



WE DEDICATE
THIS YEAR'S
EXHIBIT TO:

**BLACK
LIVES
MATTER**

**THE
FLETCHER
EXHIBIT**

2020

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

THE 2020 FL3TCH3R EXHIBIT

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



Fletcher Dyer, **Slab Pot with Electric Outlet**, ceramic

the exhibition of social and politically engaged art. Furthermore, the exhibit's proceeds after expenses will fund the Fletcher H. Dyer Memorial Scholarship for art and design students.

About Fletcher:

Fletcher Hancock Dyer, age 22, was lost too soon in a motorcycle accident in Johnson City, TN on November 5, 2009. Fletcher was a senior in the Department of Art and Design at East



Fletcher, sisters Carrie & India, and parents Barbara and Wayne in Chicago 2006

TN State University pursuing a concentration in Graphic Design under a Bachelor of Fine Arts program. Fletcher used as a preface for an essay he wrote as a high school senior a quote by Gerald W. Johnson,

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

- Gerald W. Johnson

As an artist and graphic designer, Fletcher's passion for art was a vehicle that allowed him to mirror his passion and marry it to his concern for social and political issues through visual means. Fletcher was



Fletcher Dyer, **Clock Face**, self portrait digital print

always curious and aware of current events; he experimented in innovative ways to create works that investigate contemporary social issues. New, unexpected ideas and perspectives had unique ways of coming to the surface.

Fletcher wrote,

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



Fletcher Dyer, **American Dream**, photographic digital print



Fletcher Dyer, **Bitch**, mixed media construction

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



Fletcher Dyer, **Healthcare**, mixed media and found object kinetic construction. If motion activated, the chair moves in a circle when someone comes close, just like the healthcare system available to most low income Americans.



Fletcher Dyer, **People Die When Leaders Lie**, mixed media construction, about the Iraq war

2020 FL3TCH3R EXHIBIT Carlton Wilkinson's Juror Statement



Upon visiting the exhibit in person, first, I have to say I'm rediscovering the work that I'm seeing at the gallery, and I am just in awe really because the show is just extraordinarily powerful. Many, many of

the works are just really exceptional and all are a great compliment to each other. It really makes a strong statement about our times and the mixture of race, health, and history - and so, it is an extraordinary job that these artists have performed for this exhibition.

Wilkinson Bio:

Carlton Wilkinson is a photographer and graphic designer whose dramatic images reflect contemporary life and its relationship to the



African American experience. His work has won the Tennessee Arts Commission Fellowship and a number of art competition awards as well

as being included in major collections such as the Schomburg Center in New York, Gaylord Entertainment, and BellSouth, in Nashville. He is the founder and past-president of the Nashville African American Arts Association and owner of In The Gallery, a contemporary art space.



Wilkinson has been inspired by and seeks to lift up members of the African diaspora, both through his photography and his gallery. He began his studies as an artist at Washington University at St. Louis where he received his BFA, and continued at UCLA where he received his MFA in Design. He went on to receive the Tennessee Artist Fellowship (1994) which is the state's highest honor for an artist.



Wilkinson has exhibited his photography nationally, including at the Smithsonian Institute, the University of Notre Dame, Vanderbilt University, University of California Berkeley, Fisk University, the Frist Art Museum and more. His 25th year retrospective exhibition and catalog, *Coming Home*, was exhibited at the Parthenon Museum in 2005.

Wilkinson delivers depth and meaning to his collection of evocative photographs, and speaks to the emotional and cultural disconnect many in the African diaspora face. Wilkinson has been speaking internationally on his photography, and has recently lectured at Harvard University, the University of Houston, and others around the world.

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

FL3TCH3R EXHIBIT SPECIAL AWARDS

NEW BLACK LIVES MATTER AWARD THE 2020 FL3TCH3R EXHIBIT IS DEDICATED TO BLACK LIVES MATTER

Fletcher had many close friends who were of diverse origin and they all benefitted because of the experiences they shared. The FL3TCH3R Exhibit is dedicated in Fletcher’s memory to support people of color after 401 years of systematic racism. We denounce racist structures, constructs, and daily subconscious oppression. We are working and committed to a life long pursuit of learning about racism and working to dismantle these systems. For the first time, we proudly announce a new, Black Lives Matter Award,

NEW FLETCHER H. DYER AWARD

For the first time, the Co-Directors of the exhibit present an award in the name of Fletcher H. Dyer honoring an artist selected by the exhibit’s juror to participate in the exhibit.

THE ROBERT J. ALFONSO AWARD

Dr. Robert J. Alfonso’s (1928-2018) appreciation of art perhaps began when his Garden City, New York elementary class was taken to The Metropolitan Museum on a field trip. From then on, at every opportunity he found a way to find where the art was and made an effort to see it.



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

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

THE SAMMIE L. NICELY APPALACHIAN ARTIST AWARD

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



THE JACK SCHRADER AWARD

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



THE DOROTHY CARSON AWARD

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



AVERY HEALTHCARE AND THE ARTS AWARD

Health professional students, faculty, and practitioners from worldwide venues. who declare eligibility upon entry and are selected by the juror to participate in the exhibit are considered for the annual Avery Healthcare and the Arts Award. The award is made possible through the passion and monetary support of Dr. Eric Avery, psychiatrist, international artist/printmaker, and former 2016 FL3TCH3R Exhibit juror. He lives his belief that “art can be medicine and save lives.” We are honored to support Avery’s values by encouraging health professionals to continue their discipline in tandem with their expression of social and political concerns through the visual arts.



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

Celebrating excellence in best educational practice and awareness.



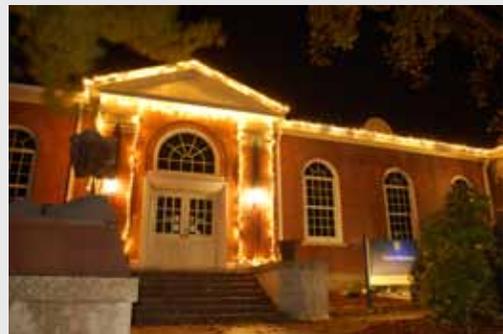
SOCIAL & POLITICALLY ENGAGED ART



Reece Museum’s Spenser Brenner, Exhibitions Coordinator standing in one of the galleries of the 2020 FL3TCH3R Exhibit, Spenser, thank you for your work to make this year’s exhibit as wonderful as it is.

REECE MUSEUM AWARD

The Reece Museum Award honors an Appalachian-based artist juried into the FL3TCH3R EXHIBIT. Representatives from the Reece Museum and Center for Appalachian Studies and Services select an Appalachian artist who has not received another award. The Reece Museum hosts the FL3TCH3R EXHIBIT and proudly helps raise awareness of artists working in the region.



The 2020 FL3TCH3R Exhibit is made possible through the support and collaboration of the Mary B. Martin School of the Arts and the Reece Museum of East Tennessee State University.

Armin Amirian
/ Isfahan, Iran

These are all the contradictions that are linked and have co-existence. Where the utilization and operation tools of achieving the objectives and goals for the regimes are "the thoughts and the minds of people". Additional production; Religion producing; Child birth; All that is a sign of the contrast between dream and reality, and an image of life as a small part of a whole.



Armin Amirian, *Coalition*, Photography, 28"x 39," 2015

All over this rich architecture, you can search and find a cruelty and destruction and also the desire for power is visible. Next to a mosque with its unique and great architecture is a house with a destroyed roof and wall. A certain apathy surrounding the environment exists here.



Armin Amirian, *A'ar-07*, Photography, 28"x 39," 2016

A'ar is an ancient word in Persian. Even a word's meaning is born and then distorted, it comes and it goes. It means a thing and it goes out of meaning. The word "A'ar" is not used today in any form, and it doesn't have much of a special place in Persian language anymore.

In the Persian dictionary, the meanings described for this word are: A'ar

- A baby who is weaned early
- A donkey's sound (heehaw)
- To make someone sad and grieve
- A disease which makes the camel wool to fall off



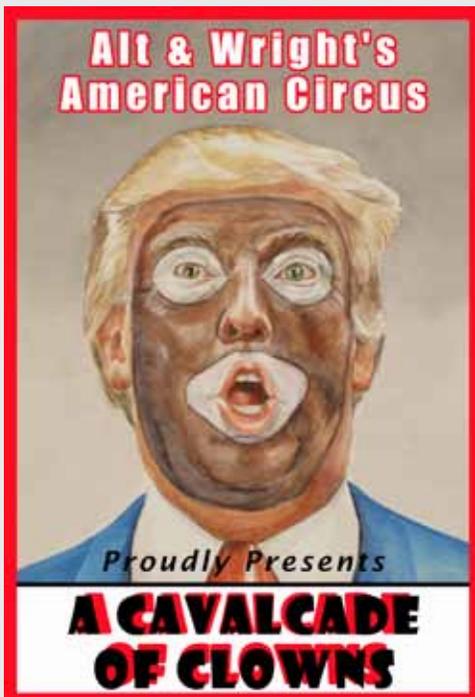
A'ar is a narration and a reflection of an ancient house that carries a thousand memories, bittersweet moments for every single person. Narratives that originate and come from them individually. And when these people go to that place, each of them remembers their own story.

Sheldon Bachus / San Francisco, CA

This image was originally made as a social protest piece at the time of the Colin Kaepernick incident. It will be remembered that Kaepernick knelt in protest of the continued killing of Black Americans by local police agencies. Due to technical issues, the image languished in the photographer's database until it was rediscovered in July 2020 following the death of George Floyd. Regardless of its age or photographic quality, the image's message is timeless. It reminds us that -- together, regardless of our race, origin or identity -- protest of injustice must occur not against our national flag but most importantly for and under it. The photographer believes Colin Kaepernick understood that message, and that it should be understood and practiced, as well, for all who rightly protest on behalf of social justice.



Sheldon Bachus, *Justice Now*, digitally printed, polychrome photograph on archival paper, 13" x 16," 2020



Robert Arbogast / St. Augustine, FL

< This piece is a parody of a circus poster. President Trump has shown a disturbing tendency to align himself with hate groups like the Alt Right and White Nationalists. Therefore, I've depicted him in black-face, the appropriate clown makeup for a racist.

