

2015 FL3TCH3R EXHIBIT CATALOG

THE
FLETCHER
EXHIBIT

SOCIAL &
POLITICALLY
ENGAGED ART

2015 EXHIBITION DATES:

OCTOBER 5TH -
DECEMBER 7TH

2015 RECEPTION:

OCTOBER 22ND 6-8 PM

GUEST ARTIST TALK:
SHARA LANGE : 5-6 PM

AT THE REECE MUSEUM at
EAST TENNESSEE STATE UNIVERSITY

TUTOR:
JOYCE OGDEN
from SPALDING UNIVERSITY

THE FL3TCH3R EXHIBIT IS A MULTI-NATIONAL JURIED EXHIBIT FOCUSED ON SOCIALLY ENGAGED AND POLITICALLY MOTIVATED ART. NOW IN ITS THIRD YEAR, SOCIALLY AND POLITICALLY ENGAGED ART HAS BEEN INTEGRAL IN CREATIVE EXPRESSION SINCE THE BEGINNING OF VISUAL ARTS. THIS EXHIBITION EXPLORES THE CURRENT TRENDS AND TRAJECTORY IN THIS FIELD AND THESE COLLECTIVE CREATIVE WORKS HOPEFULLY SERVE AS AN AVENUE OR AGENT FOR SOCIETAL TRANSFORMATION AND EXPOSURE OF SOCIAL AND POLITICAL POINTS OF VIEW. THE GOAL 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 AN ART AND DESIGN STUDENT.



STATEMENT FROM 2015 JUROR: JOYCE OGDEN

Throughout history, socially and politically motivated art has had a powerful role in the interpretive documentation of society in both its representation of a collective visual culture and its ability to effect change. Art that challenges and questions power, norms and inequities has a generative capacity to produce unique insights that gesture toward a more just existence.

The FL3TCH3R 2015 Exhibition invites the participation of artistic voices focused on political and social engagement. The art brought together here represents contemporary problems that are personal, local, and global to create a united resistance to the status quo. These artists capture, create, and communicate their visions, delivering powerfully relevant expression through their chosen medium, honoring Fletcher Hancock Dyer's artistic mission to confront difficult issues.

* * *



Ogden is an award-winning artist based in southern Indiana whose work explores sustainability, the importance of water to local agriculture, nature, time and space. She received a master of fine arts degree from the Henry Radford Hope School of Fine Arts at Indiana University-Bloomington and has exhibited throughout the southeastern United States. She is a professor of art at Spalding University and the Kentucky College of Art in Louisville.

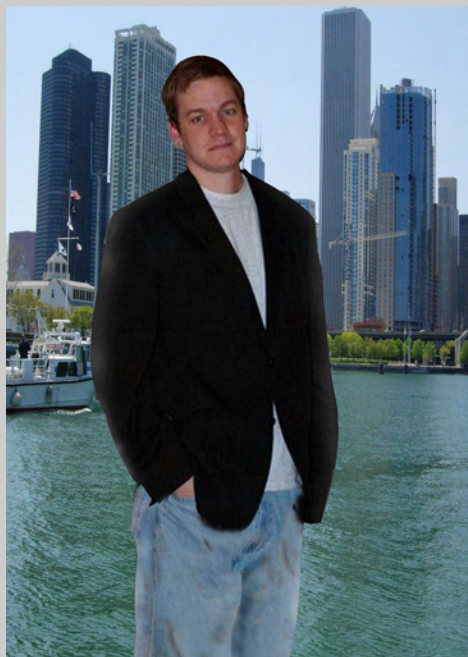
THE FL3TCH3R EXHIBIT 2015

is our third annual multi-national juried exhibit focused on socially and politically engaged 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.



2015 Poster for exhibit by:
Fletch's Sister, Carrie A. Dyer

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



Fletcher Hancock Dyer



Fletcher age 4 at his first gallery exhibit at Ralston Fine Art Gallery, Johnson City, TN. photo courtesy by Martha Alfonso



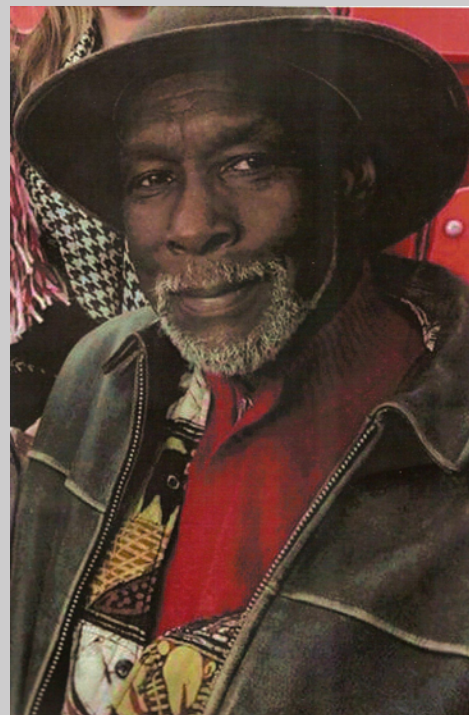
"Clock Face" self portrait by Fletcher H. Dyer

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 EXHIBIT PROUDLY ANNOUNCES: THE SAMMIE L. NICELY APPALACHIAN ARTIST AWARD

The newly named award is in honor of the life and contribution of artist, educator, long time supporter of the visual arts in the Appalachian region, Sammie L. Nicely. Nicely served for a semester as the artist-in-residence at the Reece Museum, and in that capacity, worked at North Side Elementary School J.C., TN and in the after-school

program at Johnson City's Carver Recreation Center. Over the fall of 2014, showing one selected museum artwork at a time, Nicely encouraged students to respond to what they saw by creating their own works of art. The Reece Museum displayed all 185 works in an exhibition entitled EXUBERANCE! Kids Make Art about Art. Sammie agreed to curate a summer



Sammie L. Nicely



Sammie L. Nicely, Ceramic Mask

2015 Reece Museum exhibit entitled *From an African American Perspective*. Reece Museum's interim director, Randy Sanders stated, "We are honored to host the final show Mr. Nicely curated, and especially thankful that his last artist-in-residency was in Johnson City. He was, and in our hearts is, a great man." In addition, Lucy Kuykendall, Pryor Gallery curator stated, "Nicely is a Renaissance man of the arts – he is a practicing multi-media artist, while at the same time teaching children and curating exhibits that relate African images with African-American crafts." Unfortunately, Sammie passed, or using the term he preferred, "transitioned," on Saturday, May 23, 2015. Nicely leaves behind a legacy of love for life and art. We are very proud to honor Sammie and continue his legacy and memory by re-naming our Appalachian Artist Award in his name! (See more: <http://fl3tch3rexhibit.com/news.html>)

Nico Amortegui / Charlotte, NC

This piece is based on Martin Luther King Jr. The small pieces of wood represent everything that led to MLK Jr in becoming an activist, the voice for the African American community, and a trailblazer that led with peace.

The attachment of all the pieces of wood symbolize when he became the leader of the civil rights movement.

After that, the entire piece was put over a fire, which represents MLK Jr's death.

The piece was put together, restored, and painted - creating the notion that even though we know he died, his message is alive and that society can lose his physical presence, but the "dream" will always live.

"Martin Luther King"
2015, mix media / wood pieces, 26x37



Scott Anderson
/ Hartford City, IN

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.

Angel Contemplating DNA

A Giotto inspired angel head drifts disconnected from it's frescoed surface and gazes down suspiciously at a strand of DNA. This painting addresses the evolving zone of discomfort that exists between new science based knowledge and old belief systems and the ensuing political strategies of denial. Systems under threat often opt to politicize and demonize their opposition in order to defend their truth. It is an untenable position to accept the

conveniences and benefits from new knowledge and yet deny the validity of their facts. The result is a hyperbolic, irrational, and destructive reaction. There is an ever increasing disconnect that occurs when individuals cannot parse between dogmatic ideas and new facts. The painting humorously considers the retreat from reason that occurs when conflicted groups retreat behind politicized walls of ideology to defend a smaller and smaller parcel of ground.

Martin Blanco
/ Canillo, Andorra

"Modern society is getting more and more global; a phenomenon closely linked to the rise of the Internet. Thanks to this new phenomenon, those who previously did not have access to the traditional media now had a public forum for their opinions. All kinds of blogs began to appear where people commented, argued, expounded, and offered criticism on all sorts of issues, and gradually, the information was decentralized.

Newly born online social networks are social structures composed of groups of people who are connected by one or more types of relationships, such as friendship, kinship, common interests, or shared knowledge.

