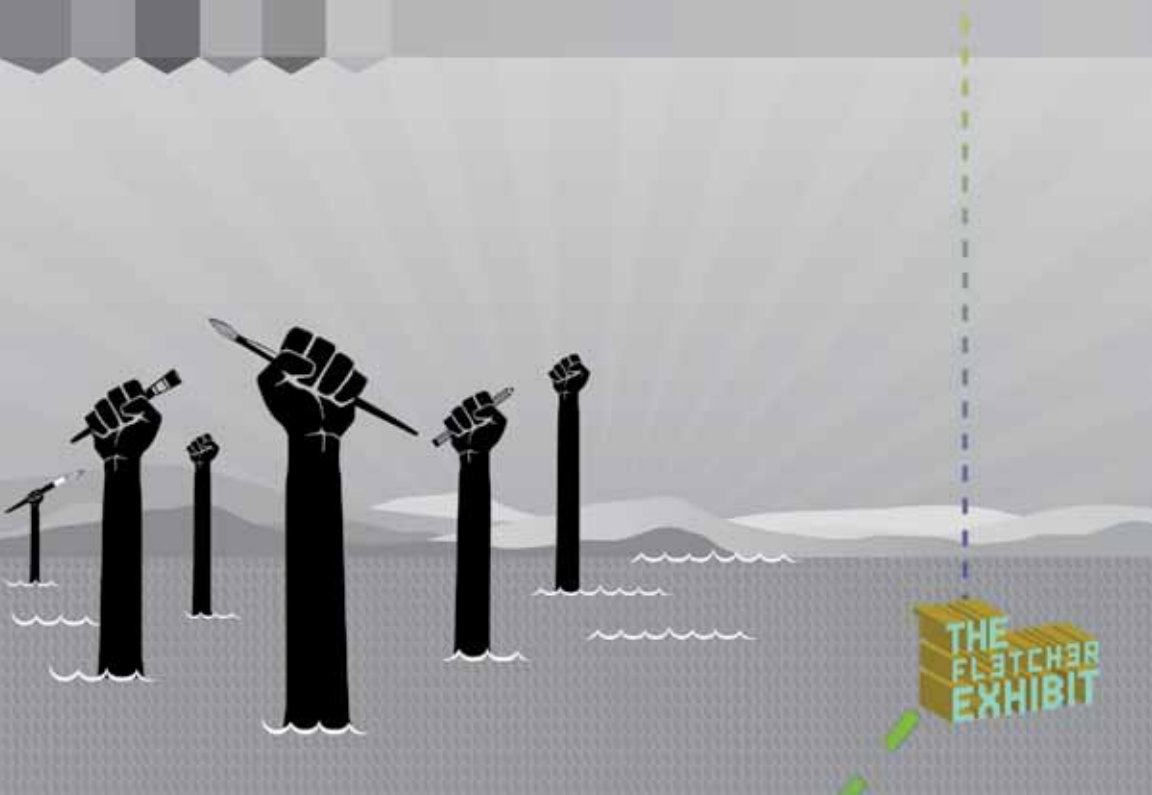




THE
FLETCHER
EXHIBIT

NEXT
PAGE

> 2014

THE 2ND ANNUAL FL3TCH3R EXHIBIT

JUROR:
ELLIOTT EARLS

LOCATED
AT THE
REECE MUSEUM
EAST TENNESSEE
STATE UNIVERSITY

CATRA
LOGUE



Statement from
**FL3TCH3R EXHIBIT 2014 Juror
Elliott Earls**

Instrumentalist art must, by definition, engage its audience with difficult questions. We need look no further than the work of the proto-designer, photographer and artist John Heartfield. In Heartfield's work we find a powerful example of art that is deeply social, courageous and an important agent of change. Heartfield's photomontage during the 1930's confronted German militarism and the Nazi party. His work was produced at great personal risk. As with the work of John Heartfield, the category of Instrumentalism, disambiguates artistic practice. Socially engaged art seeks to play a vital role in the lives of it's viewers. In some very real sense socially and politically motivated art is an antidote to an art world run amok with hedge-fund managers,



art fair dollars and the celebrity gallery system. In the work collected here we find an urgency and a commitment to the idea that the artist speaks truth to power.

The 2014 FL3TCH3R Exhibit highlights contemporary socially and politically engaged art. The issues at play in this work reflect the manifold threats to our collective liberty, to our cultural health and to human peaceful planetary coexistence. The artists and designers represented in this exhibition are a living testament to the legacy of Fletcher Hancock Dyer. In the work collected here we find Art and Design framed as a critical social agent, openly and honestly attempting to contend

THE FL3TCH3R EXHIBIT is an annual multi-national juried exhibit focused on socially and politically motivated art. Socially and politically engaged art has been integral in creative expression since the beginning of visual arts. This exhibition's goal is the exploration of the current trends and trajectory in this field and that these collective creative works will 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 socially 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. As an artist and graphic designer, Fletcher created works that addressed 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 as a result of Fletcher's creative means of rattling cages. Fletcher's work embodies a purposeful, deliberate perspective of his personal endeavor to employ art as social and political commentary. THE FL3TCH3R



Above Work: "Mockingbird Cover Design"
Speculative design for the 2009 Mockingbird literary publication expressing the contemporary view of our multi-cultural world and how we are more alike than different. The image was a photo illustration created using peices of photos of individuals having various racial and/or cultural origins that were combined into a composite image.

Armin Amirian / Isfahan, Iran

When even a fragile flower is able
to explode a rock and burst out to
behold by breeze, rain, and sun, the
world is a sacred temple.

We are not weaker than the tiny
flower.

We are great and sacred.

We are undeniable truth.

Ahmad Shamloo (Iranian contemporary poet)



"Abattoir 1" 20"x16" digital image,

Scott G. Anderson / Hartford City, IN

Dyscrasia - My paintings for the last 20 years have focused on critiquing human systems in particular political and ideological systems of thought. I use the word Dyscrasia to define these ideas. Dyscrasia means an abnormality of the body, or bad mixtures, or poison blood. This word summarizes my reactions to social, and natural systems that have gone awry, that have been abused or have been intentionally or unintentionally misinterpreted.

Abnormality of the Body -The disparate elements in my paintings point to the dilemma I find in outlining and comparing cultural constructions such as religion, gender, education, science, and history. These paintings represent

idea systems in conflict. My goal is to find an ethical catharsis between attraction and doubt.

Bad Mixtures - I am intrigued when two legitimate but opposing ideologies collide. I see myself as a gleaner following in the wake of these collisions. I am painting the wake of that impact. The paintings present a mixture of styles, surfaces, and symbols, appropriated images and diaristic forms that have been assembled into a contrasting visual stew. Meanings and implications are up in the air. The important essences are left to be contended with and to be assimilated into a disquieting, yet jocular dream space.

Linda Armstrong / Atlanta, GA



"Bird", 30"x40" photo on rag paper, 2014

The ecologist and the artist are saying the same things: Nature is the preservation of the world. Every culture has manifested its own ecological microcosms in some form of art or mythology. Nature facilitates the scientific reach back into time, or the free-for-all imaginings towards the future. Art has the ability to generate wonder and directly demonstrate complex information. The work that I have been involved with since the early nineties revolves around my interests/investigations into the natural world, specifically Cumberland Island, Georgia. Using the formal devices of art I focus on island moments, memories, natural and man-made traumas. My procedure is one of collecting and recollecting while creating for the vision of gallery

visitors things most of them have never seen at all. Most recently the number and variety of birds found stranded on the island has created both intrigue and concern in my thoughts.