Robert Arbogast, *Alt & Wright's American Circus*, digitally enhanced gouache painting, 31.5" x 23," 2020

> This piece is a parody of a circus poster. The dead clown is another victim of Covid 19. President Trump in addressing the mortality rate, denied any responsibility for America's woeful pandemic response and simply said, "It is what it is."

Robert Arbogast, *It is what it is*, digitally enhanced gouache painting, 23.5" x 23," 2020



Brandin Barón
/ San Francisco, CA

During California's Shelter in Place Order for Covid 19, someone left a copy of *The Book of the Dead* on my doorstep. This eerie portent became a blessing, and I relived the fascination that I had experienced with Ancient Egypt as a young child. After investigating the hieroglyphics and illustrations within this incredible book, I began experiments to fuse my own anxieties for the future to these hypnotic and bewildering protocols surrounding Egyptian deathliness. *Pavane pour une infante défunte* is a memento mori for the slain American citizen Breonna Taylor. It offers a hopeful message that she has passed into a safe, sheltering realm in which there is racial equity among its citizens. All artist's proceeds associated with this artwork are directly donated to the "Breonna Taylor Memorial Scholarship Fund" at the University of Louisville.



Brandin Barón, *Pavane pour une infante défunte*, digital illustration on parchment with hand-applied ink, colored pencil and chalk pastel, 16" x 19," 2020

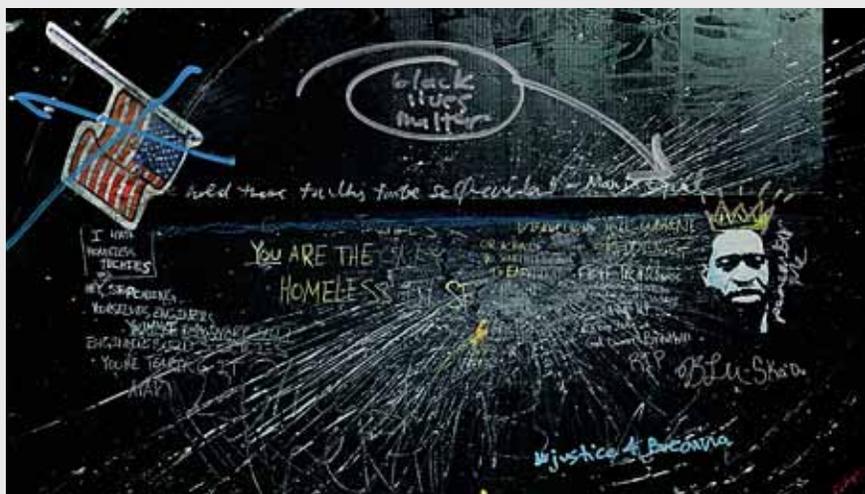
Diego Bonilla / Sacramento, CA
& **Rodolfo Mata / Mexico City, Mexico**

While the advertising industry heralds the use of digital communication technologies as a form of individual empowerment and self-efficacy, people's interactions with their devices are proving to have significant negative effects on society. As the data of our everyday use is captured, aggregated, and analyzed at a mass level, we provide powerful tools for others to persuade and misinform us. In this generative video poem (edited by a computer program), the term Big Data speaks to the massive collection of personal information communicated online and its processing for commercial purposes. The combination between the massive collection of personal data and its subsequent statistical processing, with an emphasis on inferential statistics to achieve persuasive objectives, will lead us to a terrible reality.

The video poem regenerates itself differently each time a program is run. The sequencing of the lines in the poem was developed to always achieve, in each regeneration, appropriate grammatical and semantic structures (in Spanish). 600 videos edited by a computer program and the interactive features of this generative project can be found @ <https://www.modular.film/bigdatasplash>



Diego Bonilla & Rodolfo Mata, *Big Data*, Generative video poetry, 4 mins 30 seconds, 2019



Brandin Barón, *Calling Card*, photo-montage and digital illustration on silver paper and cardstock with oil crayon, gouache and enamel, 13" x 17," 2020

Martin Beck / Lexington, KY

For group of three works
Award of Merit



These works are a response to current events. Black Lives Matter, anti-fascist protests, and social and economic equality, the pandemic has

highlighted. With these drawings, I hope to create 'portraits of power' for those protesting bigotry and hate.



Martin Beck, *Two Figures*, mixed media on prepared paper, 42" x 30," 2019



Martin Beck, *In The Land of Pink and Blue*, mixed media on prepared paper, 42" x 30," 2019



Martin Beck, *Study for a Boxer 2*, mixed media on prepared paper, 42" x 30," 2020

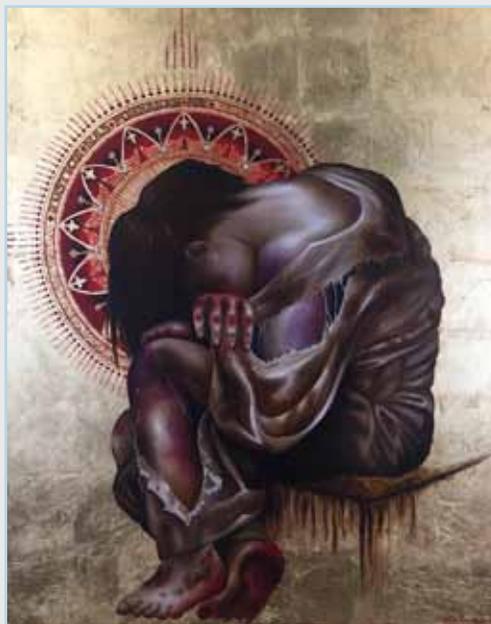
Charlotte Brindley / Talbott, TN

The wailing cry of the world.

Those who have been oppressed and forgotten throughout all time are elevated to the highest and holiest status in this work. They are the countless, nameless oppressed who have done no wrong, and have done nothing to deserve the injustices put upon them. These souls are the saints of our modern world. Here they are given the respect and memory they deserve, set upon a gilded background historically reserved for kings and gods, and given a beautiful red halo symbolic of their blood and tears. It is a testament to the oppressed past, present, and future, and their cries echo throughout all time. While we have discussions of a better world, there will always be people who never see hope, or justice. Those who need love and empathy the most are denied it. People are born into oppression and slavery and never see the light. Justice has forsaken them.



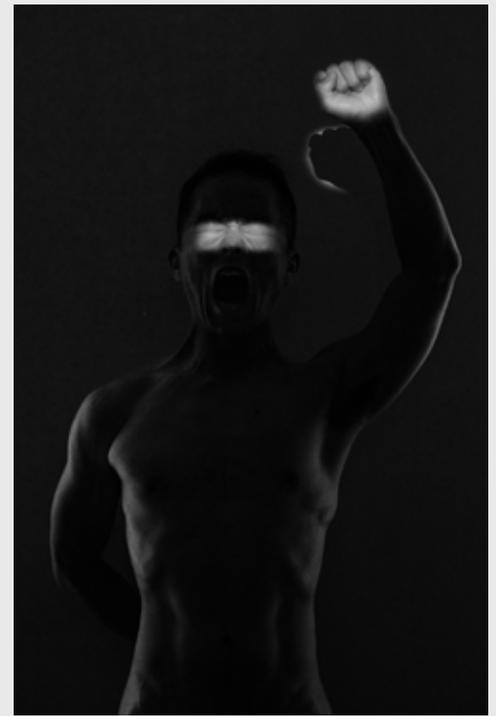
Award of Merit



Charlotte Brindley, **Justice Has Forsaken Me**, oil and gold leaf on canvas, 60" x 48," 2018

innocent. The child is painted in greyscale so it could be any child in the world, or next door to us in our neighborhood. This is in honor of those born into enslavement, victims of human trafficking, the innocent casualties of war, genocide, child labor, displaced or killed by climate change, abused and killed for simply who they are, and those completely forgotten by the justice system, left to suffer.

Dongsoo Choi / Blacksburg, VA



Dongsoo Choi, **Open Our Eyes**, inkjet on archival paper, 16" x 20," 2020

The Black Lives Matter movement inspires these self-portraits after George Floyd's death in the USA. The images are portraying the basic human emotions regardless of skin colors. The pain and tears from choking are the same, no matter who you are. And life's many decisions are not just black and white, and the past scar should be written with peace, not violence.

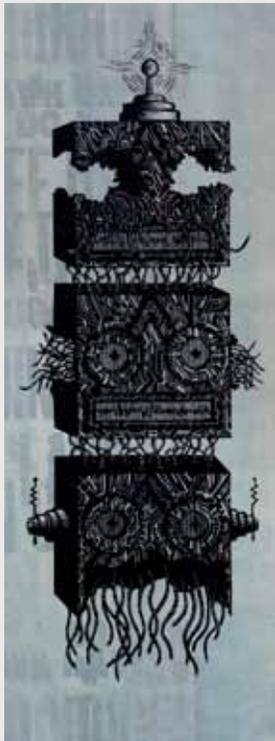


Jack Schrader Award for series

ST
AGE

Art Brown / Kingsport, TN

Chain of Command is a visual critique of failed leadership at multiple levels, ranging from the national level to local and personal. Using the heads of damaged retro-styled robots connected by wires, the print is a variation of the "see/hear/speak no evil" proverb. I wanted to communicate my view that those in charge have no vision, are not listening, and choose to remain silent on many important issues in society. The antenna on the top robot's head is receiving transmissions, but the three robot heads collectively do not have the ability nor the desire to act on the information they receive. The main linocut image is printed on top of text printed with letterpress wood type that describes another point of view — that leaders are not seeing us with empathy, are not hearing us, and are attempting to silence the voice of those that are in disagreement with them.



Art Brown, **Chain of Command**, relief print from linocut and letterpress wood type, 40" x 21," 2019

The Enabler is meant to expose what I personally consider the most deplorable component of local, state, and national political scenes... the "yes-man." In this print, the dark robotic figure's jaw is fitted with a printing plate permanently set with the word "YES," and the creature must bow its head and neck when stamping the word. The robot symbolizes leaders, politicians, representatives, and others that

Art Brown continued:

follow their own greed and self-interests, dismiss the needs of those they represent, and enable horrible policies and public behavior without saying a word or taking action to protect justice and common decency.