From this time on, nothing is the same. People find a place to express their views, interacting with people across the planet with distances now measured in mouse clicks. We are immersed in the twenty-first century as thirsty bodies to give and



"A permanent dose" 2014, Digital print on German Etching Hahnemühle 300 gsm paper. Limited edition of 25, 19 x 28

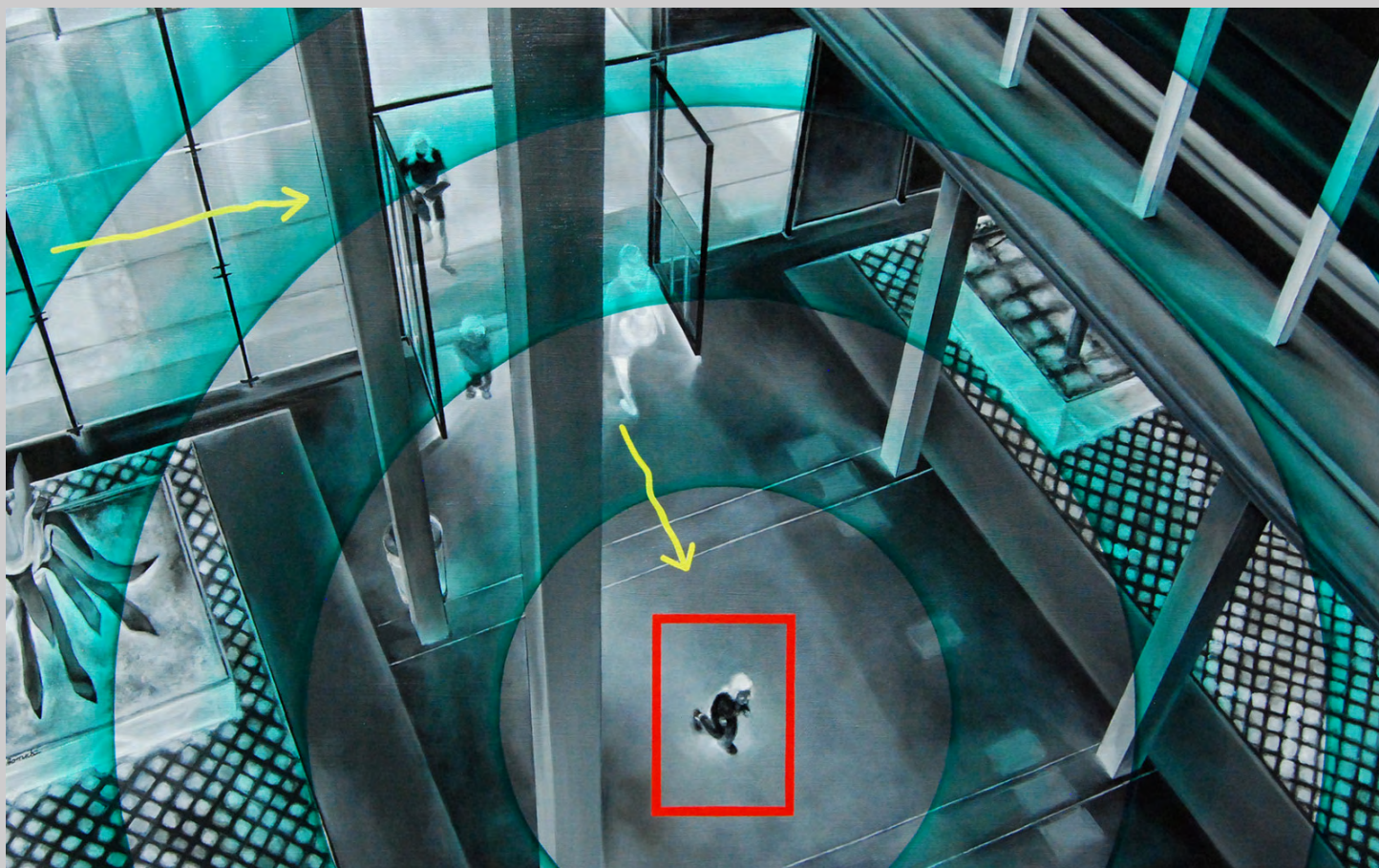


Scott Anderson: "Angel Contemplating DNA" 2012, Acrylic on Paper, 18 x 24

receive feedback, without even being entirely sure whether we have anything to say.

And the main tool to make that feedback come true is the smartphone. A complex tool which compiles lots of things in the same device. And now it seems we live through that device.

We increasingly feel more alone, living virtual lives with virtual friends. Meanwhile, we observe through our windows what really goes on in real life."



Holly Boruck / Altadena, CA

*"Omni-Optic 4", 2015, Oil on wood panel
20" x 32"*

Slowly and insidiously I feel the creeping certainty of perpetually being 'observed'. Watched. Monitored. It's a given while being online, connected to the 'WWW'. But also while at the market, in my car, on a sidewalk, in my backyard, even in my most private moments. Cameras, microphones and keystrokes are scrutinizing my behavior. This sounds paranoid and very creepy, yet, this isn't a Scopophobic nightmare, it's simply, now, a reality.

This artwork is a reaction to our contemporary 'omni-optic' facts of life. We've successfully transformed Foucault's architecture of the 'Panopticon' (surveillance of the guilty/accused), into a digital/technological 'Omnioptican' (surveillance of the innocent). One can't discuss surveillance without referencing Eric Arthur Blair's (aka George Orwell) book '1984'. Big Brother IS here but unlike '1984', there is still a thread of individual autonomy (or, is it simply the illusion of freedom that remains?). Data collection is scientific, clinical and devoid

of emotion, therefore seemingly also without threat or even ethics; sweeping up information, silently, gently, secretly. And we accept this omnipresent monitoring because we fear, are told to fear threats to our security (real and manufactured). "What is the society we wish to protect? Is it the society of complete surveillance of the commonwealth? Is this the wealth we seek to have in common – optimal security at the cost of maximal surveillance?" (Tom Stoppard) Are we safer because of our uber-surveillance culture? Is it worth it? What are we relinquishing? And, what are the costs of complacency? Admittedly, the vision of this artwork examines the darker, more troubling aspects of surveillance culture. I understand that there are always positive outcomes to technological advances. Here though, I see an ominous and colossal imbalance. As in quantum physics, the mere act of observation affects the behavior of the observed – we are not free.



John Cizmar / Chicago, IL

I'm interested in media and culture. I never start with a 'blank slate' but rather I draw influence from television, current events and video games. These mediums provide narratives that I tap into. Specifically, I am attracted to violence, its depiction and its repercussions. *Hero Hubris* is an investigation of the concept of hero as informed by television coverage of recent political unrest in American urban centers.

Hero Hubris, 2015, Japanese Paper, 36 X 44

Carolyn Cohen / Narberth, PA

My work consists of drawings on fabric that have then been hand painted or batiked, and hand embroidered and appliquéd. The processes are layered together in the same way that the colors are layered, making it difficult to see where one stops and the next begins.

The subject matter of my work is the brutalization of women, children and LGBTQ individuals throughout the world. They provide faces to those who are faceless, nameless and powerless, and comment upon the blind eye that is turned to those who are suffering. The beauty that the process brings to the images creates a tension with the savagery of the subject matter; in admiring the works, the viewer becomes almost complicit in the abuse.



"Transformation 3," 2014 hand embroidered watercolor on cotton 21" x 21.5"

Peter Dallos / Marshall, NC

The current work, 'The Struggle Series,' is concerned with the two conflicts that affect humankind. One struggle is between Western Civilization and the forces of nihilism and anarchy; the other is environmental destruction vs. the reaction of the earth. Struggle No. 27 "Global Warming" reflects a seaside village engulfed by the rising water.

Struggle No. 27 "Global Warming"
2012 Welded, surface-treated and partially
painted steel



Sabrina DeTurk / Philadelphia, PA

"What do you think of Iran?" Depending on context, this question could be posed as an academic inquiry, for political reasons or just out of idle curiosity. In my case, it was asked by a customs officer as I was waiting to be fingerprinted at Tehran's Imam Khomeini International Airport in April 2015. Given the context, I was a bit concerned that there might actually be a "right" answer and that I was in serious danger of not providing it.

I mumbled something non-committal about not entirely knowing what to think and that I was traveling to Iran to learn more. At that point, I was taken away for fingerprinting and after a few anxious moments listening to conversations in Farsi, some papers were stamped, my passport was returned and I was officially a visitor to Iran.

About 1000 - 1500 Americans visit Iran each year, though with the recent thaw in diplomatic relations and a major push by President Hassan Rouhani to increase tourism, that number is expected to rise over the next few years. But the country still remains shrouded in secrecy for most Americans – a kind of black box whose contents we can speculate about but of which we have little solid knowledge. I am of the generation that was just about old enough to grasp the enormity of the Iranian hostage crisis as it was happening and that event colored – or, more appropriately, shadowed – my view of the country growing up.

One of the defining features of life in Iran for both local women and tourists is the mandatory hijab, or headscarf, which must be worn in public at all times. The all black garment called a chador, which some women choose to wear, is not, contrary to many Westerners' perceptions, a required garment, but a personal choice (in some very religious settings such as shrines or mosques all women are required to put on the chador and they are available to borrow at such locations). The women who choose the chador are referred to as "chadori" and the term is used in a derogatory manner by those women who opt only to wear the hijab and often would prefer to go without a head covering altogether. Many Iranian women push the limits of

what is required in terms of hijab and wear very lightweight, colorful scarves pushed far back on their heads. This has given rise to the concept of "good" versus "bad" hijab, with more conservative women and men commenting on how well a woman's hijab conforms to traditional expectations for modesty.

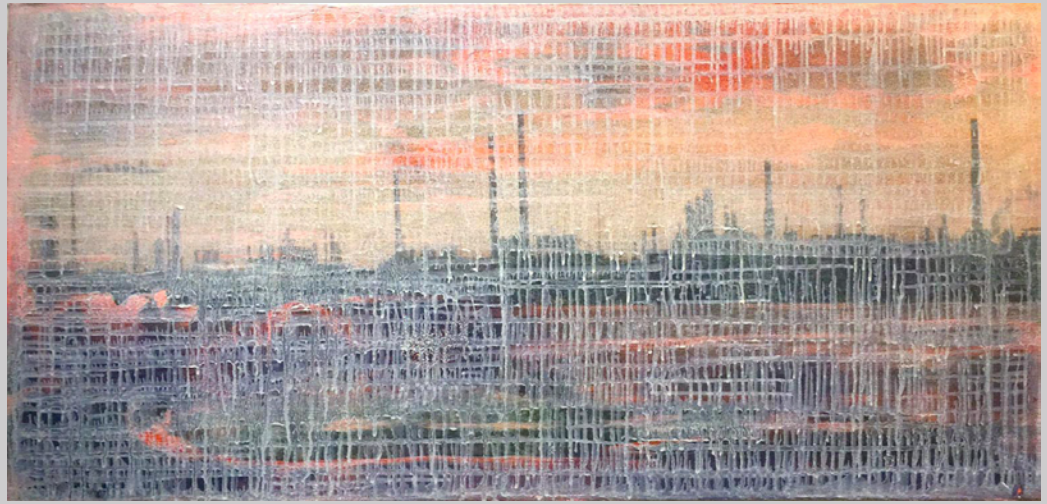
As I traveled through Tehran, I became fascinated by this variety of interpretations of hijab and chador and tried to capture the way in which women make these garments a personal statement. This photograph offers a glimpse of those statements.