"Spew (Uncle Jesus Vomits the Wall of Freedom)" 25" x 37", Ink , Charcoal, and Acrylic on Paper , 2013



"Undercurrents", 10' x 10' Variable-can be arranged for smaller dimensions, Gelatine silver paper, rusted paper, and wheat paste, 2014

Jason Bellucci and Justin Barfield / South Bend, IN

This artwork focuses on the way industry can have an adverse environmental impact on all types of waterways and aquatic ecosystems. Since the industrial revolution to present, the advancements of technology have catapulted the human population in all aspects of scientific achievement. These achievements have damaged the environment by creating pollutants or products harmful to the environment. As more and more of these pollutants leach into the global ecosystem, the environment dies and creates waterways that cannot sustain life.

The two artists, James Bellucci and Justin Barfield, created this piece to bring awareness to these types situations. James Bellucci, a photographer, has most recently appropriated the method of origami to correlate how process, materials and chemistry destroy our delicate balance of life. Justin

Barfield, an installation artist, uses rusted surfaces to bring into conversation the way past industrial choices have changed most urban landscapes.

On a more personal level, Justin is a resident of Louisiana and worked in the seafood industry when the Gulf of Mexico BP Oil Spill devastated the gulf coast's way of life. As a photographer, James Bellucci has always been interested in Kodak's role in water pollution in Lake Ontario.

Bryna Bobick / Memphis TN

Georgia House Bill 60 Bible Cover; Locked and Loaded for Sunday School

"A great day to reaffirm our liberties, the law allows residents to protect their families and expands the list of places where they can legally carry firearms, while allowing certain property owners, namely churches and bars, to make judgments on whether

Matthew Boonstra / Charlston, IL



I am interested in the intersection between socioeconomics and the human condition. Recent economic decline has provided a potential spark to transform our relationship with industry in a sustainable manner. I am interested in creating work that documents this transformation. Ideas for my artwork are developed from research I have collected from interviewing generations of industrial workers, tours of factories, and visits to industrial wastelands. My observations of the changing relationship between people, industry, and environment are then refocused and juxtaposed in order to motivate social change. www.mattboonstra.com

"Skin", 2012, steel & latex,
14"x 58"x 36,"

they want worshippers and patrons carrying guns."

April 23, 2014, Governor Nathan Deal
Source: www.cnn.com

After reading Georgia House Bill 60, I thought of church members carrying firearms along with Bibles into churches. I wonder if they feel safer with guns in their churches.

"Georgia House Bill 60 Bible Cover: Locked and Loaded for Sunday School" 6" x 9", Media: mixed media and Bible, 2014



Art Brown / Kingsport, TN

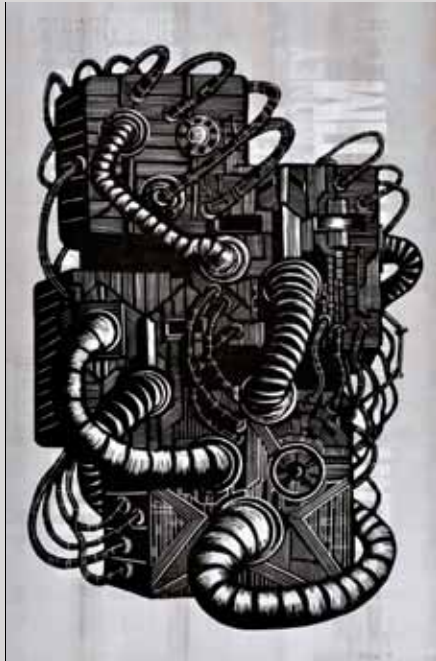
Political issues and current events are often the subjects of my work. In these entries, through typography coupled with imagery of dark mechanical monsters, I struggle to make sense of political and social issues and reconcile the feelings of powerlessness that accompany them.

Eavesdropper combines layers of printed letterpress type and the relief-printed image of a foreboding creature that was inspired by news reports concerning the NSA spying on phone calls and internet habits of U.S. citizens. The creature's monstrous form embodies the fear and paranoia that surrounds this issue. While we are all connected through mobile devices, this "creature" lurks in the background to quietly observe and analyze the data of our daily lives.

The dark, tentacled creature also appears in Angry Yet? — a print inspired by 2014 news reports that the NSA had been monitoring and collecting data leaked by games and applications running on mobile devices,

including the extremely popular game Angry Birds.

Eventually, the dark sinister wiring would also be included in Political Think Tank, which depicts a collection of stagnant, obsolete thinking machines



"Political Think Tank", 22" x 34"
Relief and Letterpress, 2014



"The Persistence of History", 36 x 60" Oil on canvas, 2013



Applachain
Artist
Award

John Duckworth / Johns Island, SC

Inspired by the pop-art of Andy Warhol and color theory of Wayne Thiebaud, John Duckworth has created his 'iCons' series, which juxtaposes famous faces from the past and present. Fascinated by portraiture, Duckworth set forth to appropriate artwork by artists he admired to better understand their process; instead, he discovered his own interpretation of an eternal subject. The iCONS series is at its core a deconstruction: breaking down a form to a new stage of recognition, flattening a painterly surface rich with harmonies of hue, separating familiar images from their established meaning. The hypnotic self-branding so prevalent now contributes to the elevation of a mere face to an object worthy of homage. As reimagined by Duckworth, the faces of these icons,



"il-bama", 16x20", hand-drawn digital print mounted on board, 2010.

in this case President Obama and Kim Jong Il, come to symbolize something far greater than just the individual as it evokes a cross-cultural and socio-political dialogue.

Wendy Cross / Athens, OH

My Paintings depict contemporary culture and attempt to illustrate how humans exist in an ever hostile environment and how this modern culture reflects history. Although I work primarily from imagination my subject matter is based on reality. Most of the details I paint I have observed. I am drawn to neglect and desperation. It is from these darker aspects that a painting portrays honesty. Details such as disintegrating buildings, debris in a field, or trash by the side of the road ad humanity to a landscape.

I display the people in my paintings in still motion. They are not posed but rather engaged in everyday activities, disconnected

from one another. Each person is a life being lived, a story being told. Since I spent much of my childhood exploring woods and swamps, nature is ever-present in my art. Even my most urban landscape is being reclaimed by the forces surrounding it. My objective is to emphasize not only atmospheric conditions but to create an image of an impermanent world in which the viewer is enveloped.

All of my paintings are oil on canvas. I aim to convey reactionary images through a traditional medium. I prefer to work somewhat large, between three to four feet high and four to six feet wide. Canvas size is tailored to the image envisioned.

My current body of work illuminates the tensions between cultural representation and the reality of the object body that lies beneath that thin veneer.

I consider animal attributes of human beings to reflect on how society influences our thinking and manages our behavior. The relationship between power and complicity inform my work. Formally, my work slips between 2D and 3D as it investigates the real versus the represented.