NAPPE Award for three works

The Excavation is a visual representation of the nastiness of society that was sought out, accessed, and empowered during the 2016 presidential election and since. The dark wires represent the pervasive hate, selfishness, bigotry, and willful ignorance that has been brought out into the open and utilized during the current presidential term.



Art Brown, **The Enabler**, relief print from linocut and letterpress wood type, 43" x 28," 2019



Art Brown, **The Excavation**, relief print from linocut and letterpress wood type, 34" x 26," 2019

The widespread protests in the United States seeking racial justice, equal rights, and an end to police brutality towards people of color as a response to the killing of George Floyd have gathered together allies in solidarity of many races and backgrounds. The weight of the efforts to enact change should not rest solely on the African American population, but needs to be shared collectively by people from all walks of life. The necessity for a diversity of positive effort inspired the making of *Gathered Together*.

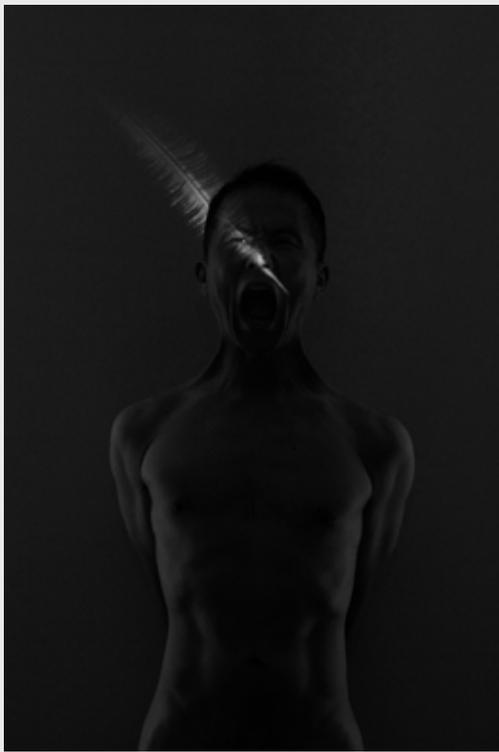
Gathered Together is intended to pay tribute to victims and to also be an uncomfortable work to view that demands reflection, introspection, and close observation. Inequality, instability, imbalance, unjustly weighted power structures, the shedding of old patterns of behavior and thought, whitewashing, pain, anger, loss of life and the necessity to seek out the hidden and easily forgotten are expressed through the various components incorporated in the work.



Award of Excellence



Anita Cooke. *Gathered Together*, canvas, wood, metal, mixed media, 72" x 52," 2020



Dongsoo Choi, *Scar*, inkjet on archival paper, 16" x 20," 2020



Dongsoo Choi, *Tears*, inkjet on archival paper, 16" x 20," 2020

Sean Clark / New Orleans, LA



What's Your Emergen-C? asks whose life was Breonna Taylor suppose to save? The artwork *What's Your Emergen-C?* provides further insight into the lives of those who are victims of police violence



Black Lives Matter Award

Sean Clark, *What's Your Emergen-C?*, acrylic/color pencil on water-color paper, 30" x 40," 2020

Erik Deerly / Kokomo, IN

An effective protest can begin by reframing evidential events as visceral works of art. Emotion stimulates thought. *Power Will*



Erik Deerly, *Power Will Fall*, digital video (MP4) w/ stereo audio, 12-minute run-time. 2020

Fall, an independent audio/video project on police brutality, makes use of this approach. This video was recently accepted into the Blacksphere International Film Festival in the Czech Republic.

Distanced is a 2-channel video installation. Through a meta-analysis of socially-distanced participants, this project investigates loneliness and social isolation created by the 2020 pandemic.



Erik Deerly, *Distanced*, digital video (MP4) w/ stereo audio, 14:27 run-time, 2020



Claudia Dean, **MAKE THEM HEAR YOU**, dyed and sewn muslin, embroidery, spray paint, mounted on stretched canvas, 34"x 60," 2020

My intention was to exhort the viewers to action to stop the corruption of our democracy. I chose to use somber grays for the colors of the flag to emphasize the grimness of the present time. I embroidered the flag with the former motto, "e pluribus unum", of the United States, which was replaced in 1956 with "In God We Trust." I also embroidered the Pledge of Allegiance as devised by Francis Bellamy without "under God," which was added in 1954. I chose to use the earlier motto and pledge because the substitution and addition of religious phrases altered the inclusive, secular intent of the originals. Eliminating these religious phrases subverts the narrowing, limiting definition of the United States as a Christian nation, which continues full force today. I burned holes in the piece to represent the destruction of these original grand sentiments by the present administration



Matt Drissell, **410 and 440 East First Street**, crushed walnuts and walnut ink on arches watercolor paper, 30" x 22.25," 2017

Next door to my home, there is a row of eleven black walnut trees. Late summer and throughout the fall, loud pops ring out as passing cars run over the walnuts that have

and, simultaneously, the property destruction needed to get anyone's attention. **MAKE**

THEM HEAR YOU sums up the need for citizens to speak out and act out against our nation's continuing plunge into officially sanctioned racism, intolerance, and economic oppression. It is possible to make the argument that the United States was conceived by racist white men and thus its founding principles have no weight. However, I propose that the motto and the pledge are ideals and, although their application has been selectively absent throughout our history, they should define our goals as Americans. Is not "e pluribus unum" a noble goal for a diverse nation, not a blurring of our differences but an embrace?

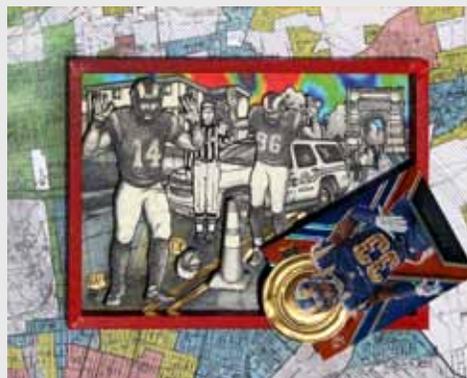
This piece was labor intensive, and I was reluctant to begin the process of destruction/recreation. This process mirrors what many older, privileged Americans feel when confronted with the need for change ("It's so nice now; it might get ruined!") Before I burned holes in it the piece was rather precious and conservative. It was necessary to deface that constricting preciousness, in the same way it is necessary to disassemble and release the boundaries of the traditional presentation of the United States as a white, Christian nation. This defacing liberated the artwork.

fallen onto the street. **410 and 440 East First Street** is inspired by these incidents as I use a minivan to crush walnuts onto watercolor paper - the walnuts leave embossed stains, small bursts of ink that create an intense aesthetic artifact.

These stains are then juxtaposed with walnut ink drawings of houses and vehicles from my block. I live in a quiet and conservative corner of the upper Midwest, in Northwest Iowa, but recent political events have brought to light underlying disagreements and tensions. These crushed walnut street scenes are part of a series I have titled *Domestic Disturbance* which suggest there lies more beyond the idyll.

Illegal Contact is part of a developing series of drawn collages titled *Morituri te Salutant*. In the works, I use various imagery - from NFL players to CTE brain imagery, from historic HOLC redlining maps to recent locations of police brutality - all to consider the complicity of football fandom.

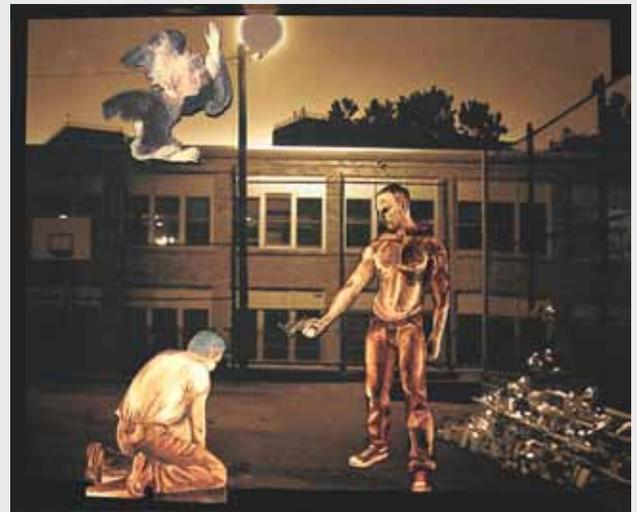
Matt Drissell, **Illegal Contact**, mixed media collage with drawings, map, foil, and trading card, 8" x 10," 2018



After the sudden death of my twin sister in 2010 I was given an old paint set by a friend. I never planned on using that gift, but creating art became a vital, life-saving therapy for me. I discovered painting and placed art in a higher priority in my life. My art is my attempt to explain how I see the world. Still, I am learning to evolve into being more dynamic and daring in my work—capturing deeper thoughts, historical events, and social commentary.

To me, 2020 is the perfect year to depict a more reality-based Afro-Asiatic Jesus considering his birthplace, places he traveled and taught according to the Bible. A European depiction of the son of God was used to support black/brown inferiority. In the Bible, to escape from Herod the Great, Jesus fled to hide in Egypt. A fair-skinned Jesus would have a difficulty hiding in Africa. Jesus' race does matter as long as one race is considered to be prominent over the rest.

I wanted to draw protesters to capture such a tense year we are living in. I also wanted to depict Jesus more historically and geographically accurate--not skipping to the resurrection, but to dive into the pain of his crucifixion.



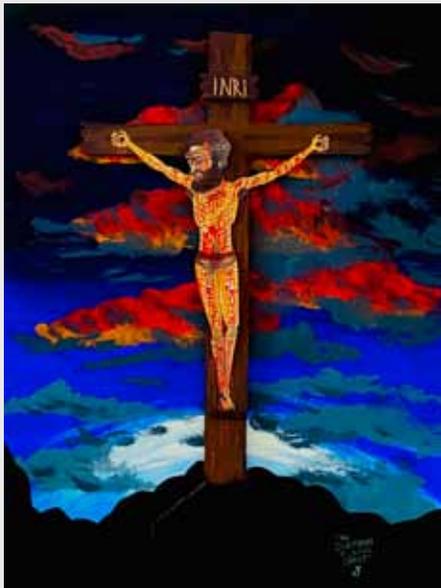
Tracie Fracasso, **Slaying of Isaac**, oil paint on prepared paper, digital print on archival paper, copper leaf, plexiglas, wood, 17" x 21," 2008

The Slaying of Isaac was inspired by the 2007, execution style murder in Newark, NJ, of three Delaware State University students, Iofema Hightower, Terrance Aerial, and Dashon Harvey. Natasha Aerial was shot and left for dead. The shooting took place in the playground of the Mount Vernon School. Two of the shooters were associated with the MS-13 gang. Terrance Aerial wanted to be a preacher. Iofema Hightower was his prom date. Dashon Harvey was a drum major in high school. Natasha Aerial is a survivor.