Headscarf and Motorbike, 2015, Digital print on fine art paper, 24 x 34"



Tania Dibbs / Basalt, CO

The painting "Dormagen" comes from a body of work titled "Anthropocene," which refers to a geological era marked by the effects of mankind. This latest body of work explores the complicated relationship between the natural world and mankind's endeavors. My paintings directly address the cultural shift that has resulted in a sense of separation from our environment and the state of eco-emergency that has ensued. I intentionally use the undeniable power of beauty as a vehicle to lead the viewer beyond the distaste of acknowledging the inconvenient or painful truth. I shine a light on our inherent connection with nature and the ways this connection has been abducted, utilized or ignored. Evolution has demonstrated that the difference between humans and other animals is one of degree, not kind. We



are nature, and nature is not culture. The jarring lines of glitter embody the frivolity of human endeavor and our culture, both obscuring and highlighting the untainted world beneath. The screens and overlays depict our fantastic state of functional chaos, our negation of the natural world, and the vast and impressive constructs of humanity.

Dormagen, 2014, image transfer on panel with oil, acrylic and glitter, 21" x 43.5"

Yuxiang Dong / Rochester, NY

The propaganda photography is a disrespected but important genre of photography. They exploit our mystical belief in the veracity of photography, and its ability to persuade. Today, with the usage of still or moving images, Propaganda is still considered as a significant part to the operation of any governmentality. However, propaganda also embraces

entertainment industry and makes it a complicated entirety. In recent years, numerous anti-Japanese TV series were made and showed in China, intending to advocate the achievements of the Communist Party during the Second World War and claim the territorial sovereignty dispute between China and Japan as well as the geopolitics of China, Japan and the US. Based loosely on history, these TV shows shaped the publics per-

ception of the war and history through countless contemporary mythologies coded with ideology, propaganda and entertainment.

I directly took photographs of the screen and printed them on same substrate multiple times as they appeared on TV screen in front of audiences again and again every evening. Photographing these subjects is a very disorienting

experience because these identities never exist in reality but a photograph is often considered as evidence. In this body of work titled 10-4326 PL 1-4, I organized every photo, document and object in a form of archive with my own annotation according to the archaeology of the events that is presented in these TV series. These are extremely imprecise documents with no more than fragile links to the history and series of attempts to materialize and fix the collective memory of a specific period of time.



Zhou Heiguo
Born 1912, Suzhou, Jiangsu
Province, China
Died Unknown
Rank Regimental Commander,
National Revolutionary Army
Regimental Commander,
Eight Route Army
Spouse Xiao Yu, Chen Yi

10-4326 PL 1-4, 2015, inkjet printing on paper, transparency, & archival folder 18.125"x11.625"

J. Casey Doyle / Moscow, ID

Granting permission allowing myself (yourself) to become MY (your) OWN CHEERLEADER overcoming resistance (un)consciously created obstacles accepting value and worth change TRANSFORMATION Acknowledging ownership self-identified Empowerment individuality identity community EQUALITY. OWN becoming (an) advocate (an) ally

I AM MY OWN MASCOT, 2014
single channel, silent, HD video, 11:36



Richard Ensor / Knoxville, TN

By reconfiguring and combining objects associated with both farming and shopping, I highlight the relationship between common sites of the produc-

tion and consumption of food, as well as tensions inherent in the encroachment of suburban sprawl on agrarian landscapes.

"Shopping Plow," 2013, steel, plastic, rubber,
43.5" x 21.5" x 61.5"



Best in Show



Richard Ensor / Knoxville, TN

Having one's best silverware to serve a guest can be thought of as exhibiting virtues of generosity and hospitality. Through material and form, my work shows a romantic connection between these virtues and the agrarian landscape.

W

"Pitchfork," 2015
Black walnut, pitchfork end, 54" x 24" x 5"



Angel Estrella / Dacula, GA

Sculpture that provides an insight on health concerns facing the public.

I create art for many reasons. It allows me the opportunity to explore myself as an individual and provides me with an awareness of the world around me. When developing a piece, I am able to

make connections and learn from the process of creation. When starting a piece, I generally focus on something that is meaningful to me and choose a theme. As I progress through a work, my process for creating begins with sketches, notes and ample research.



When I started this piece, my mind was dwelling on the idea of peril. Our existence relies on a "quality life." Our minds, bodies and souls are bombarded with what gives us a "quality life." Our nation is sick and dying because we cannot get our fill of what is thought to be a desired state of mind. Every day, people are swallowing medications they "should" be taking to ensure a "quality life." Every day, people are swallowing the food they ingest containing pathogens, hormones, and artificial everything because feeding desire will give you a "quality life." Every day, we are swallowing treatments that "ensure" our mental and physical health to obtain a "quality life." This work is an expression of how we are not only swallowing what lies are being fed to us about our health but it is also an expression of what is swallowing us. We are unable to live a "quality life" because we put our health and our security in the hands of those seeking profit. This work expresses how our consumerism consumes us and how we are suffering for it.

I created this piece in hopes of inspiring people to seek awareness. Walking around the world blind will only lead to a fall. Our nation is sick; we are addicted to medications, foods, substances, and lifestyles. This is negatively affecting not only us but the environment and other organisms. It is costing us more than money and in the end; we are simply biting our time. The more awareness we can raise about these issues absorbing us, the more chances we will have to make a change furthermore increasing our chances at surviving the swallow.

"Surviving the Swallow", 2014
Raku Clay Sculpture, 7.25" x 4" x 3.25"

Amy Feger / Montevallo, AL

I caught my first glimpse of the canyon landscape with a mineral-green lake through a gap in a fence while riding in the car along a county road very near my home. I returned to explore and collect images of the landscape on foot. I consulted the Internet to research this sublime view and to map more points with accessible views like the one I found along the road. What I discovered surprised me. By exploring Google Earth's 3D renderings, which give a first person point-of-view on the ground and are compiled from topographic data layered with satellite images, I discovered that there was a ten-mile-long canyon being carved into the central Alabama landscape by multiple contiguous mining companies. My paintings examine how virtual space represents physical place by capturing the essence of a virtual space far removed from the physical place. Within each work, I discover an anomaly or expose a limitation of this



"33°07'42.83"N 86°46'25.82"W: Triad Springs at Echo Cavern," 2015, Acrylic on Panel, 14" x 24"

digital representation of the canyon. Raising questions about the Anthropocene and the landscapes of humanity's future, each painting reflects access to a mediated reality as granted by technology.

Carrie Fonder / Croton-on-Hudson, NY

Trans-co, completed while on Fulbright in India, is an homage to the hijras of India. Hijras are often considered members of the third gender in India; they include transgender, intersex and male individuals, many of whom dress in traditional female clothing. They are both honored and marginalized in Indian society. This piece was inspired both by my direct encounters with hijras as well as my reading of the book entitled *The Truth about Me: A Hijra Life Story* by A. Revathi and V. Geetha. My piece is a cultural mash-up; it depicts a hijra as an icon of feminine beauty on the

side of a customized auto-rickshaw (where she becomes a kind of automotive super babe). With wry humor and a kitsch sensibility my piece calls into question the constructs of power that objectify, and at the same time it celebrates the diversity in customization.

Trans-co (multiple views)

"Trans-co" (multiple views) 2011
3 photographs (Photo credit: Zishaan Akbar Latif) 36" x 48"



Shauna Frischkorn
/ Willow Street, PA

Underpaid and exploited, food industry workers serve our food, day-in and day-out. It is no accident that employers require conspicuous corporate uniforms, with all the conformity and anonymity associated with low-status "McJobs." Unattractive and ill fitting, these clothes serve their purpose: to make these workers look low-key and "uniform." My subjects are nice kids, many of whom are my own students; others are strangers I meet while they are on the job. I invite these workers to my studio to be photographed in their uniforms.

I am purposefully creating an ironic yet historical dialogue between my young subjects and Renaissance portraiture. Historically, the portrait's role was to immortalize the wealthy and

important, and to celebrate the individual. Conversely, my subjects have a difficult time earning a living wage. Transplanted from their work environment, they look vulnerable yet dignified as they peer from behind their visors and into my camera. Although they are dressed like thousands of other workers, if you look closer, you can see their nobility.

"Allison, McDonald's Crew,"
2014, Digital C-Print
40" x 30"



Shawna Gibbs / Claremont, NH

Unique 24 x 30 inch promotional poster from a series of photographs made during the 33rd Annual Pride Parade in San Francisco on June 28, 2003. The parade theme was "You've Gotta Give Them Hope!" Twelve years

later on June 26, 2015 the United States Supreme Court ruled same-sex marriage legal in all 50 states. The decision was 5-4. Using Abraham Lincoln and Harvey Milk stamps, this poster is folded and mailed without an

envelope via the United States Postal Service so that it receives a symbolic stamp of approval by the US government.