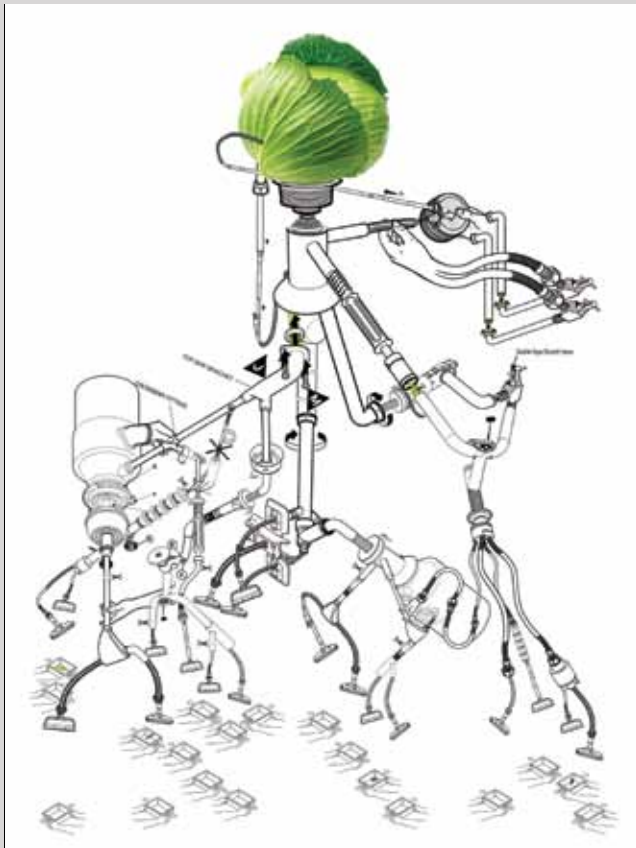


"Wish You Were Here," 66" x 36" x 24", Mixed Media, 2014.

The mechanics of the so-called free market are a complex, mysterious, and crooked beast. This work is my personal understanding of realities of the reagan-era "trickle down" maxim, which was actually coined ironically by will rogers. i am highly suspect of hierarchical systems that seem to consistently aggregate power and money into ever-tighter circles, wildly overvaluing a few while so many labor tirelessly without much hope at all for improving their lot in life. The accumulation of great wealth by some, leading to a better life for many others is a concept that rings increasingly false as worker pay stagnates for decades while CEO pay rises to over 230 times that of average workers (and was 383 times more in 1998). not unlike a shark, when a person gets a taste of money, they become ravenous for it and the primary motivation becomes generating more of it by any means necessary.



"Plant" 23"x16"x8," found objects, solar lighting, plant / soil, and raw foundry materials, 2014



"The art and science of trickle-down bullshitery" 36" x 48", digital inkjet print, 2014

Brian Glaze / Hendersonville, NC

My work stems from past, present and future concerns regarding communication, technology and manufacturing. Regarding their impact on society and whether we are conscious of this. My desire is to inform the viewer of these procedures and substances in our lives, which may have been overlooked or disregarded. This is due to the constant bombardment of information through numerous forms of media, leaving us numb from their unrelenting persistence. To contemplate, challenge, and possibly accept these findings compels me to create with these bygone implements.

With the ever-increasing speed and advancement at which manufacturing renders current products obsolete. We forget that with each cycle, new products are supplied within ever-increasing pace from their prior distribution. We, as a society, demand and expect these modern



Katie Lee Green / Abington, VA

During the Iraq War I wanted to use my talents to help the troubled planet. I understood that when creativity is tightly focused upon a problem, the concentrated positivity can create a peace energy that can intercept and transform hate and anger. I focused on the war and created a series that explained the situation in real terms. Then I turned my attention to domestic matters that needed my help.

Some pieces display basic truisms, (Love is Good, Be Nice). Others tackle social issues such as homelessness, greed, politics or historical issues. All works present hope and promise of a better world in which we all come together and get along.

My methods and materials match the subject matter. They are common materials with an element of fragility. Fabric and paper, glue and found objects mix to create an interaction with the senses that draws the viewer closer. The series can be disturbing, but carries the promise of change.



"Love is Good" 54" x 36" x 7",
Mixed media , 2006



"Be Nice" 20" x 15" x 9", Plaster of Paris and
vermiculite, 2005



"First in the Morning" 30" x 22",
mixed media on paper, 2014

Emily Greenberg / Brooklyn NY

Appropriating found footage from both legal dramas and Hillary Clinton's Senate testimony on Benghazi, *The Trial* explores competing political narratives within the highly gendered and racialized politico-legal framework of the cinematic courtroom. I use the mash-up to challenge notions of singular, stable truths that the court room purports to find; in my video, the fractured, contradictory, and incomplete narrative is most true.

In *On Sunday, Speaking of War*, I ask the audience to complete a narrative by adding speech bubble stickers to comics stripped of their dialogue. The speech bubble texts have been appropriated from prominent politicians and entertainers discussing war, from Dick Cheney to David Letterman. In helping to author the work, my viewers blur the lines between those who speak and those who listen while also confronting the mixing of fact and fiction so prevalent in political discourse. *Metadata Hotline* is an interactive sound sculpture that informs listeners about what



"Metadata Hotline", 4 minutes, 4 seconds , Media: telephone with speakers and micro-controller inside, LED, sound Collaborators: Sam Bobra (software), Qichao Shao (hardware), Andrew Kagen (voice actor), 2013

information the NSA can access and what can be inferred from it. Where the NSA operates secretly, the speaker here is very direct in relaying information about mass surveillance. In using a vintage landline phone, the work references a time before cell phones and GPS tracking.

Vicky Grube / Boone NC

Please take my words cautiously. My drawings are discontinuous stories that interpret experiences that on a large scale work as criticism, intervention or disruption of cultural beliefs. I draw what I can, rather than what I want to draw. The heart of my original impulse is in the work and not in my textual explanations. In my large drawings and mixed media 2D work, my work comes from a life of feeling isolated and alone while being part of an incomprehensible community. My drawings are confrontation pieces that de-

construct the seemingly normal of gender and domestic life by exaggerating sexuality, fashioning awkward portraits, building battle scenes featuring both individual and collective tension, obsession, domestic violence, and mental illness. In an attempt to confront the origins of my wounds, I believe that I reveal the human condition.

Jean Hess / Knoxville, TN

I have been using very old school text books [turn of the 20th Century or earlier] in my collage paintings for some time now. I started out clipping old maps and illustrations from the books, using them largely intact. While focusing on these minute fragments of the past, I became more intrigued by, and attached to, the little marks and notes school children made in these old books, as well as the inadvertent ink blots, food and drink stains, pressed flowers and just overall wear and tear as the books got used. I think in many cases books made their way into the hands of numerous children over the years – so the books were not permanently owned by a child, just “visited” long enough to leave marks or traces, which I found eminently worth preserving.

I could imagine these children daydreaming in the classroom, or at home in between homework assignments. If they were like the child I used to be they could inhabit, in their imaginations, what Robert Lewis Stephenson called a “pleasant land of counterpane,” his metaphor for a coverlet or quilt on the child’s bed as well as the dreams children have about far-away places or special places familiar to them.

Once I focused on the children – the previous owners or readers of the books – all else paled by comparison. It moved the preoccupation from the general – old printed material – to the specific – one volume marked by a real child who I lived so long ago that they are undoubtedly dead now.

Now, rather than cut up original material, I photocopy the children’s imagery, some-



“Counterpane 16”, 31 x 31 x 2” Acrylic, graphite, dry metallic pigment, collage, multiple layers of clear resin over collage on wood panel, 2014

times creating negative copies, and then deconstruct the material into small squares which can be re-combined in a random way. Some squares contain still-recognizable elements that I treasure – curlicue initials, coin rubbings, little sketches of people and animals.

Each square is re-worked like a small painting. I try to highlight certain lines and marks while letting others recede underneath layer of resin and pigment. When I am working with negative copies the result often looks like a night sky because the marks I enhance are done in white on a dark blue or black ground. The layers of resin and paint that I add over the original documents give them a kind of hazy or other-worldly feel – as though viewed through the mists of time and memory.

I float these deconstructed fragments over collaged expanses that suggest aerial imagery of mysterious places. It is as though I am giving the children back a context or place -- a land of counterpane.



"Freedom Fighter" 10"x10"x1",
Carved wood, acrylic ink, 2009

YK Hong / Brooklyn NY

Under the fictional sobriquet, "Corean (de) Construction Company", my most recent work has been examining the relationships between tradition and pop culture, new and repurposed, dogma, dualism and democracy. It is an attempt to examine not only my own transnational identity but also contradictions within our culture.