The connection, and oftentimes conflict, of the sacred and the temporal is the basis of my work, expressed through a synthesis of images from mass media and religious or mythological art to form visual analogies. I am attempting to use the mystique surrounding fine art to call attention to issues in the media that might



Jason "Jay" Flack, **Protesters of 2020**, acrylic paint, colored pens/pencils, 18" x 24," 2020



Jason "Jay" Flack, **The Crucifixion of Jesus Christ 2020**, Acrylic & oil paint, color pencils 24" x 36," 2020



Reece Museum Award

Joel Gibbs description:

The piece started out as a few portrait exercises on small inexpensive canvases. As a political painter I wondered if I could put these into a larger piece through which I could make a statement. It appeared to me that "Best" was a very transient thing. As I watched the members of the administration come and go it became apparent that I could keep this going for as long as Trump was in office. As individuals were removed, resigned, etc., I would paint replacements and have the newly unemployed scattered beneath the main piece.

Joel Gibbs / Pittsburgh, PA



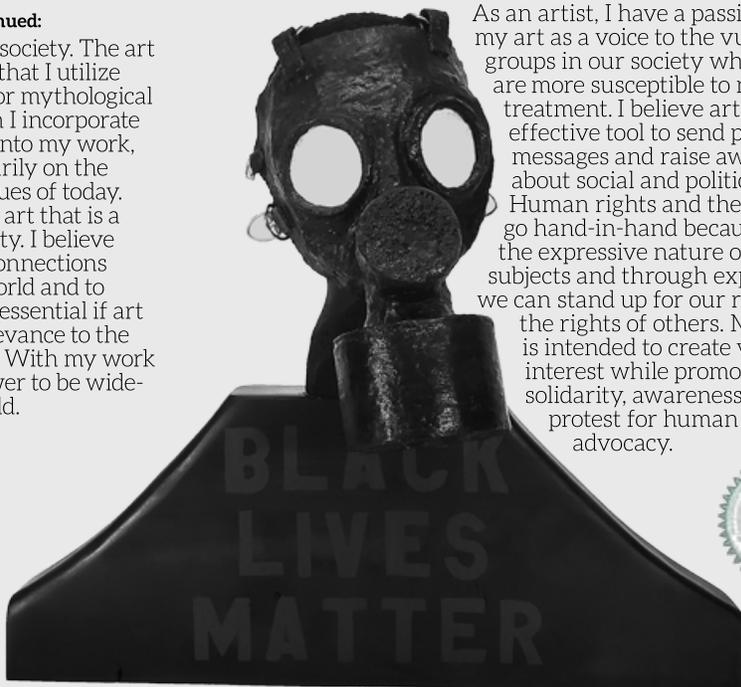
Joel Gibbs, **Only the Best People**, oil and acrylic paint on canvases, 68" x 64" x 39," 2020

In the background I stenciled short phrases that I thought captured small snapshots of their personalities. The portraits themselves sometimes resemble caricatures, more than serious portraits; this was dictated by my mood and the images available. It is my fervent wish that I will be finished very soon.

Shanna Glawson / Johnson City, TN

Tracie Fracasso continued:

be overlooked by society. The art historical images that I utilize involve religious or mythological themes. Although I incorporate religious themes into my work, my focus is primarily on the political/social issues of today. I am interested in art that is a reflection of society. I believe that observable connections to the external world and to actual events are essential if art is to have any relevance to the viewer or society. With my work I implore the viewer to be wide-awake to the world.



As an artist, I have a passion to use my art as a voice to the vulnerable groups in our society who are more susceptible to negative treatment. I believe art is an effective tool to send public messages and raise awareness about social and political issues. Human rights and the arts go hand-in-hand because of the expressive nature of both subjects and through expression, we can stand up for our rights and the rights of others. My art is intended to create visual interest while promoting solidarity, awareness, and protest for human rights advocacy.

Shanna Glawson continued

This has been an exceptionally challenging year, with America facing social unrest towards police brutality that tends to victimize our black community members. The Black Lives Matter Movement of 2020 has focused on issues concerning racial injustice, police brutality, criminal justice reform, and human rights. In this sculpture, I have reflected on this important movement through the use of all black, compressing the form in the neck and chest, and using the gas mask for the toxicity of the treatment of people of color. Additionally, three important chants from protests are included on the sculpture: "Black Lives Matter", "I can't breathe", and "Say their names". I hope this sculpture will inspire and motivate people to ask themselves if we are really addressing what matters in 2020 and to encourage social action and engagement.



Sammie L. Nicely
Appalachian Artist Award

Shanna Glawson, **Difficulty Breathing in 2020**, wood, styrofoam, and found objects, 19.75" x 22.25" x 11," 2020

Celine Gobert / Oak Ridge, TN

The Politician was inspired by the current political climate. Politics has become another form of entertainment, and I feel that our current president is disinterested and aloof when it comes to the people who are most impacted by his decisions. I did want there to be hope,



hence the children washing "Make America Hate Again" off the wall.

In today's climate, it is not just Covid that is toxic, it is the entire system. Change is needed in many areas of our lives if we want to

Celine Gobert, **The Politician**, red clay, paint, 24" x 18" x 18," 2018

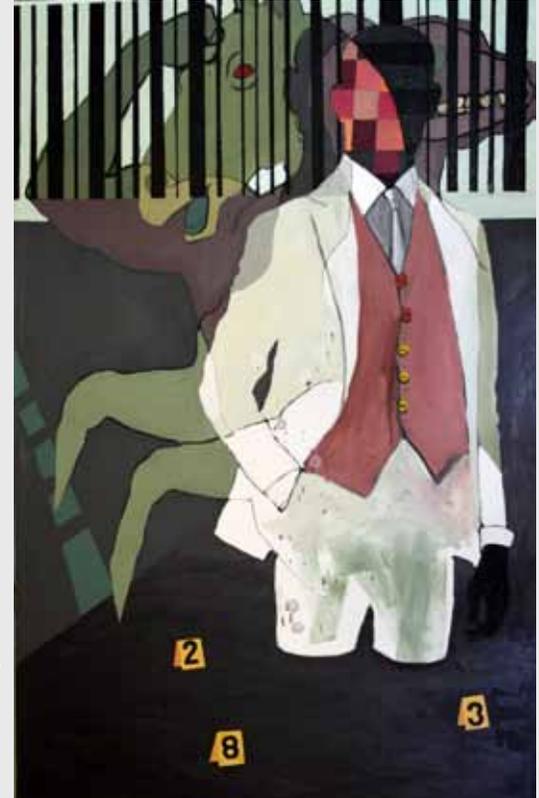


Celine Gobert, **Apothecary Masks**, raku clay, wire, 60" x 60" x 30," 2017

survive. *Apothecary Masks* are used to help filter, distance, and as they were originally used, burned incense inside the nose piece to help cover the sometimes rancid smells of life.

George Afedzi Hughes / Amherst, NY

Photo Shoot is a tribute to those who are socio-politically disenfranchised and persecuted because of their race or ethnicity.



George Afedzi Hughes, **Photo Shoot**, acrylic and oils on canvas, 68" x 44," 2017

Wesam Mazhar Haddad / Fairfield, NJ / Jordanian origin

Simplicity is the highest level of complexity; Complexity is the highest level of simplicity.

With contradictory information about COVID-19 emerging from the highest levels of governments, media spreading rumors, sensationalism, and other forms of disinformation are becoming the actual pandemic. Misleading content spreads

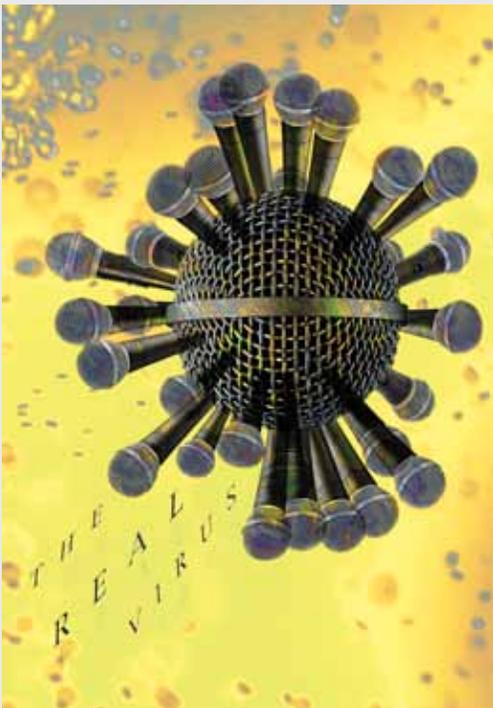
faster than the virus itself. Making it more contagious and life-threatening. Nothing is more frightening than a virus that fills our minds and hearts with racism, fear, anxiety, and misjudgment. Media is the real virus.

Wildfires are ravaging! Are we going to confine it before it decimates what is left of the species or shall we remain ignorant until they go extinct? Imagine if major art museums caught fire, are we going to respond the same way to it as our natural museums "Forests"? We will reach a boiling point where a *Monalisa's Smile*

Wesam Mazhar Haddad, continued: and a Chimpanzee's Scream have no common grounds but forgotten ashes. "Ashes to Ashes, Dust to Dust."