Jackie and Shar, San Francisco, 2003/2015
Engineer Print. Printed in halftone black and white ink on 20lb bond paper 30" x 24"

Holly D. Gray / Arlington, TX

The conceptual inspiration for my photography comes from the traumatic birth, life and complicated existence of my medically fragile child. By recycling the barrage of medical waste, and utilizing it in my photographs and sculptures; I focus on subjects that relate to the emotional survival of a life lived with daily, sometimes hourly, medical interventions. My imagery employs the perception that nature parallels human life and death. Nature is ultimately the cost of a life saved for those existing through multiple interventions. For myself, there is a critical need to educate those that may be oblivious to a life that survives through multiple disability and fragility. This often comes in the form of my advocacy efforts, visual communications and con-



ceptual art that inspires the viewer to ask what it is that they are considering

Untitled #15, 2015, Photographic paper and archival ink, 19"x13"

Inguna Gremzde / Ogre, Latvia

Gremzde's practice explores human and nature relationship. Work implies landscape elements, regarding landscape as a universal portrait of nature which can be looked at as a focus for the formation of individual and community's identity. Growing alienation from nature and dominating consumer lifestyle results in more time spent in constructed, artificial spaces monitored by surveillance cameras like shopping malls and waiting halls defined as non-places, which being real measure of our time have no identity, relations and history.

'Landscape for Subconscious Need' reference miniature landscape paintings placed in standardized plastic bottle caps as a small world on it's own, surrounded by contemporary frame, possibly for looking at when seized by vague feeling of necessity to escape from non-defined urban environment. Even not showing any trace of human presence the scenes juxtapose contemporary consumer lifestyles with man's historically romantic relationship with nature. The work reminds of the ecosystems which function to produce the juice for which these lids packaged. The circular lids are

also suggestive of Petri dishes which cultivate life and signify the extent to which agriculture has been divorced from the woods and fields depicted in the images. The work in the same time investigates the common trend of landscape being regarded as unclean and unsafe unless neatly packaged, managed, labeled and turned into commodity.

Conceptually miniature scale could be regarded as a hint to the shrinking space of untouched nature which paid close look at can open itself to reveal a secret life, a narrativity and history outside the given field of perception.

Landscape for Subconscious Need, 2014
digital print 45 x 54 x 2 cm



Wesam Mazhar Haddad / Currently resides in Doha, Qatar / wwwCountry of Origin Jordan

Inspiration: Suspension bridges, high-rise buildings, huge resorts, undergoing rapidly development in Jordan. Nevertheless, we still deforesting the green, consuming matchsticks and abuse it! What a Parallel Equation! Revelation comes across in any sort. It comes as a heartache consideration for the unstoppable desertification in my homeland, as a stroke admiration for a Jackson Pollock's painting, or as a haphazard combination between a hairbrush and useless matchsticks.

Concept: One tree makes a million matchsticks; one matchstick burns a million trees.

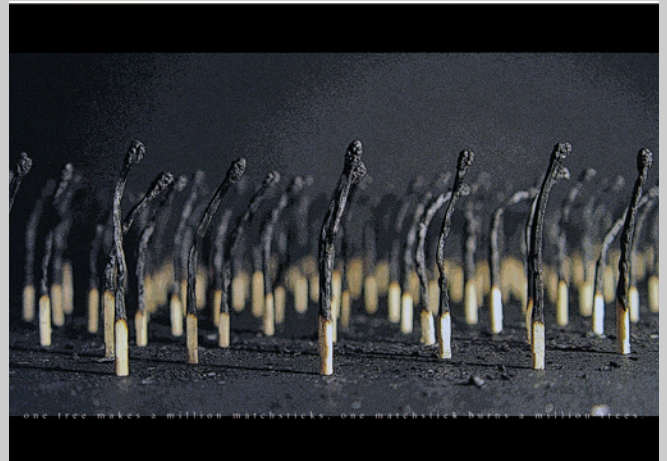
Substances: Worthless left over matchstick was the main afflatus in this work. Every single entity of a matchstick stands out as a unique

character, a piece of art. It resembles a shape of a living being (Tree).

Process: A composition out of matchsticks was a complicated project. Working with such fragile and sensitive elements was a huge challenge. Thousands of matchsticks used to accomplish these visuals. A small blow, unintended move could destroy days of working.

above right:
Matchsticks Forest, 2006
Printing on Paper, 100cm x 70cm

right:
Matchsticks Forest, 2006
Printing on Paper, 100cm x 70cm



Murry Handler
/ Pittsboro, NC

My impetus in depicting the grim aspects of war derives from the impact of daily images in newspapers and TV of our current state of humanity. The 'drips' intentionally evoke a sensation of tears, blood and a cascade of matter. The swirling paint strokes and gray-black palette heighten these perceptions. War is the central panel of a triptych, each individual painting showing aspects of current conflicts. I hope to convey the sense of chaos and mayhem implicit in the human condition.

War, The Human Condition, 2013
acrylic on linen, 48"X60"

Garrett Hansen / Lexington, KY

Roughly 40% of the population in the US owns a gun and there are enough guns - approximately 300 million - to arm nearly every man, woman, and child in the country.

At the core of The Void series is a desire to consider these facts and to create a set of images that speaks to their implications. Each of the images is created from individual bullet holes. While shooting is fundamentally a destructive act, by bringing these holes into the darkroom, enlarging them and then processing and printing the results, I am able to balance this destruction with creation. The viewer is presented with something that speaks to the sublime - they are both attractive and terrifying at the same time. In many ways this reflects our own opinions of guns in America, a country where the debate between rights and controls continues to rage.

"The Void," 2015, Ink Jet Print, 16"x19"



Marcus Howell / Springfield, MO

A caricature of the obscenity and cruelty associated with the ruling class.

Always On The Prowl, 2014
Lithography, 12" x 16"

Mary Kearney Hull
/ Lewisville, TX

"Spoon Full of Sugar" (Self portrait after Double Mastectomy) is one of many paintings and sculptures from a series titled "Mending". The artwork addresses growing old in a culture that sexualizes the entire female body in youth, only to ignore and dispose of her later as she starts to age. Many of the subjects are facing unknown territories with children leaving and job offers closing as their bodies become disfigured and changed from age and health related issues. Many of the subjects in my artwork are experiencing a loss of one life while searching for the beginning of a new one. There is a direct connection with the process of applying, removing, dripping and reapplying the many layers of paint to the physical and psychological break-



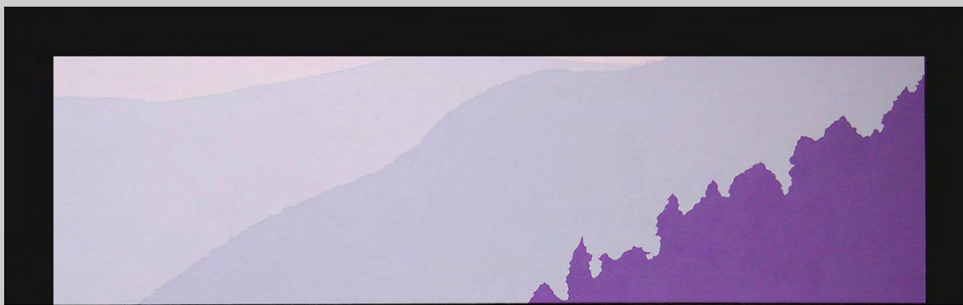
downs and repairs of the human body. Spoon Full of Sugar, 2015, Acrylics and powdered sugar glaze, 36" x 48" x 2"

Anders Johnson / Bloomington, IN

I read a lot of history books and the idea for this particular painting came from a short but incredible passage from "Team of Rivals" by Doris Kearns Goodwin. The Liberator was an abolitionist newspaper that lost its printing press when it was tossed into the Ohio river by Cincinnati rioters several years before the Civil War. I had this image of the printing press still down there with the cars and the catfish. This has since become an ongoing series of objects vital to history at the bottom of our nation's waterways."

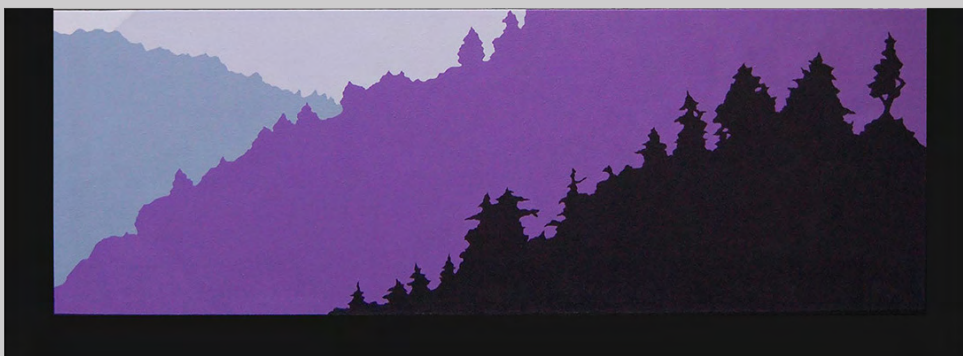
"Ode to the Liberator: An Abolitionist Printing Press Thrown into the Ohio River"
2014, Acrylic on Panel, 18" x 24"





Michael Koerner / Carmel, IN

Taken from my series Killing More Than Two Birds With One Stone: This piece provides commentary, through the words chosen in the title and the vista painted on the two detached canvases, to the brutal mountain top removal occurring in Appalachia.



After The Canaries Left The Coal Mines, The Mountains Began To Leave Appalachia, 2012, oil on canvas (vertical diptych), 36"x24"

Pamela Lanza / San Francisco, CA

We are bombarded by images of the by-products of wars that seem to be continuous and incomprehensible, but here and there you see children playing in the rubble of a bombed-out mosque or scrambling around the wreckage of cities, still laughing and unstoppably just being children. It's this sort of spirit that interests me and that I want to portray.