Pairing traditional techniques with new themes I capture the jarring nature of co-existence, whether it be the ongoing struggle between the Koreas and its people, internalized ideas of race and classism, or the humbling of mindfulness and migration.

I use text and image aspects of propaganda to make commentary on the proximity between Western advertising and Eastern propaganda. Both attempt to "sell" ideas to create change or improve the human

condition. Through the medium of text, both carved and printed, on wood, I tackle issues of identity, race, division of land, migration, mindfulness and conspicuous consumption.

With architecture as the backdrop, by breaking down and rebuilding structures, I dismantle representations of a roof, gate or floor, etc. and then reconstruct, or "reunify", them into new structures with modified propaganda images and text, resulting in deeply personalized structures that were born from themselves. This idea of dualism through comparison of the similar is prevalent through my work.

Joe Johnson / Columbia, MO

This group of photographs is about the Mega Church phenomenon. Mega Churches have inspired thousands of Christian worshippers to gather within vast post-modern architectural spaces across the nation. Megalithic in size, these converted Hilton hotels and restored theaters are transformed into halls of prayer each Sunday through performative rituals and multimedia spectacles. Most definitions require that a minimum of 2000 worshippers must attend the weekend service for the building to attain the “Mega Church” status.

Specifically I am photographing the empty interior architecture and sanctuary spaces where worship is performed. I use the descriptive power of photography to construct a personal vocabulary with which I can underline tension within a subject. With the Mega Church project, an interesting point of tension lies in a secular treatment of contemporary religious practice within Mega Churches.

My photographs attempt to reveal the mechanics of creating faith by capturing the wires, computers, light bulbs, and cords that are used to construct mysteries on stage for the faithful. The rawness of the abandoned mega-space and the eerie familiarity of its commercial fixtures question the intention and business of faith in the 21st century.



“Control Desk. Fort Wayne IN.” 24” x 30”, Archival Ink Jet Print., 2009



“Lighting Raleigh NC” 24” x 30” Archival Ink Jet Print, 2009

Jesse Kreuzer / Ithaca, NY

In this performance I move through The Foundation Building, from my studio on the 6th floor to the front of the building on the first floor without touching the ground. The act creates an intimacy between myself and the space- I know details of hallways, doors, the tops of walls because I have measured them with my body. The piece is a love letter to the building.

The Cooper Union for the Advancement of Science and Art was founded in 1859 on the principle that education should be as free as air and water. For 155 years Cooper union has upheld this beautiful ideal, offering free education to artists, architects and engineers. In 2013, after years of financial mismanagement, the college announced that it would begin charging tuition, breaking with its long history and the unique mission of its founder.

I put a sculpture in front of the school as a monument to Cooper Union holding up Free Education. After 5 months the administration said the sculpture would be taken down. We, the students and alumni, took the rock down ourselves and dragged it 155 blocks, one block for every year that Cooper Union has been true to its mission. The dragging ended at the Peter Cooper Monument, where the rock was chained to the ankle of his statue.

The suspended rock represents the promise of an education pursued for its own sake. The undiluted pursuit of knowledge; this is the identity and integrity of our school and it is created and maintained by free education. The rock pulled by the student is the pervading model: Education as burden- requiring adherence to a



“Can’t Touch the Ground,” excerpt: video documentation of 40 minute performance , 2013.

track of capitalistic success (or simply debt bondage).

We are not students who are complaining about not getting something for free; we are students who are desperately trying to remind the administration and board of trustees of the values put forth by Peter Cooper 155 years ago. As the cost of higher education increases exponentially, these are exactly the values we would do best not to forget.

**Carole Leake & Alexa Marius Curtiss /
New Orleans, LA**

In my daily presentation, I try to make each outfit a small performance piece. Since, as a student, I have no restrictions on the way I dress, I started to try and make my outfits personify concepts, allegories, and mythological characters. Using my body as a canvas has been part of how I have coped with some of the physical dysphoria I experience as a transgender person.

A large part of my influence is the Japanese fashion subculture of lolita, based around modest, extravagant bell-shaped dresses and skirts. Lolita fashion takes a lot of its features from the rococo and Victorian periods.



"Every Day", 15"x17", digital print,

Cat Mannolis / Grarham, NC

LIFE AS AN ARTIST PROVOCATEUR

I have been placed in the genre of "political art." I don't deny the term because, by its nature, creating work in passionate reaction to one's social and economic surroundings is political. I make paintings that powerfully, unashamedly, sometimes sarcastically, and often ironically debate contemporary American political and social policies. To describe my work I prefer to use a term coined by author Margaret Atwood.

I create speculative fiction.



"Girls Wanna Have Guns" 30"x 40" Oil paint, latex & acrylic Paint

Jeff Murphy / Charlotte, NC

These works all deal with ecological issues involving the earth's water supply. Two recent issues in particular have sparked this work. In August, toxic algae contaminated the water supply in Toledo, OH (my home state) rendering the water undrinkable. Earlier in the year, a chemical spill contaminated a water plant in West Virginia, resulting in an inability to use the water in 9 counties.



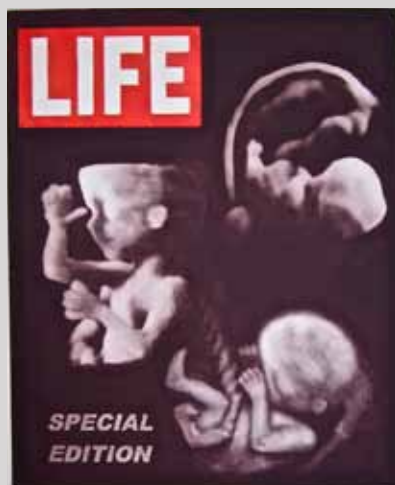
"Backstroke," 12"X 24," Ink jet on cloth,

Pieter S. Myers / Occidental, CA

Photogravure is a hybrid art. It blends the creative potential of the photographic arts with that of the intaglio printmaking process, offering a result unattainable by either alone. While demanding proficiency in both disciplines, it rewards the dedicated gravure artist with unlimited possibilities for interpretation of the original image. Some artist-photographers are content to print their black and white negatives in gravure, without alteration, to take advantage of the rich tonal quality and permanence it offers. Others creatively alter the image to such a degree that it no longer looks "photographic."

My personal approach is to use the total palette as the situation dictates. Sometimes a simple monochromatic image has all the strength necessary to carry the message. Conversely, it can be exciting to

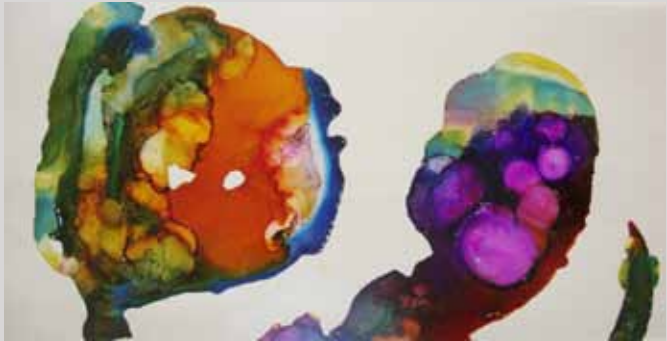
push an idea through multiple film transformations in the darkroom, then extensively rework the image on two or three color plates, culminating in a complex and challenging printing session. When applying this process to a human subject, a unique product can result which reinvents the traditional concept of portraiture.