Dorothy Carson Award Burning poster series



Wesam Mazhar Haddad, **Media-Corona**, digital printing on paper, 28" x 39," 2020



Wesam Mazhar Haddad, **The Burning Poster Series - Chimpanzee**, digital printing on paper, 28" x 39," 2020



Wesam Mazhar Haddad, **The Burning Poster Series - Tiger**, digital printing on paper, 28" x 39," 2020

Robert Hunter / Colonial Beach, VA

How Many More and *A Terrible Truth* reflect the horrific murders by police officers of George Floyd, Brenna Taylor, Rayshard Brooks, and so many others. These killings have awakened the American public—social action demonstrations and riots are taking place all over our country. People are demanding equal justice under the law and for the police to stop killing Black People. My prints seek to raise questions that all people of good conscience need to ask. We as a nation must demand that police depts. change significantly in order to halt the slaughter of Black citizens. The motto – “Serve and Protect” must be honored by all police officers and those who refuse and abuse must be replaced and prosecuted for their actions.

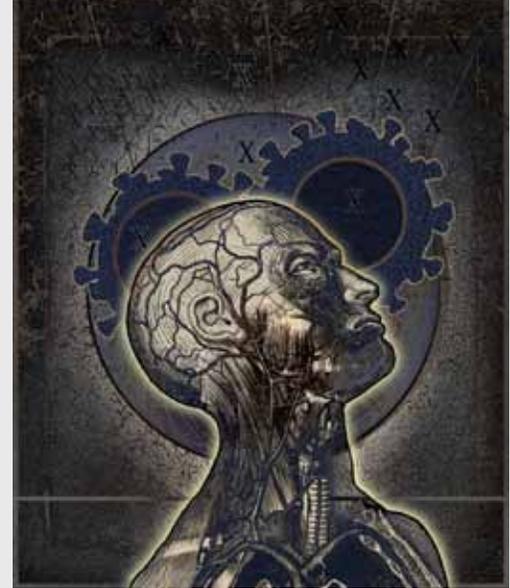


Black Lives Matter Award for Three works

A Dark Future highlights the fact that the federal government has failed to take effective measures to limit the spread of Covid -19 virus. The president has given false messages about therapeutic treatments, has not endorsed a national policy of wearing face coverings, and has misled the American public on the severity of the problem. Consequently, many Americans are not following correct protocols which limit the spread. The federal government has given no leadership for the reopening of schools, and has not made an effective effort to help doctors and nurses stay safe by providing necessary protective gear. We are at the mercy of this deadly virus with little to help from the president and his administration.



Robert Hunter, **How Many More**, original digital print, 14.5" x 11.75, 2020



Robert Hunter, **A Dark Future**, original digital print, 9" x 7.75," 2020

Daniel Hustwit / Los Angeles, CA

With this piece I hope to capture the pain and strength of these four moms and unleash it onto the viewer. The text was etched with a knife. I hoped this act of vandalism against my painting would inject a dynamic narrative that causes the viewer to ultimately question themselves; as well as a visual aesthetic that is at once scar and veil. The painting is their story and our story and I believe America's story



Fletcher H. Dyer Award

Daniel Hustwit, **Four Moms**, oil on pine panel with etched text, 36" x 24," 2020



Robert Hunter, **A Terrible Truth**, original digital print, 7" x 9.75," 2020

Lindsay Johnson / Oak Park, IL

A young child plays in a chair while supporters for the Black Lives Matter movement can be seen through the window behind him. The wall puts literal and figurative distance between the child and the intensity of our current times. In this moment he is allowed to tend to his own carefree desires. Time will tell if the actions of the crowd lead to a better future for the child

Lindsay Johnson continued:

as he grows to become a Black man in America, or if his future will be tainted by our collective, historical, and unresolved racial sins.

Caregivers must decide how to balance the global gravity of what is happening in the world against the immediacy of parenting. What do we choose to explicitly teach and share with our children to prepare and empower them? What do we shield and protect them from to preserve their innocence? The job of raising joyful and strong Black children is difficult and necessary.



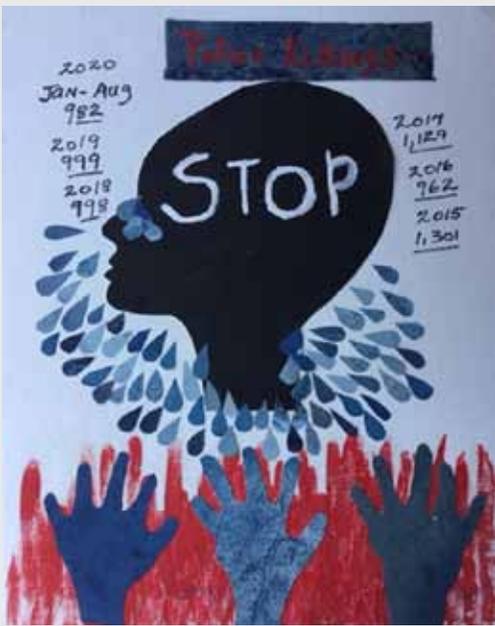
Award of Merit



Lindsay Johnson, **Black Play Matters**, acrylic, latex, newspaper, ink, 10" x 12," 2020



Wesam Mazhar Haddad, **The Burning Poster Series - Koala**, digital printing on paper, 28" x 39," 2020



Patricia Kabore, **Stop**, mix media, 16" x 20," 2020

Kim Klabe / Rehoboth, DE

Excuse me, excuse me. They didn't put themselves -- and you had some very bad people in that group, but you also had people that were *very fine people*, on both sides. You had people in that group. Excuse me, excuse me. I saw the same pictures as you did. You had people in that group that were there to protest the taking down of, to them, a very, very important statue and the renaming of a park from Robert E. Lee to another name." - Donald Trump

A red elephant and blue donkey, sharing the same body - one right side up, one upside down, both pulling in different directions.

A child with a Don't Shoot! t-shirt with a bullseye in the center.

A newly pregnant woman with an embryo that's up for debate.

Patricia Kabore / Pacolet, SC

- The murder of George Floyd resulted in world wide demonstrations revitalizing the Black Lives Matter battle cry by millions to STOP these killings.
- My work speaks to the impact on families and communities, the blood on police hands, and the actual police related deaths.
- Millions cried STOP the brutal multiple killings of black people.



Kim Klabe, **Very Fine People**, 16 mile tiller brown ale beer pour, marker, pencil, 12" x 24," 2018

Kim Klabe, continued

A hooded individual and a shooting gun, referring to the rise of white supremacy and the Nazi movement. The devil - always making a show in any pour that I perceive to speak out against evil.

An old man shouting at the news because the world is changing.

A uterus with an "egg factory". Well regulated. Who does it belong to?

Eyes wide shut - a non-voter with closed eyes... taking whatever is handed to them.

Andrew Lawson / Midland, TX



Andrew Lawson, **Umbrella Girl #8**, ink on paper (etching), 7" x 10," 2019

This is a photopolymer intaglio print, printed from four plates into cotton paper. This print represents a little girl, shielding herself from the troubles of society. With the whimsical setting, and sunny skies, I hope the viewer notices the juxtaposing ideas in the piece, further asking themselves: who is the real antagonist here? This piece correlates with our own individual roles in today's crazy social climate and hopefully questions how productive our measures are.

Kirk M / Orange, NJ

This entry is part of my oil pastel series entitled *Periphery*. This oil pastel series seeks to address the marginalization of black people in contemporary society. The subject of this work is my own body. This work also invokes the symbolism of the hoodie and its negative connotations on the black body. The presentations are a commentary on the marginalization of black people in certain spaces that ignore their full humanity in the presence of stereotypes.

Kirk M, **Periphery Series #11**, oil pastel on paper, 18" x 24," 2020



Kim Klabe, **Well Regulated Division**, gnarly head black wine pour, marker, pencil, 22" x 30," 2019

Sara Koppel
/ Copenhagen, Denmark

An Animated Poem about the vital need for embraces and contact with other beings.



Sara Koppel.
Embraces & the Touch of Skin
handdrawn-on-paper-animation.
1920 x 1080
HD Film / 3
minutes, 2019



Award of Merit

Meredith Mays Espino / Chicago, IL

Art is, singularly, the most powerful force in moving culture as art, intentionally or no, aims at the emotional center of the witness to the work. I use my work as an outlet for my frustrations, anger, fears, and joys. I see realism as unnecessary for expression of ideas and emotions. It's the feeling, the impact, the statement that is important.

I love the juxtaposition of the wool, often viewed as soft, comforting, even eliciting feelings of home and safety against sometimes harsh, sometimes deceptively beautiful images.



Meredith Mays Espino, **Processing Strange Fruit**, wool 18" x 24," 2020



Meredith Mays Espino, **Paradise**, wool, 11" x 17," 2019

William Major / Baxter, KY



Video was made in Whitesburg, KY on Juneteenth 2020. It was a day of civil disobedience to a noise ordinance and display of public art.

William Major, **Juneteenth 2020**, Whitesburg, KY, digital video, Time: 0:59, 2020

Crystal Marshall / Lithonia, GA

Black body supports the premise of transcending one's own reality and social construct. Bounded by sensory perception the black body attempts to find freedom amidst a

raging sea of hands. The figure prepares for a great transition and unveiling in order to no longer be naked, afraid, and ashamed.



Crystal Marshall, **Crystal Marshall**, Black Body I, oil on paper, 24" x 36," 2020



Award of Merit

Maundy Mitchell / Plymouth, NH

It is not enough to simply declare oneself not a racist. I believe each of us has to actively do something to reverse the course of racism in this country. Shortly after the murder of George Floyd, I decided I wanted to help support the Black Lives Matter movement in some way. After watching, listening, and trying to educate myself, I began this portrait series. I welcomed protesters into my studio during protests on the common in Plymouth, New Hampshire. I listened to peoples' stories and shared their portraits.

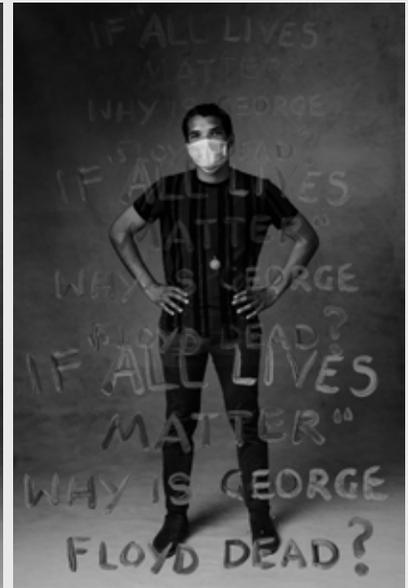
I hope that these portraits will be an invitation to every viewer to look closer. A closer look often creates empathy. Empathy creates understanding. Understanding builds community. As a collective project, I hope that these portraits also communicate the sense of unity that I see, among everyone who stands in protest for a better country for all of us.