I am intrigued by the idea of the "twin bandits": fear that steals hope, and hope that steals fear. I want to create a visual world about spiritual grace that is transcendent and alive and can re-build hope and re-invent no matter what.

Mostly, my drawings center around figures that rise up and fly, confront the chaos, or tumble across the skies and they are stronger by far than the destruction below them

The meditative practice of making these complex ink drawings arises from the need to process these troubled times. A piece can take months to complete, but the process invites a welcome personal dialog between external and internal, wasteland and transformation.



Guardian," 2014, Ink drawing, acrylic painting on panel, 27" X 32"

Jess Larson / Morris, MN

My research reclaims positive feminist messages by using the dearth of negative ones in order to realign or destroy them from within. Interjecting humor into this critique not only exploits the absurdity of both the "norms" and radical agendas, but also creates a more hospitable situation to introduce contrary arguments when considered with a bit of laughter. I deliberately use source materials from bygone eras in the construction of my imagery--nostalgia makes it more possible to see the extremes of the situations, but also renders the past as complicated as the present, much to the chagrin of those who miss "the good ole days."

Menstruate/Divinate highlights a theme in my creative work concerned with aestheticizing blood-stains, namely menstrual blood, but using it to explore the internal vs. external locus of control in individuals via games of chance, such as fortune-telling cards and tealeaf readings.

During the life of a textile, the stain is often fatal for the item, especially if from the body. Corporeal fluids have elicited strong reactions of disgust and repulsion throughout many cultures, menstrual blood being the most consistently abject of those fluids. That belief has shaped how women are regarded in societies from pre-history to the present day, as women are continually taught to hide the process from others and to believe it to be dirty and shameful. By replicating the stains larger than life and in rich layers of thread, I want to entice the viewer to confront those mixed responses of attraction/repulsion as something lush and luxurious, yet unclean.

By further marrying the blood imagery to fortune-telling structures, I see ways in which women forgo internal and instinctive methods of self-determination for those that are external and encourage conformity. Fortune telling games are generally appealing because they act as a sort of external locus, issuing directives that make the unknown seem understood, even if in the spirit of fun. While the shapes that emerge from inverting a cup of tea leaves onto



a plate can easily be conjured to have some relatable meaning, I argue that a menstrual blood stain on a pad can offer similar divination abilities if one chooses to examine and understand the messages. The menstrual cycle is considered by many women to be a constant, it measures time, health and confirms an ability to reproduce until menopause; yet for others it can be a nightmare if it is excessive or its absence interferes with fertility, aging, etc. For this series, I have taken a set of 40 cards from a fortune telling game circa 1940 as the basis for this work,

reproducing the card format and appropriating the text on silk, but mixing it with large scale embroideries of used pads to serve as the shapes that have been "interpreted" to fulfill a particular prophecy.

"Menstruate/Divinate, #32 Happiness,"
2014, Embroidery on printed silk
9.5" X 16"

John Meza / Uniondale, PA

Site specific large scale drawing in snow. The work is documented by digital photography for exhibition. I incorporate environment and natural sciences into art in form and content. It is through understanding & appreciation of nature & environment that I have developed an empathetic approach that utilizes natural materials composed in an outdoor setting.

Green sculptures, drawings and installations made from hand selected 100% organic materials. carbon footprint of zero, adding nothing artificial or toxic to the environment. Works are entirely Earth Friendly, from conception to execution. Naturally all-weather, these sculptures are designed as ephemeral, mobile or permanent site specific landscape pieces. The custom designed artistic forms dovetail thematically with a variety of environmental landscapes, providing the outdoor space with a natural resonance of imagery.

"Avian Terraglyph," 2013,
Digital Photo, 17" X 20"



M. A. Morgan / Pontotoc, MS

As an artist, I strive to explore current events in a way that both calls the viewer's attention to unbalanced social and political situations and as a means to document social and political change.

The Supreme Court decision on June 26, 2015 (Obergefell vs. Hodges) is a pivotal moment in both the social and legal spheres of American culture. The realization of marriage equality for the LGBT community compelled me to document the moment. This piece was completed on June 26, 2015.

As far as media, I am opportunistic in that I use whatever materials I can either salvage or make to explore my current subject matter. My current body of work called for assembled materials – all found, salvaged or collected overtime from a variety of sources.



Obergefell vs. Hodges contains many different game pieces, and offers an allusion to playing with the marital lives of the LGBT community; and perhaps that game has either come to an end or is just the start of a new level of "play". Only time will tell how this decision fully plays out in the American political landscape.

"Obergefell vs. Hodges," 2015
styrofoam, paper, fabric, wood, spray paint,
found game pieces, 24.25" x 7.25" x 8.5"

**Armin Muhsam
/ Maryville, MO**

My work focuses on the changing and changed landscape, particularly the face of "nature" as altered by human intervention. I have come to the conclusion that technology (read: western man) writes or draws into a landscape just like an artist would draw on a sheet of paper – through and with technology forms are assembled and manipulated to compose a kind of environment that suits man's needs.



"Mountaintop Removal Studies," 2013, Acrylic and Pastel on
Paper, 22 x 30

Soon Ngoh / Mississippi State, 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 and life. I also incorporate 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. The Red Crystal, a diamond-shaped red



"Fujii QT," 2015, Oil and laser print-outs on canvas/panel, 30" x 46"

Naomi Nakazato / Greenville, SC

Through the use of traditional oil-painting methods, as well as the arrangement of Neo-Classical facsimiles and Japanese characters, my work functions as a location of disorientation and duality, in which the half-Japanese, half-European-descent sitter can be represented through juxtaposition and cohesion.

With this particular piece, I investigate the distortion of women's bodies both in art history and in Japanese purikura photo booths; these two vehicles of representation disregard the "oriental" by whitening skin, widening eyes, and placing the entity in vulnerable, and sometimes degrading, situations. Utilizing the original stance of Jean Dominique Auguste Ingres' "Made-moiselle Jeanne Suzanne Catherine Gonin" allows me elevate the inserted subject, while still considering the vignette of characters that represent Japan's ever present xenophobia and racism.

Caught in the fetishization and exoticism of half-ethnicities, the experience of not feeling Japanese enough, and the loss of identity in an American melting pot, I hope to combat generalizations of hafu people through veracity in portraiture.



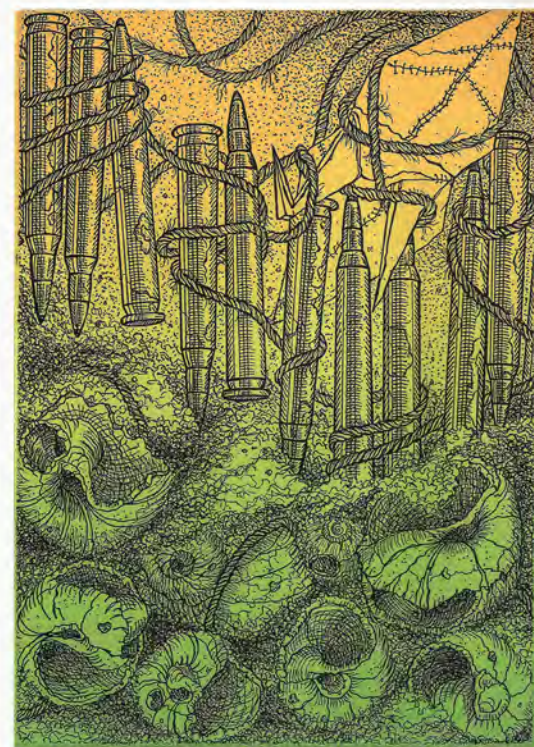
"Levels Below Light," 2009,

frame on a white background was introduced in 2006 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.

Right:
"All Our Regrets," 2009, Solar-plate etching, 7" x 5"

Far Right:
Burden of Secrets, 2009, Solar-plate etching, 7" x 5"



Jacquelyn O'Brien / Rochester, NY

Humor in fine art has been considered low-brow. Frequently, "serious" artists have the notion that using humor or humorous materials reduces the validity of the work. Likewise, feminism has similar implications, in that the word is not taken seriously because of stereotyping; straying away from the original meaning. I assert that humor and feminism can offer valid social and cultural critiques in a relatable way. Discussing concepts such as gender repression, contemporary feminism, and the accessibility of art, with the intention of removing the overarching exclusion often associated with these concepts. "Cunt Cushions" is a work that seeks to incorporate humor, social critique and contemporary culture. My hope is to provide an open and honest doorway to aesthetic appreciators whether they have been exposed to contemporary art and ideas or not, so that there may be an entrance point to discuss gender repression, feminism and place in the gallery.



"Cunt Cushions," 2015
fabric, thread, polyfill, wire, 8' x 8'

James Pace / Tyler, TX

Recognize! Diversity is strength. Every individual, each ethnicity, all religions provide our culture perspectives that make us broader, deeper and better human beings.

These works present images that question our expectations of ethnicity. **"Redguard"** portrays a young African-American male, a schoolboy, happy, smiling. However, he is contextualized by a stain that inhibits his future. That stain is our history.

"Counting" presents a young Asian man (Mao), serious, looking past the camera. What did he imagine his future to be, would he be bound by conventions, cultural category, economic class? Counting the days until he changed the world. Everything.

Take these dichotomies; do with them as you wish.

They are both enemy and ally in a world cut into pieces.

Everyone.

Pray for your enemy, bring them home and serve them on white linen. So close to us, breathe their breath, know their mind, feel their heart. If we were born where they were born, If we were taught what they were taught, we would believe what they believe.

Some.