"Life" 16 x 20 in., Copper plate photogravure, 2014

Irene Neal / Merritt Island, FL

My heartfelt theme is the terrible lack of help for the poor suffering people in Iraq...through lack of "strategy"...



"To You, Are You Listening," acrylic/ink on paper , 2014.

Soon Ee Ngoh / Starkville MS

We have not learned from our past. Until today, human conflict is prevalent in many parts of the world. Despite our numerous accomplishments in the fields of science, medicine and technology, we are still unable to achieve peace – a basic human need.

My work explores the repercussions of warfare and human conflict. The objects portrayed in the narratives are simultaneously literal and symbolic, transcending their corporeal roles to become metaphors for life's experiences. For example, the origami crane symbolizes peace while the seashell represents the sanctity of one's home. I also incorporate in my work emblems from the International Red Cross and Red Crescent Movement. Since the Red Cross emblem is often associated with Christianity, the Red Crescent is used formally in countries with predominantly Muslim populations. In June 2006, the Red Crystal, a diamond-shaped red frame on a white background was introduced as a neutral emblem, free from obvious religious and political connotations.

Through my work I examine the breakdown of cultural and political connections, which often leads to bereavement, conflict, and a sense of displacement.



"" , 20 ½" x 14", Solarplate etching, 2009

Charmaine Ortiz / Carolina Beach, NC

The United Shímò series is drawn with handmade graphite pencils and notes the United States' current state of recession and foreign phobias due to our dependency on other nations (finances, natural resources, etc). The loss of industry and jobs due to cheap overseas labor has put nearly all of the pencil factories in the United States out of business (1800-1980). China is now the leader in production of no.2 pencils, graphite, and many other important industries. This series explores the US and China's social and political relations through Americanized motifs of Chinese culture. In the series I have created advertisements for China as the leader of graphite and pencil production using popularized imagery (dragons, pandas, stylized script, etc.). We are all united by shímò (shímò is Chinese for graphite).



**Award of
Excellence**

"Made in Shímò", 9"x 12" Hand-
made H and B graphite pencil on
paper mounted to panel, 2013



"The Real China King" 9"x 12" Handmade H and B
graphite pencil on paper mounted to panel, 2013

Tiffany Pankow / Plainfield, IL

As a whole, Western societies live without questioning, wrapped inside a bubble of comfort and safety; this is the status-quo I attempt to disrupt through my work. Questioning the ethics and actions of who we are as members of humanity is the motive for my work and I feel I have failed in the creation of a piece that does not illicit conflicting emotions within the viewer. My job is not to answer but to ask. Currently I am focusing my work on humanitarian and pressing environmental issues, ardently pushing myself to look around and through societal norms to see and understand ideas I haven't before.

My primary media is fiber, but I will often work with found items as well, as the media is an imperative part of the stories I tell. Using new materials with traditional crafting techniques is a method that forces the viewer of the piece to ask about the significance of the material. Together, the questions asked by each work, as well as the unusual use of media, form a style of work I refer to as visual philosophy.



"Through the White Man's Eyes" 40"x25" Fabric, paint, post-consumer packaging, 2013

Bryan Petersen / Bozeman, MT

Bryan Petersen combines appropriated imagery from recycled materials reconstructing meaning through adjusting the context. Printed advertising from tin cans, cardboard boxes and enlarged graphics provide an encyclopedic resource of visual language to construct narratives with social commentary. Text and imagery in advertising and printed packaging provide color, pattern, and

symbolism often with a bias that plays on societies needs and desires. Petersen's work comments on politics, gender, the environment, and the plight of native people and animals. When juxtaposing images, text and found objects, irony, humor, and awareness are the byproduct. The social commentary, personal association, and choice of materials create meaning in the work.

"Divided We Stand," 24" x 36", Tin cans, brad nails, and wood, 2013

Barbara Penn / Tucson, AZ

My visual art has long been influenced by media portrayals of culture. Weapons of House and Senate depicts the American publics' disillusionment with the bipartisan skirmishing in our nation's capital.

A statistical tally of yes-no votes on faux wood surrounds the idyllic Lincoln log cabin, symbolic of statesmanship from a by-gone era. In the border of the piece, whenever the Democrats vote YES, the Republicans vote NO and vice versa. Carefully sewn and hanging threads represent the tension and dividing lines between political parties as well as a torn and disheartened public.

The shooting of twenty first-graders at Sandy Hook Elementary School in Newtown, Connecticut on December 14, 2012, prompted the piece. This tragic event raised hope that our legislators could find compromise for sensible gun control. After painful consideration of Presidential task force recommendations and repeated attempts to agree on a multitude of approaches including assault weapons ban, limitation of high-capacity ammo magazines, univer-



“Weapons of House and Senate” 19in. H x 12 in. W x 2 in. D, Mixed media: acrylic paint, thread, digital transfers on paper and Pellon on wood panel, 2014

sal and/or tougher background checks, our Congress came to an impasse.

The painting represents inaction in the face of unspeakable national tragedy and a nation whose public voice is silenced.



Jessica Pleyel / Iowa City, IA

Jessica Pleyel is a conceptual artist and curator from Grand Rapids, Michigan. Her studio practice is multi-faceted, and includes sculpture, costume design, performance, video, and playwriting. Major themes within her practice encompass familial re- lations, feminism, gender identity, and the performative nature of hunting. She is currently studying and teaching at University of Iowa in the Interme- dia Art Department.

(Un)Welcome Mat: What to Tell Your Assailant: This piece comes about as a means of expressing consent and non-consent in regards to sexuality and desire. One in three women, and one in six men will be raped in their lifetimes and often this is due to the assailant not accepting “no” for an answer. As a survivor of rape, this piece is an attempt of



(Un)Welcome Mat: What to Tell Your Assailant
19” x 25” x 2.5” , Latch-hook and Screw Rug, 2014

R.B. Pruett / Monroe, GA

I have continued to work with and rework the same body of paintings extensively. Violently and with aggression, I deconstruct and reconstruct these paintings, in search for reconciliation of concept and form. It has become a distillation process where I am trying to discover my subject matter. I want my work to abstractly relate to the human figure without losing its dialogue with the physicality of paint and the painting process. As I try to talk about the human condition through the painting process, I have begun to cannibalize my paintings, art history, and the onslaught of contemporary information I am subjected to as an artist. I cannibalize these paintings taking away the successful pieces and leaving the scraps, forgotten remnants of place and time. I am attracted to the layering that is exposed when the paintings are taken apart. I am



“The Deer Hunter”, 52” x 64”, Acrylic and Painting Scraps, 2012



Honorable
Mention

Shara Rowley Plough / Cleveland, MS

I view the maid as the next middle-class necessity. We now feel that we cannot be expected to spend our valuable free time cleaning up after ourselves, so we hire a servant. The majority of maids in America today are middle-aged women from Central-America. They have been pushed out of their home countries by poverty and war. They will then be ghettoized into the domestic service industry. Unfortunately, the maid is increasingly seen as a consumer good. She may be purchased or disposed of without thought or consequence. I want the viewer to see the housekeeper through the lens of servility, poverty, inequality, and globalization.