Maundy Mitchell, **Protest Portraits: Francois #2** (2/100) photograph, 11"x 14," 2020



Maundy Mitchell, **Protest Portraits: Taejah #1** (1/100, photograph, 11"x 14," 2020



Maundy Mitchell, **Protest Portraits: Trysten #1** (1/100, photograph, 11"x 14," 2020

Michael Owens / Nashville, GA



Michael Owens, **American Pietà**, oil on canvas, 48" x 30," 2014

This work is my interpretation of a modern pietà image. For too long we have ignored the high death rate of young black American males. With this painting I hope to express my sympathy for all of the mothers who have lost their sons to violence; be it self-inflicted, gang-related, police brutality, or a hate crime.

Susan Pearcy / Barnesville, MD

A Confederate statue being lifted up and off its pillar, under the watchful gaze of a COVID-masked African American angel; a casket below the platform ready for the 'death' of the statue; a ship below with faint images of slaves and chains in the boat; White people below, heads bowed in shame; a ladder leading to justice.

This print was created intuitively, with the initial inspiration being the image of the Confederate Soldier being taken down and the symbolism represented in that action. It was printed over a ghost print of the red boat. The remainder of the print was made during the



Susan Pearcy, **Revisiting History-Confederate Statues-I**, monotype on PTEG plate using akua ink on arches 88 paper, chine colle', color pencil, caran dache crayon, pastel, graphite on ghost print, 24" x 18," 2020

Susan Pearcy continued

process of inking the plate and developed after the plate was printed.

A beheaded statue of Christopher Columbus is set adrift at sea, now sinking in a simple boat in the very waters that accidentally brought him and his crew to our country. One of his ships is in the distance, now drifting away without direction or captain. A time for us to rethink about our 'founding father's' place in our history.

This powerful photograph of Columbus, (scanned and printed on rice paper and then chine colle') moved me to create this piece. I wasn't sure where I was going with it, but let the recurring image of the boat make that decision.



Susan Pearcy, **Revisiting History - Columbus**, monotype on PTEG plate using akua ink on arches 88 paper, chine colle' collage, caran dache crayon, pastel, graphite,



Dawn Peterson, **TJ's Seeds; A History of a President**, torn book pages from Thomas Jefferson: An Intimate History by Faun M. Brody, glass seed beads sewn onto book material and concrete, 3.5" x 8," 2019

TJ's Seeds; a History of a President addresses the extensive study of seeds and agriculture by Thomas Jefferson. It is also a metaphor for his relationships with his slaves, particularly Sally Hemings. I read Fawn M. Brodie's book *Thomas Jefferson; An Intimate History* while living in Charlottesville, VA, and frequently visited Monticello during the restoration of his gardens. By deconstructing Brodie's book perching the reshaped pages on concrete this represents the rebuilding of his gardens. The glass seed beads represent the plantings. The work symbolizes the restored garden stone walls and his passion for agriculture. And his history with slaves and his descendants today. *TJ's Seeds* is also a metaphor for the children that Jefferson had with Sally Hemings, an enslaved woman at Monticello. She had six children, 4 survived. After at least two centuries of controversy, the evidence is clear regarding their relationship and the paternity of Sally Hemings' children and their descendants today. Tj is their ancestor.

My work has been published in 500 Handmade Books, Hand Papermaking, American Artist, and various websites. My artwork is in public and private collections such as college and university libraries as well as companies and individuals. Thank you for reading my statement! My website is dawnstudioonline.com.



Susan Percy, **A Cloud of Witnesses**, monotype on PTEG plate using akua ink on arches 88 paper, chine colle' collage, caran dache crayon, pastel, graphite, 24" x 18," 2020

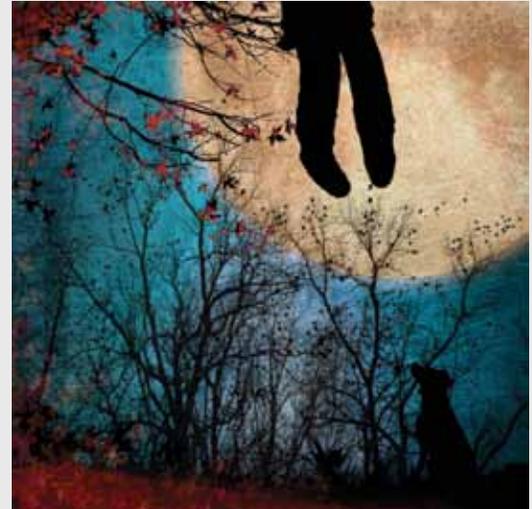
In our current, and historical stance on Racism, this piece, inspired by a Billie Holiday song, seems too appropriate, and too sad.



Mark Ray, **Come Down Angels**, tradigital painting on gallery wrapped canvas, 17" x 40," 2020

Susan Percy continued

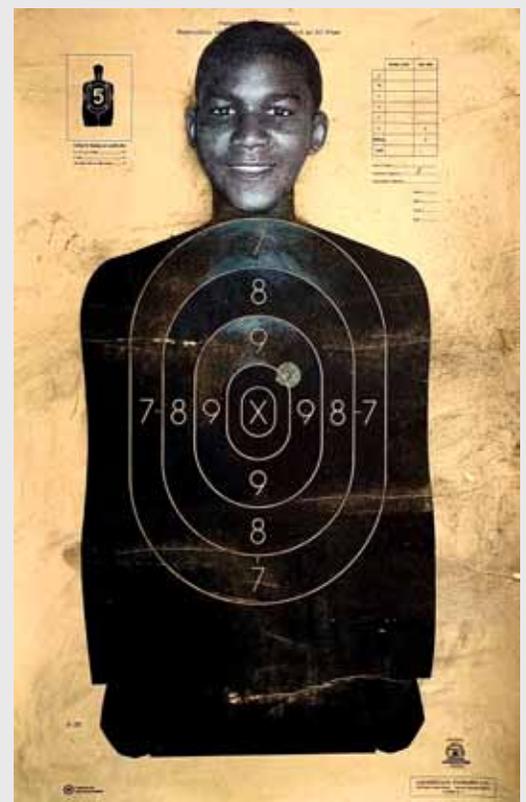
John C. Calhoun being removed from his base because of his defense of the slavery/plantation system during his time as statesman (1782-1850). *A cloud of witnesses* (those who have died before are watching his removal and thinking "at last"). These statues are painful for many in our country to witness day in and day out over the decades, representing reminders of continued repression of African Americans.



Mark Ray, **Strange Fruit**, tradigital painting printed on gallery wrapped canvas, 36" x 36," 2020

Gigi Salij, / Venice, CA

The death of Trayvon Martin taught the rest of us something that Black parents have known all along—that a young Black man, shortcutting across a suburban lawn, presents an irresistible target for a certain kind of neighbor, armed and bent on violence.



Gigi Salij, **17 and Unarmed (Trayvon)**, mixed media collage: photocopy, NRA-B-29 paper shooting target, acrylic, graphite, 14" x 22," 2017

Miguel Saludes / Fort Myers, FL

The three sculptures featured in this exhibition: *Misfit No. 1*, *Misfit No. 2*, and *Misfit No. 3*, were all inspired by a defective door latch I once encountered. The piece of hardware, due to wear and tear, had lost its ability to fully slide into its adjacent opening and therefore could no longer lock the door. This banal encounter with a commonplace object that literally had difficulty 'fitting in' to its predetermined system, became a somber reminder of the hardships many individuals have to endure in order to adjust to the environment around them, which in many cases can be unaccommodating and even hostile towards them.

Speaking for myself, the work was fueled by the hardships my family and I endured fitting in to American culture and society as immigrants. After having left behind the world we knew, we entered this 'promised land' in search of freedom and our own shot at accomplishing 'the American dream'. However, the struggle has been real. My parents have never been able to fully grasp the English language and as result, professional opportunities have been very limited to them. This language barrier has confined my father, a former naval technician, to a clerical post in Walgreens for 15 years now. On the other hand, my mother, a veteran educator of over 30 years of experience, has had to content herself with a low-paying teaching assignment at a private school, unable to reach her so-desired state certification. Thankfully, I have been able to push through, getting an education with two college degrees, a state certification as an educator, and an ever-expanding art career. My accomplishments have been made possible thanks to my parent's sacrifices. They lost their comfort and embraced a life of perpetual difficulty so that I could make it. In a way, this series is dedicated to them. A portrait of sorts, this series honors the life and sacrifices of immigrants and other 'misfit' minorities trying to adjust and make a decent living in America.



Miguel Saludes, **Misfit No. 1**, bronze, 2.75" x 2.75" x 4.12," 2015



Miguel Saludes, **Misfit No. 2**, bronze mounted on red cedar base, 2.5" x 2.8" x 4.25," 2015



Miguel Saludes, **Misfit No. 3**, bronze mounted on red cedar base, 3" x 4.5" x 8," 2015

Alyssa Sciortino / Lexington, KY



Alyssa Sciortino, **The Thinker: Reexamined**, oil on canvas, 40" x 30," 2019

Although I affirm art as an essential outlet for creative self-expression, my work is deliberately not ego-centered and inward-pointing. On the contrary, it is centrifugal in tendency, seeking to engage important social and cultural issues, past and present. Specifically, it attempts to combine a nuanced understanding of art history with a passion for social justice and political critique. Recently, I have returned to exploring the ways in which gender has been traditionally represented in "The Nude." In an ongoing series, I re-examine classical male poses by replacing the male figures with cis and trans women. My aim is to empower these women, as well as the girls and women who view the paintings, by having them appropriate the roles of hero, barbarian, thinker, warrior, and so on, roles from which women have historically been barred. While undercutting retrograde gender norms, these images challenge the pernicious stereotype that the female nude is meant only to be sexualized and depicted as soft, fragile, or nurturing. This series will allow these women to reclaim the "power stance" and other traditionally masculine poses.