Pray for those unknown to us. Pedestrian without celebrity, all those collateral lives. They affect change; they are democratic commonality. They create the context, pay attention, keep up, stay tuned.

Few.

Fly intuitions above the bureaucratic architecture. Teach the governing dynamic, the algorithms of our lives.

You.

Take these flags as sacrifice for peace.



"REDGUARD," 2014
mixed media (canvas, paper, photo emulsion, straw, gunpowder, reflective material, acrylic

"JACKARRIVES" Images of terrorists represent the visitation of death, something that I first began using as a response to the passing of my father.

Mr. Brink visited in September. Though he did not take notice of my presence, I was there, witness to his destruction. In truth, he was kind and ruthless at once, never hesitating to complete his task, following a calendar only known to him. I only see him now on the news, but I know we will



"COUNTING," 2014, canvas, photo emulsion, paint, cotton, paper, acrylic polymer, 12"X60"

meet again many times.

He is the leader of a nation, bigger than any nation, without banner or anthem. His endeavor is rarely foiled, and never for long. Always victorious, sometimes with great spectacle, sometimes with quiet resolve, he attends our lives waiting.

Now Mr. Brink, stay away from mine until the fruit has ripened and fallen from the tree.



"JACKALARRIVES," 2014
canvas, cotton, paint, photo emulsion,
acrylic polymer, 8"X60"

Everyone will pay head to Mr. Brink eventually, and he will look different every time. He is a busy man, but always keeps his appointments.

Mervi Pakaste / Manhattan, KS

"Till Death Do Us Part" is piece created to draw attention to the domestic violence that unfortunately occurs all around us. Domestic violence victims come from all kinds of backgrounds, rich and poor, old and young. The victim often feels helpless and bound to their abuser, unable to see a way out. How can someone who has promised to treasure and cherish you for the rest of his life suddenly turn into an abuser? And how do we as a society find ways to help?



"Till Death Do Us Part"
2012, Letterpress on paper, 9.5"x10"

Jodi Patterson / Richland, WA

The UN Food and Agriculture Organization reports suggest livestock are responsible for 14.5% of human-made greenhouse gas emissions - the same amount produced by all the world's cars, planes, boats and trains. Through a technique called Life Cycle Analysis, science shows the worst offenders are methane-producing animals such as cows. Is the widespread consumption of bovine products really necessary?

consumption. When food is swallowed without a conscious impact it has on the animal's life and/or environment, then the life of an animal becomes akin to the discarded napkin used to consume it.



"Plated" 2015, Napkins

"Plated" contains portraits of cows transferred onto cloth napkins. These portraits remind diners that the cows they eat (veiled in the form of hamburger, steak, ribs, etc.) had unique faces, characteristics and even families who loved them before they were slaughtered and plated for

Bryan Petersen / Bozeman, MT

"Eveready"

This necklace appropriates imagery from nature and advertising from an Eveready antifreeze can. The imagery suggests the melting of polar ice caps, a sea lion and couple are the main characters exploring the wilderness by plane, canoe iceberg. The words, "will not evaporate," are spelled out across the back of the neck with a red "X".

"The River that Went to Heaven,"

The Three Gorges Dam on the Yangtze River is the largest hydro-electric power station in the world. It is the longest River in Asia, also known as the River Passing Through Heaven. The dam flooded archaeological and cultural sites and displaced some 1.3 million people, and is causing significant ecological changes, including an increased risk of landslides.



"Eveready," 2014, tin and steel, 12"x7"



"The River that Went to Heaven," 2014, tin and steel, 15"x7"

IlaSahai Prouty
/ Bakersville, NC

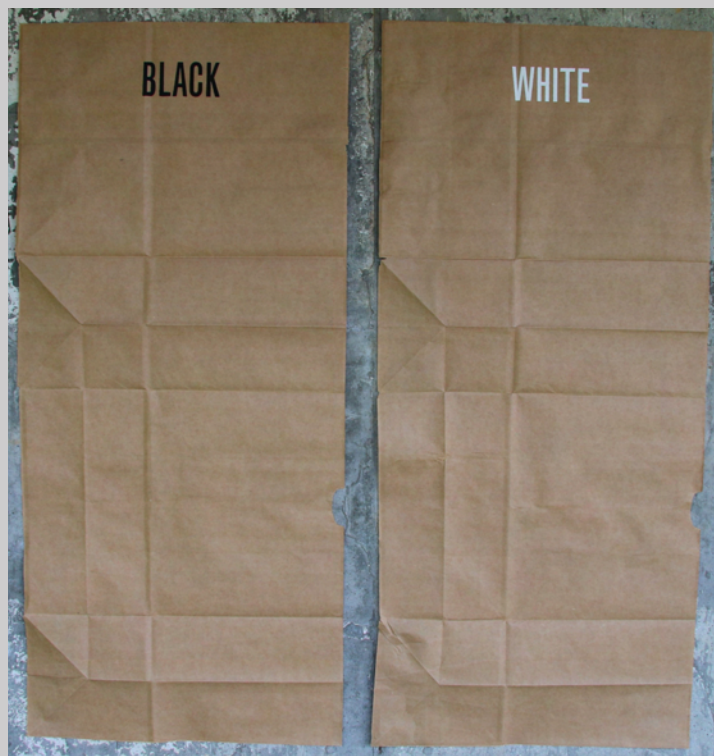


Paper Bag Test

You are invited to add your labels and comments to the bags to describe the colors. You are also invited to take selfies in front of one or more bags, and post them to instagram under #paperbagtest.

The paper bag test is said to have been used to separate black people into two categories – those lighter than a paper bag, and those darker. Perhaps people darker than a paper bag were welcome in certain clubs, those lighter were sorted to others. I remember thinking, "Which paper bag are we using?" when I first heard about the test. I wanted to belong but I knew that, regardless of which bag was used, there would always be a certain mismatch, and plenty of labels, names, and false categories to go around.

As a bi-racial woman in the States, the word race has always had a question mark next to it in my mind. I am a light-skinned version of my mother's dark honeyed face. In my mind's eye, I have her coloring. Looking in the mirror has always caused me pause, and sometimes pain, because I do not



"Paperbag Test," 2015, Screen Printing on Paperbag, 36"x 36"

match the self of my mind's eye. No matter. I've been taught that race is a social construction, and my role in the world is to blur and reblur the lines as an artist, teacher, friend, mother, and person in the world.

This brings with it such fatigue. Must I again explain that I am not as you perceive me? Usually not quite of the background you assumed when look-

ing at my skin? Yes. I will explain again. I see myself as a black woman, as the daughter of my mother, regardless of how you see me. The color of my skin tells various stories depending on who does the looking, and the telling.

This piece attempts to develop a dialog about skin tone and stereotypes in contrast with what is often a shallow and reductive conversation in

our culture. It also offers the possibility of reclaiming and redefining the language we use to construct the categories of race. My goals with this piece are to engage people in thinking about how we use words to describe, imply and evaluate race, to ask them to reflect on how they see their own skin tone and the skin tones of others, and to present race as a social, as opposed to scientific, construction.

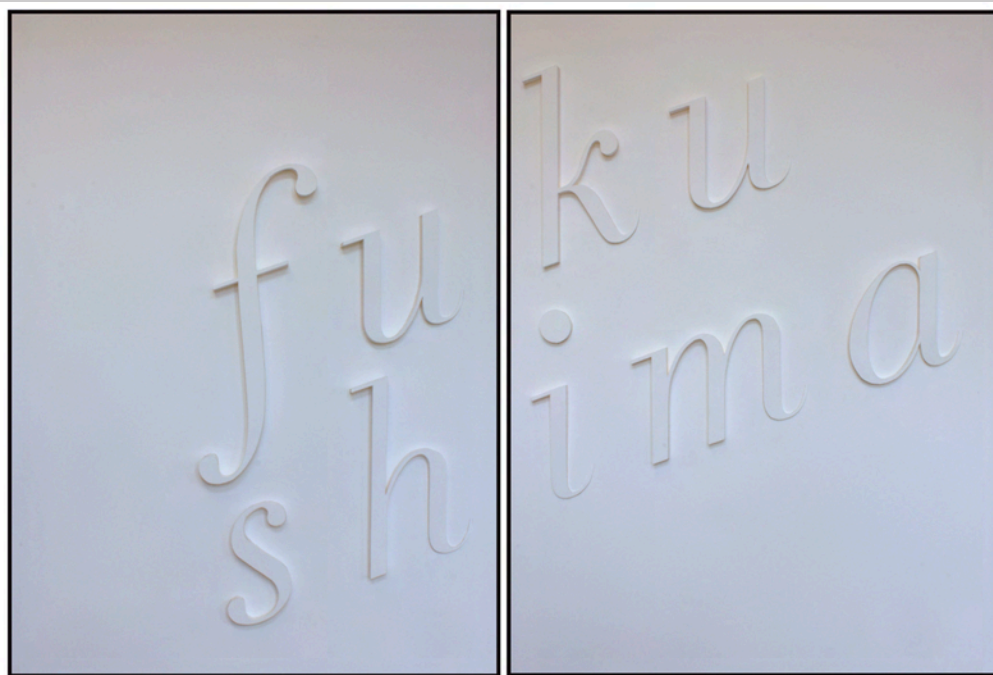
**Edward Rushton / Statesboro,
GA**

This work is inspired by news headlines. The power headlines have to awaken images and memories of the news we viewed, our feelings/ reactions and sometimes even our location when we first read or heard the news.