"Maid" 70" x 36" x 36", Wal-Mart bags, trash bags, monofilament, and muslin, 2013

interested in the layered and amorphous qualities of paint that accentuate the tactile sense of vision. The eviscerated parts are reassembled and re-contextualized numerous times before finding their rightful place. The resulting constructed and found figures are trapped in created spaces and begin an intense dialogue with their confinements. It is a tumultuous recycling process. In some works I use classical references to painting. In others, it becomes a type of collage where I try to piece forms together from past failed painting parts. With this process of working,



"The Martyred Saint", 50 in. by 70 in.,
Acrylic and Painting Scraps, 2012

Michelle Roach / Warminster, PA

My work questions the largely western social and economic ideology of consumerism and the global results of living a non-sustainable lifestyle. Although my approach involves exaggerated dark humor, the subject of my work is rooted in reality and meant to leave the viewer contemplating the impact that their everyday actions have on the world around them. Influenced by Surrealist and contemporary assemblage art deemed “Unmonumental” by the New Museums inaugural exhibition, elements of my work are often arranged in whimsical and precarious formations and made from mass produced or disposable materials. Also, by distorting the scale of the futuristic landscapes I create, I ask viewers to project themselves into the narratives of these miniatures, similar to how children use doll houses or dioramas to act out a narrative.

Not only am I interested in the transitory state of our environment, but I also wish

to address the ever-changing trends in our society, specifically questioning the source of our beliefs and actions as a generation. All people throughout time have had difficult issues that need to be talked about—it is the artist’s job to start the conversation.



“Monument”, 45 × 25 × 37 in.; Wire, Masonite, Found Objects, Great Stuff Foam Digital, 2013

Trix Rosen / Jersey City NJ

Wrestling with Leviticus #2 is an image from an artistic installation by photographer Trix Rosen and artist Susan Kaplow. The work explores the damage done by the biblical passage, “Thou shalt not lie with mankind as with womankind: it is abomination,” and its homophobic legacy. The first to wrestle with the meaning of this verse were the early Rabbis and the text reproduced here is the Talmud page where their commentary is recorded.

Because this abhorrence of her lesbian sexuality made Kaplow feel “dead,” she had the Talmud text printed on fabric like that used in the traditional Jewish burial ritual,

hand-sewed the cloth into shrouds and posed wearing the garment. Rosen didn’t have the same feelings about the text, but acknowledged the importance of refuting these words. She sought to photograph an iconic, universal image for what the Talmud words could meant to her, and captured a figure that could be abstract enough to allow the viewers to imagine their own story to go along with the graphic text. She hopes that the word ‘abomination’ will no longer cause pain to those that have suffered its centuries-old curse.

“Wrestling with Leviticus #2”, 16”h x 20”w, 100% Fiber Cotton Fine Art Paper with Archival Pigmented Inks, 2012

Deborah Rockman / Grand Rapids, MI

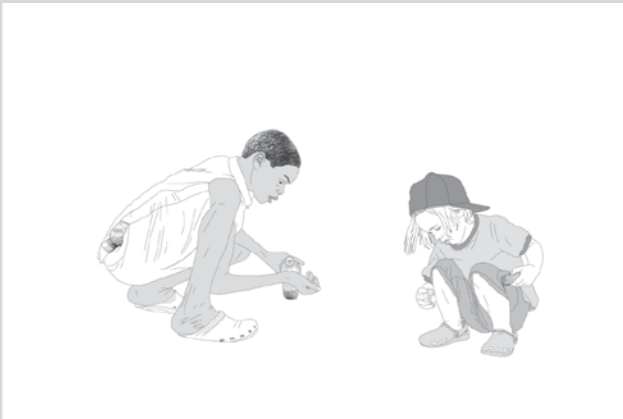
The Companions series of digital drawings explores the vast space between us. This is achieved through the juxtaposition of images of children whose lives and experiences reveal great disparity based on seemingly random variables such as geographic location, socioeconomic status, political environment, cultural norms, family structure, and more.

The disparity that exists between the life experiences of one child and that of another is a manifestation of abundance for some and deprivation for others. It is also a representation of disengagement from that which calls into question our own random privilege. How do we understand our own plenitude when com-

pared to the dearth of others? What better measure of the compassion or indifference of human beings than our attention to and concern for the most vulnerable among us.



**Honorable
Mention**



“Companions 1”, 19.5” x 30”, Low-Tech Digital Drawing (Digital Laser Print on Mylar), 2012



Marissa Roth / Los Angeles, CA

Setsuko Iwamoto, A-Bomb Survivor
Hiroshima, Japan 2002

This photograph is part of a larger body of work that I created, which is currently a global traveling exhibition entitled, "One Person Crying: Women and War", which addresses the immediate and lingering effects of war on women. The project encompasses 29 years of photography and over 15 subjects from 10 different countries. The exhibition debuted at The Museum of Tolerance in Los Angeles, in July 2012, and has since traveled to Berlin, Germany; Oradour, France; and Neillsville, Wisconsin.

When humanity is betrayed by a kind of madness, war often follows. This project has been about my reconciliation of man's need for war and the inadvertent upheaval imposed on the women who are directly affected by it. Natural caretakers, women pick up the pieces during and after wars, turning broken lives into replanted gardens. The bridge of anguish is crossed innumerable times for both the men and women who are directly affected, yet the perspective is always different because of gender roles, cultures and historical context.

Death doesn't chose sides, but choosing life after war is quite another matter. A number of the women I met around the world during this project, gained impossible strength from their heartache and losses and turned their gaze towards activism, advocating for social justice, peace and teaching tolerance. Many others, simply got on with their lives. For all of these women, their process was not always immediate or

easy but came to them slowly as they faced post-war hardships, and healed physical and psychological wounds. I tried not to take sides in illuminating a conflict, but rather chose to highlight women from all sides in order to tell the story of that particular war. Their words were the same whether spoken in Belfast or Bosnia, in English, Hungarian or Cambodian.



"Setsuko Iwamoto, A-Bomb Survivor;
Hiroshima, Japan" 16 x 20, Photograph,

Joan Ryan / East Boston, MA

A return to the nostalgia, a global legacy, is pervasive in post-modern search for identity. Using images from advertising, media, and historical global events, my work mirrors a global homogenization and a crisis of decay within our contemporary culture. Harsh truths of an imperfect present loom in the ironic content of these drawings. The process questions visually, our manufactured desire for a fictitious past while revealing the complexity of a global identity and actual heritage.



"The Food Pyramid", 30"x22", watercolor , 2010

Denise Shaw / New York, NY

We Are All Trayvon is a human rights issue making a plea for stricter gun laws in the United States and regulations on the sale of American weapons around the globe. It is addressing the tragedies that have occurred and will continue to occur by gun violence in kindergartens, college campuses, movies theaters, malls and gated communities. It is a commentary on profits made globally where firearms land in the arms of child soldiers in world conflicts. The reference to "Skittles" in this art piece is the bag of candy Trayvon Martin was clutching in his hand when he was killed.



"We are All Trayvon", 18" x 24", watercolor and chalk on paper, 2013

The gun depicted here is a decorative, antique model representing glorification and out-dated attitudes towards gun ownership. I have rendered the gun in chalk to reference the chalk used at a crime scene to outline a dead body.

Cayla Skillin-Brauchle / Walla Walla, WA

Everything is the truth, an English/Marathi artist book containing 24 crowd-sourced truths, paints readers an intimate portrait of Mumbai's collective psyche in 2013. Mumbai residents offered these contradictory truths as part of the interactive performance Certifying the Truth during which I certified any version of the truth presented me. Rather than a bound format, this box holds 24 loose cards with each truth in Marathi on one side, English on the other. This non-hierarchical format allows viewers to freely read either of both languages, rearrange the truths, or single out one truth as particularly compelling. The book's conceptual form honors multiple authors, languages, and points of view simultaneously.



"Everything is the truth", 6.5" x 6.5" x .75", Artists Book, Screenprint, 2013



Stuart South / New Orleans, LA

My compulsion to create art comes from deep within me. I have always been very optimistic, jovial, and in pursuit of freedom. To me these are important ingredients on the path of creation. I always hope to add something to the universe.