Heath Schultz / Chattanooga, TN

Typologies of Whiteness: Call me Daddy, interrogates a call for Law and Order as a white supremacist paternal instinct. The film intermingles commentary on the missing black father from Moynihan to O'Reilly, liberal propaganda of police tying ties, and excerpts of Barry Goldwater's reactionary 1964 campaign film Choice, among others. The dialog between related but distinct discursive tropes notices a pattern of criminalizing and pathologizing racialized and resistant culture in moments of political and social crisis—Post-Watts, Post-Obama, Post-Ferguson, etc. The resulting discourses, liberal paternalism on the one hand and conservative Law and Order on the other, are born of the same impulse to reproduce white supremacist violence.

Typologies of Whiteness: Sympathetic Cops collages appropriated sounds and images from popular police television dramas, police press conferences and news interviews. The film searches for linkages between white reactionary politics, liberal apologetics for police, and structural violence of whiteness.



Heath Schultz, **Typologies of Whiteness: Call me Daddy** digital video, TRT: 00:12:56, 2020



Heath Schultz, **Typologies of Whiteness: Sympathetic Cops**, digital video, 00:04:50, 2020



Fletcher H. Dyer Award

Susan Shie, **Greta and Nancy: 5 of Pyrex Cups in the Kitchen Tarot**, whole cloth painting, using airbrush and paint markers. freehand drawn, machine sewn, 60" x 62," 2019



Denise Shaw, **I Run For Arbery**, acrylic on wood panel 36" x 24," 2020

Denise Shaw
/ New York, NY

On February 23, 2020. Ahmaud Arbery, an unarmed 25-year-old African-American man, was fatally shot in Georgia while jogging by Gregory McMichael and his son Travis. A third man, William Bryan, in a second vehicle, trapped him on the road and videotaped the murder. S. Lee Merritt, an attorney for the Arbery family described the McMichaels and Bryan as "vigilantes" and "a posse" who "performed a modern lynching in the middle of the day."



Robert J. Alfonso
Award

My idea is to have The Divine Gaze looking down and seeing the colors of life and potential in Ahmaud's clothing and shadow, running freely along the road, and The Divine sadly anticipating calling this Son back home.

Last Christmas I watched with vigilance and sadness, the pandemic rampaging in Wuhan,



Denise Shaw, **The Transmigrations Of Souls**, mixed media on canvas, 48" x 60," 2019-

China, spreading throughout China and by the first days and weeks of the year 2020, the coronavirus already claiming countless lives in Italy and Iran. I began this painting over the holidays of 2019, deeply concerned for China, Italy, Iran and traveling migrants throughout the world escaping war zones. I finished it at the end of February with global lives lost and in anticipation of American lives facing the inevitable.

Susan Shie / Wooster, OH

The pre-Covid-19 pandemic, climate crisis, and the Trump impeachment hearing meet here, as young Greta Thunberg leads the world's Climate Strike protests against ignoring the Earth's rapid decline, and Speaker of the House Nancy Pelosi announces the start of the Impeachment hearings. Rachel Carson, pioneer of climate science, hovers over the scene.

Newswomen Amy Goodman and Rachel Maddow keep us informed, with their expose-style journalism. The Statue of Liberty welcomes and solaces all asylum seekers. The Kitchen Tarot card, the 5 of Pyrex Cups shows rapid, emotional changes. Looking back at this time period via this artwork, we realize how much more serious our world problems have become since making this diary art quilt.

Sarah Sipling / Saint Joseph, MO



Sarah Sipling, **Protest (Print) 1**, collage with printmaking, 17" x 22," 2020



Sarah Sipling, **Protest (Print) 4**, printmaking and collage, 17" x 22," 2020

Sarah Sipling statement

An ongoing series of digital, silkscreen and mixed media prints, *Protest (Print)* questions today's many political issues and feelings of fear and exclusion. In these prints I am using collage methods, using many layers of different types of printmaking, from digital to silkscreen and lithography, to create physically layered prints that address the multiple ways that changes within the government impact our country as a whole and the wellbeing of the person as an individual. I believe that a physically ripped and glued collage represents the sense of piecing together the truth, discarding the 'alternative facts' and 'fake news'. I believe the layers and collage method will

also represent the fragmented and partisan society and how the feelings of fear and exclusion can be overwhelming.

I am currently looking into the role of the people in creating change within the government and within society. The role that protests have played historically and currently, in speaking up, in demanding change. A never-ending sea of protests, from climate change awareness, to women's rights, to civil rights and immigrants' rights become layers within these prints. I feel that the current political and social climate calls for a more forward approach within art and this series of activist prints starts to address today's many political issues and my personal feelings and questions of fear and exclusion. Landscape is referenced in these prints, representing the overall beauty and physicality of this country and its ideals. As I question the current dangerous and destructive political narrative, I look for positive elements and the possibility of protests, of change.



Award of Merit
for group
of two works





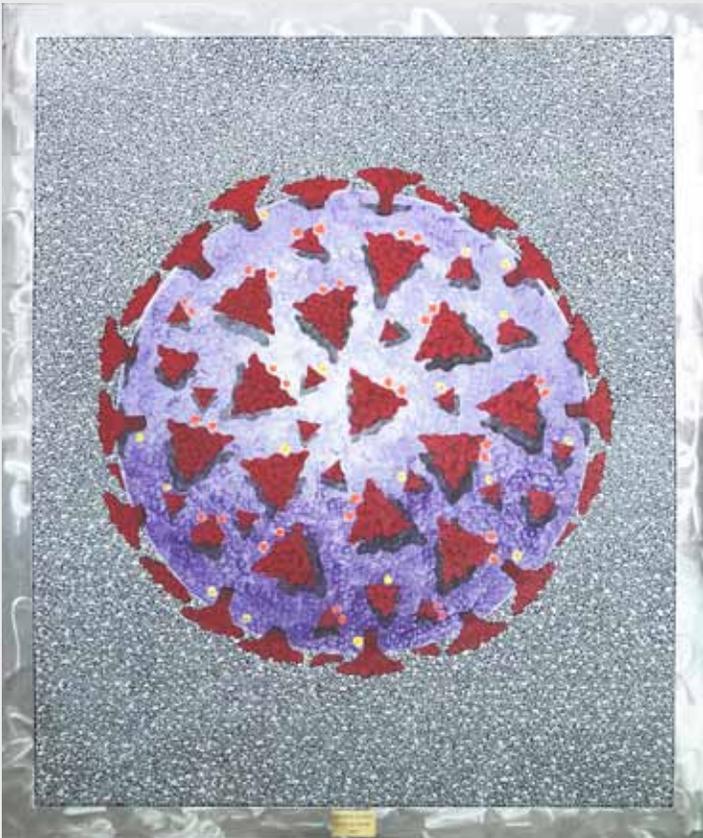
Stuart South, **Waiting in the 21st Century**, acrylic on canvas, 30" x 30," 2019

In *Waiting in the 21st Century*, human figures emerge from a sleek mechanical environment to exist as beings trapped in an endless gaze at their smart phones.

Please Help Me America for I Cannot Breathe is part of a body of work I named the *Reconstruction Series*. How this works is by me creating three to five similar acrylic paintings on paper. I then cut each painting into small squares. Pieces of each painting are selected to construct a new painting.

Michael Stevens / Norcross, GA
aka Yama Moonbow

This piece captures the complete lack of humility coming from the oval office in confronting the reality of the infectious harbinger of illness and death caused by the COVID-19 pandemic. Since the beginning of the public announcements, we have heard about the incredible management, containment, self accolades and prognosis



Best in Show

Detail of Background



Yama Moonbow, **Orange Hubris**, aluminum frame, acrylic on canvas, 98" x 82," 2020

At Mar A Lago no one can hear you scream.

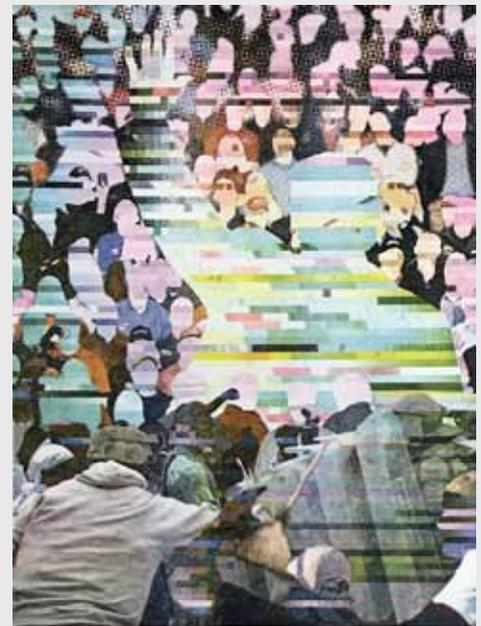


Michael Spillers, **#metoo**, archival pigment print from a digital collage, 27.25" x 19.75," 2018

Yama Moonbow statement continued

of the painting, 8' 2" x 6' 10" was supposed to command the gravity of the "big picture" of the devastation that has taken place by both the pandemic and hubris. Figuratively, each day that goes by with four figure death counts, the smaller this painting becomes.

"In the spirit of Albert Einstein and Mahatma Gandhi, generations to come will scarce believe that ever such a one as this entered the White House, let alone as president."



Are they for us or against us. Ha.

Thanks again to my followers for supporting Critical thinking and liberty. Extra thanks to my un-followers for getting out of the way

They are under the wrong impression about you and us AND

We will last...they'll fall off by the wayside.

"You defend and will defend you."

Stuart Tessler / Isle of Palms, SC

It is common to identify individuals who have lived through a terrible experience as survivors. We want to perceive them as whole, as they were prior to the trauma, but they are altered by their experiences. Scars persist, resulting in modifications in behavior emotionally, physically, or both. Even as they may have attempted to eradicate or torch those terrible experiences from memory, the victims are chained to their past.