Much of my work explores typography, more specifically the interaction of letterforms and the surface that work in tandem to make a visual impression. Through my three dimensional constructions, letter forms and the space between them (what would traditionally be figure ? ground, positive ? negative) is explored in a three dimensional form. The dominant interactions of letterforms advance, the more minor recede, forms larger in scale advances the smaller recedes, the ambiguous forms merges into the background. The various planes in space create a more concrete experience rather than viewing type in a flat plane. Viewers comment that my constructions evoke a feeling, a sense of time and space. Many claim they don't have to ?read? the surface consciously as in literature in order to read the constructions.

One of the basic principles of type is that the readability of type is not based solely on the printed character, but rather by the complex interaction of the printed character and the un-printed space between characters. Making type three dimensional in my constructions allows me to describe that complex interaction of printed and non-printed more extensively in a form of Experimental Typography than ?exploring? it as a flat, two-dimensional form.

The term, Experimental Typography, is not a term I coined for myself. Experimental Typography comes from a rich history from the early twentieth century to present time. Several movements in art and design including Futurism, Dada, de Stijl, Constructivism and Postmodernism have all



"Fukushima," 2011, 2 ply rag, white glue, 60"x40"

made significant advances in both the expressive and communicative use of typography. Experimental Typography is a process to the approach of creating innovative solutions in design and typography. In the beginning there is usually no commercial application until later when the results of the process can be adapted to commercial activities. Sometimes this manifests itself in purely non-literal forms where type is purely visual, aesthetic and while recognizable, is not meant to be analyzed in a literal sense. Experimental typography can manifest as a

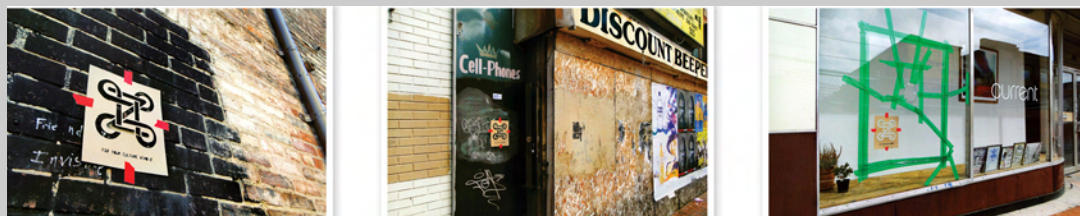
purely expressive arrangement of type intended to coerce the way the viewer reads through the manipulation of visual form or textural elements.

Content of my work takes a post-structural approach with concern for meaning or rather concern of multiple meanings, or a lack of resolution about meaning. Meaning is intended to be un-stable. Much of the content of my work comes from news headlines. Events that can qualify as an experience, which we can describe in terms of a quality.

**Design Collaborative: ras+e
Ryan Shelley with
Eli / St. Petersburg, FL**

Stencils featuring a cmd-z symbol were abandoned on moments of Baltimore blight, leaving all forms of

potential interaction in the viewers' hands.



"Command-Z: Baltimore," 2013, Photography, 3 @ 8x10

Colby Stephens / West Linn, OR

American Pantheon situates a critique of Federal Reserve policies amidst the larger discourse of American politics today. This project's narrative is told through an allegorical myth, presented here as a handmade letter press book. It draws heavily from traditional Greek mythology to delineate often overlooked connections between the Federal Reserve and various political structures such as political parties, the news media, and institutions for national security. This book and the various artworks that make up the larger American Pantheon body of work serve to mutually inform each other, telling a story as complex and nuanced as the systems it critiques. The story begins with the politically tumultuous introduction of central banking to the U.S. in the 1800s, and continues through the Federal Reserve's activi-



"American Pantheon," 2014, Letterpress Book, 8"x8"

ties since the 2008 economic crisis. In particular, the work addresses issues related to the changing value of currency, debt-based methods of funding the government, the role of the news media, divisive rhetoric which

promotes political entrenchment, the relationship between the intent of the 2nd Amendment and the current U.S. military drone policy, and suggests a relationship between U.S. economic policy and the failing Greek economy.

Laura Sussman-Randall / Mint Hill, NC

Greed. Dominance. Aggression. The consequences of these eternal human traits periodically come to a boiling point in our history. Much of my recent work has become about the various resulting power imbalances that are currently becoming so visible in our country. The issues of life and death, predator and prey, victim and victor, which lie barely below the surface of "civilized" society, are raw and overt in the animal kingdom, and so I often choose to use animals as symbols of human behaviors. They are both the perpetrators and the victims.

A return to drawing has reintroduced an immediacy and energy to my work which feels particularly suited to the subject at hand, while my experiences with fiber and mixed media continue to inform the process. In my work I deliberately omit any likenesses of specific or identifiable place or person. By stripping figures down to their most basic state and placing them in non specific locations, I hope to create a more universal image that conveys my statement yet remains relevant to other viewers.

My current body of work, "Dog Eat Dog," utilizes images of canine behavior as a symbol for various power struggles that are taking place in our society. The expressions of dogs can range from fierce to meek, from playful to piteous. Man's Best Friend serves as both an entry point and a

mirror for examining our own behavior. The accompanying time lapse videos are the outgrowth of a grant project documenting the drawing process and are set to music chosen to amplify the drawing's theme.

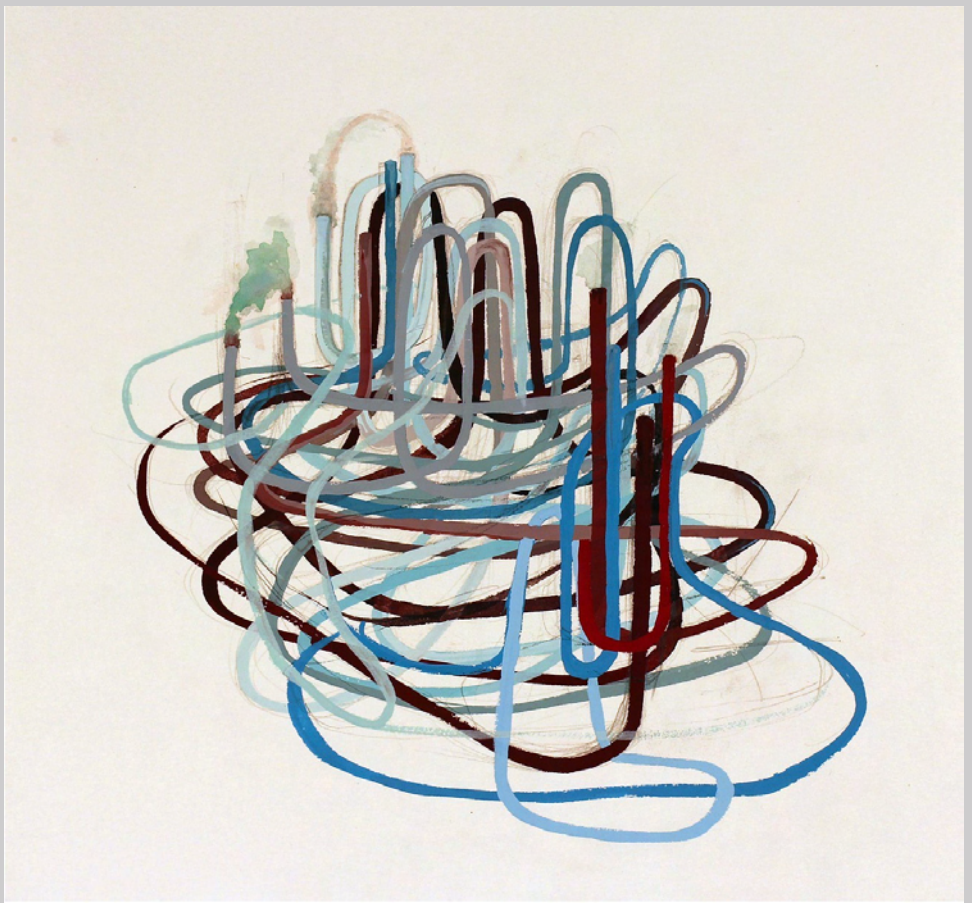
"Limited Resources," 2015, Charcoal/Mixed



Kathleen Thum / Liberty, SC

My drawings are a hybrid of various human physiological systems and man-made manufacturing systems, which I depict through rendering abstract networks of forms, lines, and color. Like our internal anatomy, the structures in my works are layered, linear, flowing, clustered, open, dense, intertwined; interpreting gravity, fluids, gases, and pressures. The complex relationship between the man-made and the natural has become increasingly influential in my artwork. The work evolves as I use line, color and layering to create new imagery based on the fascinating inter-workings of systems both functional and dysfunctional.

In 2010, I closely watched the BP oil spill in the Gulf of Mexico through the Internet live video streaming from the ocean floor. The image of the pipeline seeping oil clearly presented the earth as an organism suffering from a faulty and altered system. This image of the pipeline has become a constant form that I obsessively render in my drawings, paintings and collages, using it as a way to abstractly reference the vast and intricate production systems of industrial landscapes. In the work, I



"Exhaustible," 2011, Graphite and Gouache on Paper, 11"x 12"

prompt the viewer to examine the ongoing shifting of power between mankind and the earth, and present the intermingling of manufac-

tured man-made systems and subsurface, biomorphic configurations.

Chadwick Tolley / Evans, GA

Social political satire.



Right:
"Novus Ordo Seclorum,"
2015, Acrylic on Rives BFK

Far Right:
"State of," 2015, Acrylic on
Rives BFK



Paul Tosh / Kansas City, MO

Social commentary currently has transcended into very much an us against them, or “if you don’t agree with me you’re a racist, bigot, sexist, liberated, fem-nazi, fill in the appropriate remark” screaming match. The lyrics of the Buffalo Springfield song “For what it’s worth” seems very relevant to many of today’s events;

“What a field day for the heat,
A thousand people in the street,
Singing songs and carrying signs,
Mostly say ‘Hooray’ for our side.”