I think I decided to be an artist around three or four years of age after Mr. Rogers told me from my television that in an artist's world trees can be blue or whatever color you want. That's the world for me, the world of the mind, and my paintings are the residue of these events of creation. Much of my art is inspired by media, both mass

and obscure. When I create a painting I like the familiarity of iconic images, but it excites me to see them re-imagined.

I love that each art object I create will have its own life. It will live and interact with people. As all physical objects do, it will slowly change, grow old, and eventually die. I try to spend a lot of time with each piece so that my energy will become embedded in them. I use tinny brushes even on large fields of uniform color. This gives me more time to push little pieces of my soul down into the paint. I often wonder about the lives these objects live when I let

Deborah K. Snider / Cedar City, UT

I take commercially-printed fabrics, fussy-cut hundreds of images, and then reposition and re-contextualize them to tell a story about the human or natural condition.

"Color Wheel: Stereotypes" examines the way in which racial groups are still depicted in today's fabrics.

"Bye-Bye Beautiful Bee; As You Fall, So Shall We" cites the peril of Colony Collapse on human existence.

"Atrocities: Girls, Caught in the Crossfire" responds to human trafficking, and the sweet innocence of girls who should be playing with paper dolls, but who are trapped between peace, greed, power, death, and war around the world.

With the mandala as my recurring format, I invite the viewer to meditate on the story told in the round, repetitive motifs



"Color Wheel: Stereotypes", 50"h x 41.5"w (hanging slat included) , Art Quilt with Beading, 2006

go of them. It brings me great pleasure to send my work out onto the stormy seas like bottles carrying messages.



"Device Designed to Destroy Human Beings" 12"x 9"
Acrylic on Canvas, 2014

Nectarios Stamatopoulos / Athens Greece

Lives and works in Athens and London. With background studies in Graphic design and Multimedia Arts production he works as a professional visual artist. He has exhibited in museums, galleries and institutions in Greece, Cyprus, France, Germany, USA and the U.K. and his work has been featured in local and international print and online publications. Works also as an illustrator and designer for print and corporate clients and regularly teaches drawing in seminars and workshops.

Using drawing as his favorite medium and with a cross disciplinary use of contemporary media he creates works expressing and exploring ideas about the essence of human condition in the contemporary urban environment. Incorporating drawing, painting, photography, installation, digital art, small press zines and comic art, and with found materials from a variety of sources ranging from old photographs, ephemera printed matter, comics art iconography and art history references, he creates narratives challenging the perception of beauty in the decay of urban landscape. His work contrasts the high and the low, the banal and the obvious, the awesome and the trivial, the tranquil and the hectic. Personal mark making, travelling and psycho geography, pop surrealism, art history and urban mythology are reoccurring motifs used as elements of a symbolic portraiture of contemporary urban life. Much of this output



"Monument for a market" 21 x 29 cm, ink & acrylic on paper, 2013

Jason Stout / Martin, TN

My recent work explores the stereotypes and standards that deal with the notions of the heroic verses the false prophet. This can range from the exploration and re-conceptualization of historical figures or an examination of other characters that derive from Southern or popular culture. Examples of these characters include criminals, outlaws, family members, and other general power authorities, such as soldiers and military guises. The characters are then placed in various narratives, sometimes cooperating, sometimes battling against each other, that demonstrate the political, spiritual, and mental aspects that create identity in our culture. The



"The Patriot and the Rogue" 36" x 48" Oil on Canvas,

formal placement of the figures in the compositions also set up a play on words as to the identity of the figures coming as they arrive at whatever narrative is being built. This includes left verses right, the heavenly verses the damned, and everything else that happens in the "middle".

Dan Tague / New Orleans, LA

The appeal and power of money are the issues at the core of this photographic series of folded dollar bills. The folds are precise and calculated in order to convey messages amidst the appeal of the resulting collage of familiar engravings. In a capitalist society cash rules everything. Society teaches us that you can buy love, happiness, and status through possessions. You can even right wrongs by taking away a bit of someone's happiness through fines and lawsuits. Politicians buy votes through claims of lowering taxes, in other words letting us hold on to a little more of status... upper, lower, upper-lower class. Income tax, sales tax, and property tax all fund the war on terror, war on drugs, war on poverty, war on morality, war on information, etc. In the world of privatized freedom the Almighty Dollar reigns supreme.



"Lest We Forget", 40" x 35", archival inkjet print, 2012

Jessica Teckemeyer / Dubque, IA

Over the past thirty years, twenty-one mass shootings have occurred in the United States. According to CNN, these shocking one-day events have death tallies ranging from eight to thirty-two individuals. Recent events include the movie theatre shooting in Aurora, Colorado; the gunning down of twenty-six people in Newtown, Connecticut; and the Washington Navy Yard killings. This string of violent events resulted in a series of studio experiments. Several clay torsos were sculpted and transported to a firing range. A rifleman then fired a variety of handguns and assault weapons at the objects. The resulting forms record the effect of the projectile. This sculpture was shot

with a thirty-eight special. My work explores themes including inner confrontation, spirituality, vulnerability, and death. I am interested in the complexity of human behavior



Best in Show

from our celebratory moments to disastrous events. In observing the extremes both the dark and light of humanity

are present.

Vera Tracy / Jonesborough, TN

My art is a visual response to the world around and within me. I use the tools and materials which convey my feelings on any topic. There is no limit to the tools available for self expression.

Here are the fragments.....

"Visceral" addresses current global events. Dark...disruptive...fragile...broken...damaged...hurt...viscerally disturbing. War...politics...religion...fear...greed...power...viscerally disturbing.

"Visceral" 22"x18"x12", Mixed media Sculpture, 2014





"Packaged Series: Bunny Rabbit" 20"x 30" Oil on panel, 2014

Chris Valle / Tampa, FL

Package Series

Pop culture has notoriously sexualized and objectified the ideal body image, using it as a tool of productivity. The idealized body is the focal point of nearly every commercial and is the center of any noteworthy ad. The commodities that are actually being advertised, such as food or cars, are worth nothing without the commodities that the bodies posing for it actually bring. These advertisements aren't really focusing on the product, but in fact on the body image itself. In making these bodies into objects of ultimate beauty and desire, advertisers are glossing over the fact that, in this scenario, the body is merely an item. They are teaching us that the body is an object to be used, and our beauty and desirability are measured only by how closely we fit into their constructed reality. As a whole, our culture is consumed by the way our bodies look and it is the images on television and social media that we try to emulate because we are conditioned to believe we are supposed to look, dress,

and act like what is presented to us. Body modification is on the rise—implants, piercings, tattoos, extreme dieting—as we try to fit into this construct delivered through television. In a sense we are killing ourselves (our natural self) trying to fit the mold (or stand apart from it). In my paintings, a figure is under clear

plastic. The original function of plastic is to protect, but here it could suffocate—is the figure alive or dead? The paintings are seductive and yet disturbing. I want them to function in this manner as it evokes the American art and culture critic, Dave Hickey and his notion of transgressive beauty; the beauty/ugly duality that arises as the viewer is intrigued (by the sexiness of flesh) and repulsed (by the figure under plastic and title) when they look at the image. The plastic carries a large barcode, which is imprinted on the figure. The barcode is specific to different types of meat that can be found (and scanned) at the supermarket. In essence the figures are being wrapped in plastic like meat at a grocery store, ready to be consumed.

The titles are bluntly descriptive of various meats so that the viewer cannot avoid learning about the true identity of the subject they are looking at. Hopefully the clash between the form and content unites culturally constructed codes of desire with substances usually considered repugnant; the idea of people wrapped in plastic like meat that can be bought and consumed. I hope my work seduces the viewer with its sexiness and realistic flesh while exploring themes of excess and consumption that question the culture in which we live.