Avery Healthcare and the Arts Award



Stuart Tessler, **Victims / Survivors, So Many Stories**, clay, steel, granite, wood, found objects, paint, 32" x 28" x 18," 2018-2020 (View 1) (View 2) **note: two views are shown to better represent the 3D piece**

Each portrait represents a victim of a natural or man induced event: woman who experienced(es) racial discrimination; soldier with physical and emotional injuries; young woman with "casting couch" who was sexually abused; ill woman wearing turban with vial and pills; Native American or any indigenous person; Muslim woman wearing clothing that may represent

repression in the eyes of non-Muslims and provoking discrimination in non-Muslim society; woman subjected to gender bias in employment; child with kwashiorkor disease (chronic protein deficiency) as a result of

drought and starvation; a man subjected to predatory financial practices or crimes; a man who lost an eye and part of his ear in the violence of the Tutsi genocide; a Syrian refugee and a man who lived through the Holocaust.

Patricia Anderson Turner / Punta Gorda, FL



Patricia Anderson Turner, **Vietnam to Very Fine People: Boogaloo Bois**, printed and stitched fleece mounted on metal tiki torches with silk flames, 60" x 39," 2020

Patricia Anderson Turner

The Vietnam War was cruel, heartless, and, many would argue, pointless. We lost over 58,000 brave soldiers and the human toll to the Vietnamese people neared one and a half million. War crimes such as My Lai, where a handful of US soldiers massacred over 500 women, children, and elderly men, were aberrations that horrified our nation but revealed the war's de-humanization of "the Other". A very small minority of Vietnam vets "brought the war home". Whereas the Knights of the Ku Klux Klan practiced vigilante violence, these aberrant Vietnam veterans promoted revolutionary violence to overthrow the Federal Government, establish a paramilitary state, and incite a civil war to establish white supremacy throughout our country. They codified their paramilitary actions at the 1983 Aryan Nations World Congress held in Hayden Lake, Idaho, one of dozens of military white power training camps, where they adopted two primary tactics 1) use dark computer networks to coordinate action, and 2) establish cell style

Turner continued

resistance groups who could operate without direct leader communication.

For nearly a decade, the "Boogaloo Bois", as they now call themselves, are the current spawn of the Aryan Nations World Congress. This is a real and insidious threat to our democracy; it is organized, determined, violent, and above all racist. It has established itself in numbers beyond threatening...some estimate half a million or more. Whether intentional or not, Donald J Trump sends cues to inspire and validate these terrorists. "And Some Are Very Fine People" was not a slip of the tongue; his encouragement is re-iterated throughout his speeches and tweets.

We, as patriotic US citizens, ignore the reality of these internal and racist terrorists at our own peril and, indeed, at the cost of our nation's democracy.

Lisa Whittington / Powder Springs, GA

Busts are sculpted portraits supported on a pedestal with inscribed names. Sculptural busts are usually created to honor leaders, gods, generals, and wisemen. I created a painted bust of the five young men known as the Central Park Five, Korey, Antron, Yusef, Kevin, and Raymond, age 14, 15, and 16 who were falsely accused of raping a white woman in Central Park. These young boys were vilified by the media and railroaded by the judicial system for this rape and sent to prison. They served seven years each. Korey, the 16 year old, was sent to an adult prison and was tortured in prison while he served 13 years. All five were exonerated by DNA evidence and a confession

Whittington continued

from the true perpetrator. Although no evidence connected the five young men to the rape, Donald Trump took out a full page ad in four city newspapers calling for their executions.

In the book "The Souls of Black Folk" W.E.B. Dubois discussed two fields of vision that Black people must have: 1- how they view themselves, and 2- how the world views them. Do you see a bust, or do you see a chess piece? Maybe you see both.

Nic Tisdale / Alabaster, AL

In all my pieces I try to obscure the central figures from historical, contemporary, and propaganda pieces to call attention to the manufactured meanings and messages of the portraits. In this series, I glitch the images of political figures by inserting the text from social media posts directly into the hexadecimal code of the digital images. All of the text information is derived from online disinformation campaigns of internet trolls targeting US voters. These trolls create fake personas by uploading images, retweeting hashtags, or posting comments that have no seeming connection to their goal. However, these curated data portraits make the propaganda they peddle more palatable to other online users. In this sense, the portraits have an innocuous surface with an underlying subversive presence. My work dissects the relationship between these depicted figures and the coded messages they convey to the viewer.

< Nic Tisdale, **Tryllia: Troll Tweets #1**, color lithograph, 16" x 9," 2019



Lisa Whittington, **The Exonerated Five**, acrylic paint and collage on canvas, 36" x 60," 2019

Beau Wild / Port Orange, FL

We have hope and love and count our blessings when we find someone special with whom to share our lives. I am a white woman



Beau Wild, **Counting Our Blessings**, mixed media (acrylic, graphite, charcoal), 48" x 24," 2019

Aaron Wilder / Chicago, IL

You Have the Right to Remain Silent is a video project incorporating sound and edited footage of the burning of what appears to be a Confederate flag. The project was significantly inspired by Dr. Martin Luther King's August 1963 "I Have a Dream" speech as well as by the contemporary Black Lives Matter movement. Pointing to the South as the nexus of racism in the US avoids the underlying truth that many of America's core institutions are either founded on racist principles or perpetuate structural racism and that many outside the



Beau Wild, continued

who loves a black woman. I don't let race get in the way of my happiness. Cultural understandings of same-sex attraction is an important role in our contemporary debates about homosexuality and interracial relationships. The gay and lesbian liberation movement in the West helped create more opportunities for same sex couples to find and encourage happiness.

My painting is about a white woman loving a black woman with happiness and hope and peace and counting our blessings.

Gary Zak / West Mifflin, PA

There's No Place like Home (OZ), as this title suggests, it is a homage to the *Wizard of OZ* and the possible hidden political symbolism in its tale. An allegory for politics in the 1890s and maybe some parallels to today's political scene for populism.

A symbolic shambles for the American way of life.

- Burnt Sunflower Photo- the State Flower Symbol of Kansas.
- Basket - carrying case for Dorothy's dog Toto, (whom pulls back the curtain to reveal The Wizard as a fraud)



Gary Zak, **There's No Place like Home (OZ)**, digital archival print on canvas, 31" x 36," 2019

Aaron Wilder, description:

South benefit from this structural racism. This project is an intended break or rupture of the popularly held belief in the United States that white people outside the South don't have any responsibility for or benefit from the structural racism against Black people. This project presents a deeper look at some of the underlying causes of one of the most significant issues of American contemporary culture and the mentality shift that must take place for a real break-through in social progress and local race relations.

- Funnel- Symbol for the tin man as mistreated factory worker
- Green Chair on the right- Emerald City or money influence
- Straw tugged inside this chair- Scarecrow or the farmer
- Book in debris -1st edition of *The Wonderful Wizard of OZ* by Frank Baum
- Red Shoe in shadows- 1939 Movie Symbol of Dorothy or average American citizen
- Burnt picture frame & Badge of Courage- Cowardly Lion Is the Populist Hero William Jennings Bryan
- Yellow exposed wall patches- Yellow Brick Road as a path of virtue

Alexander Zimmerman / San Diego, CA

This piece started during spring semester after San Diego State University campus closed due to the Covid-19 pandemic. Since that time more has happened in the world most notably the murder of George Floyd and continued protests against police brutality. These "*Made In America*" masks are designed to share with you the concepts and ideas that I have been exposed to and reflecting on. I feel there are a lot of problems with our society especially as



Award of Merit

Aaron Wilder, **You Have the Right to Remain Silent**, video, 18:45, 2016

Abby Zeciroski / Chicago, IL

- Currently, 2.4 million children in war-torn Yemen will be pushed to the brink of starvation.
- Over 10 million people are on the brink of famine.
- 85,000 children, under the age of five, may have died of starvation or disease between 2015 and 2018.
- Airstrikes and fighting are destroying water infrastructures, contributing to nationwide cholera outbreaks.
- Children continue to be killed, maimed, and sexually assaulted.
- The conflict continues to have a disproportionate impact on people with disabilities.
- The conflict continues to exacerbate discrimination against women and girls, leaving them with less protection from sexual and other gender-based violence, including forced marriage.
- Millions are displaced by the ongoing war.
- Covid-19 is ratcheting up their misery.
- About 33,000 people living in camps for displaced persons in southern Yemen, lost their tents and belongings in the recent flooding.
- USA arms sales to Saudi Arabia continue, in the face of human rights violations and a brutal war in Yemen.



Abby Zeciroski, **What is happening in Yemen? Famine, War, Displacement and Covid 19**, mixed media on archival paper, 13" x 10," 2020

Anonymous / Hong Kong

Inspired by the book *Silent Invasion: China's Influence in Australia* written by Clive Hamilton, this artwork is to express CCP is invading the world but people might not notice. You will see the small icons of TikTok, virus and seeds between the words when taking a closer look. CCP is actually influencing every country's culture, privacy, health, politics, lands, agriculture... Not only influencing, it is a threat now!

Be aware of the CCP. People might notice the harm to the world when WHO is invaded by China. There are lots of other invisible invasions we have not awakened. Stop it now or it will take control of your country and even the world.



Anonymous, **Silent Invasion**, digital, 13" x 24," 2020

Self Censored is the image of me, but I had self-censored because of National Security Law in Hong Kong, everyone has to be careful not to break the law. We might be punished by saying/writing/expressing something which the government does not like. Hong Kong's chief executive will have the power to appoint judges for the case in court. And the law is applied unlimited to nationalities and places, so everyone in the world might break this law.

We are living in fear, we have to self-censor our act, speak, and even thoughts. The government is controlling the media, we are going to receive only one tone of message. We are worried to be caught and extradited to China just like the twelve Hong Kong youth on 23rd August. We are living without freedom and surrounded by fear.



Anonymous, **Self Censored**, digital, 17" x 15," 2020



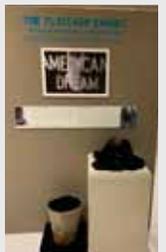
it relates to the pandemic and social justice. I also feel there are an equal amount, and possibly more solutions to these problems. I want to express and share both what I see as problems and what I see as solutions.

Alexander Zimmerman, **Made In America**, video, (1080x1920x5:25) 5:26, 2020

A WALK THROUGH THE GALLERY: First Gallery to right of museum



Second Gallery to left of museum entrance:



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