As a very interested observer of current events, I tend to take a different tact on how I both view events and how I visually present my views and representations. Instead of becoming one more voice in the increasing screaming match, I tend to be the “devil’s advocate”, the instigator, hopefully the voice that can help

start a discussion on what is happening, and transcend the screaming.

My work for the most part is very graphic and visually straightforward, being influenced much by the street artist Banksy, Sabo and others, but the undercurrents and actualities are not always what they seem. While sometimes the work seems to take sides, in

Some, such as the Suicide Series, use the same stencil techniques used by artists such as Banksy and Ecce. Other pieces, such as National Colors, Target and 6th Commandment, are poster art meant to be applied with wheat paste, the techniques used by street artists such as Sabo, Luna, Shepard Fairey and others. The Assault Weapons series are straight design and artwork,



“Assault Weapons 2: Ready. Aim....”
2015, Digital Print, 59”x 29”

actuality it’s purpose is to make you question your own ideas and position on what the subject(s).

My pieces generally are fairly large and graphic in nature, mimicking political street art in that regard.

meant to work as a more complete conversation when shown together, but also as individual pieces, making a statement as self contained works.

Alex Tsocanos / Brooklyn, NY

As our societal framework seems increasingly fragile, I explore how we as individuals and as a society deal with the impending change. Through photography, sculpture, and performance, I focus on those who try to shape their future before it shapes them.

‘Rebels and Revolutionaries,’ is a series of staged self-portraits that reflect upon the under-representation of female revolutionaries in the American cultural fabric. Drawing imagery from historical propaganda and contemporary photojournalism, I create my own narratives to honor and uplift dissenting women of the past and present and to challenge my own position in these politically charged times.



“Victory Canner,” 2013, archival inkjet print, 12”x 18”

Vera Tracy / Jonesborough, TN

Life Series: Agony of Addiction

Denial...isolation...betrayal...hopeless...
pain...loss...paranoia...anxiety...aggression...depression...violence...antisocial...
tension...helplessness...insomnia...
neglectful...fearful...judgment...anger...
disruptive...delusional



Sammie L. Nicely
Appalachian
Artist Award

"Life Series: Agony Of Addiction"
2014, Metal, wood, plaster and various objects,
41"x 36"



Patricia Turner / Punta Gorda, FL

For decades I have listened to administrations from both political parties urge us to action in the Middle East to "protect our vital interests".

Vital to whom?

Vital to protect our homeland from foreign invaders?

Vital to the education of our children?

Vital to the health and well being of our citizenry?

Or is it vital to protect an energy source that is, in fact, contributing to our planet's climate change

.....oil.....

and the companies who benefit financially from its continued use?

"Mayhem in the Middle East." 2014
Dye painted archival paper over fabric,
painted silk figures, stitched, 40"x30"



Julia Warin & Jeff Pigott / Bradford on Avon, United Kingdom

Election Art was an online art exhibition which ran for 50 days, from March to May 2015 during the lead up to the UK General Election. Each day for 50 days a new artwork was added and could be viewed on either; Twitter, Facebook or this blog.

During the run-up to voting day the original descriptive text read as follows:

"Here are 50 things we have made. They may help you get through the next 50 days. Whether you anticipate the upcoming UK general election with hope, dread or

ELECTION ART 2015

50 DAYS - 50 ARTWORKS

Thursday, 7 May 2015

Day 50 - Artwork 50 "Variety Cereal Pack" - Contains: Most of your favourite political parties (other flavours are available)



Polling Day. Happy voting!

Wednesday, 6 May 2015

Day 49 - Artwork 49 "Eton Mess Coalition Fudge Mix" - Warning - May contain nuts, UKIP & Eurosceptics



Election Art



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"Here are 50 things we have made. They may help you get through the next 50 days. Whether you anticipate the upcoming UK general election with hope, dread or indifference, these artworks will count the days. Annoying, amusing, provocative or bland - every day until polling day on May 7th 2015, a new creation will appear to counter the seemingly interminable electioneering".

Tell us what you think:
info@artspark.net

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Tell us what you think:
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Julia Warin and Jeff Pigott
www.artspark.net

All views are strictly ours

"Election Art, 50 days 50 artworks," 2015, Photos of hand made 3D artworks, graphics and found materials.

Margi Weir / Detroit, MI

Since November of 2014, I have been working on a body of creative work titled "We are All Targets (in a society that worships guns)". It is based on the pattern of gun violence in America. Violent deaths by gun seem to be escalating. The school shooting at Columbine was an anomaly when it occurred. That is not the case anymore. School shootings occur almost once a month. Citizens continue to arm themselves, with concealed carry permits making it legal to be so armed. During the recent holidays, a 2 year old child shot his mother in a Walmart with her own legal handgun. The recent massacre of innocents in a Charleston church only reaffirms that this issue, sadly, continues to be a timely one.

On a personal level, two of my closest friends were shot and killed in a shoot-out over a foreclosed house that took place just after Thanksgiving 2014 on the west side of Detroit. It was written about in the Detroit Free Press as the "Foreclosure Killings". Everyone involved had a legal handgun, nonetheless two people are dead and the third will be spending his life in prison.

The police resort to gun violence as a standard operating procedure against people of color, some of whom may themselves be armed. "Hands up, don't shoot" seems like a reasonable request.

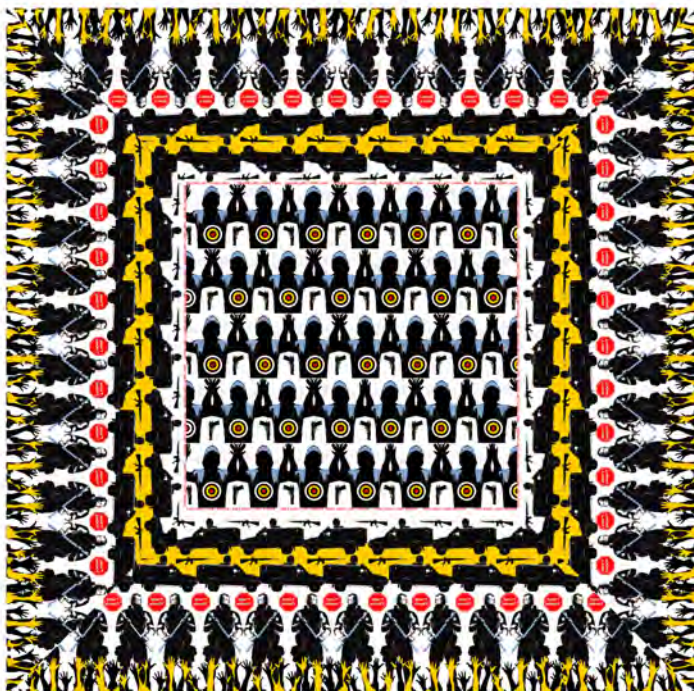
My work/ creative research has always been about topics that are personal even if political. It is often the only way that I can come to terms with things that anger me or frighten me. I have become so horrified by the level of gun violence in this country that I must take a look at it through making work about it. I don't expect my work to change anything, but through a juxtaposition of images, I hope the viewer will come away with a continued questioning of their own.

Shaun C. Whiteside
/ Christiansburg, VA

1st Most of my current work reflects my pessimism regarding today's society and the decline of our global status. 'Dark Age' refers to the corrupting qualities of superstition and assumption when reason and scientific evidence are ignored and derided. This piece reflects the corrupting nature of superstition and prejudice on a society that abandons rational thinking. It appears that our country is undergoing a long period of 'endarkenment' as scientific consensus is repeatedly called into question, as bigotry is praised as boldness, and as political discourse has descended into ad hominem attacks and unsubstantiated accusations. This piece invokes the hollow, dead-end outcomes of a society motivated by irrational fear. Today's age feels more like a nadir.



"Dark Age," 2014, Ink, paper, wooden stretcher bars 67"x63"



Award of Merit

"Don't Shoot," 2015
digital ink print on rag paper

Morgan Ford Willingham
/ Vincennes, IN

The Beauty Mask

beauty n. 1. One that is beautiful.
2. A quality or feature that is most effective, gratifying, or telling.

mask n. 1. A covering for all or part of the face, worn to conceal one's identity.
2. Anything that disguises or conceals.

This on-going series explores how natural beauty is masked by cosmetics that women use every day, and how the language of advertising is absorbed into the subconscious, where it constantly influences what women buy and how they perceive themselves. The text in this work is appropriated from advertising slogans found in popular women's magazines, and is often difficult to read, signifying how the linguistics of advertising subconsciously attempts to persuade women to buy cosmetic products that alter their physical appearance. It is intended that a sense of familiarity be experienced with these images. In the newest phase of this series, the work addresses my personal reaction to how advertising bombards women every day.

The series consists of photographic self-portraits. The process of creating each portrait consists of appropriating advertising slogans from popular women's magazines and transfer the text to fabric that is used to veil the figure. The use of material in the creation of the portraits symbolizes the application of various cosmetic products on the skin, the ways in which advertising is absorbed by the subconscious, and the ways in which individual identity is masked in order to conform to a cultural ideal of beauty. The appropriated text from advertisements correlates to the products or the part of the body depicted in each image.



"Untitled 3 (The Beauty Mask)" 2014, Metallic c-print, 15 x 11



Yeo ye-bin / Seoul, Korea

dedicate this film to suicides family
and everyone who has parted.



Award of Merit

"Even if I can't understand your..." 2015, water-
color, signpen, TVP, adobeAF,
adobePR, adobePS, animation paper

The 2015 FL3TCH3R Exhibit
thanks the Reece Museum Di-
rector Randy Sanders, Spenser
Brenner, and exhibits staff for
hosting our third annual ex-
hibit and events.

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



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