Marilyn Waligore / Richardson TX

The Utopian Dilemma: Assembly-Line Anxiety and Post-Consumer Waste

UPSTREAM / DOWNSTREAM

The objects documented in these photographs represent detritus collected during walks around my neighborhood. Sculptural forms suggest the possibilities of these aluminum cast-offs. I photograph everyday objects that disappear. Viewed as remnants or recyclables, before returning to their previous “raw” state as plastic or tin, these materials have a transitory existence.

I turn modern photography against itself to reflect on the state of our lives in the postindustrial era, especially in regard to excess consumption. By embracing repetition and pattern, I echo the source of the term montage, which relates to the engineer and assembly line production. I would argue that this use of repetition now replaces the euphoria of modernism with an anxiety aligned with 21st century concerns regarding sustainability. My desire to locate a place between modernist celebration of the object and the conundrum of our increased production of post-consumer waste--the aftermath of the assembly line-- has prompted my documentation of objects to be recycled, part



“Torso”, 40” x 32”, framed to 43” x 35” archival pigment print, 2014

Patricia Vasquez Gomez / Portland, OR

The principle that mostly guides my work is that art creates knowledge, about ourselves, our relationship to others or to the world, or about a specific issue. It is not only a medium of expression, but also a tool for research. I worked as a community organizer and educator within the immigrant rights movement for 7 years, and consequently my work deals with immigrant’s struggles and recognition and makes use of the skills I learned doing that work. At the core of these works are the relationships I build with the people I collaborate with –and which I also consider artworks- as well as the search for what I have called “intimate solidarity”, which I define as an empathic response to others’ struggles that is more emotional and

intuitive than intellectual. My practice has manifested in the form of painting, video, installation, publications and public events, and I often make it available to community based organizations and social justice campaigns. I am not interested in making statements about a political issue, but in setting up processes and situations in which the visual and narrative elements speak about the complexities of our shared experiences as human beings.

Reinauguración / Reinauguration

When the process is more important than the product

This project had all kinds of reviews. Some positive, some not so positive- including accusations of a tokenizing spectacle from Museum staff. One of the responses that means the most to me is the following one, from Javier Lara, organizer for the Northwest Treeplanters and Farmworkers United (PCUN), based in Woodburn, OR, the only farmworkers union in the state.

"Hi Patricia, Thank you very much for the invitation. It was indeed very inspiring, honorable, but more than anything, an example of how to elevate labor in a society that doesn't value it. In talking with the compañero landscaper, the younger one (I can't remember his name) I told him that when I arrived in this country I realized that as agricultural workers we were not regarded with respect or equality. I told him that, at a certain point, I believed that: that we were nothing as workers. He turned around and told me "a doctor can't do what we do, and we can't do what he does, so we depend on each other". I smiled and replied, "There it is, imagine if everybody was brought up to think like that" I told him it was an honor to be there,



Videos: "Reinauguración" HD videos, 2013.

honoring his work and experiencing in the flesh how this space educated and symbolized something beautiful where we live.

Don Rafa (a farmworker from Woodburn) gave thanks for the opportunity. He particularly remembered what you said about the landscapers, always doing the work but never invited to enjoy the Museum too. He said that if it wasn't for this opportunity he would have never visit the Museum, he didn't even know it existed. He appreciated being part of the workers' committee, because through it he had met people and had participated in events he never thought he would meet or be part of.

I think the purpose of the project was fulfilled, maybe not in its totality because there were was so much human traffic (people talking and so many different things going on) but even with all that, people focused and demanded a space of silence to listen. That was successful for me. Thanks for the work you do! We need more projects like this to show people that all workers should be blessed with the same respect and appreciation, because we need to balance the injustices and the classism behind them. Javier"

José and Jorge continue to work at the

gardens of the Museum regularly. I visit them when they do. On July 30th, 2013 Oregon Public Broadcasting interviewed the three of us by the gardens of the Museum. At some point the producer told them “Your landscaping work is also a work of art. You help to bring beauty to the outside of the Museum”. I learned at that interview that José had maintained the gardens of the museum for 15 years. The segment with the coverage of the project will be aired in October or November of 2013.

Jennifer Weigel / Somerville, MA

“The personal is political” is not enough, truly the political is personal...I want to live in a world where everyone has access to nutritious food, clean water, medical care, and their basic needs are met, yet so much of this is out of reach for so many people, from so many walks of life. How can we judge one another and impose our moral constraints on one another without truly knowing what it's like to share in their experiences? To know how it feels to be homeless? To be victimized? To fight prejudice?



“Death Sentence” 80” x 14”, altered Café Press maternity shirt with cut fabric, embroidery & embellishment trim & yarn, displayed on lingerie hanger, 2014



“Bang! Bang!”, 12” x 13”, Digital ink print on rag paper, 2014



Honorable Mention

Margi Weir / Detroit, MI

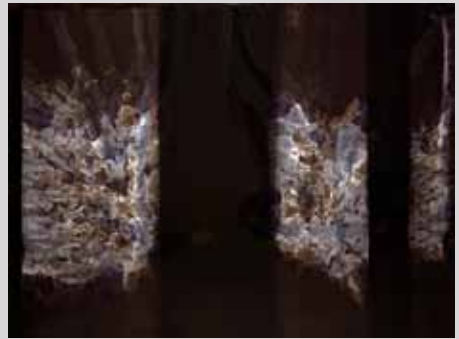
In my studio practice, I use a computer to repeat images that I stitch together visually in order to make an appealing pattern, often resulting in tapestry-like, spatially flattened compositions. Through decorative patterning, the work of art draws the viewer into a slowly unfurling narrative that invites a discussion about ecology and/or sociopolitical realities of the contemporary world around us. Meaning is implied by the juxtaposition of images. Conclusions are left to the viewer in the hope that a continued questioning will be inspired by the work of art.

Shaun C. Whiteside / Christiansburg, VA

My work explores the metaphysical realm of emotionality through a painting and drawing process that employs physical forces. I depict emotional energies such as grief, despair, isolation, and wrath by utilizing physical energies such as gravity, water erosion, and sedimentation. By incorporating natural forces into my process, I am simultaneously exalting natural order while decrying the iniquities created by human order. My creative process also acts as a metaphor for the themes of powerlessness that inspire my work. I combine this process with selected geometric shapes to create a spatial frame of reference, as well as tension in the juxtaposition of the natural with the artificial.

Both the emotions I depict and the process I use are rooted in natural energies; therefore I refer to my work as a New Natu-

ralism. Rather than using 'naturalism' in the traditional aesthetic sense, in reference to a precise duplication of nature's outward appearance, I explore a concept of naturalism that involves obedience to natural forces. In the words of Robert Motherwell, "one might say that the true way to 'imitate' nature is to employ its own processes."



"Elegy to the US Republic ano.3 (after Motherwell)
" 3' x 4', Acrylic, 2013

David Willison / Tequesta, FL

My work speaks for itself. If it doesn't, I'm in trouble and I need to turn to another medium for expressing my thoughts. I have a guitar, but my dogs howl when I sing and play. It seems that no one--not even a dog--wants to hear songs of work and protest anymore.





The 2014 FL3TCH3R Exhibit thanks the ETSU **Reece Museum** Director Randy Sanders, Spenser Brenner, and exhibits staff for hosting our second annual exhibit and events. Our Annual Exhibit And Events And Welcoming The Over 2,500 Guests To The Exhibit

Additionally, we send heartfelt appreciation to the **Mary B. Martin School of the Arts** and Director Anita DeAngelis and staff.

Photos / 2014 FL3TCH3R Exhibit

(downloadable photo images are available on the exhibit web site and facebook)







